

THE  
ANDREW W.  
**MELLON**  
FOUNDATION



**Re-Centring AfroAsia:  
Musical and Human Migrations in the Pre-Colonial Period 700-1500AD**

**Conference Programme**

**18 September 2016**

*Center for African Studies Gallery, Engineering Mall, Upper Campus*

*University of Cape Town*

Program	No.	Session Title	People	Description
<b>Sunday 18 September</b>				
17:00-21:00				
<b>Dinner</b>				
Opening	1	Welcome	<ul style="list-style-type: none"> <li>✚ Sumangala Damodaran (Ambedkar University, Delhi)</li> <li>✚ Saleem Badat (Mellon Foundation)</li> </ul>	Welcome, performances, curated selection of soundscapes
	2	Music Presentation	<ul style="list-style-type: none"> <li>✚ Sumangala Damodaran and Ayesha Sheth (voices), Mark Aranha (guitar), <i>Figurations of the Bhairav and Heer</i></li> <li>✚ Neo Muyanga (UCT), <i>Revolting Songs</i></li> <li>✚ SA College of Music World Music Ensemble, directed by Michael Nixon with special guest Deena Pillai <i>on Sarasvati vina</i> <ul style="list-style-type: none"> <li>○ Two compositions: <ul style="list-style-type: none"> <li>▪ <i>śrī gaṇanātha</i> Purandaradāsa (1484–1564) in <i>rāga malahari</i> (c db f g ab c' - c' ab g f e db c), <i>rūpaka tāla</i> (6 beats)</li> <li>▪ <i>a jatisvaram</i> by M Abraham Pandithar (1859-1919) in <i>rāga mohana</i> (c d e g a c' – c' a g f d c), <i>ādi tāla</i> (8 beats)</li> </ul> </li> </ul> </li> <li>✚ Sazi Dlamini (UKZN) voice and bows. <i>The Story of African Bows</i></li> </ul>	
<b>Break</b>				
	3	Music Presentation	<ul style="list-style-type: none"> <li>✚ Bronwyn Clacherty (UCT), Yaka Yaka – umrhube &amp; loop station</li> <li>✚ Ntwasahlobo – (Spring) <ul style="list-style-type: none"> <li>'<i>Know that it will rain soon in Azania and the waters will cleanse our souls, our soiled bodies and wash away our violated minds...</i>'</li> <li>○ Siyabonga Njica (UCT) - spoken word, Ernie Koela (UCT) - vocals and Nyungwe Nyungwe, Paul Rommelaere -piano</li> </ul> </li> <li>✚ Rashid Adams (UCT)</li> <li>✚ Ernie Koela, Bronwen Clacherty, Rashid Adams (UCT), Mai nguvo yangu - voices, nyungwe nyungwe, guitar and cajon</li> <li>✚ Thokozani Mhlambi (APC)</li> </ul>	

## The Performers

### *Ayesha Sheth*

Ayesha classically trained singer and also historian. She obtained a Masters from Kings College, London. She is working in a range of historical fields combining the visual and the musical arts in India. She has joined the AfroAsia project as a researcher and has been sifting through the musicological archives of Rajasthan for the project. Ayesha studied history before moving onto a Masters degree in ethnomusicology. Her interest lies in the field of medieval North Indian classical music, exploring the shared spaces of the aural, the visual and the aesthetic. She has trained in Hindustani classical vocal music and also enjoys the study of other music genres, especially jazz history in India.

### *Bronwen Clacherty*

A graduate BMus (Jazz performance) of The South African College of Music, University of Cape Town and Participatory and Community Arts at Goldsmith's College, University of London. She studied Jazz Vibraphone, Classical Percussion, Cuban Percussion and African Instruments focusing on South African bows. She works as a freelance musician in Cape Town. She spends most of her time performing her solo project which fuses Xhosa and Contemporary music. Using Xhosa song, bows, keyboard, her own original songs and a loop station to create a fusion of the ancient and modern. She just finished recording an EP of this project which is available online. She performs and records with ensembles ranging from Jazz, African, Classical and Pop. In 2011 she recorded an album with her own project, The Tholakele Project. The project works to fuse different languages and musical styles from Southern Africa. She collaborated with many great South African and International musicians. She now performs this music as her solo project under her own name.

### *Ernie Koela*

Ernie has studied history and music at UCT. Apart from his interest in African instruments and music, he is also a poet and a theorist of black experience in post-Apartheid South Africa.

