

Joseph Olanrewaju KUNNUJI

Education

- 2016–2020 **Doctor of Philosophy (Ethnomusicology and African Musics).**
South African College of Music,
University of Cape Town, Cape Town, South Africa
- 2014–2016 **Master of Music, Ethnomusicology.**
South African College of Music, University of Cape Town, Cape Town, South Africa
- 2012–2013 **Bachelor of Music, Jazz Studies.**
South African College of Music, University of Cape Town, Cape Town, South Africa
- 2008–2010 **Diploma in Music.**
MUSON School of Music, Onikan Lagos, Nigeria
- 2000–2005 **Bachelor of Social Science, Sociology.**
Olabisi Onabanjo University, Ago-Iwoye, Ogun State, Nigeria

Research Experience

- 2023–till date **Scholarship of Teaching and Learning Research.**
University of the Free State, Bloemfontein, Free State, South Africa
Research focus: Evaluation of the design and best implementation practice of ethnomusicology modules at the Odeion School of Music, University of the Free State
Principal: Dr Joseph Kunnuji
- 2020–2021 **Postdoctoral Research.**
South African College of Music, University of Cape Town, Cape Town, South Africa
Research focus: Trans-genre musical collaborations in cosmopolitan contexts: A case study of music and social interactions in Cape Town
Principal: Dr Rick Deja
- 2020–2022 **Postdoctoral Research.**
Gbokos: A Brass Band formation in Lagos, Nigeria,
South African College of Music, University of Cape Town, South Africa
Research focus: The history and contemporary practices of brass bands in Lagos, Nigeria.
Principal: Dr Joseph Kunnuji
- 2016–2019 **Doctoral Research.**
A Chronicle of Cultural Transformation: Ethnography of Badagry Ogu musical practices, South African College of Music, University of Cape Town, Cape Town, South Africa
Research focus: Unearthing the marginal Ogu musical practices in the context of cosmopolitan and emerging mega city of Lagos.
Supervisors: A. Professor Sylvia Bruinders and Dr Rick Deja
- 2014–2016 **Master's in Music Research.**
Renewal of Ogu Musical Culture Through Jazz Intervention, South African College of Music, University of Cape Town, Cape Town, South Africa
Research focus: Reinterpreting Ogu traditional songs using jazz aesthetics (based on my education and exposure to the jazz genre).
Supervisor: A. Professor Sylvia Bruinders

Work Experience

- 2021–till date **Senior Lecturer.**
Odeion School of Music, University of the Free State, Bloemfontein, Free State, South Africa
Scope: Curriculum development, Postgraduate research supervision, Research, Teaching, and Engaged scholarship
- 2016–2021 **Part-time Lecturer.**
South African School of Music, University of Cape Town, Cape Town, South Africa
Scope: Postgraduate research supervision and Teaching
- 2018 **Trumpet Instructor.**
St Cyprian's Schools, Cape Town, South Africa
Scope: Trumpet tuition for High School students
- 2015–2018 **Music Instructor.**
School of Rock, Claremont, Cape Town, South Africa
Scope: individual music tuition and band directing
- 2014–2015 **Assistant Curator.**
Kirby Collection, University of Cape Town, Cape Town, South Africa
Scope: Research assistance to the curator of the Kirby Collection of indigenous Southern African Musical instruments; cataloguing and describing indigenous musical instruments for the collection's website; tour guide

