

# SASRIM CONFERENCE SCHEDULE

25 - 27 August 2016

## DAY 1 Thursday 25 August

Time	Odeion Foyer	Odeion Auditorium	Lecture Room 5	Lecture Room 6	Choir Room (11)
08:00 - 08:30 08:30 – 09:00	<b>REGISTRATION, TEA &amp; COFFEE</b>	<b>OPENING &amp; WELCOME</b>			
<b>Session chairs</b>			<b>Carina Venter</b>	<b>Katherine Olsen</b>	<b>Ignatia Madalane</b>
09:00 - 09:30			<b>W. Fourie</b> Arnold van Wyk's soft Modernism and the erotics of repression		<b>D. Kruger</b> Lyrical theology: Hymns of our times
09:35 - 10:05			<b>M. &amp; N. Viljoen</b> The blind man sees and speaks: Some afterthoughts on Arnold van Wyk's Ricordanza (1984)		<b>A-J. Bethke</b> "Father, we adore you": A localised version of a popular congregational hymn
10:10 - 10:40			<b>M. Thom Wium</b> Of love and foresakenness in 1950's Afrikaner culture		
10:40 - 11:05	<b>REFRESHMENTS</b>  <b>STUDENT POSTERS</b> <b>C.I. Pilkington</b> A practical approach to gender and sexuality in the music classroom  <b>K. Spies</b> The legacy of the <i>dop</i> system: Taking note of major issues that concern special minors				
11:05 - 11:50		<b>K. Volans</b> DISCUSSION: Teaching composition in South Africa PERFORMANCE: Odeion String Quartet performs the composers' meeting works			
12:00 - 13:00		<b>B. Bleibinger, S. Bruinders, M. Nixon, P. Opondo, C. van Rhyn &amp; L. Watkins</b> PANEL: How African music has been 'disciplined' (or not) at South African universities			
13:00 - 14:00	<b>LUNCH</b>				

**DAY 1**  
**Thursday 25 August**  
**(continued)**

Time	Odeion Foyer	Odeion Auditorium	Lecture Room 5	Lecture Room 6	Choir Room (11)
<b>Session chairs</b>		<b>Mareli Stolp</b>	<b>Lee Watkins</b>		
14:00 - 14:30		<b>D. Tabisher</b> Recomposition in the music of Kevin Volans: Discussing the three versions of <i>Chakra</i>	<b>14:00 - 14:15</b> <b>D. Thram</b> Preliminary findings of the pilot project in re-study and repatriation of the International Library of African Music (ILAM) Hugh Tracey Field Recordings  <b>14:20 - 14:35</b> <b>P. G. Mojaki</b> Releasing the pause button on Hugh Tracey's Field Recordings of 1959: Repatriation and revitalisation of a selection of the Bangwaketse music held at the International Library of African Music (ILAM)		
14:35 - 15:05		<b>J. Richards &amp; W. Alexander</b> Performance of works by Kevin Volans	<b>14:40 - 14:55</b> <b>J. Moon</b> Matepe Media Convergence: Social networking and repatriation in Nyamapanda, Zimbabwe		
15:10 - 15:40		<b>J. Richards &amp; W. Alexander (CONTINUED)</b> Performance of works by Kevin Volans	<b>15:00 - 15:15</b> <b>E. Madiba</b> Repatriating Xhosa music recordings archived at the International Library of African Music (ILAM): A search for approaches to revitalise interest in traditional Xhosa music among youth in the Eastern Cape  <b>15:20 - 15:40</b> Question and Answer		
15:40 - 16:10	<b>REFRESHMENTS</b>				
16:15 - 17:20		<b>KEYNOTE</b> <b>S. Muller</b>			
18:00 – 19:00		<b>CONCERT</b> <b>OSM Arnold van Wyk Centenary Gala Concert</b>			
19:00 – 20:30	<b>COCKTAIL:</b> <b>OSM Book launch and SASRIM 10 years</b>				

