



SASRIM

SOUTH AFRICAN SOCIETY
FOR RESEARCH IN **MUSIC**

26-28
SEPTEMBER
2025

19TH ANNUAL CONFERENCE
STELLENBOSCH UNIVERSITY

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Arts and Social Sciences
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science, technology
& innovation

Department:
Science, Technology and Innovation
REPUBLIC OF SOUTH AFRICA



SADiLaR
South African Centre for Digital Language Resources



NATIONAL INSTITUTE
FOR THE HUMANITIES
AND SOCIAL SCIENCES

Welcome to the 19th Annual Conference of the South African Society for
Research in Music.

SASRIM wishes to extend its thanks to Stellenbosch University's Department of
Music for hosting this year's conference.

This conference has been generously sponsored by Stellenbosch University's
Faculty of Arts and Social Sciences, the Department of Science, Technology and
Innovation in partnership with the South African Centre for Digital Language
Resources, and the National Institute for the Humanities and Social Sciences.

SASRIM would in particular like to thank the SU Local Organising Committee,
Carina Venter, Stephanie Vos, Arthur Feder, Alida van der Walt, Lee Symmons,
Cara Kitshoff, and Elma Mol, and the stellar team of student assistants for
making this conference possible.

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Programme

	DAY 1 FRIDAY 26 September			
	Stream 1 Jannasch Hall	Stream 2 A214	Stream 3 A135	Stream 4 A221
09.00-09.30	Coffee and Registration			
	Session 1			
	Bodies and Health Chair: Clorinda Panebianco	Archives, Artefacts, and Knowledge Chair: Pakama Ncume	Music and Intermediality Chair: Sibusiso Ncanywa	The Politics of Curriculum Chair: Hilde Roos
09.30-10.00	The Lived Experiences Of Undergraduate Music Students With ADHD At A South African Tertiary Institution <i>Vianca Swanepoel</i>	Music Archaeology And The Hurrian Music Cuneiform Fragments: The Challenges Of In-Person Collation And The Limits Of Photographic Analysis <i>Dylan Gibson</i>	The Role Of Film Music In Sensationalising Mental Illness: A Case Study Of Dissociative Identity Disorder In Split (2016) <i>Lize Briel</i>	Revisiting Music Curriculum Transformation And Decolonisation In Africa: A Critical Literature Review <i>Annemie Behr</i>
10.00-10.30	The Lived Experiences Of Musicians With Hypermobility Spectrum Disorder <i>Tamlyn Harker</i>	Digitising at the International Library of African Music: Deprioritising Novelty and Fidelity <i>Joshua Pearse</i>	'Transposed Nationalism': Hubert Du Plessis And Arnold Van Wyk's Intermedial Music <i>Matildie Wium</i>	Music Teacher Education In South Africa: The View From Here <i>Sarah Ralfe and Mandy Carver</i>
10.30-11.00		/Keriten: Following The Broken String <i>Brandon Andrews</i>	Beyond Rhythm: Exploring The Compositional Role Of 'Oga' Game In Christian Onyeji's 'Oga' For Piano <i>Chidi Obijiaku</i>	
11.00-11.30	TEA BREAK			
	Session 2			
	Performance and Opera Chair: Alida van der Walt	AI and Musical Creativity Chair: Rick Deja	Colonial Instrumental Legacies Chair: William Fourie	Afrikaner Identity in Song Chair: Inge Engelbrecht
11.30-12.00	Richard Strauss' Krämerspiegel: Outfoxing The Fox <i>Hanli Stapela and Megan-Geoffrey Prins</i>	Timing Is Everything: A Contemporary Composer's Dilemma <i>Meryl Van Noie</i>	Plainchant In South Africa <i>Philip Burnett</i>	"Alles Aards En Alledaags En Klein": Conceptions Of Mid-Century Afrikaner Femininity In Blanche Gerstman's Song Cycle "Die Lied Van 'n Vrou" (1958) <i>Friederike Scholtz</i>
12.00-12.30		From Algorithms To Art: How Computational Creativity Can Shed Light On Human Creativity <i>Moniq Gouws</i>	Insignificance, Insecurity, And Ingenuity: Settler Attitudes To The Work Of The Colonial Organ Builder, G.W. Price (1883-1899) <i>Jonathan Hughes</i>	'Deon Van Der Walt, The Voice, Like The Word, Never Stifled.' (Joan Hambidge) <i>Kobus Buys</i>
12.30-13.00	Dido And Takotsubo Cardiomyopathy: Meaning-Making In Staging Purcell's Dido And Aeneas <i>Albertus Engelbrecht</i>	Integrating Artificial Intelligence Into Music Composition Pedagogy For The 21st Century <i>John Francis Annan, Augusta Arko-Mensah, Godfred Sackey, and Stephen Nyanteh Ayesu</i>	Flor Peeters And The South African Organ Tradition <i>Kristin van den Buys and Mario Nell</i>	Echoes Of Winternag: Style, Aesthetics, And Shifts In Composition <i>Jaco Meyer</i>
13.00-14.00	LUNCH			

	Session 3			
	Sounding Contestation Chair: Schalk van der Merwe	Rethinking the Canon Chair: Kristin van den Buys	Innovations in Music Pedagogy Chair: Hanli Stapela	Spaces of Learning Chair: Sarah Ralfe
14.00-14.30	Ama-Archive: Engaging Indigenous Knowledge of the Past, Present and Future <i>Dion Malcolm Eaby-Lomas and Vuyisani Mkwambi</i>	Evolution, Music And Mozart. The G Minor Symphony KV 550 Revisited <i>Winfried Lüdemann</i>	Fostering Sustainable Innovation In Music Education: The Future Of Digital Learning With An Online Jazz Piano Program <i>Roland Moses</i>	Dirges (Langne) Of The People Of Nandom Traditional Area: Implications For Education In Ghana <i>Cosmas Nimbaaru, Emmanuel Obed Acquah, Wisdom Taylor, Nii Darko Ofori-Obeng Dodoo, Leticia Naabano Takpo, Veronica Agyeiwaa and Alfred Obeng Amoako</i>
14.30-15.00	Disciplines In Conflict: Popular Music, Contemporary Art, And The "Global War On Terror" <i>G Douglas Barrett</i>	Variations On A Theme Of Schoenberg: Eduard Steuermann, Rudolf Kolisch, And Performance Analysis <i>Nicholas Haralambous</i>	Teaching Counterpoint In An African Classroom <i>Martin Goldstein</i>	The Effects Of An Acoustic Intervention On Teaching And Learning In A Primary School Music Class <i>Kevin Gersteling</i>
15.00-15.30	Exploring Music And Dance Education As Tools For Peacebuilding And Conflict Resolution In Bawku Basic Schools In Ghana <i>Wisdom Taylor, Nii Darko Duodu, Leticia Takpo, and Alfred Obeng</i>	Oscillating Between Tonal Reference And Atonal Fragmentation: The Compositions Of Thomas Adès As Avenue Towards A Metamodern Understanding Of Complexity <i>Alet Lambert</i>	Ethnomusicotechnology: Reimagining African Traditional Musical Sounds And Visuals In A Digital World <i>Stephen Nyanteh Ayesu</i>	Learning Environments And Creative Expressions In Colleges Of Education: A Case Study Of Presbyterian College Of Education, Akropong-Akuapem-Ghana <i>Frederick Adom</i>
15.30-16.00	TEA BREAK			
	Session 4			
	Technology and Digital Culture Chair: Dion Malcolm Eaby-Lomas	Cultural Transmissions Chair: Marie Jorritsma	Composing Cultural Identity Chair: Arthur Feder	Musical Institutions Chair: Mieke Struwig
16.00-16.30	"Mob Ties" And "10 Drunk Cigarettes": AI-Generated Voices, Irony, And Youth Identity On Social Media <i>Lee Symons</i>	Between Performance And Healing: Interrogating The Relationship Between Performing And Healing During The Process Of Ukuthwasa <i>Ignatia Madalane</i>	Sankofa: A Reflexive Approach Towards Indigenous Art Song Composition <i>Mohau Mogale</i>	A History Of The University Of Stellenbosch Symphony Orchestra: Power, Education, Prestige <i>Leandri Louw</i>
16.30-17.00	Artificial Intelligence And The Distributed Medium <i>William Fourie, Sibusiso Ncanywa, Dane Brown, Amy Shelper, and Theo Herbst</i>	"No Child Of Mine Will Walk In Darkness": Aesthetic Education And Social Justice In Post-Apartheid South Africa <i>Pakama Ncume</i>	The Language Of Identity In Ghanaian Piano Works: An Analysis Of Libation And Dialects- 4 <i>Nii Darku Ofori-Obeng Dodoo, Emmanuel Obed Acquah, Wisdom Taylor, Leticia Naabano Takpo, Alfred Obeng Amoako, and Veronica Agyeiwaa</i>	A Two-Decade Survey Of Symphonic Programming Of Selected South African Orchestras: Observations And Reflections <i>Danre Strydom and Johan Ferreira</i>
17.00-17.30		Navigating Musical Identities: Exploring A Framework For Cultural Reconciliation In South African Music Education <i>Unakho Nazo and Inge Engelbrecht</i>	Contemporary Ghanaian Art Songs: Analytical Presentation Of Selected Compositions <i>Godfred Sackey</i>	The Maestro Or The Maestra: Investigating The Role Of Gender In Conducting Choirs <i>Marissa von Mollendorf</i>
17.30-18.30	Conference Opening and Reception			
19.00-20.00	Ramon Alexander Trio Featuring Kerwin Albertus			

	DAY 2 SATURDAY 27 September			
	Stream 1 Jannasch Hall	Stream 2 A214	Stream 3 A135	Stream 4 A221
09.00-09.30	Coffee			
	Session 5			
	Applied Music and Social Justice Chair: Tshegofatso Bennia Makube	Opera and Social Trauma Chair: Carina Venter	Vernacular Song and Identity Chair: Rudolph Joorst	The Praxis of Collaboration Chair: Dylan Gibson
09.30-10.00	Collective Free Improvisation And Music Pedagogy In 21St Century South Africa <i>Rick Deja</i>	Bearing Witness To Sexual And Gender-Based Violence In South Africa Through Opera: A Close Reading Of Cape Town Opera's 'Rigoletto' (2017) <i>Alida van der Walt</i>	Sam Khubis: [Re]Imaginations Of Rehoboth Baster Identity <i>Bianca Nel</i>	The Ineluctable Modality Of Prompts: Creativity, Politics And Matrices Of Meaning In Collaborative Composition Work <i>Cara Stacey and Galina Juritz</i>
10.00-10.30	Sound As Protest: Reframing The Concert Space Through Improvised Archive And Embodied Performance <i>Lynn Daphne Rudolph</i>	Traumatizing Or Transformative: Dissecting The Operatic Portrayal Of The "Hottentot Venus" In Hendrik Hofmeyr's Sara Baartman <i>Wayne Muller</i>	Protest And Identity In Maskandi: Towards An Analysis Of Phuzukhemisi's Selected Maskandi Songs <i>Ndumiso Mtshali</i>	Vibe, Syntax, And Subculture: Codifying The Musical Elements Of Cape Town's Yaadt <i>Kerwin Petrus</i>
10.30-11.00		Hänsel Und Gretel Or The Incident (2023); A Model Of Opera As Affirmative Sabotage <i>David Wolfswinkel and Liam Jaftha</i>	What Are We Doing? Discovering Africa In The Eastern Cape <i>Inge Engelbrecht</i>	
11.00-11.30	TEA BREAK			
	Session 6			
	Education and Politics Chair: Lestie Hughes		Machine Learning and Sound Chair: Dane Brown	Practice, Resilience, and Pedagogy Chair: Megan-Geoffrey Prins
11.30-12.00	Music Education And Strategic Partnerships For Sustainable African Cultural Ecologies: Aesthetic Education Towards Futures Worth Having <i>Frederick Adom And Samuel Amoabeng</i>		Listen For The Shaker, Wait For The Log Drum: The Sound Of Amapiano <i>Dion Malcolm Eaby-Lomas</i>	How To Incorporate Sleep Into A Musician's Practice Routine: Some Preliminary Results From A Study With Advanced Pianists <i>Laura Farré Rozada</i>
12.00-12.30	Aesthetic Education, African Musics, And Curricula Worth Having <i>Joseph Kunnuji, Mandy Carver, and Brett Pyper</i>		Training The Sensible: Machine Learning Aesthetics And Music Genre Dataset Bias <i>William Fourie</i>	Learning By Guiding: Reflections On A Peer Mentoring Pilot Project To Improve Practice In Music Students <i>Clorinda Panebianco, Hannah Krouse, Naomi Willis, and Hano van der Walt</i>
12.30-13.00			Convolutional And Recurrent Neural Networks: A Hybrid Approach To Uhadi Classification Using Deep Learning <i>Sibusiso Ncanywa</i>	Exploring The Association Between Well-Being And Flow In Music Students <i>Kristen Whipp</i>
13.00-14.00	LUNCH			

	Session 7			
	Music, Media, and Self-Making Chair: Joshua Pearse	Digital Musical Communities Chair: Lee Symons	Historiography and the Discipline Chair: Jonathan Hughes	Curricular Connections Chair: Mandy Carver
14.00-14.30	Is Jy Reg Om Die Vloek Van 'N Sondebok Te Laat Gaan? Performing The White Imaginary Thirty Years After Apartheid <i>Schalk van der Merwe</i>	Digital Gamification In Senior Phase Music Classrooms: Investigating Its Contribution To Musical Understanding <i>Karla Van Niekerk</i>	Complicities And Contestations: Navigating South African Music Studies During The 1980s <i>Mieke Struwig</i>	An Exploration Of Approaches To Aural Training At Five South African Universities <i>Anja van der Westhuizen</i>
14.30-15.00	Boerepompie, In Die Stad Of Op Die Plaas: Portrayals Of Afrikaner Masculinity And The Performance Thereof In The Song Boerepompie By Ricus Nel And Snotkop <i>Lisa Lombaard</i>	Beyond The Screen: Player Engagement And Environmental Awareness In Video Games <i>Tarien Edwards</i>	Music Scholarship In South Africa (1932-2024): (De)Coding A Digital Catalogue Of Postgraduate Research <i>Wilhelm Delpert</i>	Aligning Expectations: Investigating The Disparity Between Secondary School Music Curricula And Tertiary Admission Requirements In South Africa <i>Danre Strydom and Mario Nell</i>
15.00-15.30	Black Queer Visibility And Intimacy In The Work Of Dope Saint Jude <i>Adam Haupt</i>	Look, Mum! I made Made lit!: Introductory Notes On Music Reality TV Shows In Nigeria <i>Modupe Ige Kachi</i>	Could Have: A Psychohistory Of Intergenerational Trauma <i>Carina Venter</i>	Resources For Implementing The Creative Arts Curriculum In Ghanaian Primary Schools <i>Samuel Komla Gene</i>
15.30-16.00	TEA BREAK			
	Session 8			
16.00-17.15	Online Keynote Address From the Matterphor of Voice to the Relational Philosophy of Wadada Leo Smith <i>Nina Sun Eidsheim</i>			
18.00-21.00	SoniXploration at GUS Gallery			

	DAY 3 SUNDAY 28 September			
	Stream 1 Jannasch Hall	Stream 2 A214	Stream 3 A135	Stream 4 A221
08.00-08.30	Coffee			
	Session 9			
	Reimagining Opera Chair: Matildie Wium	Jazz, Memory, and Community Chair: Stephanie Vos	Music, Faith, and Modernity Chair: Alet Lambert	Creative Practice as Research Chair: Lize Briel
08.30-09.00	(De)Coloniality And Opera: A Case Study Of The Institutional Dramaturgy Of Justice (2024) At The Grand Theatre Geneva <i>Lena van der Hoven</i>	From Township Grooves To Cultural Movements: A Journey Through The History And Significance Of Jazz Appreciation Societies In Soweto <i>Nhlanhla Manana</i>	Flow, Reconciliation, And Trust In Pentecostal-Charismatic Worship Spaces <i>Saskia Smith</i>	"Endling": From Process to Procession with the Trickster <i>Nicola Deane</i>
09.00-09.30	Aida Reimagined: Afrofuturism, Representation, And The Afterlives Of Verdi'S Opera In South Africa <i>Melissa Gerber</i>	The Hidden Voice(s) Behind Pinise Saul's Mic: Home, Exile And The Forging Of Solidarities In Two South African Jazz Scenes <i>Mathapelo Matabane</i>	Aesthetics And Encounters Of Choral Cultures In Urban South Africa <i>Kgomotso Moshugi</i>	The Music Of Gabriel's Odyssey: Reflecting On Collective Compositional Praxis <i>Bronwen Clacherty, Cara Stacey, Mark Aranha, Grasella Luigi Bonefeni, and Tesfamichael Yayah Hussen</i>
09.30-10.00	Other And Mother: Lessons From U-Carmen <i>Leigh Nomfundo Waters-Maine</i>	Temporalities Of Liberation: Spirituality, Memory, And Utopia In Unomkhubulwane <i>Vuma Ian Levin</i>	Sacred Aesthetics: Daniel Olukoya And The 'Sonic Turn' In African Pentecostalism <i>Oladele Ayorinde</i>	The Conundrum Of Copyright Law In South Africa <i>Robin Thompson</i>
10.00-10.30	TEA BREAK			

	Session 10			
	Jazz in the World Chair: Joseph Kunnuji	Music as Social Action Chair: Lisa Lombaard	Music and the Mind Chair: Tamlyn Harker	Against Erasure Chair: Kerwin Petrus
10.30-11.00	Listening To Change: Towards A Theoretical Frame For Reading Ecological Consciousness And Environmental Activism In Contemporary Jazz <i>Hannah Swanepoel</i>	Empowering Communities Through Music Education: An Investigation Of Two Non-Profit Music Projects In The Eastern Cape <i>Sambesiwe Mavela</i>	Practice, Perseverance, And Psychological Well-Being: Insights From South African Music Students <i>Clorinda Panebianco, Carol Lotter, and Tessa Rhoodie</i>	Zimbabweans In Johannesburg: Musicking, Placemaking, And Everyday Citizenship <i>Innocent Tinashe Mutero</i>
11.00-11.30	Interrogating The Past, Present And Future Of Jazz Curricula At South African Higher Education Institutions <i>Stephanie Vos, Roland Moses, Themba Mkhize, Amanda Tiffin, and Nduduzo Makhathini</i>	A Conceptual Framework Of Collaborative Composition Facilitation In Community Music Projects <i>Victoria De La Harpe</i>	An Afrocentric Approach To Implementing Musicking As A Community Creative-Arts Wellness Programme In Marginalised Communities In Eastern Cape South Africa <i>Tshegofatso Bennia Makube</i>	Exploring Online Community Building On Three Amapiano Youtube Pages <i>Kagiso Makgwa</i>
11.30-12.00		Innovative Pedagogy: Interrogating The Integration Of Service-Learning Into Music Curricula In Kenyan Higher Education <i>Jacqueline Zinale Bullindah</i>	Transcendent Connection: Musicking In Contradictions <i>Anthonie Jansen van Rensburg</i>	The Sound Of Silence: An Integrated Historiographical Research Analysis Of Indigenous Khoekhoe Music During Colonial South Africa <i>Wilene Theron</i>
12.00-13.00	SASRIM Annual General Meeting			

Venue

For those joining us in person, the conference is hosted at the Stellenbosch University Conservatory (Department of Music): <https://maps.app.goo.gl/cGJu2B9bDj8FZiyh6>. Please also see the annotated map provided.

Please use the Victoria Street entrance. You will be received at this entrance for registration on the first day by our friendly conference assistants. After registration, the entrance will be access-controlled, and your SASRIM name tag will get you in, so please ensure that you always have your name tag with you. Once inside the building, there will be clear signage with directions to the various venues:

- **Stream 1:** Jannasch Hall (ground floor, entrance from the Endler foyer)
- **Stream 2:** A214 (first floor)
- **Stream 3:** A135 (ground floor)
- **Stream 4:** A221 (first floor)
- **Catering, Day 1 (Friday, 26 September):** Endler top foyer
- **Conference Opening and Reception (Friday, 26 September):** Endler top foyer; Fisser Hall (first floor)
- **Catering, Day 2-3 (Saturday and Sunday, 27-28 September):** Staff room (first floor)
- **Evening Event, Day 2 (Saturday, 27 September)** will take place outside of the Conservatory, at the GUS Gallery on Dorp Street: <https://maps.app.goo.gl/KWRAKr4D2dEsquRP9>

PARKING ON CAMPUS

Parking is incredibly limited. Please use rideshare or other means of transport where possible.

INTERNET ACCESS

The Eduroam WiFi network is available in all the conference venues if you have an existing Eduroam account with a username and password. If you do not have an existing Eduroam account, please ask for an Eduroam guest access voucher when you register. This voucher will give you access to the Eduroam network for the three days of the conference.

RESTROOMS

Restrooms are in the Endler foyer.

CONFERENCE ASSISTANTS

There are a number of conference assistants looking out for your comfort at the conference. They can be identified by a brightly coloured ribbon attached to their clothing. Please feel free to approach any of them for technical assistance, directions, or whatever else you may need.

CONFERENCE WHATSAPP GROUP

We have created a WhatsApp group as a short-term communication platform for use during the conference. Feel free to join the group and follow along for announcements from the local organising committee:

https://chat.whatsapp.com/Hq1floEmWWZlvVecFdMD2N?mode=ems_copy_t

Group housekeeping: Only admins can send messages in the group. Please direct any enquiries via direct message to any of the group admins. The group will be deleted after the conference. Please note that you are not obliged to join the group, and you will not be affected negatively if you choose not to join, nor will you miss out on any important notices.

SAFETY

Campus Security: 021 808 2333

Police Flying Squad: 021 808 3496 / 10111

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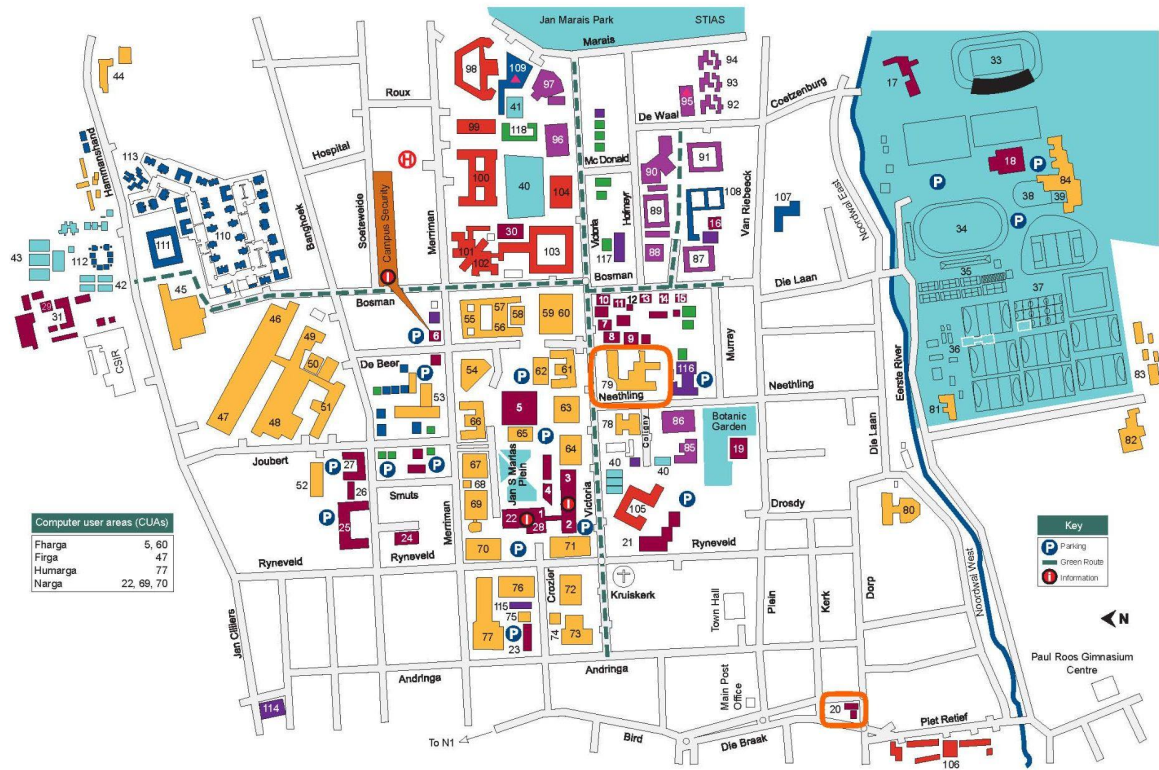
Stellenbosch Fire and Rescue: 021 808 8888

Stellenbosch Medi-Clinic: 021 862 2095 / 021 886 9999

Stellenbosch Hospital: 021 808 6100 / 021 808 6147

Map of Stellenbosch Campus

STELLENBOSCH CAMPUS MAP



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- 9 CSCD: Office for Students with Special Learning Needs (Disabilities): Den Bosch
- 10 CSCD: Unit for Psychotherapeutic and Support Services
- 11 Centre for Teaching and Learning
- 12 Division for Student Affairs
- 15 Language Centre: Reading Lab and Language Enrichment Courses
- 16 Campus Health Services
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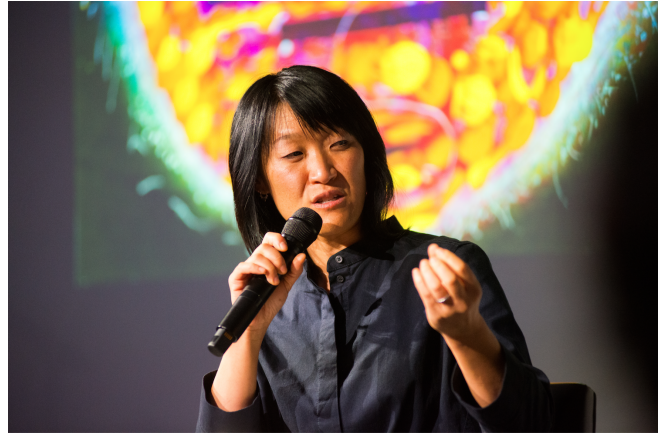
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Keynote Address

Saturday 27 September

From the Matterphor of Voice to the Relational Philosophy of Wadada Leo Smith

Nina Sun Eidsheim (University of California, Los Angeles)



Throughout my work, I have mapped ways in which sound and vocal timbre—and, the ways we listen to and identify them—are shaped through particular cultural practices. I have shown how sound and vocal timbre have been naturalized into fixed objects such as pitches that can be evaluated (e.g., “in” or “out” of tune; “human” or “animal noise”). Today, I continue these lines of inquiry using the theoretical lens *matterphor* (Duckert 2013) to focus on the complex relationship between metaphor, materiality, and sound in music.

When voices are heard to be black, white, yellow, or brown, they are understood through metaphors of color and the sense of sight. They are also imagined through a hierarchy of relative value, often metaphorized onto the binary of human versus animal, or, voice versus noise. When voices are trained to adhere to these metaphors and the related racial profiling, it is the very materiality of our bodies that is shaped to enable such social sonic categories.

In this keynote, I will first show the metaphorical underpinnings of music discourse, performance, and listening practice and how they contribute to naturalizing music and those musicking. Second, I will discuss the music philosophy of the composer-performer Wadada Leo Smith (Leland, Mississippi, 1941-), which, through its relational premise, offers a different model for ways of being together in music. I will also discuss the dilemma of writing about Smith’s music and trying to stay true to his philosophy, when the language we currently have at our disposal is not equipped to hold inherent relationality.

Nina Sun Eidsheim works in and through voice, race, words/concepts/memory, listening, and materiality, the author of *Sensing Sound: Singing and Listening as Vibrational Practice* and *The Race of Sound: Listening, Timbre, and Vocality in African American Music*; and co-editor *Refiguring American Music* book series. Currently, Nina is working on a co-authored book with and about the composer and trumpet player Wadada Leo Smith and co-editing a volume on music and metaphor and the worlds they make. She has also just started working on a book about the question of whether it is possible to build sensorial memory of a childhood that didn’t come to be—for which the research involves eating her way through K-town and ask kind strangers to teach her how to cook Korean food. Nina was both in South-Korea, adopted to and grew up on the west coast of Norway, and lives in Los Angeles.