Publications

1. Bruinders, Sylvia and **Kunnuji, Joseph.** (2022). Banding together in Cape Town and Lagos: Engaging Reciprocity as Applied Ethnomusicology. *Yearbook for Traditional Music*, 54(1), 27-47.
2. Coates, Adrian and **Kunnuji, Joseph.** (2022). Towards a contextual Theology of Conviviality: Tutu, Bonhoeffer and Living Musical Metaphors. *Acta Theologica*, 42(2), 68-85.
3. **Kunnuji, Joseph.** (2022). The National Troupe of Nigeria Post-Ogunde: A Cultural Diplomacy Fad or Farce? In *Re-centering Cultural Performance and Orange Economy in Post-colonial Africa: Policy, Soft Power and Sustainability*, edited by Taiwo Afolabi, Olusola Ogunnubi and Shadrack Ukuma, 209-227. Singapore: Springer Nature.
4. **Kunnuji, Joseph.** (2022). Gospel Music Cosmopolitanism in Lagos, Nigeria, and the Soft Power Potential of its Iconic Practitioners. In *Religion and Global Politics: Soft Power in Nigeria and Beyond*, edited by Olusola Ogunnubi and Sheriff Folarin, 257-274. Lanham, Boulder, New York and London: Lexington Books.
5. **Kunnuji, Joseph.** (2022). Reinterpretation and Re-contextualisation of Badagry's Ogu Music in Avale: Ethnomusicological and Artistic Convergence in a Trans-local and Trans-genre Collaborative Music Production. *A peer-reviewed proceeding of the Performing, Engaging, Knowing Conference of the International Council for Traditional Music (ICTM) Study Group on Applied Ethnomusicology, from 26-29 August 2020.*
6. **Kunnuji, Joseph.** (2020). Musical Responses from Lockdown: Adaptations in Foregrounding Remote Performances in Lagos, Nigeria. *Journal of the Musical Arts in Africa*, 17(1), 141-144.
7. **Kunnuji, Joseph.** (2017). Guided Syncretism: Repackaging Badagry Ogu Music in the Context of Lagos' Post-colonial Modernity. *African Music: Journal of the International Library of African Music*, 10(3), 79-94.
8. **Kunnuji, Joseph.** (2014). Review of Tony Allen: An Autobiography of the Master Drummer of Afrobeat by Michael Veal and Tony Allen Published in 2013 by Duke University Press. *Journal of the Musical Art in Africa*, 11(1), 113-115.

Selected Conference Presentations

- 2023/03/17–20 ***The South African Strings Convention 2023, Nelson Mandela University, Gqeberha, South Africa.***

Title of paper presented: Cross-cultural empathy through the negotiation of genre boundaries: An incursion into indigenous African knowledge for orchestra strings.

2022/07/21–27 **46th World Conference of the International Council for Traditional Music (ICTM), Lisbon, Portugal.**

Title of paper presented: Gangbe: Ogu Married Women's Musical Genre as a Coping Strategy for Female Marginality in Badagry, Lagos State, Nigeria.

2022/06/21–25 **6th Annual Lagos Studies Association Conference (Virtual).**

Title of paper presented: Tripartite antinomies in the workings of Gbokos in Lagos State, Nigeria.

2022/06/1–5 **2022 American Viola Society Festival and 47th International Viola Congress, Columbus, GA, USA.**

Title of paper presented: Inclusivity Through Intercultural Musical Collaborations: Mangaung Violas Explore African Musical Genres.

2020/09/17–18 **14th Annual Conference of the South African Society for Research in Music (SASRIM) (Virtual).**

Title of paper presented: Knowledge Creation and Social relevance: Towards a More Inclusive Public Musicology.

2020/08/26–29 **7th Symposium of the ICTM Applied Ethnomusicology Study Group, hosted online by the Lucerne University of Applied Sciences and Arts, Switzerland.**

Title of paper presented: Reinterpretation and re-contextualization of Badagry Ogu music in Avale: Ethnomusicological and Artistic convergence in a trans-local and trans-genre collaborative music production

2017/07/13–19 **44th World Conference of the International Council for Traditional Music (ICTM), University of Limerick, Ireland.**

Title of paper presented: Intentional Syncretism: A Musical Response to Cosmopolitanism and the Weakening of Traditional Structures in Badagry, Lagos.