### *Mark Aranha*

New Delhi guitarist extraordinaire-picked up the instrument after he was kicked out of his school choir. Learnt the instrument under a range of guitar masters like Prasanna. He first enjoyed big success as the Mark of the Ditty and Mark Indie duo and later worked with a series of leading musicians like Indian Ocean's Susmit Sen (he still accompanies him as part of his new Chronicles band) and he also teaches guitar and harmony in a range of educational institutions. He has also worked with Sumangala Damodaran on a range of performances since 2014 and has now joined the AfroAsia project as a musical researcher.

### *Michael Nixon*

Michael is a Senior Lecturer heading the Ethnomusicology and African Music programme at the SA College of Music. His music studies include working with several African and Indian master musicians. He has taught in South Africa and the USA, notably the University of Durban-Westville, and at UCT since 2002. He specialises in two areas: the music of Africa and South Asia. He has developed several projects involving a mix of performance, research, and sound and audio-visual archiving. He directs the databank for the Pan African Society for Musical Arts Educators (PASMAE). He has published on African music, including popular music, and the art music of south India

### *Neo Muyanga*

Neo is a composer, musician who studies aesthetics of blackness in the opera and protest musics in South Africa, Egypt and Brazil. He was the founder of the successful group Blk Sunshine and has released a number of defining solo albums. His extended choral and operatic work on Shembe and Mandela and the adaptation of Mda's Heart of Redness for the Fugard Theatre and his working on the Nguni chorales for Paco Pena's Missa Flamenca at the Royal Albert Hall in London is a small sample of his range of work.

### *Rashid Adams*

Rashid Epstein Adams is a musician, musicologist, composer and performer from Cape Town, South Africa. He completed his BMus Degree at *University of Cape Town* (UCT) in December 2015. Rashid recently had an essay entitled “The Turkish Bağlama: A Sacred Symbol of Alevi Identity” published in the 2016 edition of *Nota Bene: Canadian Undergraduate Journal of Musicology*. Currently Rashid is in the first year of his MMus degree, whilst he performs as Arkenstone, a African-indie-folk project founded in March 2016.

### *Sazi Dlamini*

Lectures on African Music Traditions at the University of KwaZulu-Natal in Durban. His PhD was on the Blue Notes and South Africa’s exile jazz avant-garde. He is a composer, multi-instrumentalist and an instrument maker of Nguni bows, thumb pianos, wind-instruments and band leader. His range from the Antique to the Jazz and even the Electronic Avant-Garde (he is a member of the New Music Association of South Africa). He has played guitar with the best in South Africa’s jazz scene and has led Skokiaan, the fusion jazz and township band in Durban. He has also been a key member of the *Insurrections* ensemble.

### *Sumangala Damodaran*

Co-Founder of the AfroAsia Project. Apart from being the Dean of the School of Development Studies at Ambedkar University, Delhi with a PhD in Political Economy, Sumangala is a classically trained singer, composer and archivist of India’s Anti-colonial and resistance music. Her CD *Songs of Protest* anthologised and re-interpreted such music; her work with Indian and South African poets, composers and musicians titled, *Insurrections* needs little introduction. She is working on a new CD of compositions and her book on aesthetics of the popular, *the Radical Impulse* is about to be published by Tulika Press in Delhi.

### *Sylvia Bruinders*

Sylvia Bruinders is Senior Lecturer and Head of African Music and Ethnomusicology at the South African College of Music where she teaches courses in Ethnomusicology, African and World music. A former Fulbright scholar, her dissertation on the Christmas Bands Movement in the Western Cape received the Nicholas Temperley Award for Excellence in a Dissertation in Musicology at the University of Illinois, Urbana-Champaign. In 2012 she received the African Humanities Program Postdoctoral Fellowship funded by the Carnegie Corporation of New York to write a monograph based on her doctoral research from which she has already published several articles and book chapters. She also directs World Cafe, a radio programme broadcasting on Fine Music Radio.

### *Thokozani Mhlambi*

Thokozani based at the Archive and Public Culture programme at UCT. He calls himself an ill-disciplined musicologist and composer; shifting between diverse creative genres, from classical music to sound art and display. In my research, I am constantly looking for fresh ways of understanding 'ordinary' phenomena. His doctoral baby is a 1940s archive of early black radio broadcasting in Zulu. It fuses elements of critical theory and Africanist thought/philosophy with insights from the field of music scholarship. I like provoking, provoking human thought and emotion in all my work through performance, sound, object display and the probing of 'different' theoretical ideas. He is currently working on the antiquity of Nguni vocal traditions in KZN.