Abstracts by sessions

Friday 26 September

Stream 1: Jannasch Hall

Session: Bodies and Health

The lived experiences of undergraduate music students with ADHD at a South African tertiary institution

Attention Deficit Hyperactivity Disorder (ADHD) is acknowledged as one of the most common neurodevelopmental disorders, impacting approximately 2.58% of the global population. Students diagnosed with ADHD often face significantly more noteworthy challenges in academic performance and in managing mental health stressors throughout their tertiary education in comparison to their peers.

In spite of an extensive body of research on Attention Deficit Hyperactivity Disorder (ADHD) among students in various educational settings, there is a notable lack of research specifically addressing the experiences of music students with ADHD. Through an Interpretative Phenomenological approach, the objective of this master's study is to explore the lived experiences of ten undergraduate music students with ADHD at a tertiary institution in South Africa. The study aims to understand the unique academic and musical challenges, opportunities, and coping strategies that music students with ADHD encounter and to ascertain what kind of institutional and individual support is needed.

The study aims to provide valuable insights into the lived experiences of music students with ADHD and highlight their unique strengths and challenges. The findings may contribute to a deeper understanding of the support structures needed from lecturers and institutions."

Vianca du Randt Swanepoel completed a BMus degree at the School of the Arts: Music, University of Pretoria, in 2023. She is currently in her final year of a Master's in Musicology (specialisation in Music Psychology) under the supervision of Professor Clorinda Panebianco. Concurrently, she is completing her Postgraduate Certificate in Education (PGCE).

The Lived Experiences of Musicians with Hypermobility Spectrum Disorder

Rationale: HSD is characterised by an excess of collagen, leading to physiological problems. While research into HSD has increased greatly, studies on musicians are limited. Many symptoms of HSD affect one's ability to maintain a healthy lifestyle, with injury, amplified anxiety, and chronic pain impacting musicians greatly. Aims: This study considers the lived experiences of musicians with HSD, focusing on influences on playing ability, practice habits,

technique, and identity. The study highlights the challenges faced by hypermobile musicians, along with their coping strategies and adaptations, showing the need for research in this field. Methods: Using an Interpretative Phenomenological Approach (IPA), nine musicians took part in in-depth semi-structured interviews. Participants met the diagnostic criteria for HSD and had at least twelve years of musical experience. This approach allowed for in-depth discussions of individual lived experiences of musicians with HSD. Results: Five superordinate themes emerged from the initial analysis: 1. Physical and psychological symptoms, 2. Impact of HSD, 3. Adaptive strategies, 4. Attitude towards HSD, and 5. Impact on identity. Participants experienced several symptoms, which impacted their daily lives and playing abilities to varying degrees. Adaptations to playing technique were common. Participants had differing opinions around the advantages and disadvantages of HSD, but limitations to playing ability and endurance were more common in those with more severe symptoms. Despite this however, musicians described a need to separate the disorder from their musical identity, even though feelings of isolation and aloneness were common. Conclusion: HSD impacts the lives, playing abilities, and musical identities of musicians greatly. This research highlights the need for greater awareness, support, and interventions for hypermobile musicians, as well as interdisciplinary research into HSD and its effects on musical performance.

Tamlyn Harker is a final-year Doctor of Music (DMus) candidate in musicology at the University of Pretoria. Her research explores the lived experiences of musicians with Hypermobility Spectrum Disorder (HSD), building on her Master of Music (MMus) dissertation, which focused on amateur violinists with HSD. She completed her Bachelor of Music (BMus) in 2020 and her MMus in 2021, and she aims to complete her DMus in 2025 under the supervision of Prof. Clorinda Panebianco.

In addition to her research, Tamlyn is a full-time music teacher at a girls' school in Johannesburg, where she teaches violin and class music. Passionate about the health and wellness of performing artists, she presented a poster at the Performing Arts Medicine Association Symposium in London in 2024.

Session: Performance and Opera

Richard Strauss' *Krämerspiegel*: outfoxing the fox

The arts are not purely aesthetic but can be used in a myriad of creative ways to express almost anything. Music has long been used as a tool to convey emotions, comment on social issues and call for change. In his prison notebooks, Antonio Gramsci (1949) stated: "The mode of being of the new intellectual can no longer consist in eloquence...but in active participation in practical life". Following this axiom, Richard Strauss' idiosyncratic song cycle *Krämerspiegel*, Op. 66 was used as a vehicle to highlight the plight of composers' rights and copyright reform. On the one hand, he used it to warn composers about exploitation by publishers and on the other, it arguably stands alone as a work composed not to be performed. Thus, *Krämerspiegel* has been relegated to obscurity. This anomalous song cycle defied the aesthetic and generic norms of the day. It is also the only group of Strauss Lieder that truly stands as a song cycle and is probably better known for its genesis than for the music itself.

Strauss was contracted by the publishers Bote und Bock to compose a group of *Lieder*. He subsequently became embroiled in a dispute with the music publishing industry about royalties for the sale and performance of published compositions. When, 15 years later, the songs were not forthcoming, the publisher threatened to sue. Thus, he had no choice but to comply, but his animosity towards them drove him to the Berlin literary critic, Alfred Kerr, known for his poetry, wit and satirical skill, to write texts which lampooned the publishing industry. In the title, publishers are called grocers, or shopkeepers, and “*spiegel*” refers to the mirror held up to them by Till Eulenspiegel, who supposedly caught them out. Bote und Bock refused to publish *Krämerspiegel* and demanded other songs from the composer, which resulted, amongst others, in the *Ophelia Songs*, Op. 67.

Kerr’s text is almost untranslatable. It is laden with puns, idioms, slang and other wordplay, which demands an understanding of the publishing industry of the time. Strauss, the master craftsman who could write such beautiful music for the voice, used this skill to create a very clever, but uncharacteristically uncomfortable song cycle. Besides the text-related difficulties, the singer faces obstacles such as jagged vocal lines, uncomfortable leaps, reaches into the extremes of the traditional vocal range and long preludes, interludes and postludes by the piano to negotiate. The music is strewn with self-quotation from works such as *Der Rosenkavalier*, *Till Eulenspiegels lustige Streiche*, *Ein Heldenleben* and *Don Quixote*. The blending of musical styles and the tonal and stylistic shifts employed by Strauss often makes the music confusing and challenging to listen to, and therefore, it demands hard work, not only from the performers but also from the audience.

Krämerspiegel, by its very nature, opens the door to almost endless experimentation.

Hanli Stapela is an Associate Professor, Chair of the Department of Music and Coordinator of Classical Voice Studies at the School of the Arts, University of Pretoria. She holds a doctorate in music performance and her fields of interest are performance studies and musical hermeneutics. Recent research interests are the power of silence and *chiaroscuro* in music. She conducts postgraduate supervision, teaches voice and vocal pedagogy and directs student development projects. Hanli is also an award-winning soprano who is equally at ease in opera, oratorio and song. The list of operatic roles she performed include Lucia (*Lucia di Lammermoor*), Violetta (*La Traviata*), Gilda (*Rigoletto*), Pamina (*Die Zauberflöte*), Cio-Cio San (*Madama Butterfly*), Marguerite (*Faust*), Donna Anna (*Don Giovanni*) and Massenet’s *Manon*. Before her singing career became all-consuming, she was also an organist and pianist with a special interest in chamber music.

Megan-Geoffrey Prins performs locally and abroad. Prins featured in various piano competitions, including the Honens International Piano Competition, the Hong Kong International Piano Competition, the UNISA National and International Piano Competitions, and the Midwest International Piano Competition. Prins made his concerto debut at the age of 11. He has appeared as soloist with orchestras in Germany, the USA, Botswana, and South Africa. His performances of Rachmaninoff’s Piano Concertos Nos. 2 and 3 were praised by German and South African critics for “technical precision,” “artistic expressivity,” and “transcendent” interpretation. Prins currently serves as piano lecturer on the faculty of the University of Pretoria: School of the Arts. He pursued postgraduate studies with Antonio Pompa-Baldi at the Cleveland Institute of Music. In 2019, Prins was named the Standard Bank Young Artist for Music. He was included in the Mail & Guardian’s 200 Young South Africans list in 2021.

Dido and Takotsubo Cardiomyopathy: Meaning-making in staging Purcell's Dido and Aeneas

In Virgil's Aeneid, Dido kills herself in a state of heartbrokenness. However, there is no indication of suicide in Purcell's opera, which intrigued me when I directed a student production of Dido and Aeneas at the Odeion School of Music in 2024. I faced the problem of developing a concept that would make sense to the singers and audience and be visually convincing within a confined space. In this paper, I reflect on our production's solutions for portraying the lovers' tale in a manner that has cultural reference and relevance to modern society. Recent literature in opera studies addresses issues of multiculturalism, indigeneity and multimodality (André 2018; Gerber 2021; Holywell 2024). While the literature discusses the creation of meaning in contemporary opera practices, Purcell's opera and strategies for staging it innovatively to create meaning for its participants and audience have received less attention. My main objective was to give meaning to Dido's death. Consequently, I contemplated the concept of broken-heart syndrome or Takotsubo Cardiomyopathy (TC). One of the leading causes of TC is the loss of a loved one – the heart physically breaks because of emotional stress, and in extreme cases leads to death. In our production's metanarrative, Dido has TC, and when Aeneas abandons her, her condition worsens, leading to her death. My objectives were realised visually by visual artist Liza Grobler, who added clues to the story through elements such as a permeable pillar, which hung centre-stage. The use of local materials like ostrich eggshells and feathers situated the production on the African continent. This paper reflects on the strategies and outcomes of our creative process according to the premises of practice-based research, articulating procedural knowledge and contributing to new understandings of contemporary South African operatic practice.

Albertus Engelbrecht was appointed in the opera houses of Nuremberg and Passau from 1999 to 2016, where he sang various leading tenor roles. As a concert singer, Engelbrecht performed regularly in Berlin, Frankfurt, Mainz, Vienna and Naples. Albertus obtained his MMus degree (cum laude) at the University of the Free State (UFS) in 2015, and since 2016, he has been appointed as coordinator of vocal studies at the Odeion School of Music. From 2022 to 2024, Engelbrecht presented papers annually at the 4th Transnational Opera Studies Conference (University of Bayreuth), the 18th National Conference of the South African Society for Research in Music (with Matildie Wium) and the 2nd National Association of Teachers of Singing South African Chapter Conference. Albertus holds a PhD from the UFS, and his fields of interest are performance practice and analysis and opera studies.

Session: Sounding Contestation

Ama-Archive: Engaging Indigenous Knowledge of the Past, Present and Future

Ama-Archive is a collaborative project between Vuyisani Mkwambi and Dion Malcolm Eaby-Lomas which aims to remix, revitalize and decolonize Percival Kirby's collection of African instruments and Hugh Tracey's recordings of African music. The Zulu plural "ama-" is a reference to amapiano, but also to the use of multiple archives and forms of engagement with those archives. By sampling, arranging and re-contextualizing these sounds in the styles of Afro house and Amapiano, this creative exploration seeks to explore embodied creative practice as a means of rethinking the archive. Both members offer their creative intuitions to the archive in order to draw attention to the marginalized knowledges they represent, while also expanding access to the wider public. Originally offered in the Kirby collection,

this presentation will share about how the project came about, our creative processes and the challenges we experienced working with the archival material. We will present our individual remixes of Tracey's recording of Chemutoi Ketienya and a group of Kipsigis girls from Kenya, titled "chemirocha 3", detailing our unique approaches at reworking the sample and how we included other archival or natural elements in our final works. Using commercial, popular musics and digital audio software with which we are familiar, we draw attention to various forms of indigenous knowledges, such as those captured in the archives and those of popular music producers from the townships. Thus, digital technology becomes a tool to revitalize knowledge of the past, present and future, and bring sound back into the silenced collection that is the Kirby.

Dion Malcolm Eaby-Lomas is a Oppenheimer Memorial Trust scholar doing his PhD at the University of Cape Town. He was awarded a Masters of Music (with distinction) from UCT in 2023, with a thesis titled "Kwaito's Legacy of Aestheticising Freedom: Amapiano in Langa Township and the World". This work highlights the distinctive way in which the black, township, electronic dance music uses a wide array of sensory forms to imagine and aestheticise freedom, and connect listeners throughout the world. His new research project, titled "Ama-technology: Production, Performance and Consumption of Amapiano from Township to the World", examines the innovative uses of technology amongst amapiano practitioners to make, perform and listen to the music which emerged from South Africa's townships and has since taken the world by storm.

Vuyisani Mkwambi is a musical prodigy who specialises in percussion instruments with over a decade of experience. Currently he is a master's candidate at the South African College of Music at the University of Cape Town, doing performance in African music. With an interest in exploring the intersection of traditional instruments and contemporary commercial music, aiming to highlight the invaluable contributions African music can make to the global music industry.

Disciplines in Conflict: Popular Music, Contemporary Art, and the "Global War on Terror"

This paper considers problems of disciplinarity in analyzing contemporary art that uses popular music to address the so-called Global War on Terror. For example, in his video *Evil.16 (Torture.Musik)* (2009–11), the artist Tony Cokes uses text and audio to illustrate an award-winning article by the journalist and decolonial scholar Moustafa Bayoumi on the use of music in the American military's "enhanced interrogation" techniques executed in various black sites and detention camps. Meanwhile, Jennifer Allora and Guillermo Calzadilla's *Guantanamo Bay Song Book* (2009) is an artist's book containing 180 pages of lyrics to popular songs ranging from Christina Aguilera and Metallica to theme music from the children's TV shows *Sesame Street* and *Barney & Friends*. As Cokes's video also acknowledges, the US military forced detainees at the Cuban-based prison to listen to this music at extreme volumes while being starved, sleep-deprived, and repeatedly doused with cold water.

How can an interdisciplinary approach—combining popular music, contemporary art, and art music studies—help contextualize these musical artworks? While musicologists such as Suzanne Cusick have studied the role of popular music in extrajudicial torture and interrogation processes, few have examined the same music in contemporary art. The paper considers how these artworks variously draw from popular music, art music, and contemporary art forms.

For example, Allora and Calzadilla's *Song Book* simultaneously alludes to the song cycle and the mix tape, while Cokes uses a kind of text setting to recontextualize the investigative journalism of Bayoumi. Regarding contemporary art, *Torture Musik* and the *Song Book* respectively refigure music and lyrics as Readymades (following Marcel Duchamp) in critical artistic research practices. Considering these multiple—and even at times conflicting—disciplinary frames, the paper concludes that such art construes music as a weapon not only of war but also against it.

G Douglas Barrett works on postwar music, media, and art. His book, *Experimenting the Human: Art, Music, and the Contemporary Posthuman*, was published in 2023 by the University of Chicago Press. His book, *After Sound: Toward a Critical Music*, appeared in 2016. His articles have been published in peer-reviewed journals such as *Cultural Critique*, *Discourse*, *Postmodern Culture*, *Mosaic*, *Twentieth-Century Music*, and *Contemporary Music Review*. He is currently an Assistant Professor in the TV, Radio, and Film department at Syracuse University, where he co-leads the group *Posthumanities: Arts and Sciences in the BioInspired Institute* and is a 2025 fellow in the *Autonomous Systems Policy Institute (ASPI)*.

Exploring Music and Dance Education as Tools for Peacebuilding and Conflict Resolution in Bawku Basic Schools in Ghana

Bawku, a diverse community in Ghana's Upper East Region, has experienced prolonged tribal conflicts between the Kusasis and Mamprusis for over eight decades. Despite numerous interventions from civil society organisations, government mediations, committees of inquiry, and the law courts, lasting peace remains elusive. The persistent conflict has significantly hindered the region's socio-economic development and disrupted communal coexistence. This study explores music and dance pedagogy as a sustainable approach to conflict resolution through the conscientisation of young learners. The Creative Arts Curriculum emphasises that education should not only impart knowledge but also instill values and attitudes essential for peaceful coexistence. Music education, in particular, provides an avenue for fostering understanding, tolerance, and empathy among students by engaging them with diverse cultural expressions. Using a qualitative research approach, the study will select ten basic schools in Bawku (both government and private) through quota sampling. Additionally, purposive sampling will be used to select one music teacher from each school. Data collection will involve interviews and classroom observations to examine how music instruction promotes peace education and conflict resolution. Thematic analysis of the findings will inform recommendations for integrating music and dance pedagogy into peacebuilding efforts in conflict-prone communities.

Wisdom Taylor, a PhD Music student at the University of Education Winneba, He offered BA and MPhil in Music from the same University of Education Winneba. He is currently a lecturer in the Creative Arts Department at Gbewaa College of Education Ghana. He is a skilled guitarist, composer, and music educationist whose research focuses on Music education and how Music can be used to resolve societal challenges and problems as well as developing students into responsible adults.

Nii Darku Ofori-Obeng Dodoo is a first-year PhD Music student at the University of Winneba, where he previously earned his BA and MPhil in the same field. As a lecturer in the Performing Arts Department at St Ambrose College of Education, he combines academic scholarship with practical pedagogy. A skilled pianist, composer, and music theorist, his research focuses on the preservation and revitalization of Ga traditional music, as well as the integration of African musical elements into contemporary compositions. Additionally, he explores the role of technology—including digital archiving, music production tools, and online platforms—in promoting and sustaining African music. Through his work, Nii Darku seeks to bridge cultural heritage with modern innovation, ensuring the relevance and accessibility of Ghana's rich musical traditions in both academic and digital spaces.

Leticia Naabano Takpo is a first year PhD music student at the University of Education Winneba, where she previously earned her B'Ed music. She had her MPhil at University of Ghana, Legon. She is a Lecturer in the performing Arts Department at Peki College of Education. She combines academic scholarship with practical pedagogy. Her research interest focuses on preserving Dagaaba women music of Ghana. African traditional musical. Additionally, she seeks to understand traditional African musical role in shaping and reflecting cultural identities.

Alfred Obeng Amoako is a PhD Music student at the University of Education, Winneba. He lectures at Presbyterian Women's College of Education, Aburi, integrating scholarship with practical pedagogy. Alfred's research interests include choral and instrumental music, and music education emphasizing performance. He explores innovative music education approaches, enhancing students' musical experiences and understanding of music theory and practice.

Session: Technology and Digital Culture

“Mob Ties” and “10 Drunk Cigarettes”: AI-Generated Voices, Irony, and Youth Identity on Social Media

Glittery pink backgrounds, Barbie-inspired font and hyper-pop kitschy sound, a song title like “10 Drunk Cigarettes”, an AI-generated voice singing of vaping, cocaine and murder. Girly Girl Productions, an Internet music group that styles self-conscious artificial and edgy identity, is exemplary of a recent social media phenomenon that accumulates millions of likes and views on platforms like TikTok and YouTube: the trafficking of anti-innocence, relying on AI-generated vocals and visuals to stylise characters from children's media as crooked cool. The same stylisation occurs in songs like Glorb's “Mob Ties”, which virtualises a gangster adulthood for characters from the cartoon SpongeBob SquarePants. This confluence of a highly stylised portrayal of familiar childhood characters marked by the vacuousness of an AI-generated voice and a “bad boy/girl” aesthetic informs the main objective of this study: how is the technological mediation of the voice through AI used to manufacture and warp a “crooked” youth identity? This research focuses on the use of AI in the intersection of social media, youth identity and the voice, exploring how AI-generated voices are used to repackage a belligerent mentality that seems contrary to associations of innocence and sincerity with these childhood characters, yet nevertheless resonates with viewers on social media. Through digital ethnography, I explore the reception of these musical examples on social media among Gen Z and Gen Alpha. This presentation will explore two music videos, one from Girly Girl Productions and one from Glorb, and discuss the

use of AI-generated voices in their portrayal of imagined edgy realities for familiar childhood characters, as well as how audiences engage ironically with the music on social media.

Lee Symons is a postgraduate student at Stellenbosch University. Her research interests include popular music, social media studies, and fan studies. She is interested in creative writing in the form of music reviews and fiction, and enjoys engaging with popular media, internet culture and commentary thereon. In her spare time (such as it is), she is involved in a student-led initiative organising research colloquia and listening sessions at the Stellenbosch University Department of Music, and enjoys creative activities such as art, needlework, and playing the violin.

Artificial Intelligence and the Distributed Medium

Adolf Hitler's announcement of his victory over Poland in 1939 rang out over short-wave radio transducers across the world. This moment marked for media theorists a crucial shift from a world formed by the distribution of the printed medium, or what Marshall McLuhan (1964) called the Gutenberg Galaxy, to one shaped by the creation and distribution of electronic media through advancements in recording and transmission technologies (Kittler 1999). In 2022, OpenAI announced the launch of ChatGPT, a generative chatbot powered by a large language machine learning model, against the backdrop of an information world shattered by the logic of neo-liberal capitalism and the undoing of reality in the post-truth age, and in so doing made available a tool for shaping knowledge through the distribution of algorithmic media. For media theorists writing in the late 1960s, radio and television technologies, with their aural/oral diffusion, eroded the world order instantiated by the visual linearity of the printed page. This new order of diffusion, while making us aware of the symbolic work of media's networks of distribution, was transmissive rather than generative. In other words, while the medium, as McLuhan (1964) noted, might have been the message, it did not write the message. That has changed with the dissemination of readily available generative AI. Distributed algorithmic media now set the conditions of possibility for their own symbolic order and therefore have the ability to shape in unthought ways our material existence.

In this panel discussion, we use the juxtaposition of these two moments to frame the current fervour around artificial intelligence in the creative sector within discussions of the ways by which media are created and transmitted, and the ramifications of these processes for the material world. In trying to draw a series of itineraries for understanding this framework, this panel discussion sets out position papers on the workings and possibilities of generative AI in the creative world. Panelists will speak to 1) the technical underpinnings behind media distribution through characteristics like scalability (algorithmic generation speed), API-driven accessibility (decentralising potential), personalised on-demand generation, and integration capabilities; 2) the disruptive impact of artificial intelligence on contemporary musical composition, exploring historical and theoretical intersections between AI, information theory, and cultural borrowing in music; 3) how diversity in AI must be accompanied by moderation rules, ethical frameworks, and safeguards that are shaped by a diversity of perspectives to contribute to the shaping of a more just world; and 4) the broader impact of AI on the creative economy.

William Fourie is a senior lecturer in Rhodes University's Department of Music and Musicology, where he is also the coordinator of postgraduate studies. His work straddles disciplines such as musicology, decolonial theory, science and technology studies, critical theory, and hermeneutics. While much of his earlier research focused on reading

issues of modernity through music, he is now more concerned with the mediality of technology and specifically how this is understood in the context of machine learning. He holds a PhD from Royal Holloway, University of London and a Masters Degree in Musicology from Merton College, University of Oxford. He has published articles in *Twentieth Century Music*, *Perspectives of New Music*, *Tempo*, *SAMUS*, *Muziki* and a number of other journals. William is the Vice-Chairperson of SASRIM and the chair of SASRIM's Programme Committee.

Dane Brown is an Associate Professor of Computer Science at Rhodes University (PhD Machine Learning/Biometrics) and holds an MSc from UWC (Parallel Processing/Sign Language Recognition). He is a South African Young Academy of Science member with international experience. His research focus is Computer Vision and AI.

Theo Herbst holds a BMus degree from Stellenbosch University (1986) and an MMus (Composition) from the University of KwaZulu-Natal (1988). He continued his composition studies with Erhard Karkoschka and Ulrich Süße at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, graduating in 1993. From 1994 Herbst lectured at the Music Department of Stellenbosch University, where he established a Music Technology programme and served as Musical Director of the KEMUS-ensemble. In 2013 Herbst was appointed to the South African College of Music, University of Cape Town as Senior Lecturer. He remains an active composer and explores musical acculturation in his doctoral research.

Sibusiso Ncanywa is a PhD candidate in the Department of Music and Musicology at Rhodes University. His research interests encompass uhadi, artificial intelligence, music technologies, music information retrieval, and decolonial thought.

Amy Shelver is a researcher in the creative and digital economies, artistic rights and media, and has degrees in development studies, media studies, TV journalism, anthropology, and psychology. Until February 2022, she headed the UN trade body's digital channels and global multimedia campaigns in Geneva, profiling UNCTAD's trade, research and socio-economic development work on digital channels and communicating how stronger trade policy can support economic growth in developing nations. She is also co-author of UNCTAD's 2018 Creative Economy Report. Prior to UNCTAD, she worked at the UN Secretariat in New York. As of 2022, she is back at the South African Cultural Observatory in the role of strategic senior researcher, leading the delivery of its Research Agenda. She conducts research on artificial intelligence's impact on the creative industries; and sectoral research on film, TV and animation; women, youth and skills; and the work dimensions of the 4IR.

Stream 2: A214

Session: Archives, Artefacts, and Knowledge

Music Archaeology and the Hurrian Music Cuneiform Fragments: The Challenges of In-Person Collation and the Limits of Photographic Analysis

Approximately 55 ancient cuneiform music fragments catalogued in Laroche's edition *Ugaritica V* (1968) remain undeciphered. Some appear in black-and-white photographs, while others are reproduced as line-drawing copies (autographies). These fragments form an important part of the Hurrian-Ugaritic musical tradition but have not received comprehensive transliterations or translations, often being set aside due to their fragmented state. Political instability in Syria makes direct access to the original tablets difficult. Some, potentially housed at the National Museum of Damascus, may have been destroyed. Fortunately, scholars can turn to casts of these ancient artefacts located at the Collège de France in Paris. Utilising these casts, my larger project will involve a new edition featuring original autographies, transliterations, and visual music tablaturisation-translations. In this paper, though, I will present preliminary results and demonstrate the difficulties and limitations of working exclusively with high-resolution photographs. Crucial details, such as cuneiform signs affected by surface damage and erosion, often evade definitive interpretation and require collation of the casts. The importance of this study lies in bridging musicology and Assyriology—the study of languages, history, and cultures—and engaging with philology, which examines the historical development of texts. These new results will refine statistical analyses of the musical string number contents and the resultant tablaturisation translations potentially serves as a new model for visual-music aesthetic education.

Dylan Gibson holds a BAMus in Music Education from the University of Pretoria (2014). His interest in Assyriology, Philology, and Cuneiform Studies began during his Ancient Culture Studies course. He completed a BMus (2018) and an MMus (2021) in Musicology at Stellenbosch University, with a thesis on Akkadian music-theoretical cuneiform tablets. He has also taken adjunct courses in Akkadian at Julius-Maximilians-Universität Würzburg and in Hurrian at POLIS: The Jerusalem Institute of Humanities and Languages. Dylan is currently pursuing a PhD on the Hurrian-Ugaritic music tablets. His research bridges Assyriology and Musicology, known as Music Archaeology (Archaeomusicology), focusing on transliterating and translating instructional music notation inscribed in cuneiform (c. 1400 BCE), known as the Hurrian Hymns. His aim is to produce tablaturisation-translations, challenging Western notation systems and making this ancient music more accessible to both specialists and non-specialists.

Digitising at the International Library of African Music: Deprioritising Novelty and Fidelity

In this paper, I interrogate how epistemologies of extraction perdure between analogue and digital technological shifts in the archive by considering the International Library for African Music (ILAM) as a case study. While digital technologies often appear novel, the imperatives that drive their uptake are in step with that of the analogue recording technologies which were embedded in the colonial epistemological project (Hamilton et al., 2012 & Ridener and Cook, 2009). Therefore, taking on new technologies risks recapitulating the same extractive logic.

In response to Derrida's (1995) notion of domiciliation and consignation, I suggest that ILAM, in the production and preservation of objects, enacts a dislocation which is both topographic and temporal. The dislocation produced by the archive, I argue, is exemplified by the difficulties of ILAM's earlier repatriation projects (Thram, 2018). Concurrent is the act of consignation which falls onto generalised notions of 'Africa', employs patriarchic titles such as "The Hugh Tracey Collection", and uses metadata in an attempt to render the contents of the collection 'legible'. While collecting denotes value, the archive also fetishises technologies in a manner that inscribes an 'uncivilised other'

(Coetzee, 2014). This object-centred authentication of knowledge is found in tools such as photography, writing, and audio recording, which, in their aim to preserve, also invalidates tacit knowledge systems (Hamilton et al., 2012). Yet it is also in the digital turn that issues of fidelity and novelty, which mark these analogue technologies, emerge as strategies central to the perdurance of the archive. In this paper, I consider these genealogical issues of archival technology and suggest that the 'way out' might be found in a digital re-localisation that, counter-intuitively, undoes the domiciliation of the archive by deprioritising novelty and fidelity.

Joshua Pearse is a teacher and artist currently working at the Centre for Curating the Archive in web design and development and as a researcher, focusing on the representation of sound in the text-centric archive. They have an MFA from the China Academy of Art and completed their undergraduate degree at the Michaelis School of Fine Art.