Supervision Experience

1. **Botha, Ashleigh. (2023-till date).** Research topic: Effective Methods for Transitioning from Violin to Viola. *Master's degree research supervised at the Odeion School of Music, University of the Free State.*
2. **Eshun, Matthew. (2022-2023).** Research topic: Locality as Contested Space: The Tracing of Cultural Syncretism in Hip-life Music. *Master's degree research supervised at the Odeion School of Music, University of the Free State.*
3. **Suttle, Rachel. (2020-2021).** Research topic: An Analysis of Chopi Timbila Performance Practices in order to transcribe the intention of the music. *Honours research supervised at the South African College of Music, University of Cape Town.*

Academic Honors

2022 **Emerging Scholar Award**

University of the Free State (UFS) Learning and Teaching Fellowship Programme – 2022/2023 cohort.

2021 **1st runner up at the Rahamon Bello Best PhD Thesis Award**

The Institute of African and Diaspora Studies, University of Lagos, Nigeria

2010 **Best Graduating Student Award**

Music Society of Nigeria (MUSON) Diploma School of Music, Onikan Lagos, Nigeria

2005 **Best Graduating Student Award, Faculty of Social Sciences**

Olabisi Onabanjo University, Ago-Iwoye, Ogun State, Nigeria

Professional Affiliations

1. International Council for Traditional (ICTM) – Member
2. South African Society for Research in Music (SASRIM) – Member
3. African Researchers Network (ARN) – Associate Director
4. Lagos Studies Association (LSA) – Member

Engaged Scholarship, Leadership & Volunteering

- 2023–till date **Co-Director**, Bloemfontein Life Change Centre (BLCC) Music School (an outreach program at the Heidedal township, Bloemfontein, established and sponsored by the Odeion School of Music, University of the Free State)
- 2023–till date **Guest Editor**, Journal of the Musical Arts in Africa (JMAA), published by NISC (Pty) Ltd in association with the South African College of Music at the University of Cape Town.
- 2022 **Doctoral Thesis Examiner**, School of the Arts: Music, University of Pretoria, South Africa.
- 2022 **Peer Reviewer**, South African Music Studies (SAMUS) journal, published by the South African Society for Research in Music (SASRIM).
- 2022 **Peer Reviewer**, MUZIKI: Journal of Music Research in Africa, published by the Musicology Department of the University of South Africa (UNISA).
- 2022 **Committee Member**, Two Selection Committees at the Odeion School of Music, University of the Free State)
- 2021–till date **Committee Member**, Postgraduate Committee of the Odeion School of Music, University of the Free State)
- 2019 **Peer Reviewer**, African Music journal, published by the International Library of African Music at Rhodes University.
- 2019–2020 **Postgraduate Recitals Examiner**, South African College of Music, University of Cape Town.
- 2018–2019 **Peer Reviewer**, Journal of the Musical Arts in Africa (JMAA), published by NISC (Pty) Ltd in association with the South African College of Music at the University of Cape Town.

Other Relevant Competencies and Computer Skills

- Expert **Curriculum Development using the backward design approach; Composition and Arranging in the Jazz and African musical idioms** (see <https://www.youtube.com/watch?v=mWIVYsVqAHg> for a short documentary on my recent arrangements for an integrated big band, comprising indigenous Ogu and Western musical instruments); **Music Directing; and trumpet playing**
- Expert **Sibelius, Notion, Microsoft Excel, PowerPoint and Microsoft Word**
- Intermediate **LaTeX/Overleaf**
- Beginner **WordPress**

Referees

1. **A. Professor Sylvia Bruinders**, South African College of Music, University of Cape Town, sylvia.bruinders@uct.ac.za, +27 82 899 2378.
2. **Professor Austin Emielu**, Department of Music, University of Ghana, aemielu@ug.edu.gh, austinmaro2012@gmail.com, +233 20 752 4201.
3. **Dr Rick Deja**, South African College of Music, University of Cape Town, rick.deja@uct.ac.za, , +27 76 373 1847.
4. **Dr Frelet De Villiers**, Odeion School of Music, University of the Free State, devillier-samf@ufs.ac.za, +27 71 643 4671.