

Nishlyn Ramannanishlyn@gmail.com <https://twofiveone.org/nr/music>**Education**

PhD: Musicology (Jazz in post-apartheid South Africa), University of KwaZulu-Natal, 2006

BMus: Jazz performance and composition, University of Natal, 1994, cum laude

Advanced certificate, piano: ABRSM, 1992

Grades III-VIII, piano: ABRSM, 1984-1989, all with distinction

Work experience**Lecturer in ethnomusicology/popular music studies (education pathway)**

King's College London, Department of Music, 2020-present

At KCL I have developed and delivered a mixed undergraduate/postgraduate course in music and digital culture, focused on the aesthetics and political economy of music in the Internet age, while also adapting and delivering undergraduate courses in the music industry, music and migration, and jazz studies. Current KCL masters research supervision includes studies of New Music and popular music.

College tutor

St Catherine's College, Oxford, 2020

I led tutorials and set college exam questions for the world jazz module with two cohorts of 2nd year students.

Lecturer in jazz studies (postgraduate supervision, piano, theory, composition, music history)

Rhodes University, Department of Music & Musicology, 2010 to 2019

University of KwaZulu-Natal, School of Music, 2008-2010

University of the Witwatersrand, School of Arts Music Division, 2003-2006

Rhodes University, Department of Music & Musicology, 1999-2003

As the first full-time appointee in jazz studies at Rhodes University and WITS, I developed and taught courses in jazz piano, jazz theory and jazz history. Courses included general histories of jazz for junior undergraduate BA students and more specialized seminar based topics in South African jazz and jazz historiography for 3rd year BMUS students.

My present masters supervisee is analyzing the 'struggle songs' of Miriam Makeba, while a PhD supervisee is exploring the gendering of contemporary South African jazz from the perspectives of several high profile South African jazz women. At UKZN, I developed a course in music research methods that I taught to a cohort of masters and PhD students working on a range of topics in western art music, ethnomusicology, and music education. I also helped develop a course on academic literacy for pre-first year foundation-level students from disadvantaged backgrounds.

At Rhodes I supervised honors-level work in composition, jazz performance, and research projects on various topics from the Chopin Ballades to film music to the music of Madonna. Former masters supervisees have done practical work in composition and performance, and mini-dissertations in education, musicology and analysis. Topics have included jazz drum pedagogy and a critical analysis of the popular notion of a unique South African jazz sound.

Part-time lecturer in jazz piano

Nelson Mandela University, Department of Music, 2019

Postdoctoral research fellow

University of KwaZulu-Natal, School of Music, 2006-2008

Postgraduate supervision (completed)**Masters**

2018. Christopher Thorpe. Performance and dissertation. Deconstructing "the South African jazz feel": Roots, rhythms, and features of South African jazz. (graduated with distinction)

2017. Lenrick Boesack. Performance and composition.

2016. Jared Lang. Portfolio of compositions.
2015. Justin Bellairs. Performance and composition. (graduated with distinction)
2014. Stephen Ellis. Performance and dissertation. An exploration of the efficacy of Dreier's Sequential, vocal-based drum pedagogy with reference to differentiated instruction. (graduated with distinction)

Honours/BMus IV (10 000 word essays and short composition portfolios)

2019. Warona Garekwe. The music of Citie Seetso.
2016. Andrew Siu. Hons. The guitar as a technology of identity: An exploration of the experiences of five amateur, adult guitarists in Grahamstown.
2016. Brendan Yendall. The drum-set as voice: An interpretative phenomenological analysis of three drummers' experiences of performing in different kinds of venues.
2015. Kay Mosiane. An intersectional perspective on the experience of three professional South African women jazz bassists.
2014. Emmanuel Pitsiladis. The jazz drummer as composer.
2013. Stephen Haiden. Composition.
2013. Jacek Kaminsky. Home studio recording in Grahamstown.
2012. Michele Lourens. The compositional processes of four contemporary Christian music composers in Port Elizabeth.
2012. Katy Ocker. *White Wedding* and the "DeLaRay'nbow" Nation.
2011. Andrew Duncan. Resisting Definition: Madonna's many voices on *Confessions on a Dance Floor*.
2011. Liane Halton. Composition.
2011. Cathy Hodgson. Dialogues with Chopin: An exploration of Zimmerman's, Kissin's and Rubinstein's interpretations of the Ballades (Op, 23, 38, 47 and 52).
2005. Stefan Lawrence. An analysis of the drumming style of Jo Jones.