/keriten: Following the broken string

The /keriten is a pair of ankle rattles associated with the Qung people, documented in Prieska, located in the Northern Cape, South Africa. While this instrument is part of the Kirby Collection of Musical Instruments at the South African College of Music, University of Cape Town, the accession records reveal an interesting connection among three institutional archival spaces: The Kirby Collection of Musical Instruments (Cape Town, Western Cape, South Africa), McGregor Museum (Kimberley, Northern Cape, South Africa), and Pitt Rivers Museum (Oxford, England). This institutional archival network makes a subtle appearance in Kirby's seminal work, *Musical Instruments of the Indigenous People of South Africa*, which provides a pathway to explore the relationships among these institutions through archival research. Like the sinew that connects the instrument's corpus, the knowledge held by these archival centres is intertwined. The ethnographic significance of the /keriten is documented in the Bleek/Lloyd archive, as narrated through the |xam informant, |han=kass'o. While the situatedness of the /keriten's recorded history forms part of a pre-colonial and colonial context as found through archival research, this paper relates the /keriten to the reimagining of the sonic landscapes of the Khoe-San through sites of memory, addressing its locality and prevalence in archival research.

Brandon H. Andrews is currently pursuing a PhD in Ethnomusicology at the South African College of Music, University of Cape Town. Under the supervision of A/Professor Sylvia Bruinders and Dr. Rick Deja, his research centres on the Kirby Collection of Musical Instruments and the reimagining of the sonic landscapes of the KhoeSan through the sites of memory. Additionally, he possesses a keen interest in Music Education, particularly community music and arts education, holding a Master of Music (MMus) in this field.

Session: AI and Musical Creativity

Timing is Everything: A Contemporary Composer's Dilemma

In recent years, many musicians have embraced interdisciplinary work to some degree and understand its value, promise and pitfalls. The conference theme allows the composer to reflect on navigating this perspective for over two decades. Several (re-) current challenges need addressing and new problems have emerged. I have previously

preferred spending my time writing compositions rather than papers. Writing sounds is just as crucial and thought-provoking as writing words. The rapid arrival of artificial intelligence (AI) or, more significantly, generative AI has surprised most people. But the writing has been on the walls for decades. Future sounds were silently echoing through lesser-heard frequencies. Thus far, my public comments are those left within my compositions. Words may be necessary. Too many institutions spend more time and resources preserving music traditions than developing innovation in musical creativity. While encouraged, it is often not well-supported, and innovators are left to self-propel. Music known to be successful or acceptable is more fundable. Copyable. Resonance is only possible when sounds at a specific frequency match the natural frequency of a larger space.

Are music departments too focused on historical research or performance aesthetics rather than developing a forward-looking research culture? Science and technology advancement have long surpassed this. Creatives are playing catch-up with scientists conducting research projects concerning artists and creativity. Do music departments lack advanced technological skills to harness creative AI? More importantly, do we lack conceptual perspectives? Artistic research has a 20-year global history and is competitive. What makes science sit up and listen when artists speak? How can artistic knowledge impact pedagogy? As a composer who has often lived in the future while navigating the painfully slow present, this paper will explore the most pertinent question: “Where do we go from here?”

Meryl van Noie combines technology and creativity from conception to completion. She does not subscribe to musical genres but organises sounds in space or time dimensions. Sonic events are fixed, live or improvised. This compositional method links to the tradition of electroacoustic music. Yet it sits firmly in 21st-century South Africa, with a diverse perspective to counterparts trained in the traditions of the French, German or American electronic schools. She explores interdisciplinary topics, often partnering with collaborators outside the Arts. She experiments with ambiguous musical timbres, visuals, foraged sounds and the structural hierarchy between fixed and improvised music. Her work is rooted in ethnographic composition, resulting in artistic research outputs presented internationally. The impetus for meaningful art motivates her work. This shapes a creative pedagogical philosophy: what it means to be a Digital Musician with cultural roots in Southern Africa.

From Algorithms to Art: How Computational Creativity Can Shed Light on Human Creativity

The arts have long been considered uniquely human and beyond the scope of artificial intelligence (AI). However, recent advancements in generative AI have challenged this notion, prompting urgent scholarly inquiry into AI's creative capabilities. Creativity, an elusive concept that has defied clear definition for centuries, remains difficult to replicate in artificial systems. Yet, a distinct form of creativity has emerged in generative AI models, broadly referred to as “computational creativity.”

This paper compares human and computational creativity to illuminate their similarities and differences. Drawing on theories from computer science—bisociation theory, connectionist theory, and quantum computing theory—this paper analyses the mechanisms underlying computational creativity. These theories are then juxtaposed with neurological processes and contemporary human creativity theories to explore how they align or diverge.

By bridging insights from computer science and cognitive neuroscience, this interdisciplinary approach sheds light on the nature of creativity in both humans and machines. It reveals how computational models can mimic certain aspects of human creative cognition while also offering new frameworks for understanding creativity itself.

I (**Moniq Gouws**) began my academic journey in 2019 at Stellenbosch University, earning a BA in Language and Culture in 2021. Through distance learning, I developed strong independent work skills and found a great passion for academia. In 2022, I joined the Drama Department to focus on creative endeavours, especially writing. My honours research explored autism representation in television and film. In 2023, my master's degree examined the male and female gaze in American sitcoms. Currently, as a second-year PhD candidate, my research investigates human-AI collaboration in theatre-making. By writing, directing, and producing a play with AI, I aim to develop a new theory of creativity that integrates human and machine contributions. Over time, my research has evolved to centre on creativity's application and reception across various forms.

Integrating Artificial Intelligence into Music Composition Pedagogy for the 21st Century

"Abstract: The rapid advancement of artificial intelligence (AI) is transforming various sectors, including healthcare, finance, transportation, education and entertainment. While AI's role in music creation has gained attention, its potential as a pedagogical tool for teaching music composition remains underexplored. This study examines how AI can be integrated into music composition pedagogy to enhance learning while minimizing overreliance on AI-generated content, which often lacks originality. Through a comprehensive review of literature and AI technologies, the study proposes a structured pedagogical framework that leverages AI to support the development of compositional techniques and styles. The findings aim to empower human composers, ensuring that AI serves as a tool for creative augmentation rather than a substitute for artistic expression. By engaging with AI-driven composition pedagogy, students can cultivate their unique musical voice while harnessing the benefits of emerging technologies.

Keywords: Artificial Intelligence, Creative Augmentation, Music Composition, Pedagogical Tool

Dr. John Francis Annan holds the esteemed position of senior lecturer in the Department of Music Education at the University of Education, Winneba, Ghana. His career is characterized by a dedication to the academic and practical aspects of music, making significant contributions to the field of music education. His expertise and scholarly pursuits span a range of topics, underscoring his multifaceted approach to understanding and teaching music. His research interests include Issues in Music Theory and Composition, Music Pedagogy, Strategies for Keyboard Acquisition Skills, Music Performances and Creative Musicology/Ethnomusicology in Africa. His research sheds light on the unique characteristics of African music, celebrating its creativity, diversity, and global influence. As a scholar and educator, he remains committed to advancing knowledge, fostering creativity, and celebrating the universal language of music.

Dr. (Mrs) Augusta Arko-Mensah is a senior lecturer in the Department of Music Education, University of Education, Winneba who teaches Music Education related courses and voice as an instrument. She holds Ph. D, (Arts and Culture - music option), M. Phil, Bachelor of Education (Music) degree and Diploma in Music Education from the

University of Education, Winneba-Ghana. She has wealth of knowledge pertaining to issues in music curriculum and pedagogy.

Godfred Sackey is a lecturer of Music theory and composition in the Department of Music Education. He is a young academic professional who is motivated by how musical arts and cultures transcend the contemporary musical space, and the need to bridge the gap between culture and modernity with the musical arts. As a modern creative ethnomusicologist, he is focused on changing space through intercultural compositions and technology, and other contemporary trends in art music compositions to better support research in his academic institution. Stephen Nyanteh Ayesu, PhD, is a scholar, educator, and practitioner in music technology. He holds a PhD in Music (Music Technology) from the University of Education, Winneba (UEW), Ghana, where he lectures in the Department of Music Education. With over a decade of experience, Dr. Ayesu specializes in music production, sound engineering, and integrating technology in music education and performance. His academic path includes an MPhil in Music (Technology and Composition), a BA in Music, and a Diploma in Music from UEW. He has authored peer-reviewed publications and helped shape music technology curricula. His research spans music composition, AI in music pedagogy, ethnomusicology, sound digitization, and live sound. He has worked as a recording/mixing engineer on albums, concerts, and anthems. Dr. Ayesu is a member of UTAG and has presented at international conferences on music technology and traditional music digitization.

Session: Rethinking the Canon

Evolution, music and Mozart. The G minor Symphony KV 550 revisited

Three years ago I published an article on music and evolution ("Perspectives on Music and Evolution", HTS Theologiese Studies/Theological Studies 78(2), a7747. <https://doi.org/10.4102/hts.v78i2.7747>) in which I explored various topics that are raised by this vantage point. One of the topics that I was unable to pursue in any detail was the implications this perspective had on established views on music from the tonal era in the European music tradition, such as the parallels between music and language, more specifically ideas about a Generative Theory of Tonal Music as proposed by Fred Lerdahl and Ray Jackendoff (Cambridge, Ma., 1983) and the earlier A Deep Parallel between Music and Language by the same authors (Bloomington, Ind., 1980). These views on the link between language and music have achieved classical status by now and rest on the assumption that language and music co-evolved as systems of symbolic thinking in the course of human evolution. More recent research in the area of music and evolution questions these assumptions (see Gary Tomlinson: A Million Years of Music, New York, 2015 and Culture and the Course of Human Evolution, Chicago, 2018) in favour of recognising a link between music and ritual. In my article I follow Tomlinson's approach and expand it substantially by exploring its implications for the genesis of musical syntax. In the main part of my presentation I will attempt to show how this approach allows for an alternative understanding of a work like Mozart's G minor Symphony KV 550.

Winfried Lüdemann is an Emeritus Professor of Musicology at Stellenbosch University.

Variations on a Theme of Schoenberg: Eduard Steuermann, Rudolf Kolisch, and Performance Analysis

Although performance analysis has been the focus of important work in recent years (e.g. Swinkin 2017, Leong 2019, Rink 2024), its historical precedents remain largely unexplored. This not only suggests that performance analysis is a peculiarly contemporary phenomenon, but also overlooks the insights afforded by earlier debates on the prospects for and limitations of analytical approaches to performance. These issues feature particularly strongly in the aesthetics of the so-called Second Viennese School. In this paper, I therefore examine the thinking of two figures associated with the School: the pianist Eduard Steuermann (1892–1964) and the violinist Rudolf Kolisch (1896–1978). Both students of Schoenberg, Steuermann and Kolisch held remarkably different views on the relationship between analysis and performance, qualifying the hegemonic ‘modernist aesthetic’ customarily associated with the School. Instead of the latter, I show that Steuermann and Kolisch took up and modulated Schoenberg’s pronouncements on issues of ontology, epistemology, and meaning in ways that reflected their own artistic sensibilities. On the one hand, this reclaims the agency of these performers in a historiographical context that is overwhelmingly dominated by composers. On the other, the diverging views of Steuermann and Kolisch not only provide a historical context for tendencies in contemporary performance analysis but also suggest directions for further work in the area.

Nicholas Haralambous is a graduate of the University of Cape Town and the Royal Northern College of Music. He is currently reading for a PhD in Music at the University of Cambridge, where he is a Harding Distinguished Postgraduate Scholar. His research interests include performance studies, theory and analysis, aesthetics, and the Second Viennese School. His work has appeared in *Music & Letters* and *British Music*.

Oscillating between tonal reference and atonal fragmentation: the compositions of Thomas Adès as avenue towards a metamodern understanding of complexity.

This paper examines the sonic landscape created by the English composer, Thomas Adès, who started his career in the last decade of the 20th-century and came to compositional maturity in the 21st- century, in the decades when postmodernism was supplanted by metamodernism. In his work he aims for a balance between stability and instability, with patterns emerging from turbulence. He considers each note in his compositions to be “alive” and concludes that the music that is part of everyday life, is the “residue of an endless search for stability” (Service, 2022).

Building on the above notion, I will argue that Adès employs compositional strategies that highlight musical states oscillating between structural coherence and perpetual flux, linking it to the complex interconnections and metamodern sensibilities that are part and parcel of contemporary society. Composed within the framework of metamodernism, his music strives for an elusive ideal – forever reaching toward the horizon yet always receding further into the future. Compositions that will be referred to, include *Asyla* and *Piano Quintet*. In conclusion, in this paper I intend to situate Adès within a broader discourse on contemporary musical thought, thus viewing the relation between aesthetics and (metamodern) complexity thinking through the lens of music.

Alet Lambert completed her BMus(Ed.) degree at the University of the Free State, continuing with post-graduate studies at the University of Stellenbosch, receiving the degrees HonsBMus (cum laude), BAHons(Phil) (cum laude) and MMus(cum laude).

She is currently registered for a PhD at the Africa Open Institute in Stellenbosch and her supervisor is Prof. Willemien Froneman. The title of her PhD research is “Aesthetic emergence at the interface of complexity thinking, metamodernism and music”. The aim of the research is to expand and reconfigure current knowledge on complexity thinking, reading it around the metamodernist bend in contemporary theory and in relation to 21st-century cultural identities.

Session: Cultural Transmissions

Between Performance and Healing: Interrogating the relationship between performing and healing during the process of ukuthwasa

Music is integral to the ukuthwasa (initiation process for izangomas, traditional healers). Singing and dancing are incorporated into the curriculum of this spiritual development. This paper investigates the complex relationship between performativity and healing within this context. Historical scholarship concerning ukuthwasa presents significant epistemological challenges, primarily due to the prevalence of analysis conducted by scholars operating within Western epistemological and ontological frameworks. Consequently, ukuthwasa has frequently been subjected to a process of thingification and demonisation within these accounts. While contemporary scholarship on this practice has emerged, it often remains authored by external observers, thus lacking the nuanced understanding derived from experiential participation. Therefore, this paper intends to offer an insider perspective, critically examining the extent to which the ithwasa (initiate), during engagement with musical practices, is primarily enacting a performative ritual or undergoing a transformative healing process. Employing an autoethnographic methodology, this exploration draws upon my personal experiences as a sangoma, including my own initiation in 2020 and observations as a gobela (spiritual mentor) training an initiate in 2024.

Ignatia Madalane is a doctoral student at Stellenbosch University, pursuing Interdisciplinary Arts with the Africa Open Institute. Her academic pursuits are informed by her professional practice as a sangoma (traditional healer). She holds a Master of Music Research degree from the University of the Witwatersrand and has contributed to the field through publications in national and international journals. Her research interests encompass ubungoma, African spiritual practices, music (African and popular), music and identity, genre, performance, culture, and healing practices.

“No Child of Mine Will Walk in Darkness”: Aesthetic Education and Social Justice in Post-Apartheid South Africa

Over the past 30 years, South Africa’s education system has undergone major reforms aimed at democratization, inclusion, and cultural representation. Despite this progress, structural inequalities remain, particularly in access to

quality aesthetic education for historically marginalized communities. These disparities stem from enduring economic inequality, uneven resource distribution, and policy frameworks that continue to sideline the arts.

This presentation explores the transformative potential of aesthetic education, specifically music, as a vehicle for social justice and decolonization. Using Suzanne Pierson's 1971 protest song "No Child of Mine" as a case study, it examines how music served as a tool of resistance during apartheid and continues to resonate today as a form of cultural memory. The song's themes of freedom and justice reflect the experiences of Black South African women during apartheid, while also speaking to present-day struggles with poverty, inequality, and exclusion.

Grounded in decolonial theory and drawing on scholars like Walter D. Mignolo, Ngũgĩ wa Thiong'o and others, the presentation argues that aesthetic education should be central, not peripheral, to curricula. It is vital for identity formation, critical thinking, and community-based learning. The paper explores three dimensions: (1) educational gains post-1994, including curriculum reform and cultural inclusivity; (2) lessons learned from persistent structural barriers and symbolic reform; and (3) future possibilities for integrating music and the arts into education to foster agency and transformative change.

A multidisciplinary approach will incorporate archival music (notably the Hidden Years Music Archive), oral histories, and scholarship on cultural memory, decoloniality, and alternative music.

Pakama Sbhongile Ncume is a Special Collections Librarian at Stellenbosch University Library. She earned her MA in History from Stellenbosch University in 2023. Building on her experience as a Sound Archivist in the Hidden Years Music Archive, her research examines alternative music performed during the apartheid era, highlighting its role as a catalyst for social and political change. She continues to explore how alternative music reflects and resonates with post-apartheid struggles. As a practicing librarian, she is also committed to investigating archival methodologies, with a particular focus on Do-It-Yourself (DIY) archival practices.

Navigating musical identities: exploring a framework for cultural reconciliation in South African music education.

This joint research paper investigates the parallel perspectives of a third-year Bachelor of Music (BMus) student and a lecturer within the music department at the University of Fort Hare, focusing on the perceived imbalance between practical and theoretical components of the music curriculum. The study highlights the predominance of practical training, exemplified by the Music Performance Initiative (MPI) and the perceived limited inclusion of theoretical modules such as musicology. It explores the implications of this emphasis on performance, particularly for students whose career aspirations may not align with performance-focused outcomes. Additionally, the paper delves into the tensions arising from the coexistence of Western art music and South African musical traditions within the curriculum, raising critical questions about the challenges faced by students navigating these disparate musical paradigms and the eventual practicality in the workforce.

For this paper, we examine the concept of translanguaging, a term initially introduced by Cen Williams in 1996, as a lens through which to approach this issue. Translanguaging originally served as a pedagogical framework to

characterise the inherent linguistic practices of bilinguals and multilinguals as they navigate and interpret their bilingual environments in daily life. By applying the theory of translanguaging to our research, we propose a framework for understanding the cultural transitions that music students in a South African university must undergo, emphasising the need to reconcile their identities with both musical traditions. Ultimately, this exploration aims to shed light on the implications of these educational dynamics for the future of music education in a culturally diverse context.

Unakho Nazo is a third-year music student at the University of Fort Hare specialising in voice. She will be graduating in 2026 and plans to enrol for postgraduate studies focusing on a culturally relevant ethnomusicological approach to vocal studies.

Inge Engelbrecht obtained her PhD at Stellenbosch University in 2023. She has been part of the music faculty in the Visual and Performing Arts department at the University of Fort Hare since February 2025.

Stream 3: A135

Session: Music and Intermediality

The role of film music in sensationalising mental illness: A case study of dissociative identity disorder in *Split* (2016)

The intersection of music and mental illness in cinematic depictions is central to this study, with particular emphasis on how dissociative identity disorder (DID) is sensationalised in the 2016 psychological horror film *Split*, directed by M. Night Shyamalan and scored by West Dylan Thordson. The paper shows how compositional techniques such as recurring motifs, dissonance, silence, and tonal shifts are used in the musical score and sound design of *Split* to amplify the emotional intensity of the narrative and portray DID as a vehicle for supernatural capabilities, which in turn fuels sensationalism.

Through a case study approach, and particularly focusing on the character of The Beast (an alter of the main character with DID), the paper shows how superhuman attributes are emphasised by the score, which heightens suspense and fear, ultimately linking mental illness with violence and supernatural abilities. By situating *Split* within the horror genre, the paper illustrates how music not only serves as an emotional undercurrent but also as a narrative device that distorts the realities of DID to align with horror tropes.

This paper contributes to the broader discourse on the representation of mental illness in film, particularly how auditory elements can frame disorders in ways that are far removed from clinical realities. It concludes with a call for further exploration of film music's role in reinforcing societal misconceptions of mental illness and suggests potential avenues for future research on the intersection of music, media, and mental health.

South African composer, **Lize Briel**, specialises in film music and semiotic analysis. She holds a Master's degree (cum laude) in Composition from Stellenbosch University and has presented at conferences including the Music and the Moving Image Africa Conference (2025) and the Symposium of South African Composers (2024). She was the winner of the Cape Town Philharmonic Composers' Competition (2024) and placed in international competitions such as #CreateCOP28 (2023) and Score-Relief (2024). Her research focuses on the intersection of film music, mental health, and cinema.

'Transposed Nationalism': Hubert Du Plessis and Arnold van Wyk's intermedial music

Two celebrated Afrikaans composers wrote music to pre-existing artworks during the 1960s: In 1962, Hubert du Plessis (1922-2011) composed his Opus 24 entitled Music to Three Paintings by Henri Rousseau, and in 1966, Arnold van Wyk (1916-1983) completed three movements of his projected Vier Gebede by Jaargetye in die Boland, an instrumental work referencing N.P. Van Wyk Louw's set of sonnets. (The fourth would never materialise.) A comparison of the sketches for the respective works reveals how each composer had worked to establish what in Werner Wolf's (1925-2019) theorisation would be called the implicit intermedial reference (through heteromedial imitation) of the music to the paintings (in Du Plessis's case) and poems (in Van Wyk's case), constructing intricate webs of musical, textual, conceptual, narrative and visual allusions. This paper offers a reading of the compositional process of each work, focusing on Du Plessis's and Van Wyk's approaches to musical intermediality. Jacques Malan's phrase 'transposed nationalism' (coined to claim that Van Wyk's stand-offishness towards nationalism was actually a sublimated form of intimacy with the Fatherland) serendipitously echoes the vocabulary of typologies of intermediality; this paper pursues this echo to bring its analytical insights to bear on the ongoing task of examining the relationship of apartheid-era Afrikaans composers with Afrikaner culture and its institutions.

Matildie Wium teaches musicology and music theory in the Odeion School of Music at the University of the Free State in Bloemfontein, South Africa. Since completing her doctorate on the music of Arnold van Wyk (1916–1983), she has maintained her research interest in twentieth-century South African art music, and has broadened her focus to include the musical practices and experiences of female opera singers in mid-nineteenth century London. She has contributed to multiple edited volumes and has published in the Journal of the Royal Musical Association as well as several South African journals, including South African Music Studies (SAMUS) and the Journal of the Musical Arts in Africa. She was managing editor and subsequently coeditor of SAMUS between 2021 and 2024.

Beyond Rhythm: Exploring the Compositional Role of 'Oga' Game in Christian Onyeji's 'Oga' for Piano

'Oga' stands as one of the most performed amongst Christian Onyeji's compositions. This solo piano composition is based on the Nigerian Igbo 'oga' game. The 'oga' game is highly rhythmic and performed in pairs by adolescent girls employing their bodies, especially the hands and feet. The performers continuously vary the basic rhythm as they clap and stamp with an intermittent pause to determine whether the feet posture of the performers align. An alignment of the performers' feet posture marks the end of an 'oga' episode and the beginning of the next. Christian Onyeji integrates the above details in his 'oga' for solo piano through melodic structuring, harmonic vocabulary, and musical dramaturgy to illustrate a real-time and holistic presentation of the 'oga' game using a single piano.

Nevertheless, the above critical features are ignored in existing discussions on the 'oga' composition. Although there has not been any published musical analysis on Onyeji's 'oga', preconcert lectures and other discussions emphasise the composer's exploration of the 'oga' game rhythm, and such a narrative could influence the understanding and interpretation of the composition by both performers and audience. In this presentation, I argue that Onyeji's music does not basically simulate the rhythm of the 'oga' game, rather, the game provides a direction for melodic structuring, harmonic vocabulary, and musical dramaturgy. I present a comparative analysis of the 'oga' game and the 'oga' score to prove that Onyeji's 'oga' extends beyond a reference to rhythm and encapsulates the techniques, process, sequences, and philosophy of the 'oga' game.

Chidi Obijiaku is a Nigerian composer, choral director, pianist, and conductor. He holds a Bachelor of Arts Education from the University of Nigeria. Chidi also holds a bachelor and master's degree in composition from Wits University where he is currently concluding his PhD candidate. His research focuses on exploring the African urban soundscapes for the composition of African contemporary music in the twenty-first century. His compositions are eclectic, and mostly draws resources from Igbo traditional music, Nigerian hip-hop, highlife, gospel, and Pidgin language.

Session: Colonial Instrumental Legacies

Plainchant in South Africa

This paper explores the creation and use of a plainchant repertoire in South Africa, focussing on sources produced during the long nineteenth century on Anglican missions in the Eastern Cape and Free State. Narratives of plainchant and the nineteenth century revival of the repertoire is mostly concerned with what happened in Britain and Europe (e.g. Zon 1999; Ellis 2013). In South African musicology, the literature on sources of plainchant tends to focus on medieval manuscripts in the Grey Library and problematises their European provenance (Steyn 2011; Sandmaier 2019). While the liturgical use of plainchant in South Africa has received attention (Bethke 2016 and 2020), there is yet to be a proper examination of plainchant sources created specifically for use in South Africa, despite an abundance of material. Drawing on ideas and material from a larger research project on which I'm currently working, this paper will explore the process and circumstances behind the creation of these sources and the implications of their use (intended or otherwise), to reveal insights into the new kinds of musical knowledge that emerged from mission stations in South Africa.

Philip Burnett is a Leverhulme Early Career Fellow at the University of York, UK, working on a project entitled "Singing from the Same Hymn Sheet". He studies the processes behind the production and practice of music that unfolded on missions in Southern and East Africa during the long nineteenth century.

Insignificance, Insecurity, and Ingenuity: Settler Attitudes to the Work of the Colonial Organ Builder, G.W. Price (1883-1899)

George William Price (c.1846-1924) was an organ builder active in the Cape Colony and Union of South Africa from 1883 through to his death in 1924. His arrival from Britain in erstwhile Grahamstown (now Makhanda) led to the gradual development of what the Graham's Town Journal called 'an entirely new industry, as far as Grahamstown is concerned' (2 February 1893). Having been a significant settlement in the Cape Colony during the first half of the nineteenth century, Grahamstown faced increased insignificance as a military, administrative, and economic centre by the 1880s. This declining stature was met with a clear sense of insecurity amongst the settler population of Grahamstown, especially given the concurrent growth in prosperity amongst urban white settlers. In response to this, a concerted effort emerged in the 1880s and 1890s to depict Grahamstown as a cultural centre. Alongside two large-scale exhibitions in 1887 and 1898, various efforts—both deliberate and incidental—contributed to Grahamstown's portrayal as a cultural hub. The promotion of culturally important businesses like the firm of G.W. Price, whose reported ingenuity allowed him to stand 'prominently forward as "our only organ-builder"' (Graham's Town Journal, 10 July 1890), was likely unconscious but mirrored the mood of the time. Fears of insignificance and insecurity, remedied by ingenuity, are implicit in much of the writing on Price's firm. An assessment of newspaper coverage of G.W. Price during this period thus holds the potential to show ways in which the organ, and Price's status as an organ builder, held importance more broadly as signs of the settlers' cultural 'improvement' in what would become the Union of South Africa.

Jonathan Hughes is a Master of Music student, reading his degree through the Africa Open Institute for Music Research and Innovation, Stellenbosch. As an organist, he is keenly interested in the history of the organ in South African society, especially considering its role in settler conceptions of progress and European culture. He was awarded the degree Bachelor of Music by Rhodes University in 2023; work from his fourth year research was subsequently published in the Journal for the Musical Arts in Africa in the article 'Addressing the pipework in South Africa's oldest playable organ: a materialist-political history' (2023).

Flor Peeters and the South African organ tradition

Flor Peeters (1903-1986) was a renowned Belgian composer, organist, and pedagogue. From 1952-1960, a significant portion of his time was spent on concert tours, combined with his position at the Cathedral of Mechelen and director at the Royal Antwerp Conservatory. His work grew from two opposing traditions: the symphonic tradition of Tournemire, Dupré, and Franck, as well as the polyphonic tradition of the Renaissance and Baroque. Additionally, his love for Gregorian chant, modality, and old Flemish masters is notable, while also incorporating more contemporary idioms like polyrhythm and polytonality. He created and published *Ars Organi* (1954), a comprehensive educational method for organ playing, which combines theoretical knowledge and practical exercises. His organ works and method gained widespread popularity amongst others in America and South Africa. Peeters' first tours to South Africa occurred in the post-World War II era. His masterclasses and concerts inspired many South African organists and teachers. Despite his method being seldom utilised in Belgium, it continues to maintain significant popularity in South Africa. This study aims to investigate the significance of Peeters' music and his method in South Africa and to compare it with the Belgian context. It has a fivefold objective:

- 1) To analyse the intrinsic musical and pedagogical value of Peeters' method.