**DAY 2**  
**Friday 26 August**

Time	Odeion Foyer	Odeion Auditorium	Lecture Room 5	Lecture Room 6	Choir Room (11)
<b>Session chairs</b>		<b>Stephane Vos</b>	<b>Lizabe Lambechts</b>	<b>Danell Herbst</b>	
08:30 - 09:00		<b>C. Devroop</b> The Collapse	<b>C. Jeffrey</b> Rural African music as expression of racial and cultural identity in South African film, 1936-1967	<b>M. O. Okantah</b> Creative processes in Osoode music performances	
09:05 - 09:35		<b>E. Dippenaar, R. Sandmeier &amp; B. Steltzner</b> PANEL: On retelling the story of western music in colonial South Africa	<b>L. Watkins</b> Applied Ethnomusicology and its integration with social and economic development in the rural Eastern Cape, South Africa	<b>J. Z. Bullindah</b> Creative processes in generating diegetic music for plays in Kenya	
09:45 - 10:15		<b>E. Dippenaar, R. Sandmeier &amp; B. Steltzner</b> (CONTINUED) PANEL: On retelling the story of western music in colonial South Africa	<b>E. Netshivhambe</b> The crafting of rhythmic strata in indigenous Venda music: <i>Tshikona</i> , <i>Tshigombela</i> and <i>Malende</i> dances	<b>C. Mudzingwa &amp; P. D. Bajilla</b> “Bartokism” in Mnomiya’s selected compositions: In search for identity	
10:15 - 10:45	<b>REFRESHMENTS</b>  <b>STUDENT POSTERS</b> <b>C. Thompson</b> License to (s)kill: Mapping my journey as student of, to teacher in, a community music project  <b>M. Schoeman</b> The construction of identity in cabaret burlesque dance: A case study				
<b>Session chairs</b>		<b>Matildie Thom-Wium</b>	<b>Inge Engelbrecht</b>	<b>Mandy Carver</b>	
10:45 - 11:15		<b>M. Stolp &amp; M. Rontch</b> Analysis, meaning and make-believe: Entry points to <i>Four Portraits</i> and the life of Christopher Langford James	<b>R. Moses</b> The impact of social, environment and background aspects on the Indian Pentecostal church musicians’ performance skills and music literacy	<b>D. Herbst</b> Mapping my journey: Video clips as teaching and reflective tool in music education	
11:20 - 11:50		<b>M. Stolp &amp; M. Rontch</b> (CONTINUED) Analysis, meaning and make-believe: Entry points to four portraits and the life of Christopher Langford James	<b>E. Harper</b> The Solms Delta music education project: Musical learning, development and mediation	<b>L. Du Plooy</b> Building the “ARC” through music	
11:55 - 13:00		<b>KEYNOTE</b> <b>G. Ramsey</b>			
13:00 - 14:00	<b>LUNCH</b>				

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**DAY 2**  
**Friday 26 August**  
**(continued)**