Academic citizenship

I have guest edited a special issue of the *World of Music (new series)* on South African jazz culture, edited and co-edited several volumes of *South African Music Studies*, arranged an international colloquium on South African jazz, and been an active (sometimes executive) member of the South African society for research in Music. I have been on the editorial board of the UK-based journal *Jazz Research* and regularly peer review research and creative work and act as external examiner of postgraduate work in performance, composition and research for several South African universities and once for a UK university. In 2004 I was an Overseas Visiting Scholar at St John's College Cambridge. I have given guest lectures at various South African universities and regularly taught at the internationally renowned Standard Bank National Youth Jazz Festival. I have sat on adjudication panels for the South African Music Rights Organization's various competitions. Over the last five years I have sat on the Rhodes University Humanities Faculty Higher Degrees Committee. In the mid 1990s I was actively involved in conferences and workshops that aimed to explore the role of the arts in a democratic South Africa.

Administrative experience

Course co-ordination; conference and seminar organization; curriculum revision, concert organization, auditions, liaising with part-time staff and visiting musicians, hire and replacement of instruments.

Academic publications

2016. Discursive flows in South African jazz studies: Texts, contexts, and subtexts. *World of Music (New Series)* 5/2: 7-29.

2016. Review: Christopher Ballantine (2012) *Marabi Nights: Early South African jazz and vaudeville* 2nd ed. *Popular Music* 35/3: 456-459.
2015. Experiences of belonging and exclusion in the production and reception of some contemporary South African jazz: An interpretative phenomenological analysis. *South African Music Studies* 34/35: 262-289.
2014. Review. Christopher Ballantine (2012) *Marabi Nights: Early South African jazz and vaudeville* 2nd ed. *Transformation: Critical perspectives on Southern Africa* 84, 157-159.
2013. Shifting fortunes: Jazz in post-apartheid South Africa. *South African Music Studies* 33, 159-172.
2012. I remember gratefully. In *We remember differently: Race, memory and imagination*, eds. Jordache Eliappan and Jyoti Mistry. Pretoria: UNISA Press, 107-115
2012. Review: Musical Echoes: South African women thinking in jazz by Carol Muller and Sathima Bea Benjamin. *Journal of Southern African Studies* 38 (4), 1014 – 1015.
2012. Review. Kyle Shepherd's *Fine Art*. *Journal of Musical Arts in Africa* 7 (1), 104-106.
2012. Jazz, space and power in apartheid South Africa: The army and the church. *Proceedings of the 16th Biennial International Conference of the International Association for the Study of Popular Music*, Rhodes University, 217-222 <http://www.iaspm.net/archive/IASPM11.pdf>
2005. Biography, taste, and identity construction in the production and reception of some contemporary South African jazz. *South African journal of musicology* 25, 71-82.
2005. Ethnicity, sexuality and all that jazz: The musical text as confessional space. In *Gender and sexuality in South African music*, eds. Chris Walton and Stephanus Muller. Stellenbosch: SUN Press, 27-33.
2005. Co-author with Sazi Dlamini and Christopher Ballantine. South Africa. *Continuum Encyclopedia of Popular Musics of the World*, Vol 6: *Africa and the Middle East*, 100-108. London: Continuum.
2004. Contemporary South African jazz and the politics of place. *Social Dynamics* 30/2, 112-127.
2002. Entries on Basil Coetzee, Feya Faku, Johnny Fourie, Morris Goldberg, Lulu Gontsana, Siphiso Gumede, Robbie Jansen, Tandie Klaasen, Winston Mankunku, {at Matshikiza, Kippie Moeketsi, Ntomi Piliso. *The New Grove Dictionary of Jazz* (2nd ed.) Ed. Barry Kernfeld. London: Macmillan: Vol. 1, 467.

Jazz composition

I have written over 50 original jazz compositions that have been performed at various national festivals, and South African university concert series. A few of these performances have been for television and radio broadcast.

International performances include the International Association of Jazz Educators' conferences in Boston (1994) and Atlanta (1996), Morehouse College (1996), The Royal Academy (1998), Centre National de la Danse, Paris (2003), Pembroke College and St John's College (2004), and the University of Gothenburg (2007).

A selection of these may be heard at <https://twofiveone.org/nr/music>

2018. Ramanna, Nishlyn. Tracks 6-9, Ode to a good listener; Song for my sister; Among the ancestors; Lune de Clare; Disk 1 in Darius Brubeck, et al *Piano Passions* (CD) Piano Passion Project
2010. Music for film in Mistry, Jyoti. *Le Boeuf sur le toit*. (70-minute film). Johannesburg, Shadowy Meadows Productions.
2005. Music for film in Mistry, Jyoti. *We remember differently*. (26-minute film). Johannesburg, Shadowy Meadows Productions.
2005. Ramanna, Nishlyn. *A Thought*. With special guest Stan Sulzmann. (CD). Cambridge, Bristol and London, New Canvas Records. NCR 1002.

Referees

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