- 2) To map the history of organ tuition in South Africa, including the import of instruments and the establishment of conservatories and music departments.
- 3) To examine the integration of his method within the organ pedagogy in South Africa and the development of a distinct South African organ tradition.
- 4) To consider the relevance and applicability of Peeters' method in current South African organ tradition(s).
- 5) To outline the context of how and why Ars Organi originated and the decline of organ art from the 1970s onwards in Belgium.

Kristin Van den Buys (°1962) is a senior researcher. She studied musicology at Ghent University (1984) and obtained degrees in Early Music and music theory at the Royal Conservatory Antwerp and the Lemmens Institute in Leuven (1989-1991). Between 1990 and 2000 she produced culture programmes for Radio 3, the classical music channel of the Flemish radio at that time. For her PhD (University of Leuven 2004) she studied musical modernism in Belgium during the interwar period. Kristin Van den Buys published about musical practice in Belgium and Flanders and about the history of broadcasting. She currently is professor in Music History and head of the research in the Royal Conservatory in Brussels, a department of the Erasmus University College Brussels. Since 2014 she is also professor at the Free University Brussels.

Second contributor; Prof **Mario Nell**, Stellenbosch University

Session: Innovations in Music Pedagogy

Fostering Sustainable Innovation in Music Education: The Future of Digital Learning with an Online Jazz Piano Program

This presentation explores the integration of digital learning technologies to drive sustainable innovation in music education, focusing specifically on an online jazz piano program at a University of Technology (UoT). It examines the challenges and opportunities in delivering online music education and highlights a range of digital learning tools and methodologies that can enhance teaching effectiveness. The study investigates the South African higher education context for online teaching and learning, exploring online music pedagogy, teaching tools, and the integration of technology, multimedia, social media, and the online learning process.

The presentation incorporates a variety of digital learning types, including asynchronous and synchronous environments, interactive tools, and collaborative platforms that promote engagement and practical skill development in jazz piano, video tutorials, virtual masterclasses, real-time feedback via digital communication tools, and music applications designed around the TPACK (Technological Pedagogical Content Knowledge) model. The framework also integrates gamification and adaptive learning technologies to further enhance student interaction and motivation.

Utilizing a qualitative, interpretive research approach, the study combines desk research, exploratory research methods, and systematic literature reviews to inform the development of the framework. Empirical data, gathered through purposive sampling, enriches the framework, ensuring it aligns with the educational and cultural needs of UoT students, particularly through the inclusion of South African jazz traditions. Ultimately, this presentation demonstrates how digital learning can advance the sustainable development of online music education, paving the way for the future of jazz piano instruction in the digital era.

Roland Moses is a versatile performer, composer, educator, and researcher with a Doctorate in Literature and Philosophy (Musicology). He holds an MMus in Jazz Performance and Composition and an MBA in Education Management. A YAMAHA artist, Roland's career highlights include winning regional and national awards, performing at international festivals like North Sea Jazz and Samui Jazz International, and releasing his album *Paths of Light*. His track "African Sun" won Best Jazz Song at the Mzantsi Jazz Awards. Roland has collaborated with international musicians and contributed to various albums. He has lectured at institutions like Berklee College of Music and the University of Pennsylvania. His doctoral research focuses on church music and jazz performance. Currently a National Research Foundation post-doctoral scholar, Roland's research includes music literacy programs and e-learning. He has presented at global academic conferences and adjudicated major music competitions.

Teaching Counterpoint in an African Classroom

Counterpoint is one of the crowning achievements of human endeavour. It represents the culmination of centuries of gradual development in melodic interaction. It is a form of sonic architecture that embodies the beauty of contrast and texture and connects us with higher ideas.

While counterpoint features in numerous cultures worldwide, including Corsican polyphonic vocal music, Georgian polyphony, and the polyphonic panpipe music of the Solomon Islands, its value in tertiary music education is being increasingly contested. This debate is not new. In 1925, Edwin Hall Pierce viewed the laws of harmony and the accepted notions of consonance and dissonance as being artificial and removed from compositional practice. More recently, in 2023, Zrinka Barić criticized the pedagogical fixation on species counterpoint exercises and its disconnect from compositional examples of these techniques.

In South Africa, counterpoint pedagogy is becoming increasingly rare. Some view counterpoint pedagogy as a vestige of a colonial past and see its removal from the syllabus as a necessary step towards decolonization in academia. While I respect such views, I believe species counterpoint teaches students valuable principles of dissonance treatment and voice leading.

In this presentation, I examine counterpoint pedagogy challenges in South African tertiary institutions. These comprise two primary factors – the educational challenges in South Africa and the cultural gap between Western and African notions of counterpoint. In addressing the first factor, I draw on educational theory and suggest improvements to counterpoint pedagogy in South Africa. In addressing the second factor, I demonstrate how a local work, *Umdudo kwaXhosa* by Thanduxolo Mahlangani (1965-2021), can be used to explain contrapuntal principles.

Dr Martin Goldstein holds a PhD in Music from Bar Ilan University in Israel, an MMus from King's College, London and a BMus from the University of Kwa-Zulu Natal. He lectures at the University of Fort Hare. He plays the piano, violin and pipe organ.

EthnomusicTechnology: Reimagining African Traditional Musical Sounds and Visuals in a Digital World

This paper proposes EthnomusicTechnology as a future-oriented field that merges ethnomusicology with Music Technology to support aesthetic education grounded in African traditional musical sounds and visuals. In response to the global misalignment of the African Arts and Culture, this exploration examines how traditional sounds and visuals from Africa can inform the creation of culturally situated and technologically advanced educational futures within the current digital landscape. This study demonstrates how high-quality audio-visuals and interactive designs from Africa organised on digital platforms can promote access, creativity, and critical engagement in music education, production, and research. Framed by aesthetic educational philosophies, this work argues that EthnomusicTechnology can help promote traditional African musical sounds and visuals by re-centering African musical knowledge in digital and academic spaces. It presents a model for reclaiming indigenous sonic heritage as a dynamic, living force—positioning it not only as content for preservation but as a foundation for creating musical futures worth having.

Stephen Nyanteh Ayesu, PhD, is a scholar, educator, and practitioner in music technology. He holds a PhD in Music (Music Technology) from the University of Education, Winneba (UEW), Ghana, where he lectures in the Department of Music Education. With over a decade of experience, Dr. Ayesu specializes in music production, sound engineering, and integrating technology in music education and performance. His academic path includes an MPhil in Music (Technology and Composition), a BA in Music, and a Diploma in Music from UEW. He has authored peer-reviewed publications and helped shape music technology curricula. His research spans music composition, AI in music pedagogy, ethnomusicology, sound digitization, and live sound. He has worked as a recording/mixing engineer on albums, concerts, and anthems. Dr. Ayesu is a member of UTAG and has presented at international conferences on music technology and traditional music digitization.

Session: Composing Cultural Identity

Sankofa: A reflexive approach towards Indigenous art song composition

This paper explores the concept of Sankofa as a framing theory and a plausible compositional philosophy informing African art music composition. Sankofa enriches music composition by encouraging artists to recover and reinterpret ancestral musical knowledge as a source of innovation and identity. Art music composition is framed by some scholars as a form of cultural translation through acculturation. Drawing from multiple cultural backgrounds often leads to musical hybridity that may reflect personal identity and other socio-cultural dynamics. Through a reflexive approach, I ask how can cultural integration and understanding be used in Tswana art music composition? I posit that incorporating Tswana traditional elements into contemporary classical music fosters a way to reclaim a personal identity and celebrate one's unique musical identity.

Mohau Mogale has been involved in music since the age of 16. This motivated him to study for a Diploma in Contemporary Music with the Contemporary Music College. Mohau became actively involved as a choral composer, having composed a range of vocal works for various eisteddfods and being a renowned conductor for 27 years. He pursued his BA (Hons) in Music and his MA (Music) at the University of Fort Hare. His research interest is in the indigenous art song composition of the Setswana idiom.

The Language of Identity in Ghanaian Piano Works: An Analysis of Libation and Dialects

African composers are constantly combining traditional music idioms with Western musical structures in a bid to promote and preserve their culture. Scholars have developed theories such as African pianism and syncretism to explore how these two musical identities can be blended in compositions. This study investigates the promotion of Ghanaian traditional musical idioms in two purposefully sampled piano works, *Libation* by Nketiah and *Dialects-4* by Labi. Through a detailed musical analysis, the study highlights similarities and differences in how each composer employs compositional techniques and musical structures to reflect Ghanaian traditions. Elements such as rhythm, melody, harmony and form are examined to understand how indigenous influences are integrated into Western art music. The study also draws on comparative analysis to explore how these works contribute to the evolving identity of Ghanaian art music. Findings indicate that, beyond using traditional music as thematic material, the composers incorporate idioms from highlife and Ghanaian art music genres, reinforcing the dynamic nature of cultural expression in contemporary compositions. This study concludes that African composers project a distinctive musical identity in their works, one that continuously adapts to modern artistic and cultural contexts.

Nii Darku Ofori-Obeng Dodoo is a first-year PhD Music student at the University of Winneba, where he previously earned his BA and MPhil in the same field. As a lecturer in the Performing Arts Department at St Ambrose College of Education, he combines academic scholarship with practical pedagogy. A skilled pianist, composer, and music theorist, his research focuses on the preservation and revitalization of Ga traditional music, as well as the integration of African musical elements into contemporary compositions. Additionally, he explores the role of technology—including digital archiving, music production tools, and online platforms—in promoting and sustaining African music. Through his work, Nii Darku seeks to bridge cultural heritage with modern innovation, ensuring the relevance and accessibility of Ghana's rich musical traditions in both academic and digital spaces.

I am called **Wisdom Taylor**, a PhD Music student at the University of Education Winneba where I earned my B.A and MPhil in Music degrees. I am currently a lecturer in the Creative Arts Department at Gbewaa College of Education Ghana. I am a skilled guitarist, composer, and music educationist, my research focuses on Music education and how Music can be used to resolve societal challenges and problems as well as developing students into responsible adults. "Leticia Naabano Takpo is a first year PhD music student at the University of Education Winneba, where she previously earned her B'ed music. She had her Mphil at University of Ghana, Legon. She Lectures in the performing Arts Department at Peki College of Education. She combines academic scholarship with practical pedagogy. Her research interests are preserving Dagaaba women music of Ghana and exploring African traditional musical practices. Additionally, she is also interested in role traditional African musical plays in shaping and reflecting cultural identities.

Alfred Obeng Amoako is a PhD Music student at the University of Education, Winneba. He lectures at Presbyterian Women's College of Education, Aburi, integrating scholarship with practical pedagogy. Alfred's research interests include choral and instrumental music, and music education emphasizing performance. He explores innovative music education approaches, enhancing students' musical experiences and understanding of music theory and practice.

Contemporary Ghanaian art songs: analytical presentation of selected compositions

One of the musical artefacts that emanated from the Ghanaian-European socio-cultural interactions in the nineteenth century was the art song, which is a composition for solo voice and piano set to a poem or story. Imperatively, the concept of art song offers a good platform for individual performers to independently express their vocal dexterity in terms of performance. It is unfortunate, however, that in contemporary Ghana, less attention has been given to the compositions and performances of Ghanaian art songs due to the proliferation of diverse choral groups. A preliminary search I did on contemporary Ghanaian art song compositions suggested that apart from Amu and Nketia, only few Ghanaian art music composers have attempted to create some contemporary Ghanaian art songs to take care of audiences of the 21st century. In this article, the author attempts to identify new compositions for a variety of vocal ranges in different Ghanaian languages for better comprehension and appreciation of art song in the Ghanaian context. Also, the author attempts to provide formal analysis of four selected art songs from the identified Ghanaian compositions to unravel the various compositional techniques and styles of the composer(s). The author therefore utilises the purposive sampling technique and document analysis for data collection. The identification and analytical presentation of selected contemporary Ghanaian songs are ways of providing an avenue for art music composers to explore such compositions as well as encourage solo performances in order to promote and expand research in musical compositions and analysis.

Keywords: Art song, Ghanaian art songs, solo performances, musical analysis, Indigenisation.

Godfred Sackey is a lecturer of Music theory and composition in the Department of Music Education. He is a young academic professional who is motivated by how musical arts and cultures transcend the contemporary musical space, and the need to bridge the gap between culture and modernity with the musical arts. As a modern creative ethnomusicologist, he is focused on changing space through intercultural compositions and technology, and other contemporary trends in art music compositions to better support research in his academic institution.

Stream 4: A221

Session: The Politics of Curriculum

Revisiting Music Curriculum Transformation and Decolonisation in Africa: A Critical Literature Review

This paper presents a critical and as-comprehensive-as-possible review of existing discourse on the transformation, decolonisation, and broader critiques of music curricula at tertiary institutions across the African continent, with a

particular focus on the South African context. The two-pronged approach is grounded in the premise that South Africa occupies a unique and influential position in shaping the future of music education in Africa, owing to its entrenched colonial legacies.

Special attention is given to scholarship concerning the teaching of Western Art Music on the continent. My personal investment in this literature arises from ongoing questions regarding not only how such content is packaged, but more importantly, how appropriate content is created for teaching music history—content that is interwoven with the history of colonisation.

The review encompasses discourse on broad undergraduate-level curriculum design across Africa, including programmes in (ethno)musicology, performance, music education, and the music industry. These literatures offer insight into the diverse conceptualisations and interpretations of transformation and decolonisation. The paper further considers scholarship focused specifically on South African tertiary institutions, highlighting both commonalities and divergences between the local context and broader continental trends.

The purpose of this review is threefold: to identify the dominant concerns and questions that animate investigations into music curricula in Africa; to survey the range of solutions and responses proposed; and to map the ideological positions from which these contributions emerge, noting areas of tension and contestation. A final key concern is the position of Western Art Music within these debates—particularly the extent to which its historical content is critically examined and revised.

Dr Annemie Behr is a senior lecturer in musicology at the University of South Africa. As educator, she works toward curriculum transformation and decolonization in digital contexts of teaching Western art music in history and society. As musicologist, her research focuses on Jewish musical cultures in South Africa. Methodological interests pertain to Electronic Content Analysis and digital archival practices (databases). A scholar in the Digital Humanities, she engages notions of radical empathy as framework for embracing the human experience in the Fourth Industrial Revolution.

Music teacher education in South Africa: the view from here

The South African School Curriculum (CAPS) adopts South Africa's Constitutional values of transformation and social justice. Music is included in generalist classes from Grades R - 9, and as an elective in Grades 10-12. We are teacher educators preparing R - 12 music teachers. This paper highlights the challenges faced by both generalist and specialist music teachers, particularly with regard to delivering the CAPS. Most students who enrol in a Bachelor of Education have no specialist musical training, and many did not experience formal music in their own schooling. Yet, as generalist R - 6 teachers, they must be prepared to teach the curriculum, including music. For these students, classroom music is foreign and daunting. Being taught a musical instrument by a specialist music teacher remains the benchmark against which they measure themselves. Without this experience, they struggle to see themselves as capable of teaching music. They come to the classroom with deep informal musical experiences, yet they do not view these as valuable. The CAPS curriculum compounds the problem by foregrounding canonical and theoretical

knowledge and devaluing students' musical experience. This further challenges generalist student teachers to see themselves as capable of delivering music lessons.

Students who have completed Music degrees present different problems. As some universities have widened access to tertiary studies in the interest of inclusion and decolonization, students embark on the PGCE with varied qualifications and little uniformity in their undergraduate training. While some are highly trained, many are inadequately prepared to teach the CAPS content, which includes Western theory of music. Yet no matter what their background knowledge, in their lesson planning and delivery, 'specialist' teachers fall back on a dry, teacher-centred approach. Their lessons foreground canonical facts and abstract concepts that are completely disconnected from any active musical experience.

We argue that these problems have a common cause, namely an authoritarian curriculum inherited from the WAM tradition. In this curricular model the musical work is central, requiring performance that is faithful to the score, and mastery of notation and theory of music for access to, and analysis of, scores. The teacher is the authority who transmits canonical knowledge to the learner. There is no place for student voice. Consequently, pre-service teachers' musical experiences that might contribute to musical knowledge building are invalidated. Through an analysis of narratives of student teachers' personal musical journeys, we argue that the view of music education, as typified in the CAPS, invalidates student experience and voice for both specialists and non-specialists alike. If the transformative goals of the CAPS are to be achieved, South African music education needs an overhaul, both of the Curriculum, and teacher education in undergraduate and post graduate courses.

Sarah Ralfe is a music and creative arts lecturer in the School of Education at Stadio. Her PhD focused on student teachers' music life histories and the role of music in Foundation Phase classrooms. With a strong interdisciplinary foundation in musicology, popular music studies, and education, her research blends narrative and arts-based methodologies. Sarah's interests lie in informal and everyday musical experiences and how these can be leveraged in the classroom space, and in the links between music and identity.

Mandy Carver is a music education researcher. She has taught music in many different contexts, including school music, studio teaching and teacher education. Currently, Mandy lectures teacher education for the University of the Witwatersrand, and Stadio University, and she is an affiliate of African Open Institute at Stellenbosch University. Mandy's doctoral research brought together her two key interests: how we learn music and how best to teach African music in formal settings. Her study provided the opportunity to engage with theories of learning, knowledge and knowing, and the sociology of music education. Sociological questions continue to drive her research, as she ponders questions regarding who is included, whose musics are included, and how knowledge and skill building is included in curricula and pedagogies in South Africa and beyond.

Session: Afrikaner Identity in Song

"Alles aards en alledaags en klein": Conceptions of mid-century Afrikaner femininity in Blanche Gerstman's song cycle "Die Lied van 'n Vrou" (1958)

Blanche Gerstman (1910–1973) was a female South African composer who is best remembered for her Afrikaans art songs. Gerstman's art songs are characterized by a close musical-textual relationship, a neo-Romantic almost-impressionistic approach to harmony and figuration (Potgieter, 1967), and complex accompanimental parts that reflect her own outstanding abilities as a pianist. Despite her present-day obscurity, she was considered a leading figure among South African composers during her lifetime and composed in both vocal and instrumental mediums, ranging from large-scale cantatas for voice and orchestra to children's piano pieces (Malan, 1982).

Investigating her legacy in closer detail, I take as my point of departure a manuscript score of Gerstman's song cycle *"Die Lied van 'n Vrou"* ("The Quiet Adventure", 1958). This song cycle is based on five poems relating to love and motherhood drawn from Elisabeth Eyber's *"Belydenis in die Skemering"* (1936) and *"Die Stil Avontuur"* (1939): "Die ontmoeting", "Ek was so arm", "Die geskenk", "Voorbereiding", "Vervulling" and "Die eerste nag". The poems were selected and arranged for Gerstman by Anna Neethling-Pohl under the encouragement of Anna Bender, both involved with the SABC at the time, and the cycle was dedicated to the young and upcoming soprano Mimi Coertse.

This paper aims to situate Gerstman within the mid-century Afrikaner discourse on womanhood and artistry by looking at how her setting of the Eybers poems engages with similar themes in the artistic work of the other women involved in the creation of this song cycle. Combining insights gleaned from extant documentary and archival sources with close reading of the poetic and musical texts, I use a spatial lens to focus on the construction of gendered "spaces" in various contextual, poetic and musical aspects of Gerstman's *"Die Lied van 'n Vrou"*.

Friederike Scholtz is a first year PhD student at the University of the Free State under the supervision of Prof. Matildie Wium and Dr. Marc Röntsch. Her research focuses on the construction of "gendered space" in the life and work of South African composer Blanche Gerstman. Friederike is also a part-time lecturer in musicology and music history at the University of Pretoria.

'Deon van der Walt, the voice, like the word, never stifled.' (Joan Hambidge)

The 2005 murder-suicide of renowned South African tenor Deon van der Walt and his father, Charles, remains a subject of conjecture among colleagues, scholars and admirers. Apart from published obituaries and a 2007 paper by Zelda Potgieter that inaugurated the Van der Walt Archive at the Nelson Mandela University, scholarly engagement with his life is limited to the cataloguing of his archive in the shape of a mini dissertation in 2013. The only artistic response to these events is a 30-minute postmodern opera titled *Anti-Laius* by Adrian More and Joan Hambidge, commissioned by Cape Town Opera for Four:30 – Operas Made in South Africa in 2015.

My paper will investigate how this opera considers the tragic events of 29 November 2005.

As the title suggests *Anti-Laius* inverts the classic Oedipal narrative. In Sophocles' *Oedipus Rex*, Laius is murdered by his son. Here, however, the father is the perpetrator. The opera's trilingual libretto (Afrikaans, English, and French) also surreptitiously references the Charlie Hebdo terror attacks of January 2015 and the ongoing violence in the Middle East. This places the plot within the context of violence, muddying the events at the Van der Walt wine farm Veenwouden within present-day acts of brutality.

Analysis of the thematic material of the libretto and the score, will explore inter alia the idea of an opera-within-an-opera and how it obscures our interpretation of tragedy. Even though the libretto becomes quite specific in the “third act,” the fact that it is presented as the storyline of the other opera somehow moderates the reality. A poignant father son duet functions as the emotional climax, resolving the tension and allowing the work to conclude with an introspective denouement.

Finally, I will assess if the reinterpretation of the Oedipus myth allows the creators to expose this filicide, framing its complexity through theatrical elements like costumes, lighting, and decor, ultimately blurring the lines between historical fact and artistic representation.

Kobus Buys is a multi-faceted musician active as pianist, vocal coach, chorus master, musicologist, adjudicator and educator. His formative piano studies were with Barbara van Wijk and he completed a BMus (PU for CHE) and BMus (Hons) at the University of Pretoria, studying with Joseph Stanford, Wessel van Wyk and Albie van Schalkwyk. He also holds UPLM and UTLM diplomas from UNISA, and recently completed an MMus at Nelson Mandela University under the supervision of Prof. Zelda Potgieter, where he now lectures part-time. He is currently preparing for PhD studies on the life and career of South African tenor Deon van der Walt, supervised by Dr Hilde Roos at the Africa Open Institute at Stellenbosch University. In his spare time, Kobus is involved in the hospitality industry and enjoys wining and dining with friends and guests in the Sundays River Valley near Gqeberha.

Echoes of Winternag: Style, Aesthetics, and Shifts in Composition

The earliest known musical setting of an Afrikaans poem dates back to 1908, composed by Jan Gysbert Bosman (also known as Bosman di Ravelli). This composition features Winternag, a poem by Eugène Marais, which is widely regarded as the first fully developed poem in the Afrikaans language—a language that has existed in its standardised form for just over a century. Since Bosman’s initial setting, Winternag has served as a source of inspiration for numerous composers, spanning from early figures such as S. Le Roux Marais to later canonical composers like Arnold van Wyk, and extending to more recent settings by Hendrik Hofmeyr, Martin Watt, and Peter Klatzow. The poem has also been adapted within popular Afrikaans music, with artists such as Piet Botha and Randall Wicomb offering their own interpretations. I have collected over 40 different musical settings of Winternag by various composers. This research paper aims to present, discuss, and compare notable compositions of the poem through the lens of compositional style and aesthetics, examining aesthetic shifts in South African nationalism, modernism, and postmodernism.

Jaco Meyer is a South African composer, researcher, and lecturer in Composition and Musicology at the School of Music and Conservatory of North-West University (NWU). He earned his PhD under the supervision of Prof Hannes Taljaard, focusing on expanding Steve Larson’s Theory of Musical Forces through an analysis of Wim Henderickx’s Ragas. He also holds a Fellowship from Trinity College London (FTCL) in Composition and a Master’s in Positive Psychology (MAPP) from NWU. In recognition of his significant contributions as a composer, he was awarded an Honorary Medal by the South African Academy for Science and Arts.

Session: Spaces of Learning

Dirges (Langne) of the People of Nandom Traditional Area: Implications for Education in Ghana

Dirges (Langne) hold significant cultural and educational value in the funeral traditions of the Nandom Traditional Area in Ghana. However, the evolving socio-cultural landscape, influenced by modernization, religious shifts, and changing artistic preferences, has altered the way dirges are composed, performed, and perceived. As a result, there is a growing need to examine their historical origins, socio-cultural relevance, and the challenges they face in contemporary society. This study explores these dimensions using a qualitative case study approach, engaging twenty-five participants across five funeral grounds and nearby communities through interviews, observations, and focus group discussions. Findings reveal that dirges serve as a means of mourning, historical documentation, and social commentary while adapting to contemporary influences. However, tensions between traditional performance practices and modern societal values pose challenges to their continuity. The study recommends technological documentation, integration into formal education, and the revitalization of apprenticeship programs to sustain this indigenous musical heritage. By preserving Langne, Ghana can safeguard an essential aspect of its oral tradition while enriching music education and cultural identity.

Keywords: Dirges, Langne, Nandom Traditional Area, funeral music, cultural heritage, oral tradition, music education, Ghana.

Cosmas Nimbaaru is a dedicated music educator with nearly three decades of teaching experience. He is currently a lecturer at Tumu College of Education in the Upper West Region of Ghana, where he previously served as Head of the Social Sciences Department. Specialising in music education, he holds a Bachelor's, Master of Arts, and Master of Philosophy degrees in Music Education from the University of Education, Winneba (Ghana) and is currently pursuing a PhD in the same field. As the lecturer in charge of entertainment and culture, he actively fosters creative expression among students. In addition to his role at Tumu College, he teaches distance and sandwich programs for the University of Cape Coast, Ghana, demonstrating his commitment to expanding access to quality education. His expertise and leadership have earned him recognition as a respected figure in Ghanaian academia.

The Effects of an Acoustic Intervention on Teaching and Learning in a Primary School Music Class

Adjusting the acoustic qualities of classrooms intended for music-making and instruction has the potential to improve teaching and learning quality, communication quality and teacher and learner well-being.

The objective of this Doctoral study is to assess the impact of an acoustic intervention on teaching and learning quality in a primary school music classroom. The impact of noise on teaching and learning, communication, behaviour and well-being were assessed, and acoustic parameters were altered to reduce noise and improve environmental conditions.

A mixed-method approach was implemented following a longitudinal quasi-experimental design. Participants included the classroom teacher and learners from two classes in different age groups. Data were collected in two phases, pre- and post-intervention. Quantitative data includes decibel readings, and acoustic measurements, and qualitative data were gathered through structured classroom observations, a semi-structured teacher interview, and focus group discussions with learners.

Post-intervention findings reveal a significant reduction in noise levels, with an average decrease of 2.73 dB, and a reduction in reverberation time, from 1.4 seconds to 0.8 seconds, aligning with established acoustic targets. Qualitative thematic analysis identified key themes, including the impact of acoustics on sound and noise, lesson content, execution and success, teacher and learner behavior, and teacher and learner well-being. Converging evidence in this study underscores the critical role of acoustic conditions in real-world teaching and learning, demonstrating how targeted environmental modifications can transform and improve educational spaces.

The study contributes to a paucity of research in South Africa on the impact of evidence-informed acoustic intervention on teaching, learning, student behaviour and well-being educational settings.

Kevin Gersteling is a DMus candidate at the University of Pretoria. He completed an MMus (cum laude) in Classical Guitar Performance and a dissertation focusing on flow and clutch in professional musicians in 2021. Aside from his doctoral studies, he is currently a part-time lecturer at the University of Pretoria and a music teacher at St Mary's DSG Pretoria.

Learning Environments and Creative Expressions in Colleges of Education: A case study of Presbyterian College of Education, Akropong-Akuapem-Ghana

Learning environments—comprising physical spaces, social dynamics, and institutional support—play a crucial role in shaping educational outcomes. While Ghana's teacher training reforms emphasise creativity in music and dance, little research has explored how learning environments in colleges of education facilitate this goal. This study examines the impact of infrastructure, policies, and institutional culture on fostering creativity in music and dance education at the Presbyterian College of Education (PCE), Akropong-Akuapem, Ghana. Against the backdrop of Ghana's 2019 Bachelor of Education (B.Ed) curriculum reform—which prioritises creativity and indigenous cultural relevance—the study investigates how physical, psychosocial, and service-delivery factors influence pedagogy.

Using a qualitative case study approach, data was collected through observations (222 participants), interviews (10 participants), and focus group discussions (10 participants) involving students and faculty. Findings reveal that PCE's state-of-the-art infrastructure, including adaptable classrooms, sound systems, and visual displays, provides a strong foundation for creative learning. Psychosocial factors such as gender-sensitive policies, non-violent classroom environments, and self-discipline practices contribute to a supportive atmosphere. Additionally, service-delivery features, such as health programmes, internet access, and mental health support, enhance holistic learning. However, challenges remain in resource utilisation and aligning instructional methods with indigenous pedagogical strategies.