Time	Odeion Foyer	Odeion Auditorium	Lecture Room 5	Lecture Room 6	Choir Room (11)
<b>Session chairs</b>			<b>Annemie Behr</b>	<b>Victoria Butete</b>	<b>William Fourie</b>
14:00 - 14:30			<b>K. Olsen</b> “Anything is possible!” – a discussion of the ideological positions permeating the world of a maskanda hero	<b>C. Jansen van Rensburg</b> Singing the ‘home in devotion’: Sounding the same, listening for difference	<b>I. Madalane</b> African beer: A critical reading of Yvonne Chaka Chaka’s <i>Umqombothi</i>
14:35 - 15:05			<b>I. Engelbrecht</b> The contribution of Dan Ulster to the musical legacy of Genadendal	<b>B. Omojola</b> African master musicians in the diaspora: Translation, memory and practice	<b>D. Cockrell</b> Everybody’s (over) doin’ it: Sex, music, and dance in New York, 1910-1917
15:10 - 15:40			<b>F. Lesch</b> Silent subtexts and hidden histories of musical life lived in the margins of South African Music History	<b>E. D. Otchere</b> ‘In a world of their own’: A study of musicianship and aesthetics in the songs of a migrant Ghanaian fishing community	<b>M. Drewett</b> All the hits and more on Transkei’s Capital Radio: Non-segregationist play-listing as anti-apartheid music in motion
15:40 - 16:10	<b>REFRESHMENTS</b>  <b>EXHIBITION WALKABOUT</b> <b>E. Britz</b> The Rhiel Wheel: An interactive, mobile multimedia exhibition about one of South Africa’s oldest dances				
<b>Session chairs</b>			<b>Jacky Zinale</b>	<b>Mareli Stolp</b>	
16:10 - 16:40		<b>M. Zango</b> WORKSHOP: Crossing differences using Chopi Music	<b>V. B. Butete</b> An analysis of original compositions of three Port Elizabeth jazz vocalists	<b>L. Johnson</b> A case for critical black conscious formal music education in South African universities	
16:45-17:15		<b>M. Zango</b> (CONTINUED) WORKSHOP: Crossing differences using Chopi Music	<b>P. Sepuru</b> The acquisition of jazz improvisation skills: Collective case studies with six South African jazz musicians	<b>C. Venter, M. Pistorius &amp; W. Fourie</b> PANEL: Decolonising musicology: Three critiques	
17:20 - 17:40			<b>S. Strauss</b> Musical manifestations of the uncanny in symphonic metal: Nightwish’s “Scaretale” as a case study	<b>C. Venter, M. Pistorius &amp; W. Fourie</b> (CONTINUED) PANEL: Decolonising musicology: Three critiques	

**DAY 3**  
**Saturday 27 August**

Time	Odeion Foyer	Odeion Auditorium	Lecture Room 5	Lecture Room 6	Choir Room (11)
<b>Session Chairs</b>			<b>Marc Rontsch</b>	<b>Suzanne Strauss</b>	<b>Felicia Lesch</b>
08:30 - 09:00			<b>S. Vos</b> Establishing exile: Constructions of home and exile in the writings of Abdullah Ibrahim	<b>P. L. Van Zuilenburg</b> Art Entrepreneurship as an integral part of the BMus curriculum	<b>A. Mullins</b> Developing 21st century competencies through blended learning platforms in the music classroom
09:05 - 09:35			<b>V. Zdralek</b> Writing against culture in South African township: Bio-Ethnography of an average musician	<b>L. Brand</b> Curating Eco	<b>F. Rabatoko</b> Multicultural Music Education (MME): A missing link for Botswana education system
09:40 - 10:10			<b>A. Behr</b> Navigating local Musicology towards Digital Humanities: Music reportage in SA Jewish publications - a case study	<b>B. Doeseb</b> DISCUSSION & EXHIBITION <i>walkabout</i> : Stolen moments - Namibian Music History untold	<b>M. Carver</b> Boundary control in the curriculum: Where thinking and doing meet
10:10 - 10:40	<b>REFRESHMENTS</b>				
<b>Session Chairs</b>		<b>Chris van Rhyen</b>	<b>Hilde Roos</b>		
10:45 - 11:15		<b>M. Naidoo</b> DISCUSSION & PERFORMANCE Approaches to composition and improvisation in a South African context - the music of Mageshen Naidoo	<b>L. G. Amoros</b> The colonial creation of Shona identity and the homogenisation of the Shona mbiras through chimurenga music in postcolonial Zimbabwe	<b>D. Z. Franks</b> Intersections of cross-cultural music theory: A mathematical approach	
11:20 - 11:50		<b>M. Naidoo</b> (CONTINUED) DISCUSSION & PERFORMANCE Approaches to composition and improvisation in a South African context - the music of Mageshen Naidoo	<b>O. Ayorinde</b> 'Life after death': Music, and the transformation of the <i>Eyo</i> festival in Lagos, Nigeria	<b>D. Scott</b> Cognition as music	
12:00 - 13:00					<b>Annual General Meeting</b>