Frederick Adom is a PhD student in Music Education at the University of Education, Winneba (UEW), with an MPhil and BA in the same field. A Chartered Economic Policy Analyst (CEPA) and Fellow of the Association of Certified Chartered Economists (ACCE), he bridges arts education and economic policy. As Head of the Creative Arts Department at St. Vincent College of Education, Yendi-Ghana, and a WAEC examiner, he specializes in Ghanaian music pedagogy and curriculum development. His leadership at the Centre for Research in Creative Arts and Culture (CRCAC) and his social enterprise, Fruit of the Lips Music, reflects his commitment to cultural preservation and creative industries. An accomplished author, his work intersects music education, cultural policy, and decolonial pedagogies.

Session: Musical Institutions

A History of the University of Stellenbosch Symphony Orchestra: Power, Education, Prestige

The practice of classical music involves complex social dynamics and power relations. The symphony orchestra, a European import comprising in its present-day iteration players, conductors, management, finances, and intricate institutional arrangements, is no exception. Symphony orchestras as spaces that afford, play with, and inscribe power have been the subject of scholarly attention (Bull, 2019; Luo, 2022; Marsden, 2021; Pontara, 2021). In this paper which is taken from my Master's research, I use the University of Stellenbosch Symphony Orchestra (USSO) as a case orchestra to understand how these power relations have changed over time and how it impacts subjectivity and intersubjective relations. The purpose of the orchestra as reported in concert programmes, is two-fold. First, the orchestra "provide(s) music students with first-hand training for their profession". Second, the orchestra offers students who are orchestral players from courses other than music "experience in symphonic orchestral playing". Located within intersections of music education, professional orchestral playing and a tertiary institutional context, USSO affords the opportunity to investigate how power circulations manifest in intersubjective relations. This paper looks specifically at education, orchestral playing and excellence as manifestations of power and how they work with or against each other in an orchestral context.

Leandri Louw is an MMus candidate at the Africa Open Institute for Music, Research and Innovation and the Department of Music at Stellenbosch University. As an orchestral player, educator and researcher, her research focus entails power dynamics and circulations in symphony orchestras and other classical music spaces. She holds BA Music (Psychology) and BMus Honours (Repertoire Studies) degrees from Stellenbosch University. Her Honours research assignment titled "die intensies en bedoelings is goed vir jou": Afrikaner nationalism, innocence and altruism in "Staan sterk in Afrikaans" was presented at the SASRIM Annual Conference in 2023.

A two-decade survey of symphonic programming of selected South African orchestras: observations and reflections

This research examines the orchestral repertoire of selected provincial orchestras in South Africa from 2000 to 2024, offering a comprehensive quantitative analysis of programming trends over the past 24 years. By consolidating performance data from selected provincial orchestras, this study identifies the frequency with which specific composers, stylistic periods, conductors, and soloists have featured in orchestral programs. We compare and reflect on the representation of South African composers, female composers, South African soloists, and conductors within these programs. A key focus of the study is to assess the airtime and prominence given to local and diverse musical talents contextualised against broader global trends in orchestral programming. Some highlights and brief discussions follow on patterns and areas where South African orchestras align (or differ) from international practice.

The value of this study lies in its ability to provide data-driven research on the programming trends within select South African provincial orchestras. By examining programming trends, this discussion contributes valuable insights into the evolving landscape of orchestral music in South Africa, with implications for future programming decisions and the overall diversification of musical offerings. The outcomes of this study will serve as a resource for musicologists, educators, and artistic directors interested in understanding the current state of orchestral programming in South Africa and its alignment with global trends.

Johan Ferreira is the principal oboist of the Johannesburg Philharmonic Orchestra. In 2016, he obtained an LRSM in oboe performance from the ABRSM. In 2017, he saw the conferral of a PhD from the University of Pretoria. Johan has performed a variety of concerti with orchestra (Mozart, Strauss, Marcello, Bach, Bellini, Vivaldi) in collaboration with various established South African– as well as international artists and conductors. Apart from maintaining a full-time freelancing career in South Africa, Johan is a full professor at Wits.

Danré Strydom is one of South Africa's leading solo, chamber, and orchestral musicians. Strydom graduated with multiple master's degrees from the Royal Conservatory of Ghent University, and completed her PhD at the University of the Free State. Currently an Associate Professor at the UFS, Strydom is a recognized NRF-rated researcher with a strong focus on performance-led research.

The Maestro or the Maestra: Investigating the role of gender in conducting choirs

The role of a choir conductor extends far beyond keeping time and shaping dynamics—it encompasses leadership, communication, and the ability to inspire collective musical expression. But does the gender of a conductor influence the way a choir responds, interprets, and performs? This presentation explores the intersection of gender studies and choral conducting, examining whether a conductor's gender affects choir dynamics, vocal interpretation, and overall ensemble cohesion.

Drawing from existing research, case studies, and anecdotal evidence, this session will address key questions: Do singers perceive male and female conductors differently in terms of authority, expressivity, and leadership style? Are there ingrained biases that shape expectations and responses to conductors based on gender? And ultimately, does gender play a significant role in the effectiveness of a conductor, or is musical leadership an inherently gender-neutral skill?

By analyzing historical trends in conducting, contemporary discourse in music education, and psychological studies on leadership perception, we will uncover patterns that may contribute to gendered assumptions in the field. Additionally, this session will highlight findings from interviews and surveys with choir members and conductors, providing insights into real-world experiences.

Attendees will leave with a deeper understanding of how gender dynamics operate within the choral setting and how educators can foster inclusive and gender-sensitive environments in music instruction. The discussion will challenge traditional perceptions of authority in music leadership and encourage reflection on how conductors—regardless of gender—can refine their approach to inspire and lead more effectively.

"Marissa von Mollendorf is a distinguished South African musician, educator, and researcher specializing in choral music and cultural development. She serves as the Head of Culture at Paarl Boys' High School, fostering artistic excellence among students.

Marissa von Mollendorf is pursuing a PhD in music education at Ludwig Maximilian University in Munich, Germany, focusing on gender studies in choral conducting. As part of her research, she has conducted surveys and interviews with choristers and choir conductors to explore the impact of gender on conducting dynamics and choir perception. Marissa also remains actively engaged in the South African choral community, contributing to events such as the Western Cape UDUMO Male Choir's 2024 performance at the Coetzenburg Centre. Her commitment to inclusivity and equity in music education is further reflected in her presentations at the Mzanzi Conductors Conventions (2024 and 2025) and Stellenbosch's Diversity in Music Education symposiums (2021 and 2025).

Saturday 27 July

Stream 1: Jannasch Hall

Session: Applied Music and Social Justice

Collective Free Improvisation and Music Pedagogy in 21st Century South Africa

In this paper I examine the challenge of teaching ethnomusicological courses within a music conservatory environment. I address these challenges in relation to issues of Western educational paradigms in settler colonial contexts and the normalisation of modernist-capitalist cultural values. My goal is to present and examine teaching strategies which emphasise embodied learning, collective creativity, and egalitarian ideals with the goal of empowering students with creative agency that may be overshadowed in the pursuit of conventional assessment criteria.

The findings of this paper are derived in part from several iterations of a course currently titled "Improvised Musics of the World: Towards a Model for Collective Music Making." The specific topic of interest is pan-idiomatic collective

improvisation. This year I have situated this practice in relation to African philosophical principles addressing the role of the individual in relation to larger cohorts. This course was informed by research I conducted in 2021 exploring various creative strategies used when musicians from various musical specialisations and cultural backgrounds were invited to collectively create a recorded concert of original music in a single afternoon.

The results of the research and course development showed the following criteria to be highly effective:

1. Emphasis on free improvisation and collective composition
2. The absence of a predetermined musical genre
3. The value of embodied creative experience
4. Shifting evaluative criteria towards qualitative aspects and subjective experience
5. The use of African aesthetic principles to frame the understanding of these experiences

Based on ethnographic research in conjunction with literature by Perman and Fiol, Turino, Lopez De Mesa, and Lalu, I submit that these are key characteristics which should be more central to music pedagogy in 21st century South Africa.

Rick Deja PhD (Ethno/Musicology) University of Illinois, MM (Jazz Studies) DePaul University, BA Indiana University is a Senior Lecturer in Ethnomusicology and African Music, and curator of the Kirby Collection Musical Instruments at the University of Cape Town (UCT). His creative and scholarly outputs are rooted in performance-based research and his longstanding work with Malawian musicians in Malawi, South Africa, and the American Midwest since 1990. His current research, published works, and creative outputs focus on musical intersections between jazz and African indigenous musics, collective improvisation and composition, as well as strategies for revitalisation of indigenous musical instruments. He performs on saxophone, guitar, and African instruments and directs the Pan-African Jazz and Popular Music Ensemble at UCT.

Sound as Protest: Reframing the concert space through improvised archive and embodied performance

This lecture-recital examines the intersection of music and activism, exploring how sound, body, and presence can serve as tools for resistance and disruption. It delves into how instruments, rather than merely producing music, become agents of protest and how concert spaces transform into sites of collective memory. Using a practice-led research framework, the work investigates how improvisation, deconstruction of national anthems, and live projection can transform a performance into a political intervention.

The guiding inquiry of this presentation is: How can performance function as an act of protest, where sound becomes an archive and the performer a site of resistance?

The session includes a performance of **Dop is my Taal** (Alcohol is my Heritage), an original multidisciplinary work by Lynn Daphne Rudolph. This piece, which has been performed at select international and local artist residencies, is a stand-alone work that draws on themes of resistance, history, and identity. Through this composition and performance, Rudolph explores how the act of music-making can transcend mere art, becoming a potent form of activism, and how personal and cultural narratives can challenge systemic erasure.

Lynn Daphne Rudolph is a South African violist, multidisciplinary artist, and disruptor known for blending classical music with personal and cultural narratives to challenge history and ignite transformation. An award-winning musician, Rudolph's work, including the groundbreaking solo project *Homegrown Immigrant* (2022), explores identity, resilience, and belonging. A scholar of decolonisation, Rudolph earned a Master's degree in viola performance from Nelson Mandela University in 2022 and has presented at international conferences. Their performances, like *Dop is my Taal* and *My Voete Jik*, amplify marginalized histories, tackling issues such as apartheid and queer identity. With accolades like first prize in the South African Strings Foundation Competition, Rudolph's international work has earned recognition, including a feature in the *Los Angeles Times* and a spot on the *Mail & Guardian* Top 200 Young South Africans list (2024). They are currently touring their latest project *Sonic Lens*.

Session: Education and Politics

Music Education and Strategic Partnerships for Sustainable African Cultural Ecologies: Aesthetic Education Towards Futures Worth Having

This study examines the role of music education and strategic partnerships in fostering sustainable African cultural ecologies, with a focus on aesthetic education as a pathway to equitable futures. Employing a qualitative methodology, the research integrates critical discourse analysis, case studies of African music education initiatives, and interviews with practitioners, scholars, and cultural stakeholders. Key theoretical frameworks include Gayatri Spivak's aesthetic education, and Jacques Rancière's "redistribution of the sensible."

Findings reveal that music education in Africa has made significant strides in reclaiming indigenous knowledge systems and fostering interdisciplinary collaborations. However, persistent challenges include financial precarity, technological disparities, and institutional fragmentation. Strategic partnerships—between universities, cultural organizations, and communities—emerge as vital in sustaining musical traditions while adapting to digital futures.

Conclusions suggest that a future-oriented aesthetic education must balance cultural preservation with innovation, leveraging technology without eroding indigenous epistemologies. Decolonial and participatory approaches are critical in addressing inequality and climate justice within arts education.

Recommendations include: strengthening pan-African networks for music education; integrating digital tools ethically; advocating for policy shifts to fund arts sustainability; and centering youth and marginalized voices in reimagining aesthetic futures. The study underscores the urgency of music education as a site of resistance, resilience, and reimagination in precarious times.

Keywords: Music education, aesthetic education, African cultural ecologies, strategic partnerships, decolonial praxis, indigenous knowledge, sustainability, digital futures, Rancière, Spivak

Frederick Adom is a PhD student in Music Education at the University of Education, Winneba (UEW), with an MPhil and BA in the same field. A Chartered Economic Policy Analyst (CEPA) and Fellow of the Association of Certified

Chartered Economists (ACCE), he bridges arts education and economic policy. As Head of the Creative Arts Department at St. Vincent College of Education, Yendi-Ghana, and a WAEC examiner, he specializes in Ghanaian music pedagogy and curriculum development. His leadership at the Centre for Research in Creative Arts and Culture (CRCAC) and his social enterprise, Fruit of the Lips Music, reflects his commitment to cultural preservation and creative industries. An accomplished author, his work intersects music education, cultural policy, and decolonial pedagogies.

Samuel Amoabeng is a development strategist specializing in sustainable cultural ecosystems. As Strategic Development Lead at Ghana's Centre for Research, Creative Arts and Culture (CRCAC), he architects innovative partnerships between academia, corporations and communities. Holding a BA in Integrated Community Development from the University for Development Studies (UDS) and an MPhil in Social Studies Education from the University of Education, Winneba (UEW), Amoabeng bridges grassroots knowledge with institutional systems. Amoabeng's research focuses on decolonial models for arts sustainability, digital preservation of indigenous knowledge, and hybrid frameworks for cultural dissemination. Currently working with UEW, his philosophy centers on creating self-sustaining systems that honor African heritage while engaging global networks.

Aesthetic education, African musics, and curricula worth having

Premesh Lalu's *Undoing Apartheid* (2022) challenges readers to be newly alive to the ways in which the legacies of colonialism and the subsequent legalised racial order may reside less in overcoming their so-called "grand" forms than in how apartheid wedged itself in the circuits of sense and perception. Homing in on the intellectual conditions apartheid created, which have not been thoroughly dismantled, Lalu makes a powerful argument not only for the relevance, but for the imperative of an aesthetic education, which he deems to offer a countering force to mechanised forms of life that stifle desire and creative endeavour. Among music scholars and teachers, one of the salient areas in which gains have been attempted over the past three decades has been to bring African music(s) into the curriculum at schools and universities. But among the lessons learned, the mere inclusion of African repertoires in curricula that in their conception and structure tend to reflect the values and logics of Western art music has largely been found to be fruitless. The inclusion of African music challenges the curriculum on multiple levels. It demands, we argue, that we recognise that curricular inclusion entails a consequential recontextualization. If African music is going to be in our curriculum, we aver, it must be in the context of a progressive one that encourages what Lucy Green calls "critical musicality." Our interdisciplinary panel addresses this challenge with reference to our teaching, research and professional practice across various institutional contexts in at least three South African provinces. We highlight how we and the writers and educators from whose work we derive inspiration have dealt with the challenges and pitfalls of curricular inclusion while also remaining alive to the possibility, as Lalu potently puts it, that "only an aesthetic education can lead to a future beyond apartheid."

Joseph Kunnuji is a Senior Lecturer in African Music at the University of the Free State, South Africa. His doctoral research examined Ogu music as a marginalised practice in Lagos. His recent projects continue to explore other lesser-known musical practices from Southwest Nigeria. He is an associate editor for the *Journal of the Musical Arts in Africa* and has published in the *Yearbook for Traditional Music* and *Popular Music and Society*, among other

journals. Kunnuji was recently elected the Chair of the Board of Directors of the African Researchers Network CIC, a UK-based research hub for interdisciplinary engagement with Afro-centred discourses.

Mandy Carver is a music education researcher. She has taught music in many different contexts, including school music, studio teaching and teacher education. Currently, Mandy lectures teacher education for the University of the Witwatersrand, and Stadio University, and she is an affiliate of African Open Institute at Stellenbosch University. Mandy's doctoral research brought together her two key interests: how we learn music and how best to teach African music in formal settings. Her study provided the opportunity to engage with theories of learning, knowledge and knowing, and the sociology of music education. Sociological questions continue to drive her research, as she ponders questions regarding who is included, whose musics are included, and how knowledge and skill building is included in curricula and pedagogies in South Africa and beyond.

Brett Pyper is an interdisciplinary South African arts practitioner, cultural scholar and former festival director. Since the early 1990s, he has combined critical arts practice with academic study at local, national and international levels. He grew up between Johannesburg and Pretoria/Tshwane, where his background as a classical musician informed his efforts to work with festivals to open up programming at the former performing arts councils as a young arts organiser. He holds an MA in Interdisciplinary Study from Emory University in Atlanta and a PhD in Ethnomusicology and Popular Music Studies from New York University. He has served as founding chairperson of SASRIM in 2006, CEO of the Klein Karoo National Arts Festival (KKNK) from 2008 to 2013, and Head of the Wits School of Arts from 2014 to 2021, where he is currently an Associate Professor in Curatorial, Public and Visual Cultures.

Session: Music, Media, and Self-Making

Is jy reg om die vloek van 'n sondebok te laat gaan? Performing the white imaginary thirty years after apartheid

Afrikaans music has given scholars much to ponder over the past three decades. Whether it's the language activism of hip-hop artists from the Cape Flats (particularly around Kaaps), possible resurgent Afrikaner nationalism from Pretoria (as in De la Rey), or the punk scene in Bellville (e.g. Fokofpolisiekar), the musical expressions of Afrikaans speakers have provided an abundance of case studies. This paper explores the emergence, over the past decade, of a brand of overtly political Afrikaans songs and music videos that align with the narrative of white victimhood promoted by civil society organisations such as AfriForum and Solidariteit. This narrative has even drawn sympathy from U.S. President Donald Trump, who, in February of this year, cut all aid to South Africa as a result – despite a lack of evidence of any concerted effort to persecute Afrikaners. Nevertheless, this narrative remains a powerful tool for evoking deeply emotional responses among Afrikaner audiences, rooted in the perceived threat of both cultural and physical obliteration and the psychological effects of losing political dominance. It was this very dominance that laid the groundwork for negotiating the racial contract from a position of power. Mills argues that the racial contract “prescribes for its signatories an inverted epistemology, an epistemology of ignorance... producing the ironic outcome that whites will in general be unable to understand the world they themselves have made.” This goes some

way to explain why, in these songs and videos, Afrikaners seem to have a monopoly on suffering in South Africa, despite the statistical reality that they are, in fact, a most privileged and visible minority.

This paper, then, offers a critical reflection on this new wave of white politicisation in Afrikaans music and its position in the broader South African music landscape.

Dr. Schalk van der Merwe is an interdisciplinary scholar and lecturer, currently serving as an extraordinary senior lecturer at the Africa Open Institute for Music, Research and Innovation (AOI) at Stellenbosch University. As a session bassist with a career spanning over 30 years, he has performed and/or recorded with a wide range of leading South African artists. To date, he has contributed to more than 60 albums—eight of which have achieved gold status—and over 40 number-one hit singles on various South African charts. He continues to integrate his academic and musical pursuits and aims to expand his research focus to encompass the broader African continent.

Boerepompie, in die stad of op die plaas: Portrayals of Afrikaner Masculinity and the performance thereof in the song Boerepompie by Ricus Nel and Snotkop.

Traditional Afrikaner culture requires of its members the performing of, and strict adherence to, traditional and stereotypical gender roles. These gender roles open discussions on the constructions of masculinity and how masculinity is portrayed and performed in Afrikaans culture. Afrikaner masculinity can be seen to have a symbiotic relationship with constructions of certain imageries centered around the polarities of rural and urban mythologies, such as the boer (farmer) and the stadsjapie (urban man).

These tensions are enacted in the 2019 song 'Boerepompie' by Ricus Nel featuring Snotkop. This song acts as a vehicle for communicating these two very distinct caricatures of Afrikaner masculinity, which we can also see portrayed and performed by Ricus Nel and Snotkop in the music video of this song.

The music video of Boerepompie reveals a type of tension that exists between these constructions of rural and the urban Afrikaner masculinity. The contrast between the rural and the urban has been explored in country music of North America and Canada and I argue that a similar juxtaposition exists within 'Boerepompie' and Afrikaans popular music more broadly. This paper therefore interrogates how these binary constructions of masculinity are expressed and understood through this song and its music video.

Lisa Lombaard graduated with her Bachelors Degree in Music from the University of the Free State in 2024, and was the winner of the Journal of the Musical Arts in Africa Undergraduate Essay Competition. Lisa is currently pursuing a Masters Degree in Music at the University of the Free State under the supervision of Prof Matildie Wium and Dr Marc Röntsch.

Black Queer Visibility and Intimacy in the work of Dope Saint Jude

This paper explores black queer visibility and intimacy in the work of South African hip hop MC, Dope Saint Jude. Dope Saint Jude's work as a black queer woman foregrounding LGBTQ identities is significant in a context that continues to privilege the male (heterosexual) gaze. I argue that the artist's project of engaging queer desire and

intimacy does the work of expanding hip hop counterpublics; this work goes beyond merely laying claim to queer visibility in the hegemonic public sphere in efforts to subvert heteronormativity. It also celebrates especially black queer, non-binary and transgender identities, desires and intimacies in music videos, lyrics and performances. In this regard, Dope Saint Jude is not necessarily seeking validation from hip hop's heteronormative publics, but is instead affirming queer, non-binary and transgender publics on her own terms.

Adam Haupt is Professor and Director of the Centre for Film & Media Studies at the University of Cape Town, South Africa. He is co-editor of *Neva Again: Hip-Hop Art, Activism and Education in Post-Apartheid South Africa* with Quentin Williams, Emile Jansen and H. Samy Alim. Haupt is the author of *Static: Race and Representation in Post-Apartheid Music, Media and Film* and *Stealing Empire: P2P, Intellectual Property and Hip-Hop Subversion*. He is also Coordinating Editor of *Global Hip Hop Studies* with J. Griffith Rollefson.

Stream 2: A214

Session: Opera and Social Trauma

Bearing witness to sexual and gender-based violence in South Africa through opera: a close reading of Cape Town Opera's 'Rigoletto' (2017)

As a researcher, performer, and South African woman, I am compelled to explore the pervasive trauma of sexual and gender-based violence in our country and its entanglement with our colonial and apartheid histories. My doctoral research investigates how vocal performance may serve as a means of bearing witness to this trauma, and, critically, as a form of ethical apology for it. In the study as a whole, I explore the potential of opera and performance art to engage with the afterlife of historical violence/s and interrogate how the broader performing arts might contribute to reparative processes in this regard. For this paper, I will present a section of this research, namely, a close reading of Cape Town Opera's 2017 staging, set in the South African context, of Verdi's 1851 opera *Rigoletto*. Based on my analyses of interviews with some of the key creative driving forces (singers, directors) of that production, I will explore how the production engaged, both explicitly and implicitly, with themes of sexual and gender-based violence in South Africa. Analyses will be supplemented with photo and video recordings of the production (where available), as well as data available in the public domain, like newspaper articles, reviews, and social media posts. Drawing on Helene Strauss's framework of resonant feminist listening and Maria Cizmic's theories of musical witnessing, I will report in this paper on how this production represented (or performed) violence, elicited sensory and affective responses from performers, and contributed to public discourse on gendered trauma.

Alida van der Walt is currently pursuing doctoral studies as a fellow at the Centre for the Study of the Afterlife of Violence and the Reparative Quest (AVReQ) at Stellenbosch University under the supervision of Dr Carina Venter (Department of Music) and Dr Samantha van Schalwyk (AVReQ). Her research investigates the role that vocal/musical performance may play to bear witness to and, perhaps, compassionately apologise for sexual and

gender-based violence in South Africa. She holds BMus and BMusHons degrees in vocal performance from the University of Stellenbosch and an MMus in Musicology from Rhodes University.

Traumatising or Transformative: Dissecting the operatic portrayal of the “Hottentot Venus” in Hendrik Hofmeyr’s Sara Baartman

In “Post-Conflict Hauntings: Transforming Memories of Historical Trauma” (2020), Wale, Gobodo-Madikizela and Prager write that “artistic and creative modes of remembering violence represent sites through which the haunting nature of historical trauma may be reproduced but they can also serve as powerful agents of transformation”. Therefore, artistic expressions of historical trauma can either reproduce its effects years later, or aid in resolving that trauma. Post-apartheid South African opera has indeed been a site of the latter. It has foregrounded unacknowledged black and women’s histories by reinterpreting history from other perspectives as a means of restitution. In the reception of post-apartheid South African operas, it is evidenced that these works have played a role in the sociopolitical transformation of the country. Hendrik Hofmeyr’s *Sara Baartman*, performed in Cape Town in September 2022, explores the life of the so-called “Hottentot Venus”. Her narrative in contemporary South Africa is that of a Khoen woman who represents the (sexual) violence and trauma caused by colonialism. She is often seen as a “mother of the nation” and a figure of peace. Hofmeyr’s opera, however, seems to portray her as “perfectly happy with her circumstances”. In reviewing this opera’s performance for a daily newspaper, I opined that it left me with discomfort because the country continues to deal with the historical trauma of racism and sexual violence perpetrated during colonialism and apartheid. This paper explores that discomfort from the perspective of historical trauma and aesthetic responses thereto. With its focus on Baartman’s portrayal in the opera’s libretto, music, mise-en-scène and reception, this paper reflects on whether Hofmeyr’s opera reproduces historical trauma or whether it serves as an agent of transformation.

Wayne Muller holds a PhD degree in Musicology from Stellenbosch University, where he is a research fellow at the Africa Open Institute for Music, Research and Innovation. He is a former arts journalist and critic who has written for various publications on classical music and opera, dance and theatre. His research interest is in the history and performance of opera in post-apartheid South Africa, and he explores themes such as transformation, contemporary relevance, and the Africanisation of opera.

Hänsel und Gretel or The Incident (2023); a model of opera as Affirmative Sabotage

On 15 May 2022, an intoxicated Theuns du Toit urinated on fellow Stellenbosch University student Babalo Ndwiyana’s desk. At least one more racially charged incident involving urination at the university would be widely reported on in that year. *Hänsel und Gretel or The Incident* – a reimagination of Humperdinck’s 1893 opera by David Wolfswinkel and Liam Jaftha – was produced by the authors as a critical response to these events and the broader psychopolitical and affective atmospheres they reflect.

As André Gerber has observed, budgetary constraints have increasingly hampered the possibility of producing large-scale music theatre in South Africa. In the realm of opera, these constraints have given rise to the “bonsai

opera”: compact in scale, limited in orchestration and cast, and dramaturgies reliant on established traditions and performative patterns. While pragmatic, this aesthetic form risks reinscribing a colonial hierarchy of value, where small-scale productions are perceived as derivative or deficient imitations of a European ideal.

This paper situates *Hänsel und Gretel or The Incident* as an attempt to resist such dynamics. Drawing on Gayatri Spivak’s theory of “ab-use” and “affirmative sabotage,” alongside theories of hauntology, and Peter Sloterdijk’s theories of aesthetics, this paper explicates the aesthetic and political interventions of *Hänsel und Gretel or The Incident*. Through hyperreferentiality, appropriation of canonical operatic tropes and the wilful possession by spectres of its atmosphere, this production stresses and undermines the ideological bonds of the operatic tradition and its legacies in postcolonial South Africa.

Through this reading of and critical reflection on *Hänsel und Gretel or The Incident*, this paper proposes and advocates for a mode of operatic adaptation in South Africa that is politically reflexive, institutionally critical, and aesthetically generative—recasting the limitations of “bonsai opera” not as lack, but as a deliberate and potent critical form.

David Wolfswinkel is a dramaturg, scholar, and opera maker active in Amsterdam and Stellenbosch with a Master of Music (Stellenbosch University) and Master of Arts in International Dramaturgy (University of Amsterdam). He is artistic director of spityellow! and currently is a creative producer at Het Nederlands Kamerskoor. His own artistic projects include *The NPC Etudes* (2025), *Hänsel und Gretel or The Incident* (2023), and *Orphea* (2021). He has worked as a production dramaturg at Dutch National Opera and as a guest curator at Concertgebouw Brugge. David collaborated with Michel van der Aa on the operas *From Dust* (2025) and *Theory of Flames* (2026), orchestrated Philip Miller’s *Kaunas Kantata* (2022), and composed music for productions by Marthinus Basson, including *Koningin Lear* (2019) and *Fel Omstrede Kroon van Edward II en Gaveston* (2023), for which he received a Fleur du Cap nomination.

Liam Jaftha is an opera singer, educator and opera maker based in Cape Town, with a Bachelor of Music Honours (Stellenbosch University) and currently completing his Master of Music in Opera Studies (University of Cape Town). He is artistic director of spityellow! and founder of Converse discussion series. His own artistic projects include *The NPC Etudes* (2025), *silent Rage*, *digital Noise* (2023) and *Hänsel und Gretel or The Incident* (2023). He has worked as an assistant director and stage manager in Opera UCT’s *Schumann & Janáček Unbound* (2025) in Cape Town Opera’s Shorts festival. Liam has collaborated as a noise artist on Jan van Esch’s *Mitumba: Invasive Species* (2023), and as an opera singer in the role of Ubaldo in *Dalinda* (2024) with Opera UCT, and Betto in *Gianni Schicchi* (2021) with Stellenbosch University’s Vocal Division.

Session: Digital Musical Communities

Digital gamification in senior phase music classrooms: investigating its contribution to musical understanding

This presentation explores the impact of digital gamification on enhancing musical understanding among South African primary school learners. Given the challenges in music education, such as low engagement and a lack of intrinsic motivation, digital gamification presents an opportunity to make learning more interactive and engaging. This study examines how integrating gamification elements like points, levels, leaderboards, and challenges can foster musical understanding and increased participation. Drawing on classroom experiences where learners use iPads for music activities, I will discuss the effects of digital gamification on motivation, participation, and learning. The presentation will highlight specific apps, strategies, and lesson designs that have been effective in my teaching context. Furthermore, I will reflect on both the benefits and limitations of gamification in South African music education, considering accessibility, digital literacy, and classroom management. Ultimately, this session aims to provide practical insights for educators seeking to implement digital tools in a way that enhances traditional music instruction.

Karla van Niekerk (b.1999) is a music educator, composer, and researcher based in Cape Town, South Africa. She holds a Bachelor of Music Composition, a Master of Music Education and Composition, and is pursuing her PhD in Music. Her Master's research focused on the impact of digital gamification on learners' musical understanding, a topic she continues to explore in her teaching and research.

As the Head of Music at a primary school in Cape Town, Karla has presented at conferences such as the International Society for Music Education World Conference in Helsinki, Finland (2024), South African Strings Convention (2022), and the Diversity in Music Education Symposium (2025). She is passionate about integrating technology and trauma-informed approaches to create inclusive music education in South Africa.

Beyond the Screen: Player Engagement and Environmental Awareness in Video Games

Video games offer an interactive way to engage players with environmental issues, surpassing traditional media in immersion. While recent research has explored narrative and visual elements in fostering environmental awareness in gaming, little is known about the role of game mechanics (the roles, elements, and processes that define how a game works and what should be done to succeed), interactivity, and audio. Moreover, personality traits, such as openness and conscientiousness, may influence engagement with environmentally themed games, however, this relationship remains underexplored in existing research.

This doctoral study, grounded in a constructivist paradigm, will use a mixed-methods approach to examine how game features could affect a young South African adult's cognitive, emotional, and behavioral engagement with environmental themes. This presentation includes an overview of the study and a detailed discussion of the first phase of the research process, which consists of a literature overview and a content analysis of five environmentally

themed games, using Ouariachi et al.'s (2019) framework to assess sustainability-related components. A comparative analysis will identify the most suitable game for further study.

The findings of this study will contribute to game-based environmental education by highlighting the role of audio and design in shaping environmental awareness, offering insights for game development and environmental communication strategies.

Tarien Edwards is a doctoral candidate in Musicology at the University of Pretoria under the supervision of Prof. Clorinda Panebianco. She is currently in the early stages of her research, focused on understanding how young adults in South Africa engage with environmental awareness through various game elements in environmentally themed video games. Tarien completed her Bachelor of Music in 2019 and her Master of Music Technology in 2022, both at the University of Pretoria. Her research interests are interdisciplinary and include music technology, music education, psychology, and environmental awareness, particularly in the context of digital media and interactive platforms. As a tertiary lecturer in music technology and audio engineering, Tarien aspires to contribute to the growing body of knowledge in her field, particularly in understanding the role of creative media in shaping environmental engagement.

Look, Mum! I made Made lit!: Introductory Notes on Music Reality TV Shows in Nigeria

In this presentation, I explore the role of music reality TV shows as alternative spaces for music-making and self-making in Nigeria, using MTN Project Fame West Africa as a case study. MTN Project Fame West Africa (PFWA) was a music reality TV show based in Lagos, Nigeria, and broadcast across the West African region. The initiative was inspired by "Project Fame", a pan-African adaptation of the international talent show Star Academy, which took place in Johannesburg, South Africa, from June to August 2004. PFWA kicked off in Lagos in 2008, with its inaugural episode airing on July 18, 2008. Its musical focus encompassed a blend of Western and African popular music genres. In a postcolonial context, where traditional pathways to success may be limited, PFWA provides individuals with limited social capital with the opportunity to assert their agency and renegotiate a place for themselves in society through artistic expression. I draw from my position as a faculty member on the show and the experiences of PFWA contestants. Using Pierre Bourdieu's (1977) concepts of agency, I will explore how contestants on MTN Project Fame West Africa navigate the structures of power on reality TV to assert their voices and establish their presence in Nigeria's music industry. Ultimately, I argue that music reality TV shows serve as critical spaces and platforms for self-making and accumulation of power in contemporary Nigeria.

Kachi Modupe Ige is a prolific mezzo soprano singer, vocal coach, and holder of a Master's degree in Music Education from the University of Lagos. Known for her exceptional talent and warm timbre, she has captivated audiences with her soulful performances. As the vocal coach for MTN Project Fame West Africa, she has mentored and nurtured aspiring singers, contributing to their success. Kachi's unwavering commitment to music and her ability to inspire others through her art have made her a respected figure in the industry.

Stream 3: A135

Session: Vernacular Song and Identity

Sam Khubis: [Re]Imaginations of Rehoboth Baster Identity

At present numbering around 55000, the Rehoboth Basters in Namibia are descended from European settlers and indigenous Khoisan inhabitants of the Cape colony and Nama (Khoekhoe) tribes. Baster self-governance ended in 1990 after Namibia's independence, which obligated the Rehoboth Basters to give up their independence and become part of the newly established Namibian (rainbow) nation. This shift has led to territorial and cultural fracture in the Baster community. Still, annually on the 8th of May, members of the community gather at Sam Khubis to commemorate, celebrate and sound Baster identity.

Against the geopolitical backdrop of the First World War, on the 8th of May 1915, a battle was fought between the Germans and the Rehoboth Basters. In the centre of a circular mountain range called Sam Khubis (about 80km southwest from Rehoboth), this battle marked a refusal of Baster leaders to assist the German military in the war effort against the Union of South African forces, effectively terminating the long-standing German-Baster 'Treaty of Protection and Friendship'. When the German forces with their superior weaponry attacked the Basters, they feared total annihilation. The Rehoboth Basters resorted to God for protection which arrived in the form of South African forces in the then Rehoboth Gebied, prompting the Germans to withdraw. Viewing the withdrawal as a direct intervention by God, the Basters promised to commemorate Sam Khubis for generations to come.

Through a small-scale ethnography of Sam Khubis, this paper grapples with the [re]imagination of Rehoboth Baster identity, seeking to understand how Baster identity is preserved, negotiated and performed by individuals of different generations. This I will do by following the sounds, the events, the ceremonies and the conversations during Sam Khubis, as well as interviewing important role-players (musicians and leaders) in the community.

Bianca Nel is currently in the second year of her MMus studies at Stellenbosch University. She is a soprano and researcher interested in culture and identity in contemporary Namibia.

Protest and Identity in Maskandi: Towards an analysis of Phuzukhemisi's Selected Maskandi Songs

In this presentation, I examine the music of a very popular Maskandi artist, Phuzekhemisi. Maskandi is a neo traditional Zulu genre with a guitar playing lead singer, a few backing singers and sometimes with concertina accompaniment. Characteristically, the lead singer is also the guitar player who starts each song with an improvisatory flourish called Izihlabo, followed by a chanted, praise poetry section called Izibongo, followed by singing and dancing in call and response pattern.

The contents of these songs vary. Typically, they deal with current socio-political issues, history, heritage and familial/personal identity. Thus, this presentation examines selected songs of Phuzukhemisi and assess their

relevance in the social and political make up of South Africa since he came to the scene in 1987. I want to suggest that these songs function as palimpsests on which are inscribed and can be used to map changing realities in South African social and political life. Further, I examine how Phuzukhemisi expresses his selfhood and identity and thus his place as an artist in the world

Ndumiso Mtshali is a prominent South African ethnomusicologist and the Head of the Music Department at the University of Fort Hare. My research explores the intersections of music, identity, and history, shedding light on the role of music in expressing cultural heritage and social issues. My specific research focus is the music of the Maskandi musician, Phuzukhemisi

What are we doing? Discovering Africa in the Eastern Cape

I have developed a complex relationship with the Western music conservatory system. While it has its merits, it has inherent limitations, particularly in its tendency to impose specific ideals upon diverse musical cultures, undermining our distinctive identities and differing manners of musical expressions. As a result, I continuously advocate for change and inclusivity in music education, actively questioning the established norms upheld by those with generational privilege. However, my self-proclaimed progressive stance was recently tested during a lunch hour concert at the University of Fort Hare. This concert, organised and performed by the music faculty of the Visual and Performing Arts department, sought to showcase the department's offerings and the quality of work that has frequently gone unrecognised. Although my colleagues delivered stellar performances, the audience's behaviour left me perplexed: applauding at inappropriate moments, whispering during the performances, and cheering and whistling when Zerlina rejected Don Giovanni's advances. I attempted to relax my tense body by reminding myself of the social and participatory nature of 18th-century European concerts. Despite my often-loud support for DEI in our lecture halls, this experience exposed my own lingering attachment to conventional Western music practices and prompted me to reconsider what we are doing as South African music scholars and educators in Africa. In this paper, I reflect on my immediate reaction as indicative of either a collective amnesia regarding our professed values of change or a deliberate exclusion of the rich cultural and musical heritages that exist within our nation to sustain the ultimately unsustainable. I therefore propose the music department of UFH as a case study and a possible model for South African universities to reflect upon as a paradigm that genuinely represents and includes all voices, sounds and expressions rather than solely those of the privileged elite.

Inge Engelbrecht obtained her PhD at Stellenbosch University in 2023. She has been part of the music faculty in the Visual and Performing Arts department at the University of Fort Hare since February 2025.

Session: Machine Learning and Sound

Listen for the Shaker, Wait for the Log Drum: The Sound of Amapiano

Shaped by a close relationship with the social sciences, ethnomusicology (and especially more recent interest in popular musics) tends to neglect the methodological tool that separates us from other forms of cultural study:

musical analysis. Gavin Steingo (2008) produces the only focused musical analysis of a kwaito song in a much wider literature. In this work he aims to take seriously Susan McClary's assertion that "the study of popular music should also include the study of popular music" (1994: 38, cited in Steingo, 2008). This paper will update a chapter from my masters thesis to include new sounds and styles of amapiano, and my more recent thoughts on the technology of amapiano. Two key sounds characterize the sound; the shaker at the centre of a percussive bedrock on which the song builds, and the distinctive bass instrument the log drum which usually enters at the peak of the song and indicates the high point of the dancing. The other sounds used usually come from a small pool of samples that get re-used across the musical style, with new sounds added and older ones fading in popularity. These sounds either come from sample packs downloaded from the internet or the technology-specific DAW (Digital Audio Workstation) FL Studio and external plugins (such as Sonic Cat's "Purity"), both of which are chosen to accommodate township technological limitations. The nature of these programs significantly shape the sound of amapiano. Describing the typical features and structure of an amapiano tune, I will also address the differences between the most common sub-styles, as well as key differences when the music travels, such as those found in Nigerian amapiano (or afropiano). Finally, I will produce a typical amapiano example to show how these sounds come together to demonstrate Steingo's use of "emergent property" (2016: 180).

Dion Malcolm Eaby-Lomas is an Oppenheimer Memorial Trust scholar doing his PhD at the University of Cape Town. During his time at UCT he was awarded the Humanities Faculty Scholarship, two class medals and the Gunther Pulvermacher Essay Prize. He was awarded a Masters of Music (with distinction) from UCT in 2023, with a thesis titled "Kwaito's Legacy of Aestheticising Freedom: Amapiano in Langa Township and the World". This work highlights the distinctive way in which the black, township, electronic dance music uses a wide array of sensory forms to imagine and aestheticise freedom, and connect listeners throughout the world. As he prepares to continue this research, his interests lie in the way that South African music travels and empowers its interlocutors on a global stage.

Training the Sensible: Machine Learning Aesthetics and Music Genre Dataset Bias

Machine learning models are commonly used to process large amounts of data to make inferences in tasks such as classification, clustering, and regression. These tasks, when deployed in search and recommender systems, curate much of the world's digital information today. The datasets used for training machine learning models have a powerful bearing on how these tasks are executed and thus indirectly shape the world's information availability and increasingly how we come to know the things around us. In other words, they introduce a degree of bias into machine learning systems.

Bias in these systems, however, is not only determined by existent datasets, but by their absence as well. This is especially the case for indigenous music, for which there exist very few datasets suitable for training machine learning models. Yet while creating such datasets promises to preserve, analyse, and amplify indigenous musics, they also risk reproducing colonial taxonomic logics.

In considering the case of music genre datasets, a more nuanced theory of dataset bias is needed to account for both the absence of datasets and the order to which such datasets might have to conform as conterminous problems. I propose that such a theory can be drawn from Jacques Rancière's notion of the distribution of the sensible as a means of describing the ways through which politics is constituted by determining what can and cannot be sensed. Framed as a distribution of the sensible, I explore how machine learning bias both constitutes and negates the 'sensible' within computational frameworks, and the implications of this double bind on the development of music genre datasets. However, in reframing bias as a distributed sensory order, I also propose turning to Rancière's idea of dissensus as a modality of disclosing this distribution and therefore as a strategy for challenging dataset bias.

William Fourie is a senior lecturer in Rhodes University's Department of Music and Musicology, where he is also the coordinator of postgraduate studies. His work straddles disciplines such as musicology, decolonial theory, science and technology studies, critical theory, and hermeneutics. While much of his earlier research focused on reading issues of modernity through music, he is now more concerned with the mediality of technology and specifically how this is understood in the context of machine learning. He holds a PhD from Royal Holloway, University of London and a Masters Degree in Musicology from Merton College, University of Oxford. He has published articles in *Twentieth Century Music*, *Perspectives of New Music*, *Tempo*, *SAMUS*, *Muziki* and a number of other journals. William is the Vice-Chairperson of SASRIM and the chair of SASRIM's Programme Committee.

Convolutional and Recurrent Neural Networks: A Hybrid Approach to Uhadi Classification Using Deep Learning

In this paper, I explore the use of hybrid neural network architectures that integrate convolutional neural networks (CNNs) with long short-term memory (LSTM) networks for the classification of uhadi. This study aims to address the existing bias within music information retrieval datasets, which predominantly feature Western instruments, by focusing on the classification of uhadi using a limited dataset. Specifically, the study examines how varying audio input sample lengths can optimise the performance of CNN-LSTM models on small datasets. To achieve this, I use an experiment design that involves training and evaluating six CNN-LSTM models using nine different sample lengths of uhadi recordings. The primary objective is to ascertain the optimal duration for achieving accurate classification. The methodology includes creating balanced datasets, pre-processing audio into mel spectrograms, and employing transfer learning to train the models. Subsequently, the inference accuracy is evaluated using an unseen dataset containing uhadi recordings sourced from the International Library for African Music's Hugh Tracey collection. The findings of this study are discussed in the context of the anticipated advantages offered by hybrid CNN and LSTM architectures, along with the potential benefits of increased data variance associated with longer sample lengths. Ultimately, this research aims to contribute to a broader understanding of how machine learning can be utilised to diversify instrument recognition, moving beyond Eurocentric datasets.

Sibusiso Ncanywa is a PhD candidate in the Department of Music and Musicology at Rhodes University. His research interests encompass uhadi, artificial intelligence, music technologies, music information retrieval, and decolonial thought.

Session: Historiography and the Discipline

Complicities and Contestations: Navigating South African Music Studies During the 1980s

The 1980s were a tumultuous period in South African history. Although the apartheid regime was tightening its grip, resistance movements – abroad and at home – gained momentum. Within this volatile context, South African music studies was experiencing its own era of contrasts. While musicology was undergoing a period of consolidation following the establishment of the South African Musicological Society in 1979, disciplinary paradigms were increasingly contested, driven largely by the introduction of Marxist and multicultural frameworks by a small group of scholars and the establishment of music departments at historically Black universities.

In this paper, I take a closer look at this critical chapter in the intellectual history of South African music studies by focusing on the key scholarly initiatives of the time, including the South African Musicological Society, Ethnomusicology Symposium and the South African Music Educator's Society. Drawing on archival materials, conference proceedings and interview data, I interrogate how music scholars and institutions engaged with the political and ideological realities of apartheid. Ultimately, a complex interplay of responsibility, complicity and resistance is revealed, challenging simplistic narratives of the ethics and disciplinary history of South African music studies. These explorations raise urgent questions about complicity, resistance, and ethical responsibility within academia, offering insights that resonate globally as scholars continue to grapple with these tensions.

Mieke Struwig is a postdoctoral fellow at the Africa Open Institute for Music, Research and Innovation at Stellenbosch University and the secretary of SASRIM. Mieke's work focuses on the intellectual and institutional history of South African music studies, motivated by the belief that studying the past can shed new perspectives on present disciplinary biases and problematics. Her doctoral studies, completed in March 2024 under the guidance of Dr Carina Venter and Prof. Stephanus Muller, constructed a history of institutionalised music studies in 20th-century South Africa. She also holds a BMus: Performing Arts (Cum Laude) from Nelson Mandela University (for which she received the Vice-Chancellor's medal in 2019 for the best first degree in the university) and a MMus: Musicology (Cum Laude) from Stellenbosch University. Her work has been published in SAMUS, Qualitative Research, Continuum and Tydskrif vir Nederlands en Afrikaans (both forthcoming).

Music Scholarship in South Africa (1932-2024): (De)coding a Digital Catalogue of Postgraduate Research

Postgraduate study in South Africa dates back to the late 19th century when the first doctorate was awarded in the field of law. The country's oldest formal music training institutions were established in the early 20th century, and the first doctoral degree in music was conferred upon the ethnomusicologist Percival Kirby in 1932. Since then hundreds

of scholars have graduated with postgraduate degrees in music, with their theses stored in various formats in university libraries – printed copies, microfilms, electronic files and online repositories. In 1997 Engelbrecht and Parker published a printed catalogue of South African postgraduate music theses, followed by an addendum in 2000. They included bibliographic details of 685 Master's and doctoral studies, categorising the sources into various fields according to their subject matter. Although their catalogue remains important to music scholarship, it has become outdated and offers limited access due to its physical format. A research project has been initiated to expand the 1997 catalogue to include studies at South African universities up to 2024, and to make it available in a digital format that allows for enhanced search options and custom arrangements. Equally important is a more general 'decoding' of the data, as topics and methodologies of research, along with demographic information about authors, provide insight into the 'state of the discipline', reflecting academic trends within broader South African socio-cultural and political contexts. This paper discusses the digital catalogue and how it mirrors developments in South African postgraduate music scholarship over the past 90 years.

Wilhelm Delpont completed a PhD in Musicology at the University of Cape Town (UCT) in 2020 with a dissertation on the continuous reinvention of the piano sonata paradigm by South African composers to reflect the country's dynamic cultural identity. He is an Honorary Research Affiliate at UCT, the Editor-in-Chief of the internationally refereed *Journal of the Musical Arts in Africa* (ISSN:1812-1004) and a member of the IAML Outreach Committee. Delpont holds a Master's degree in Musicology from UCT (2015), and completed his earlier music studies at the Universities of Massachusetts (Amherst) and South Africa. His research on South African music has been included in various international publications and conferences.

Could have: a psychohistory of intergenerational trauma

"On a Friday early in January, I interview Paul. I imagine him as we sit opposite each other in an office: medium height, penetrating green eyes, strong hands and a quiet, decisive composure. His voice, at once young and old, unravels a story of three generations of trauma involving his mother, himself, and the trauma that could have been had he prolonged the abusive pattern into a next generation. "I was always the arty one in the family... I was pushed very much so by my mother... She was living her, her life through me," Paul says early on in our conversation. Paul was sexually abused during his teenage years by a musical mentor and teacher. His mother knew about the abuse in a manner that twisted knowledge, refusal and ambition into a murderous knot of enabling complicity. Now an adult, he talks to me about the abuse he experienced and the moment in his late thirties that he pulled himself from the edge of reproducing that violence onto a younger body.

Paul's story telescopes the long shadow of trauma over three generations. In this paper, I follow the threads of what happened and what could have happened. Drawing amongst others on the work of Judith Butler and Pumla Gobodo-Madikizela, I uncover shards of the psychohistory of trauma over three generations in two South Africas.

Carina Venter is Senior Lecturer in Musicology at Stellenbosch University's Department of Music and Chair of the South African Society for Research in Music. Her research explores apartheid histories and aesthetics, violence, decolonial thought and more recently inclusive innovation. She holds a doctorate from Oxford University and an MBA

from Stellenbosch Business School. Carina Venter is currently an Iso Lomso fellow at the Stellenbosch Institute for Advanced Study where she is working on a book on histories of trauma and abuse in South African music-pedagogical and professional spaces. More about Carina and her work can be found here: <https://www.linkedin.com/in/dr-carina-venter/?originalSubdomain=za>
<https://independent.academia.edu/CarinaVenter4>

Stream 4: A221

Session: The Praxis of Collaboration

The Ineluctable Modality of Prompts: Creativity, politics and matrices of meaning in collaborative composition work

Tracing back through two decades of collaboration, in this paper, Cara in South Africa and Galina in the UK reflect on their expanding arsenal of prompt-based sound experiments, the metamorphosis of their understanding of collaborative composition and the meeting points of their current research and how they may be mutually illuminating. As their working relationship adapted to geographical distance, Cara and Galina's collaborative musical process itself moved away from traditionally scored ABAB band song structures, to long-distance word-based prompts, to inviting others to resample live material in the spirit of overturning and reinterpreting their own creative associations. Today, working in both filmmaking and music, Galina and Cara endeavour to broaden and reorder the chain of events in the workflow of their respective practices, and in doing so embrace experimental systems and the 'chronically undetermined' (Rheinberger 2008:14'30") nature of epistemic things that come to light.

In this presentation, the practitioners, with their backgrounds in music, documentary storytelling and arts ecology research, reflect on a series of artistic experiments, each evolving from different types of prompts, varying levels of engagement and distributed creativity, and each aiming to interrogate and destabilise the hierarchical, prescriptive role of the solitary contemporary composer. Cara and Galina's most recent experiments follow simple and scalable matrices across media and collaborators. What might the same prompt sound like at the hands of someone trained vs untrained, a friend vs a stranger, how might an ecological concept be sonified in filmed narrative? How may a documentary mode structure inform a simple song? Each iteration of these experiments has illuminated both starting and ending points for creativity, challenged the hierarchies of auteur vs participant and, above all, aesthetically surprised and enlivened the creative process.

Dr Cara Stacey is a South African musician, musicologist and former winner of the Standard Bank Young Artist for Music (2021). She holds a doctorate in African music, sits on the executive committee for SASRIM and is a lecturer in Creative Music Technologies at the University of the Witwatersrand.

Galina Juritz is a composer, producer and violinist working between London and South Africa. She holds a BMus in Violin Performance, an MMus in Creative Practice and recently started her CHASE-funded doctoral research in participant-composed documentary soundtracks.

Vibe, syntax, and subculture: Codifying the musical elements of Cape Town's yaadt

This proposed paper presents the findings from my master's thesis which investigated the musical syntax of yaadt music – a style of South African house music emerging from Cape Town's Coloured communities. Through a dual-phase methodology combining quantitative structural analysis with qualitative inquiry, a corpus of yaadt tracks was analysed to uncover the recurring rhythmic, timbral, and textural elements that underpin its sonic identity. The results reveal a coherent syntactic model characterized by the strategic layering and modulation of musical elements that trigger affective responses such as joy, pain, nostalgia and communal belonging. These features mark yaadt as more than a musical genre; it is a dynamic socio-cultural product encoded with meaning and function.

By synthesizing elements from ghoema, R&B/pop, and house music, yaadt forms a fluid and evolving soundscape that aligns with local social practices. The role of the DJ as a storyteller who shapes emotional journeys through structured sonic patterns is emphasised by the implementation of setups, buildups, and climaxes generating structural predictability. This predictability provides a sense of safety, presenting participants with an opportunity for escape or catharsis. This study introduces a codified framework that identifies yaadt's core musical elements and proposes criteria for recognising "yaadt vibes". Positioned within vibe theory, the research contributes to emerging discourse on how musical syntax intersects with subcultural identity, community expression and affective states.

Future research is encouraged to explore broader sonic samples, textual themes, and audience reception, as well as comparative studies with genres like gqom and amapiano. Ultimately, this paper will reiterate what the thesis posits: yaadt is not just a genre but is an evolving expression of subcultural identity that resists formal classification.

Kerwin Petrus (b.2000) is a composer, arranger and flautist based in Kuils River. He recently graduated with an MMus in composition (Cum Laude) from Stellenbosch University where he studied with Mr. Arthur Feder. Alongside his master's studies he took lessons in African music with Dr. Ncebekazi Mnukwana and Mr Vuyo Katsha. His current output encompasses a variety of ensembles and instrumentations and exhibits neo-classical, clazz, nuevo-tango, impressionist, R&B and ghoema influences, often featuring colourful quartal and quintal harmonic structures. In 2024, he placed 3rd in the Alexander South African Composer's Award Competition with his Suite for Orchestra. Further, his current research is concerned with vibe theory, musical syntax and South African popular music and he hopes to pursue doctoral studies soon.

Session: Practice, Resilience, and Pedagogy

How to Incorporate Sleep into a Musician's Practice Routine: Some Preliminary Results from a Study with Advanced Pianists

Sleep research has suggested that learning before a night's sleep contributes to better retention and performance improvement, as opposed to learning at the beginning of a waking period. This was explored for non-musical content and tonal music, suggesting that sleeping after learning can be useful for musicians. Furthermore, musical memory has been extensively researched, but Western classical pianists still struggle with memorization.

This paper presents the findings of a study with advanced piano students and graduates, which tested the memorization method Conceptual Simplification. Participants memorized post-tonal excerpts using their own techniques (control group) or following instructions (experimental group). The aim was to compare both groups' average performance and how sleeping between recalls influenced the results. Participants were allocated to the groups according to a questionnaire that evaluated their background and learning styles (e.g., perfect pitch, synesthesia, sight-reading). Then, they performed from memory all excerpts in three situations: 1) after practice and without sleep, 2) without practice and without sleep and 3) without practice and with sleep. After each recall, they were interviewed. The most successful participants were those implementing Conceptual Simplification strategies on their own (control group) or guided by the instructions (experimental group). Generally, participants improved their results after sleeping. This resulted in more confident and accurate performances, while less attention was needed to monitor their playing. Hence, suggesting that many motor skills were automatized overnight, conceptual memory was strengthened, and sleep reduced the practice needed for fulfilling the task. These results emphasize the effectiveness of interspersing practice with sleep, expanding it to post-tonal music.

Dr Laura Farré Rozada is an award-winning pianist and mathematician, deemed a 'Rising Star' by BBC Music Magazine. As a soloist, she performed in Spain, France, Belgium, Germany, Bulgaria, Serbia, UK, Canada, USA, Argentina and Singapore. Her research focuses on music and mathematics, musical memory, performance psychology and the post-tonal repertoire. She has been a guest lecturer at several universities in the USA, Mexico, Chile, Malta, Norway, UK and Spain. Laura also presented at conferences by the Royal Musical Association (RMA), American Musicological Society (AMS), European Society for the Cognitive Sciences of Music (ESCOM), Society for Education, Music and Psychology Research (SEMPRE), South African Society for Research in Music (SASRIM), Musicological Society of Australia (MSA) and Association of European Operational Research Societies (EURO).

Learning by guiding: Reflections on a peer mentoring pilot project to improve practice in music students

Many first-year music students enter university without effective practice strategies, often engaging in repetitive and ineffective practice. As final-year undergraduate students, we participated in a pilot peer mentoring initiative designed to address this challenge. After receiving training on deliberate practice, we mentored foundation phase and first-year students over a five-week period, with the aim of guiding them toward more structured, reflective, and goal-oriented practice.

This presentation shares our experiences as peer mentors in this pilot intervention, focusing on the benefits and challenges of mentoring, the development of our own teaching skills, and the progress we experienced in our mentees' practice behaviours.

Five fourth year students volunteered as mentors, each working with one or two foundation phase and first-year music students. Our sessions involved guiding our mentees in goal-setting, planning, effective practice strategies, reflection, and discussions around practice in general. We documented our experiences in weekly reflexive diaries and took part in a group discussion at the end of the project. Our diary entries were analysed thematically to find shared insights and important learning moments.

We anticipate that the mentoring experience will shape our understanding of practice and teaching, along with improving our own practice habits through the process of explaining, modelling, and reflecting. While we anticipate that mentees will show signs of improved self-regulation and motivation, we also expect to find and deal with challenges. These could include time constraints, differing levels of mentee engagement, motivation for implementing suggestions, and learning how to support our peers effectively. We hope to share ways in which the mentoring process enriched our experience as final year students.

It is hoped that this project will highlight the potential of peer mentoring not only for supporting younger students' musical development but also as a transformative leadership and pedagogical learning experience for final year students.

Clorinda Panebianco is a full professor of systematic musicology in School of the Arts: Music, at the University of Pretoria. She teaches undergraduate courses in Occupational Health and Wellbeing for Musicians, Music Psychology, oboe, cor anglais, and methodology. As an NRF rated researcher, her research focuses broadly on health education, and health and wellbeing in performing artists. Clorinda is editor in chief of MUZIKI, Journal of Music Research in Africa.

Hannah Krouse, Hano van der Walt, and Naomi Willis are students at the University of Pretoria.

Exploring the association between well-being and flow in music students.

The state of Flow has been established as a valuable experience for music students, given its association with enhanced focus, deep engagement, and overall well-being. However, tertiary music students often face psychological, physical, and emotional challenges, such as performance anxiety, perfectionism, and the pressure to meet high expectations, all of which may hinder their ability to achieve flow. While research suggests that flow can positively influence well-being, the reciprocal relationship—how well-being affects flow—has not been sufficiently explored. This study will examine the extent to which psychological, emotional and physical well-being can influence the experience of flow in music students. Drawing on existing literature on flow theory and the well-being of music students, this research will analyze factors that may either facilitate or hinder the experience of flow during practice and performance.

This master's study aims to investigate the anticipated associations between psychological, emotional, and physical well-being and the ability to achieve flow in music students. Specifically, it seeks to identify factors that can facilitate or hinder the experiences of flow in musical practice and performance, explore how improving well-being can facilitate flow, and provide insights into strategies that could facilitate the holistic development and success of music students. An Interpretative Phenomenological Analytical approach will be used to explore the lived experiences of ten music students. Data collection is planned to take place before the conference through semi-structured interviews. Following in-depth analysis it is anticipated that findings will reveal key factors influencing both well-being and flow, thereby highlighting potential strategies to foster flow states, improve musical engagement, and promote overall student well-being.

My name is **Kristen Whipp** and I am a postgraduate Master's Student at the University of Pretoria. My Master's is in music psychology as I have an interest in the intersection of music, psychology and practice and performance well-being. Having experienced the well-being challenges of performance anxiety and the pressure to perform at a high standard firsthand, I am passionate about exploring strategies to support musicians' well-being and to foster the experience of flow. My research focuses on Positive Psychology, the experience of flow, and well-being in music students. My aim is to bridge the gap between well-being and the affects it can have on flow.

Session: Curricular Connections

An Exploration of Approaches to Aural Training at Five South African Universities

Aural training is a compulsory component of BMus degrees at most South African universities. The educational importance of the subject is largely undisputed in the literature. While extensive research exists on the knowledge and skills such courses develop and how this interrelates to other subjects, this paper, based on my MMus, explores these aspects at five South African universities. It draws focus to the impact of music education philosophies and approaches on aural training at these universities, the structure of these courses, and how this is experienced.

This paper develops a theoretical framework based on the literature, which informs the design of the data collection and discussion. A mixed methodology is used. The quantitative surveying of BMus students from these universities sheds light on their prior aural training, motivation levels and perspectives on their own skills. Qualitative interviews with aural training lecturers from these universities provide insight into their approaches, experiences and opinions of the subject.

This research initially aimed to highlight trends in the implementation of aural training at South African universities, as well as the perspectives on common challenges. However, it was found that lecturers had contrasting opinions on the appropriate content and approaches to the subject. The data suggest that students lack adequate aural training prior to their enrolment for BMus degrees. Lecturers also point to this problem, with the university prerequisites also not aligning with matric-level music in the National Curriculum Statement. The content of aural training programmes at most of these universities is also still mainly based on Western approaches. Therefore, the concept of a South African approach to aural training does not currently exist, warranting further research to address this.

Anja van der Westhuizen is a music educator from Paarl. She holds a BMus in Composition (cum laude) and a MMus (cum laude) from Stellenbosch University. Her MMus, supervised by Ms Danell Müller, explored approaches to aural training at South African universities.

Anja teaches Music for Grades 10 to 12, Creative Arts (Music) for Grades 8 and 9, piano, and theory at Paarl Girls' High School, where she is also the school accompanist. She is currently completing her Postgraduate Diploma in Education.

Aligning expectations: Investigating the disparity between secondary school music curricula and tertiary admission requirements in South Africa

This study aims to address the alignment between the exit level of Music education in South African government secondary schools and the entry requirements of selected South African universities offering tertiary music qualifications. The research aims to provide an understanding of the gap between secondary and tertiary education. Additionally, the study explores the mobilisation of cultural diversity, experiential learning, and holistic development within the context of music education in South Africa. By analysing the qualifications on offer at these tertiary institutions, this study will provide an overview of how secondary school music education is positioned in relation to tertiary education entry. The study will also discuss bridging programs and other support structures that assist students' transition into tertiary music education.

An essential element of this research is the examination of how the Curriculum and Assessment Policy Statement (CAPS) for Music in South Africa's secondary schools impacts students' preparedness for higher education. The influence of factors such as Admission Points (AP) scores, audition requirements, and institutional-specific criteria will be explored, with particular attention to how these factors contribute to a lack of uniformity in the pathways to tertiary music education.

In addition to the South African context, the study also compares SA's music education landscape with selected European countries and the UK. This comparative approach highlights both similarities and differences in music education systems, focusing on the alignment between secondary school curricula and tertiary requirements. Insights drawn from international practices will inform potential future research and improvements to South Africa's music education system, with the aim of closing the gap between secondary school education and the expectations of university music programs.

"TWO CONTRIBUTORS: Prof Danre Strydom (UFS) and Prof Mario Nell (SU)

Danré Strydom is one of South Africa's leading solo, chamber, and orchestral musicians. She began her formal studies at the University of the Free State before continuing her education at Indiana University's Jacobs School of Music. Strydom further graduated with separate Master's Degrees in Clarinet, Early Clarinet, and Bass Clarinet Performance at the Royal Conservatory of Ghent University. She completed her PhD in Clarinet Performance at the University of the Free State. Currently an Associate Professor at the OSM, Strydom is a recognised researcher with a strong focus on performance-led research. She has earned a NRF rating and has received several prestigious awards for her contributions to both performance and research. Notably, she received the 2024 Exceptional Young Achievers' Award and the 2024 Humanities Excellence Award from the University of the Free State.

Second contributor: **Prof Mario Nell**

Resources for Implementing the Creative Arts Curriculum in Ghanaian Primary Schools

The Creative Arts curriculum was introduced into Ghanaian basic schools to enhance learners' understanding of their own culture while exposing them to other local and global cultural perspectives. The curriculum comprises two key strands: Visual Arts and Performing Arts—the latter encompassing music, dance, and drama. However, challenges persist in the effective teaching and learning of the subject, particularly in curriculum interpretation, lesson preparation, and the availability of teaching and learning materials. Guided by interpretivist philosophy and situated within the qualitative research paradigm, this study employs case study and adaptive creative designs. Using purposive and convenience sampling, six basic schools in Ghana's Upper West Region will be selected for the study. Data will be analysed thematically, with anticipated findings revealing that while most basic school teachers prepare lesson plans for music and dance, some do not incorporate teaching and learning resources in their instruction. Furthermore, many teachers have not received adequate training in implementing the Creative Arts curriculum, as their university education did not include relevant courses in this field. A digital platform that will provide teachers with access to relevant teaching materials, visual aids and instructional resources will be developed to enhance lesson planning and classroom engagement.

Keywords: Creative Arts, performing arts, visual arts, curriculum implementation, UW Region.

I'm **Samuel Komla Gene** a lecturer at Nusrat Jahan Ahmadiyya College of Education, Wa. I obtained Master of Philosophy in Music Education, Master of Arts in Music Education and Bachelor of Education Degree in Music from University of Education, Winneba, Ghana. I am currently on Doctor of Philosophy Degree in Music Education programme at University of Education, Winneba, Ghana.

Sunday 28 July

Stream 1: Jannasch Hall

Session: Reimagining Opera

(De)coloniality and Opera: A case study of the institutional dramaturgy of Justice (2024) at the Grand Theatre Geneva

This paper argues that an examination of the institutional dramaturgy of opera productions is essential to gain insight into the holistic nature of the issue of (de)coloniality and opera.

Focusing on the opera Justice, which premiered in Geneva in 2024 and was directed by Milo Rau, I will discuss the approach of 'institutional dramaturgy', which explores the relationships between institutional structures, production processes, working methods and the aesthetics of a music theatre production (see Ernst 2021, 274). My analysis will

be informed by a number of different approaches, including performance analysis, discourse analysis and interviews with the Swiss director Milo Rau, the Catalan composer Hèctor Parra and the Congolese librettist Fiston Mwanza Mujila, I conducted in 2024. The opera is an ideal subject for analysis as public and academic pledges of transformation encompass not only the subject of an opera and the aesthetics of a production, but also the choice of singers and the composition of creative teams. This development is evident since the Black Lives Matter anti-racism protests in the US and Europe in 2020 and the intensified discussions on (de)coloniality, which have led to an increased focus on the political role of artistic institutions and performances in public discourse. Justice discussed the Swiss commodity trade on the opera stage through an acid-laden tanker that was involved in an accident in the Congo, killing 20 people. Using Milo Rau's aesthetic strategies of realism and documentation, the opera aimed to draw public and media attention to an injustice, to finance the victims' legal costs and to raise social awareness of existing power asymmetries and coloniality.

In conclusion, the results will be situated within the current socio-political circumstances in Europe and the tendencies towards a "postcolonial melancholy" (Gilroy, 2005), as well as developments arising from the concept of "loss" as outlined by Andreas Reckwitz (2024).

Lena van der Hoven is professor of music theatre studies and musicology at the University of Bern, after having been a postdoc at the University of Bayreuth and a member of the Bavarian Academy of Sciences and Humanities. She is also affiliated at the Africa Open Institute, University of Stellenbosch (South Africa). Her research interests include the transformation of opera in South Africa after 1994, opera and politics, performative aspects of contemporary music theatre, and eighteenth-century court music.

Aida Reimagined: Afrofuturism, Representation, and the Afterlives of Verdi's Opera in South Africa

Verdi's *Aida* has long been entangled with South Africa's racial and political histories, serving as both a nationalist spectacle and a site of contestation. The apartheid-era performances at the State Theatre Pretoria—Emma Renzi's blackface portrayal in *Applause* (1981) and Martina Arroyo's casting in 1982—exemplify the opera's role in reinforcing and unsettling racial hierarchies. In May 2025, Cape Town Opera presents a radical reimagining of *Aida* with an all-African cast, infused with Afrofuturist aesthetics and multimedia staging. This paper explores how this production might reclaim *Aida* from its colonial and apartheid-era legacies by using the media of opera to envision new possibilities for an African cultural identity and operatic storytelling.

Drawing on archival research, performance analysis, and interviews, I contextualize Cape Town Opera's new production of *Aida* within South Africa's broader operatic history. Adopting a critical multimodal and interdisciplinary approach, this paper considers Cape Town Opera's *Aida* as a production that marks a significant shift in South Africa's operatic landscape—one that could reconfigure the meaning of *Aida* in Africa and assert a vision of opera that is unapologetically African, transnational, and future-facing.

Melissa Gerber is a postdoctoral research fellow affiliated with Office of the SARChI Chair in South African Art and Visual Culture at the University of Johannesburg. Her current research focuses on the intersections between opera

production and its material remnants within the broader network of apartheid-era visual culture. Her research has been published in SAMUS: South African Music Studies, Music and Letters, and Cambridge Opera Journal.

Other and Mother: Lessons from U-Carmen

Traditionally, mothers in operatic narratives occupy marginal roles; however, South African political discourse recognizes black mothers as active community members challenging the notion of passive domesticity. The film opera *U-Carmen eKhayelitsha*, deviates from the original *Carmen* by presenting *U-Carmen* as a mother, consequently creating various planes of otherness constructed on the boundaries of aesthetic realism.

This paper investigates the representation of motherhood by focusing on the intersection of Black South African female identity and single motherhood by considering examples against the different forms of motherhood in the urban-rural communities of South Africa. It builds on narratives of communalism, parenthood, and the 'project of the self' by using a more historically specific understanding of motherhood that acknowledges and includes the experiences of women that intersect with the legacy of colonialism, apartheid-era violence, and institutionalized racism that have notably had a stark impact on the manner in which women conceptualize and carry out their roles as mothers. The paper's analysis adopts a feminist lens, critiquing conventional operatic portrayals to illuminate the lived experiences of often marginalized characters.

U-Carmen positions motherhood as a revered yet complex force within societal life, exploring the tension between domesticity and the yearning for freedom. By portraying the nuanced realities of single motherhood, the film shifts the focus from traditional depictions of motherhood to a central theme. *U-Carmen* shows how opera can provide a space for under-represented perspectives. It illustrates the socio-political significance of maternal figures, revealing the complexities of domestic roles and the desire for independence. This nuanced portrayal engages with the historical and socio-economic contexts that shape Black mothers' experiences in post-apartheid South Africa.

Leigh Waters-Maine is a PhD candidate at Africa Open Institute for Music, Research and Innovation, Stellenbosch University under the supervision of Dr Hilde Roos. A trained classical mezzo-soprano, she leverages her knowledge and experience as a black opera singer to investigate themes of Indigenisation and the representation of the black female body in Opera. She completed her BMus (Hons) at Rhodes University in 2022 and, recently completed her MMus at the same institution in 2024, where she conducted research on figuring the black femme fatale in post-apartheid South African opera under the supervision of Dr William Fourie. Her research interests encompass Black South African opera, Black Consciousness literature in South Africa, gender studies, Indigenisation, and the African feminist imagination.

Session: Jazz in the World

Listening to change: Towards a theoretical frame for reading ecological consciousness and environmental activism in contemporary jazz

Jazz is a genre that has long served as a vehicle for social commentary, addressing important issues and inequities. More recently, the climate crisis has emerged as a theme in jazz, inspiring responses from musicians who engage in environmental activism through their music. This paper presents the first phase of my research towards my master's thesis: where I survey the literature on ecomusicology, and read against the broader backdrop of ecocriticism, in order to construct a theoretical frame for reading jazz musicians' responses to the climate crisis. Here, I read with a particular focus on the small number of texts that speak to jazz directly (David Ingram, Robin A Ryan) as well as texts that hold potential for thinking through jazz practices and discourse.

The paper will conclude with a preliminary discussion of the ways this theoretical frame could support my reading of contemporary jazz albums and/or projects that intersect with climate activism. For instance, I would consider how jazz musicians use sound, messaging, and environmental theming to engage with ecological concerns. In pointing to the possibilities of reading jazz albums through the literature on eco-criticism, I hope to provide a scoping and synopsis of this emerging discourse.

Hannah Swanepoel is a second-year master's student from the University of Stellenbosch. Her research focuses on jazz studies and ecocriticism. She completed her undergraduate degree at Nelson Mandela University and is currently employed as a music teacher.

Interrogating the past, present and future of jazz curricula at South African Higher Education Institutions

In the wake of calls to decolonize the curriculum propelled by the #RhodesMustFall and #FeesMustFall movements, several recent studies, papers and panels have scrutinized music curricula at South African Higher Education Institutions (HEIs; for instance Struwig 2021; Bruinders 2024; and several papers and panels presented at the SASRIM and other conferences over the past couple of years). In jazz, Darius and Cathy Brubeck's recent memoir, *Playing the changes* (2024), chronicling their roles in establishing a jazz division at the University of KwaZulu Natal, allows greater insight into the forging of a jazz programme and curriculum. There have been trenchant critiques of the emphasis on the American canon in jazz programmes at HEIs. Nduduzo Makhathini (2021) has notably argued that local jazz practices and modes of transmission (the 'informal') have been overlooked in the establishment of jazz programmes at HEIs (what he terms the 'formal'). Addressing the jazz curriculum more broadly, Roland Moses considers 'decolonisation and its implications for jazz curriculum and teaching approaches' in a conference paper of 2019.

This panel joins this conversation, drawing together perspectives and critiques towards a discussion of jazz curricula at South African HEIs past and present. At the heart of the discussion is the broader question of how one constructs a jazz curriculum at an HEI (or outside it) for the future. Questions this panel will consider include:

- how curricula have been situated vis-à-vis the global jazz canons (particularly American jazz) and South African practices;
- how porous (or not) jazz curricula have been with teaching on other genres, touching on anxieties regarding depth versus breadth of focus;

- how the work of women (as artists, bandleaders, composers, producers and as enablers of the jazz scene) feature in curricula;
- how barriers of entry to jazz spaces at HEIs condition who participates in formal jazz education (students and lecturers alike), and how these inclusions and exclusions have been/could be navigated;
- who are the communities our curricula serve and sustain?

While it is impossible to include all institutions and possible contributors, the panel strives to include perspectives from jazz programmes established in the 1980s (then the University of Natal, now UKZN, the University of Cape Town, Tshwane University of Technology), those established more recently (the University of Pretoria, est. 2016), and institutions where jazz is emerging but not yet formalized into a programme (University of Stellenbosch's music department). It also, importantly, includes perspectives from jazz education outside HEIs to acknowledge the role of non-institutional spaces of jazz education, and shed light on what jazz curricula at HEIs might overlook.

Stephanie Vos is a Lecturer in Musicology at Stellenbosch University. Her research interests span South African jazz and exile, improvisation as ritual, and the contemporary South African jazz landscape. With Stephanus Muller, she published *Sulke Vriende is Skaars: Die briewe van Anton Hartman en Arnold van Wyk, 1947-1982* (Protea 2020), awarded the KykNet Rapport Prize for Non-Fiction and the ATKV Woordveertjie for Non-Fiction. Working in a department where jazz is emerging as an area of interest but not yet formalised into a fully-fledged programme, Stephanie grapples with questions around the design of a jazz curriculum in within the particular space that is Stellenbosch and its communities of practice.

Roland Moses is a performer, composer, educator and researcher. He completed the Doctorate in Literature and Philosophy (DLitt et Phil) in Musicology and MMus (cum laude) in Jazz Performance, Composition and Arranging.

Roland is a YAMAHA artist and represented South Africa at the recent YAMAHA-GULF study excursion to Japan. He attended Goteborg University in Sweden as part of a student exchange program and was selected as the pianist/composer/arranger for the Standard Bank National Youth Band. Roland is currently the Head of Jazz and Popular Music at the Tshwane University of Technology, and a senior lecturer specialising in Performance and Improvisation Teaching.

Amanda Tiffin is Head of Jazz Studies, and runs the Jazz Singing section at the University of Cape Town. She is currently the musical director and main arranger for the Lady Day Big Band. Amanda has recorded six albums, and is set to release a seventh recording with the Lady Day Big Band. She is a passionate and respected educator, and regularly conducts workshops and master classes throughout South Africa and abroad.

Nduduzo Makhathini is an award-winning pianist, improviser, healer and scholar from KwaZulu Natal in South Africa. He is a recipient of prestigious awards such as the Standard Bank Young Artist Award, South African Music Award (SAMA) and AFRIMA among others that have made him an influential figure. Makhathini has recorded twelve albums, with his last three albums released on Blue Note Records. He has performed and collaborated with the Jazz at

Lincoln Centre Orchestra with Wynton Marsalis, as well as Busi Mhlongo, Zim Ngqawana, Azar Lawrence, Billy Harper, Nasheet Waits, Logan Richardson among many other greats. He was formerly the Head of Department of Music and the University of Fort Hare, and is currently a lecturer at the University of KwaZulu Natal. Pertaining to this panel, he is the author of the article 'Jazz in Postcolonial South Africa: Tracing the Politics of "Formal" and "Informal"' (2021).

Stream 2: A214

Session: Jazz, Memory, and Community

From Township Grooves to Cultural Movements: A Journey through the History and Significance of jazz Appreciation societies in Soweto

This research project delves into the rich history of jazz appreciation societies in Soweto, South Africa, from the mid-20th century to the present day. Focusing on one jazz appreciation society in Soweto called the Jazz Fusion Update which was founded in 1984. The study aims to shed light on the significant role that the Jazz Fusion Update played in shaping the cultural landscape of its participants, particularly in fostering a deep appreciation for jazz music and providing a platform for local musicians to showcase their talent. Through a combination of archival research, oral history interviews, and ethnographic observations, this research seeks to document the origins, evolution, and impact of jazz appreciation societies in Soweto. By examining primary sources such as newspaper articles, photographs, and membership records, the study aims to reconstruct the social and musical networks that flourished within these societies. Furthermore, the research will explore the ways in which jazz appreciation societies in Soweto contributed to the preservation and promotion of jazz music as a form of cultural expression. By analysing the programming, events, and outreach efforts of the Jazz Fusion Update, the study aims to highlight their role in nurturing a vibrant jazz community in Soweto and beyond. Ultimately, this research project seeks to contribute to a deeper understanding of the cultural history of Soweto and the broader significance of jazz music in shaping identity and community dynamics. By uncovering the legacy of jazz appreciation societies in Soweto, this study aims to celebrate the resilience and creativity of local musicians and enthusiasts who have kept the spirit of jazz alive in the face of social and political challenges.

Nhlanhla Manana, a musician, honed his skills on the bass guitar from the age of 14. Beginning his academic journey at Tshwane University of Technology (TUT) with a focus on jazz performance, he later pursued an honours degree in music at the University of the Witwatersrand (Wits) and is currently working towards a master's in heritage studies. Nhlanhla's research interests are on jazz music, history, and heritage, Nhlanhla's expertise extends beyond music. As a director of a non-profit organisation dedicated to youth development through arts and music, he fosters skills and values among the younger generation, showcasing his commitment to both music and community enrichment.

The hidden voice(s) behind Pinise Saul's mic: home, exile and the forging of solidarities in two South African jazz scenes

This study examines the life and legacy of Pinise Saul, an overlooked yet influential jazz vocalist from South Africa's Eastern Cape, whose music and collaborations shaped 1960s South African jazz cultures. By exploring her career both locally and in exile, this research uncovers the hidden networks of solidarity and resistance that defined her artistic journey. Rather than focusing solely on her role as a soloist, the research will draw into Saul's musical life on her extensive collaborations with legendary musicians. By examining Saul's movements in and from South Africa to exile, the study will highlight how her work reshapes narratives of South African jazz, revealing the overlooked network of solidarity despite being dispersed across different locations; gender dynamics; and the evolving role of voice in avant-garde jazz. This research employs a multi-method approach to reconstruct Saul's musical journey. It combines an analysis of the evolving composition Mra, and semi-structured interviews with key musicians and scholars, alongside secondary sources on South African jazz history, to illuminate her overlooked contributions. The achievements of female musicians have not been fully acknowledged due to the perpetuation of gender preconceptions by traditional Western music styles. This research will help honour the life of Pinise Saul, a gifted female vocalist who made important contributions to male-dominated jazz ensembles in South Africa and abroad.

Mathapelo Matabane is a South African musician with a rich background in performance and instruction. With nearly two decades of experience as a violist and vocalist with the internationally acclaimed Buskaid Soweto String Ensemble, she has performed on global stages and contributed to numerous musical projects. She holds a Bachelor of Music degree from the University of the Witwatersrand, where she was awarded prestigious scholarships, including the SAMRO and Phil Harber Jazz Bursaries. She is currently completing her Master's in Music. Her work as an educator spans various institutions, where she is known for her student-centered and interdisciplinary teaching approach. Mathapelo has been and has contributed to academic projects such as the University of Michigan's Women Carillon Philanthropists. Through her passion for music education and performance, Mathapelo strives to shape the next generation of musicians while preserving South Africa's rich musical heritage.

Temporalities of Liberation: Spirituality, Memory, and Utopia in uNomkhubulwane

This paper examines *uNomkhubulwane* (2024), a three-movement suite by South African pianist and composer Nduduzo Makhathini, released on Blue Note Records. Dedicated to the Zulu goddess *uNomkhubulwane*, the work explores African spirituality and Africa's history of oppression, offering what Makhathini calls "an invitation to humanity to cultivate ways of being that strive for freedom and balance."

Two animating themes therefore structure the suite. First, *uNomkhubulwane* recalls living African pasts—both spiritual and social. Zulu spiritual mythologies, passed down through generations, provide a mythopoetic framework for creative action, while historical recollections of racial terror foreground the need for restitution and healing. These reflections set the stage for the second theme: the work's future-oriented, utopian commitments. By invoking the past and mobilising it in the service of healing in the present, Makhathini gestures toward forms of freedom and balance that remain aspirational—yet to come.

I argue that *uNomkhubulwane* offers an implicit critique of key assumptions within Occidental modernism, as summarised by Jürgen Habermas in *The Philosophical Discourse of Modernity*. Specifically, as with other Black

Atlantic forms, the work resists the prioritisation of the secular over the sacred; in a manner suggested by Walter Benjamin and, later, Paul Gilroy, it disavows modernity's linear, teleological conception of time; and it challenges the division of human experience into discrete domains of the good, the true, and the beautiful. Instead, Makhathini's suite enacts a reconciliatory aesthetics—one in which ethics and aesthetics are inextricably linked in pursuit of Black emancipation.

Vuma Ian Levin is a South African guitarist, composer, and educator whose music explores identity, culture, power, and being in post-Apartheid South Africa. He is a lecturer in jazz performance and composition at the University of the Witwatersrand and a doctoral candidate at the University of Amsterdam via the Orpheus Institute. He is a SAMA-nominated artist and has either won or been selected as a finalist for numerous awards, including the Standard Bank Young Artist for Jazz 2021, the Keep an Eye Jazz Awards, and the Montreux Socar International Jazz Guitar Competition. He has performed at major jazz festivals and venues worldwide, including the North Sea Jazz Festival, Montreux International Jazz Festival, Cape Town International Jazz Festival, and the Jazzahead! showcase in Bremen.

Session: Music as Social Action

Empowering Communities Through Music Education: An Investigation of Two Non-Profit Music Projects in the Eastern Cape

This study explores the role of non-profit music projects as catalysts for community engagement and social change in marginalised communities in the Eastern Cape, South Africa. Through an investigation of the Inkwenkwezi School of Artistry in Port Alfred and the Access Music Project in Makhanda, the research examines the transformative power of music education in fostering social cohesion, empowerment, and cultural development. Grounded in a Participatory Action Research (PAR) framework, the study employs qualitative methods, including focus group discussions (FGD), questionnaires, and participant observation, to collect data from students, educators, and project managers.

The findings reveal that these music projects provide not only artistic training but also opportunities for personal growth, leadership development, and community participation. Emerging themes such as inclusivity, reciprocal relationships, community development, and social justice advocacy highlight the broader societal impact of these projects. Despite challenges related to funding, sustainability, and accessibility, the study emphasises the importance of non-profit music education in bridging socio-economic brackets and fostering a sense of belonging. The research contributes to ongoing discussion on arts-based community development, advocating for increased support for similar initiatives.

Sambesiwe Mavela is music educator, researcher, and flautist, pursuing an MMus at Rhodes University. As a product of a non-profit music project, he is committed to community-driven initiatives that use music for education and empowerment. His Honours research explored how non-profit music projects foster community engagement and social change, aligning with his mission to expand music education in marginalised communities.

As founder and director of the Inkwenkwezi School of Artistry, Mavela creates opportunities for underserved youth to engage in music. He is also a lecturer and Community Engagement Projects Coordinator at Rhodes University Music Department, leading initiatives that introduce music education into schools without prior programmes, mentoring young musicians and developing outreach programmes.

Through research, mentorship, and partnership, Mavela continues to bridge academic music education with grassroots initiatives, ensuring sustainability in community-based projects.

A conceptual framework of collaborative composition facilitation in community music projects

Composition is an art that gives a voice to the artist, and for marginalised populations in community music projects, it often also gives a voice to the voiceless. Collaborative composition unites individual voices and enables connection, conversation and opportunities for belonging. As part of its core ethos, community music aims to foster a sense of belonging through welcoming spaces where hospitality is practised. This shared focus on belonging makes collaborative composition an essential pedagogical tool for community music facilitators. The cornerstone of community music projects is the facilitators. In the case of collaborative composition, these facilitators are charged with guiding the separate and distinct voices within communities into (and through) a conversation that, on the surface, is simply the creation of a piece of music, yet what is unseen (the process) has more impact on the development of community (as well as the personal growth of the individual) than the outcome itself. The resulting sonic collaboration belies the intricacies of facilitation required to produce a collaborative community project. Skilled facilitators steer the songwriting process (for both musicians and non-musicians, neither of whom may be versed in the craft of composition), whilst simultaneously mediating dialogue (musical or otherwise) that in a participatory music-making environment calls for a significant degree of vulnerability from the individuals involved. The demands of community music facilitation are not always apparent. For facilitators new to the role, there is a lack of definitive pedagogical literature available on facilitating a collaborative composition, specifically in a community music context. This conceptual framework seeks to address these gaps and presents opportunities for future research. Furthermore, I will explain the collaborative composition process that contributes to the development of novice community music facilitators.

Victoria de La Harpe is a music educator at St Teresa's Junior Primary, and a performing songwriter. She is currently completing her BA honours in music at North-West University. Her research interests are focused on the development of wellbeing through music education and community music. With two decades of lived experience as a touring artist and songwriter, she is enthusiastic about sharing her skills, whilst simultaneously aware of the responsibility inherent in music education, hence the current themes of her research: the process of facilitation in community music collaborative composition and the roles of the music teacher in nurturing positive experiences with music.

Innovative Pedagogy: Interrogating The Integration Of Service-Learning Into Music Curricula In Kenyan Higher Education

Stake holders in education advocate for a music education that is relevant to the job market, and responsive to the needs of society. Consequently, institutions of higher learning are remodeling their music curricular to include the community's input, by adopting innovative teaching and learning methodologies such as Service-Learning (SL). SL is a socially-responsive pedagogical approach that is based on the perspective of linking what students learn in theory to real life problems in society. While this aspect is clearly conceptualized during music curriculum designing and development, it is not consistently underscored in the curriculum implementation process. The purpose of this paper is to determine extents to which music education practice in higher education institutions in Kenya has embraced SL. This study is founded on David Elliot's (2005) praxial philosophy and Kerissa Heffernan's problem-based models of community engagement teaching. The objectives of the paper are, to establish aspects of SL employed in music in Higher education, to determine the benefits of the SL approaches to music learning processes, and to outline limitations to the implementation of SL. The study applied qualitative methods of data collection and analysis, and found that music departments in universities employ SL in their pedagogical approaches to different extents, depending on the music sub-disciplines, university location and institutional support. Additionally, inclusion of SL in music pedagogy resulted in reciprocity. It benefits all actors in the practice; instructors, learners, the community and HE institution. The study recommended further studies through which the three dimensions of music teaching and learning (musical content, instruction and context) may involve the community's contribution. This study hopes to transform music education practice and training, a process that will be of benefit to HE institutions, policy makers and curriculum designers.

Jacqueline Zinale Bullindah (PhD) A lecturer of Music, Theatre Studies and education. In Maseno University.

Stream 3: A135

Session: Music, Faith, and Modernity

Flow, Reconciliation, and Trust in Pentecostal-Charismatic Worship Spaces

Reconciliation in South Africa is characterised by not necessarily having an original state to which to return but rather being defined by the search for new relationships or ways to live together. For the past few years, I have been working on the possibilities and limitations of music as a vehicle for racial reconciliation within Pentecostal-Charismatic worship spaces. One subtheme that emerged throughout my research was whether relational agency is a prerequisite for flowing together in worship spaces. There are ideas about reconciliation to be explored through the notion of flowing together musically and what this could mean for relational developments.

This paper will explore the complex interplay between flowing together musically and the need to build relational capital in worship team dynamics. Suppose we conclude there is a need to invest in relationships continually, then what does this say about the reconciliatory potential and limitations of music? When lived experiences differ according to culture, race, age, and other socio-economic factors, what role can worship music play in creating a

sense of flowing together? This paper will explore some examples of where music can cross boundaries to create a sense of flow and other instances where issues of power and relational trust need to be addressed first.

Saskia Smith studied musicology at the University of Amsterdam between 2012 and 2017. She is currently finishing her PhD at UKZN. Her PhD research focuses on music as a vehicle for race reconciliation within the Pentecostal-Charismatic church. Her research interests include worship music in Pentecostal-Charismatic churches and music's role in reconciliation and justice.

Aesthetics and Encounters of Choral Cultures in Urban South Africa

While urban spaces have musical sounds enabled by mainstream platforms and media, other musical aesthetics are at the centre of city community practices, usually in the margins of scholarship and media. Euro-American hymns as Western artifacts and through their mobility into South Africa, continue undergoing forms of transformation (at different rates across epochs), resulting in creativity that is not thoroughly accounted for nor recognized as such, mainly due to socio-politics, I am preoccupied with privileging this phenomenon through an assessment that subscribes to the past in the present paradigms. The heterogeneous cultures of city life in and around Johannesburg and music are well accounted for in numerous scholarly outputs, even though they are not as expansive as their ever-evolving empirical setting. Due to an affinity towards Western styles of hymn practice as previously taught in mission schools and churches, since the 1800s, local denominations straddle different values in the spectrum of transnational and indigenous influences concerning appropriate musical approaches. Community choral groups that draw on the hymn as an iconic historical resource expressed in the present through contemporary imaginings that connect the past with the present in shaping particular types of futures. Informed by interviews, participatory observations, archives, and an auto-ethnographic reflection on my creative process and arranging practice, I examine the agency of creatively expressing hymns (and other repertoires) through community choral cultures depicted in urban congregations and ensembles. Overall, I argue that aesthetic education and the imagination of a future worth having needs to center means of localisation through choral practices as forms of intelligence(s) in visible and sonic aesthetics of everyday township life, while navigating the past (historical influences and traditions) and present precarity (current challenges and uncertainties).

Kgomotso Moshugi is researcher, and cultural practitioner whose interests integrate conventional qualitative modes of inquiry with those that are artistic, concerning choral cultures, creativity, arranging, ensemble leadership, civic engagement, history, philosophy, cultural fluency, policy and entrepreneurship.

Sacred Aesthetics: Daniel Olukoya and the 'Sonic Turn' in African Pentecostalism

How does a focus on sonic praxis and aesthetics inform an understanding of everyday life and spirituality in postcolonial Africa? In this presentation, I explore Daniel Olukoya's "sacredization" of African popular music genres as spiritual tools. Daniel Kolawole Olukoya, the general overseer of the Mountain of Fire and Miracles Ministries (MFM), is famous for his music compositions and deliverance and healing ministry in Nigeria, Africa, North America, the UK, and beyond. Olukoya's sonic praxis provides an entry into the 'sonic turn' in African Pentecostalism and everyday

spirituality in postcolonial African urban centers and cities. His sonic praxis sits at the intersection of music, religion, spirituality, and postcolonial African urban life. Drawing on participant observation and interviews with Olukoya, I examine how music aesthetics function as spiritual tools at MFM. I investigate how Olukoya's sonic praxis not only creates a space for individuals to negotiate various forms of belonging and well-being—including spiritual, social, and economic aspects—through music aesthetics that also serve as sites to understanding the nexus between music and spirituality in postcolonial Africa. Ultimately, I argue that Olukoya's sonic praxis represents a critical epistemology for understanding how music aesthetics and its spiritual and social infrastructures provide insights into how people negotiate well-being and a place for themselves while also reconstituting a postcolonial African state like Nigeria.

Oladele Ayorinde is a Research Fellow of the Africa Open Institute for Music, Research, and Innovation, Faculty of Arts and Social Sciences, Stellenbosch University, South Africa, and a Visiting Senior Research Fellow at the Department of Music, Mountain Top University, Nigeria. His research focuses on music and the political economy of everyday life in Africa and across Black diasporic communities—exploring the intersections of music/sound, politics, technology, economy, environment, and everyday life of African/Black people across spaces, time, and places.

Session: Music and the Mind

Practice, perseverance, and psychological Well-being: Insights from South African music students

Music students encounter various physical and mental health challenges throughout their tertiary studies. While effective practice is central to their success, limited research has explored the relationships between practice habits, grit, resilience, and psychological well-being in this population.

This study examined the associations among deliberate practice, grit, resilience, and psychological well-being in undergraduate and postgraduate music students at a South African tertiary institution.

A mixed-methods design was used. Quantitative data were collected via an online survey (N=59) incorporating four validated psychological measures: the 23-item Deliberate Practice Inventory (Passarotto et al., 2021), 12-item Grit Scale (Duckworth), 18-item Psychological Well-Being Scale (Ryff et al., 2010), and the 10-item Connor-Davidson Resilience Scale. Qualitative data comprised four focus group interviews (N=24), including students from the foundation phase to postgraduate levels.

Descriptive analysis indicated moderate to high levels of deliberate practice, moderate grit, generally positive psychological well-being, and moderate resilience, with no significant gender differences observed. Correlation analysis revealed strong positive associations between deliberate practice, psychological well-being, resilience, and weekly practice hours. Multiple regression analysis identified resilience and grit as significant predictors of both deliberate practice and psychological well-being.

Thematic analysis of focus group interviews yielded eight key themes: i) how students understand and approach Deliberate Practice, ii) challenges and strategies in personal practice, iii) student experiences of the relationship

between practice and performance, iv) students' wellbeing strategies, v) navigating academic and musical challenges, vi) the role of social support, vii) dealing with physical and medical limitations, viii) practical and psychosocial needs.

The findings underscore the critical role of resilience and grit in fostering effective practice habits and supporting mental well-being among music students. The results highlight the need for targeted interventions aimed at strengthening practice strategies, resilience, and grit to enhance student well-being and academic success in tertiary music education contexts.

Clorinda Panebianco is a full professor of systematic musicology in School of the Arts: Music, at the University of Pretoria. She teaches undergraduate courses in Occupational Health and Wellbeing for Musicians, Music Psychology, oboe, cor anglais, and methodology. As an NRF rated researcher, her research focuses broadly on health education, and health and wellbeing in performing artists. Clorinda is editor in chief of MUZIKI, Journal of Music Research in Africa.

Dr Carol Lotter is a senior lecturer in Music Therapy at the University of Pretoria. She is a BMGIM fellow (AMI) and is registered with the Health Professions Council of South Africa. Carol is the Arts Therapies coordinator and co-directs the Music Therapy programme at the University of Pretoria. Her teaching focuses on clinical postgraduate music therapy studies and her primary research interest is in adult mental health.

Dr Tessa Rhodie is a senior lecturer in the Classical Music Studies programme at the University of Pretoria, School of the Arts. She teaches piano, aural training, piano methodology, and chamber music. Tessa's research interests are piano methodology, pedagogy, and aural training. As a solo pianist, Tessa recorded all Chopin Nocturnes in 2022. She adjudicates and chairs numerous national competitions and is on various music examination boards.

An Afrocentric approach to implementing musicking as a community creative-arts wellness programme in marginalised communities in Eastern Cape South Africa

This study explores implementing musicking as a tool for an effective, accessible and sustainable community creative-arts wellness programme in marginalised communities which do not have adequate access to mental health care in Eastern Cape, South Africa. Grounded in an Afrocentric framework, the research prioritises participants' lived experiences to foster a culturally responsive and community-based approach to mental health awareness and personal and community development. The participants' unique insights enrich the development of a more responsive and community-led wellness programme and further create a wellness conceptual framework that provides respectful, educational and culturally appropriate mental healthcare interventions in marginalised communities.

This is a qualitative study which uses participatory action research methodology (PAR). The participants include a focus group of 8 participants from Intlantsi (a non-profit organisation) who live in different rural communities in the Eastern Cape and selected community members from Makhanda, eNqushwa, Loverstwest and Peddie. Data was collected from participant journals, interviews, and wellness assessments (GP-CORE) using a cyclical methodological

procedure which was repeated twice. Each procedure includes three phases: (1) 1-week of engagement with the focus group to design the musicking wellness programme and pamphlets for the community, (2) implementation of the wellness programme by the focus group in selected communities and (3) reflection, adaptation for sustainability and programme development.

Preliminary analysis of Phase 1 data suggests that musicking facilitates deeper self-awareness and interpersonal connection which contributes meaningfully to an individual's improved well-being.

The initial conclusions of the preliminary findings underscore the transformative potential of community-driven, culturally embedded interventions in addressing mental well-being within marginalised communities.

Tshegofatso Bennia Makube is a vocalist, songwriter, independent artist, lecturer, and PhD Candidate at Rhodes University. From her Undergraduate degree in Music & Psychology to Honours research on music therapy for survivors of sexual and gender-based violence and Master's research on creative-arts therapies in treating trauma-related mental health conditions, she has consistently centred on promoting mental health and wellness. Her PhD research focuses on co-creating a community-based wellness programme through musicking in marginalised communities to design sustainable, community-led mental health interventions. Beyond academia, Tshegofatso is the founder & creative director of BREATHE and Kgalalelo Creatives, a project and organisation that integrates storytelling, original music, and visual representation around well-being. As a passionate performer and advocate for representation, she also champions the inclusion of South African Black compositions in academic spaces.

Transcendent Connection: Musicking in Contradictions

This article investigates the paradoxes at the heart of “transcendent connection” in South African musicking. Transcendent connection is a specific type of connection musicians experience, deduced from the qualitative data of a MMus study grounded in enactive cognition. The data was drawn from interviews with professional musicians and analysed through a grounded theory based methodology. It identifies core contradictions that shape this state: surrender vs. control, spontaneity vs. discipline, individuality vs. co-creation, and presence vs. self-disappearance. Instead of aiming towards a synthesis of these contradictions, this article discusses why these paradoxes arise and how they are tied to specific musicking environments. Working within an enactive cognition framework, the article proposes that such paradoxes are key to our conception of how musicians approach, understand, and navigate dynamic musicking environments. By tying these contradictions to different environments and approaches, this article offers new insights into the deeply situated nature of music. It contributes to broader discussions on performance, embodiment, and meaning-making in contemporary music practices.

Anthonie Jansen van Rensburg is a composer, producer, and multi-instrumentalist based in Somerset West. Antonie has experience in multiple styles of music creation and enjoys exploring several forms of polystylism or fusion. He won 3rd place in the 2023 and 2025 South African Composers' Competition and has become increasingly involved with electronic music production. Antonie heads the Jazz-EDM fusion group YMSP (Young Music; Spiritual Purpose) on flute, umTshingo, and electronics. He holds a Higher CertMus (Cum Laude), BMus (Cum Laude), and MMus (Cum Laude) from Stellenbosch University. During his undergraduate years he received classical flute and conducting

training from Prof. Corvin Matei, composition from Mr. Arthur Feder and Dr Antoni Schonken, and jazz improvisation training from Mr. Ramon Alexander. In his MMus thesis, entitled “Transcendent Connection: South African Musicians’ Experience of Enactive Cognition”, he explored the embodiment hypothesis in a musical context.

Stream 4: A221

Session: Creative Practice as Research

‘Endling’: From Process to Procession with the Trickster

In my practice-based research for the project, Decay without mourning: Future-thinking heritage practices, I employ decentering strategies to uncover aesthetic-conceptual potential of decay within the ruined excesses of cultural heritage materials. My inquiry revolves around the Decay Anararchive which consists of discarded elements from processing artefacts of the Hidden Years Music Archive as it was being transferred from its domestic context (personal collection of David Marks) to its institutional context (Documentation Centre for Music, Stellenbosch University). Before being donated this collection was subjected to the detrimental factors of its informal storage conditions causing significant damage and deformation of its contents – the surplus detritus of which made up a parallel collection of anarchival materials that brought up questions around value, aesthetics and meaning-making practices for the archivist and I, and thus provided the base for collaborative creative experiments to fuel our conceptual explorations of decay as agent and code in relation to nature, culture, heritage and time. I will discuss the process of one of these creative outcomes as a response to this vast cultural archive of images and sounds, in the form of an interactive sonic sculpture titled Endling (2023) by Dominique Edwards and Nicola Deane. For our conceptual research methodology within the archive, we accrued audio samples from damaged tapes to build and subtract a decay composition from, while our research beyond the archive sought formal inspiration from a natural heritage site, the Congo Caves in Oudtshoorn, as a “living archive” of accrual to inform our sculpture-making. The artwork embodies the artefact and container at once, designed to travel between sites of culture to facilitate encounters and engagements of curiosity – one of which was a procession accompanied by Garth Erasmus on his handcrafted instruments in his role as the liminal figure of the Trickster.

Nicola Deane works in media such as film, sound, fine art and installation. She has performed, screened, and exhibited her work nationally and internationally (L’Etrange Film Festival, Paris; Centraal Museum Utrecht). Her doctoral work featured at the International Short Film Festival Oberhausen (2017), the Haus der Kulturen der Welt in Berlin (2018), and is published as an online presentation in the cultural journal herri: <https://herri.org.za/5/nicola-deane-decentering-archive/> (2021). She is currently a Post-Doctoral Research Fellow at the Africa Open Institute at Stellenbosch University.

The music of Gabriel’s Odyssey: Reflecting on collective compositional praxis

In this paper, we reflect on our planned processes for creating the music of the interdisciplinary artistic and research production, Gabriel’s Odyssey. As a diverse creative team, the musicians who have worked on this production come

from India, South Africa, Ethiopia and Tanzania, play a wide range of instruments, and bring a variety of musical interests and approaches to this project. In this presentation, we reflect on the particular creative and research processes that have informed earlier iterations of this work and how we hope the ensemble compositions will be shaped going forward. Our work with Gabriel's *Odyssey* resonates with Tim Ingold's idea of transformational knowledge-making (2013), as well as Diana Taylor's conception of performance as a way for us to "reimagine and restage the social rules, codes, and conventions that prove most oppressive and damaging" (2016, xiv). In creating music which supports the telling of such an extraordinary tale of survival, invention and slavery, reflection on our aims, processes, successes and failures is key and we acknowledge this whole endeavour as emergent and ongoing. Collective and evolving composition rooted in historical research has not been addressed substantially in artistic research scholarship or elsewhere. In our work, we aim to contribute to discourse on how music can tell stories that contribute to historical imagining, how the tensions between historical research and musical creativity can be productive, and how reflexive compositional praxis is important when addressing stories of slavery and historical injustice.

Dr Bronwen Clacherty (composer, voice, vibraphone, uhadi) is a Lecturer in African Music at the University of Cape Town's South African College of Music and previously a Postdoctoral Fellow on the RAA project. She holds a Bachelor of Music degree from the University of Cape Town and a Master's degree in Participatory Arts from Goldsmiths College, University of London. Her RAA research focuses on women's history in Zanzibar and draws on various sources including oral history and particularly songs and stories.

Tesfamichael Yayeh Hussen (composer, voice, masinqo, krar, washint) is a graduate assistant at Addis Ababa University's Performing and Visual Arts College and the Yared School of Music. He was a music teacher for six years at the Entoto Polytechnic College Music Department. He has wide performance experience working with the Ethiopian children and youth theatre houses in live stage performances, trio groups, the Yared School of Music orchestra and various traditional Ethiopian bands.

Grasella Luigi Bonefeni (voice) is an Ethiopian violinist and singer. She holds a BA degree in Music from Addis Ababa University's Yared School of Music and is currently a Masters candidate in Arts of Music at the same institution. From 2008 to 2013, she worked as a music teacher at international schools, and since 2014 she has been working as a violin player and a band leader of a string orchestra at the Ethiopian National Theatre.

Mark Aranha (composer, guitarist) is an Indian musician and PhD candidate at the University of the Witwatersrand, Johannesburg. His ongoing research on the melodies of the Mappila Muslims of Malabar continues from his MMus (2021) work on Jewish and Mappila histories and song traditions in Kerala, studied in the context of precolonial transoceanic migrations and networks of exchange. Beyond academia, Mark also has over a decade of experience working across geographic and stylistic boundaries as a composer, sideman and producer with musical artists such as Susmit Sen (IN), Sumangala Damodaran (IN), Hanita Bhambri (IN), Abbey Cindi (RSA), Thandeka Mfinyongo (RSA), Lindokuhle Matina (RSA), Cara Stacey (RSA), Bianca Love (USA), and many others.

Dr Cara Stacey (composer, piano, voice, budongo, bows) is a South African musician and musicologist. She is a pianist and plays southern African musical bows (umrhubhe, uhadi, makhweyane). Her research field is music in the

Kingdom of eSwatini and southern African musical bows. Cara has performed across southern Africa, in the UK, Brazil, Peru, the USA and Switzerland with the likes of Shabaka Hutchings, Sarathy Korwar, Dan Leavers, Galina Juritz, Beat Keller and Matchum Zango. Cara is a Senior Lecturer in African Music at North-West University.

The conundrum of Copyright law in South Africa

This paper focuses on the outlining the debates and discussions surrounding the growing understanding and scrutiny of copyright law from a humanities and social scientific perspective within the South African context. These debates consist of interdisciplinary fields of study which will be theoretically framed through the works, critiques and examinations of Rosemary Coombe (1998), Carol Ncube (2016), Andrew Rens (2017), Michel Foucault (1998), James Boyle (2008), Veit Erlmann (2022) and Adam Haupt (2008). The aim of the paper is to draw emphasis on the current ways of addressing ownership of cultural property through the agency of performing artists, the public domain, and the reciprocity and altruism shared between them. Intellectual property (IP) law and branches of IP, more specifically copyright is not a term that is usually discussed or even considered in the everyday conversations among ordinary musicians.

Conversations about ownership, authorship and fair use are also rarely brought up as frequent concepts for critique in an upcoming musician's vocabulary. For musicians and instrumentalists who are new to the music scene, music is a free exchange of megabytes via Bluetooth speakers, sharable YouTube links via email attachments or WhatsApp messages and even taggable snippets for Instagram reels. The illusion of the "all music belonging to the public domain" because of these sharable methods is a dominant and convenient practice for local upcoming musicians who are not adequately and formally informed of the protection of another musician's creative works. I will seek to address the cultural life of contributing to the public domain by musicians as a way of advocating for the counterculture of writing against monopolistic powers and consumerism through advocations of cultural sustainability over economic greed and cultural exploitation by music corporations. While this paper does not claim to answer the complexities and unanswered queries embedded within the legal discourse of South African copyright law, it does aim to discuss how social scientific disciplines examine the continuous complexities of the comments and interpretations of the South African copyright amendment bill, originally published for public comment in 2015, 2017 and 2018.

The purpose for this endeavour is to simplify these discussions for young upcoming musicians who do not understand a discourse that is, for them, tedious and convoluted with legal terminologies. Furthermore, it will briefly outline the impacts that academic and journalistic views have on the public's reading of copyright law and how these impacts affect renegotiations to legislature and current perceptions toward our democracy. In addition, this paper will also briefly address how the media has tracked the discussions surrounding the advancements and limitations found in the copyright amendment bill of 2016/7. Lastly, it will examine the potential socio-economic implications the existing bill has, not just on the lack of distribution of royalties to musicians and infringements of performer's rights, but also on the lack of regulation, governance, accountability and transparency of royalty distribution agencies in South Africa.

Robin Thompson is an assistant lecturer and PhD candidate in Media Studies at the Centre for Film & Media Studies, University of Cape Town and holds an Masters degree in Anthropology (University of the Western Cape). His dissertation explores the notion of 'musicianhood', focusing on the social, economic and legislative issues that affect livelihoods of young musicians in Cape Town. His research interests are creative industries, representations of social and materials identities through media/social media, popular culture and visual culture in the public sphere, music performances, embodiment, belonging and difference, multi-sited and auto-ethnography, copyright law, technology and the developing field of media anthropology. He has published a paper in titled, 'Methodologies of studying power: an anthropological perspective on agency, resistance and ethics in South Africa' in the first issue of the Educator Multidisciplinary Journal in 2016.

Session: Against Erasure

Zimbabweans in Johannesburg: Musicking, Placemaking, and Everyday Citizenship

Mass and social media coverage of the Zimbabwe-South Africa migration presents an urgent need to remedy the xenophobic crisis. There appears to be a deliberate muting of ordinary Zimbabwean immigrants' voices in the narrativisation of Johannesburg. This paper presents an effort at foregrounding Zimbabwean migration experiences that are not necessarily characterised by abjection. Based on in-depth interviews with Zimbabwean immigrants and participant observation at music shows and social gatherings in Johannesburg, I explore how Zimbabweans experience music mediated practices to become active members of a more inclusive society in time and place. The study findings show that Zimbabwean immigrants use music to mediate sociality and construct immigrant communities, thereby resisting cultural death. Some Zimbabwean immigrants vow they will never go back to Zimbabwe under any circumstances. Their musicking and placemaking practices counter hegemonic narratives of crisis and instability through adapting to their adopted home. The paper concludes that there is a much richer range of experiences of sociality and social cohesion experienced by non-South Africans in Johannesburg than what the media and extant literature present.

Tinashe Mutero's research explores how music contributes to building social and physical infrastructure in place and examines its effectiveness in enhancing well-being. He currently teaches mbira at the University of KwaZulu-Natal and is involved in community engagement research.

Exploring online community building on three Amapiano Youtube pages

"South Africa has birthed many musical genres since the dawn of democracy in 1994. In the last decade, one of the genres that has become a worldwide sensation is Amapiano. Amapiano uses a unique synth log drum baseline, extended jazz-based chords and a tempo of 110-115 bpm. Originating in Gauteng province, the genre is the soundtrack of township streets and neighbourhood house parties. As such, Amapiano holds up a mirror to the South African people of South African social life.

The COVID-19 pandemic in 2020 was the catalyst for popularising the genre, which led artists and consumers to use YouTube and other social media platforms for audiovisual content. Such a shift makes netnography a suitable method for discovering the challenges addressed in the past through the genre. Amapiano has advocated for social change and impacted many communities through its fusion of musical genres and electrified dance styles.

This netnography examines how YouTube has facilitated the formation of online communities focused around Amapiano. By examining three YouTube pages run by media houses, I will explore how Amapiano artists employ lyrical improvisation, dance, and DJing to foster digital space for musical engagement. Findings reveal that Amapiano has impacted change on multiple levels: economically, benefiting both consumer and artist; culturally by shifting the needle from what was a norm, from fashion to cultural exchange; socially, by continuously fighting the ills of society through the catalyst of such online community building, further solidifying its digital footprint in entertainment.

Kagiso Makgwa is a passionate musician and dedicated music teacher with over five years of experience as a classroom music educator. A lifelong student and fan of the performing arts, I not only teach but actively engage in Recording Arts. Beyond the classroom, I extend my expertise through outreach programs in townships, bringing performing arts to schools and enriching my musicianship through these impactful experiences. Currently I am pursuing my Honours degree in Music at North West University.

The Sound of Silence: An Integrated Historiographical Research Analysis of Indigenous Khoekhoe Music during Colonial South Africa

Considered to be the oldest inhabitants of southern Africa, the indigenous pastoralists and herders known as the Khoekhoe, or Khoikhoi in former orthography, had rich and diverse cultures, religions, and languages, with a sense of strong social structures and economies. Once considered an integral part of the Khoekhoe cultures, remnants of their music and art are still being explored and studied today, with a growing online presence of this heritage, including that of their indigenous musical instrument. The colonial project in South Africa is synonymous with the near elimination of this indigenous culture.

The discussion will examine the historiographic research on the representation of the Indigenous Khoekhoe music in colonial South African historiography through analysing published literature, literature reviews, and early ethnographic studies, and discussing the dominant narratives created and shaped by complex power dynamics and biases. By investigating historiographical research that often appropriated and distorted the musical practices of the Khoekhoe, the discussion aims to contribute to and foster an understanding of historical Khoekhoe musical heritage and its significance in South African history, seeking to revitalise the indigenous musical knowledge of the Khoekhoe.

Wilene Theron is a fourth-year BMus student at Rhodes University, where she has been on the honour roll since her first year. She is a soprano who has fostered her dream of performance since watching the teenage Britney Spears in 1999, when Theron herself was 5-years old. Theron's 4th year extended research paper in Ethnomusicology was motivated by an interest in the field initially sparked during her second year at Rhodes University.