



TWENTIETH ANNUAL CONFERENCE
Odeion School of Music, University of the Free State
27-29 August 2026

DAY 1 THURSDAY

08.30-09.00	Registration, Conference Opening, and House Keeping		
Session 1			
09.00-11.00	Vocal Geographies	Multidisciplinarity	Artificial Implications
09.00-09.30	“To lengthen, not curtail, a life and stretch the measure of its days”: The construction of heritage and memory in Blanche Gerstman’s song cycle South-Africana (1968) Friederike Scholtz In-person	Practice as Theory? Between Inclusion, Containment and the Limits of Transformation. Inge Engelbrecht In-person	Embodiment, Radical Empathy, and the Human Question: Rethinking Multidisciplinarity in South African Music Studies in the Age of AI Annemie Behr In-person
09.30-10.00	Timothée Chalamet and beyond: Memetic and Antimemetic Positions on Opera’s (non)death. Liam Jaftha and David Wolfswinkel Mixed Online and In-person	Dissolving the Divide: Multidisciplinarity and the Integration of Theory and Practice in South African Music Studies Phindile Mpetshwa In-person	From threat to transformation: Generative AI and the future of creativity in Higher Education Frelet De Villiers In-person
10.00-10.30	Between Practice and Research: Opera, Performance-Making, and Knowledge Production in African Music Studies Leigh Waters-Maine In-person	Multidisciplinarity in music research: Cues from Julie Thompson Klein Brett Pyper In-person	Proximal Noise: Determining Machine Affect Through Smooth and Striated Uhadi Recordings William Fourie, Sibusiso Ncanywa, Joshua Pearse, and Rat Western Mixed Online and In-person
10.30-11.00	Extractivism in the Global South: A multi-disciplinary exploration of C.G. Jung’s Shadow and Feminine archetypes in South African extreme metal music Suzanne Strauss and Léandi Steenkamp In-person	Rethinking Multidisciplinarity from the Margins: HBU Music Departments in South African Music Studies Mieke Struwig In-person	Popular music studies in the era of clicks: The Use of Topic Modelling to Analyse Ironic Engagement with AI-Generated Voices on Social Media Lee Symons In-person
11:00-11:30	tea		

Session 2			
11.30-13.00	Transdisciplinary Performance	Traditional Sounds	Amapiano and Hip Hop Culture
11.30-12.00	In the Blink of an Eye: Artistic Research and Multidisciplinary Process in a South African Performance Work <i>Arthur Feder, Danre Strydom, and Jeannete Ziady</i> Mixed Online and In-person	South African rap music as a medium for the preservation and revitalization of traditional southern African sounds <i>Lee Watkins</i> In-person	Township Tech: Technology Usage Amongst Amapiano Producers in Johannesburg and Pretoria <i>Dion Malcolm Eaby-Lomas</i> In-person
12.00-12.30		The Commercialisation Of Traditional Music In South Africa: Opportunities And Challenges <i>Vuyisani Sholo</i> In-person	Amapiano: Where music meets life in Soweto <i>Kamo Maloka</i> In-person
12.30-13.00	Of Einstein's violin and other stories: a transdisciplinary approach to musical performance <i>Marc Duby</i> Online	Towards Innovation and Revitalization of Southern African Musical Bows: Reflections on a Collaborative Artistic Research Project <i>Rick Deja and Thabisa Dinga</i> Online	Deconstructing Hip Hop Discourses: A Multimodal Approach <i>Mohhadiah Rafique and Anthea Lesch</i> In-person
13.00-14.15	lunch		

Session 3			
14.15-15.45	Embodiment Entanglements	AI and Sound	Performing the Self
14.15-14.45	Pleasures from Body and Mind - Explorations for a Bodily Musicology <i>Mietze Dill and Mareli Stolp</i> In-person	Genre's Latent Structure of Feeling <i>William Fourie</i> In-person	The Self and Artistic Consolidation: Self Consciousness in Repertoire Curation as a Method of Aesthetic Coherence in Sibongile Khumalo's Discography <i>Musawenkosi Mhlongo</i> In-person
14.45-15.15		Meta-encoding Uhadi: Algorithms as Diagnostic Instruments <i>Sibusiso Ncanywa</i> In-person	International Mobilisation of Jazz and Classical Musicians: Festivals, Competitions and Artistic Exchange <i>Danre Strydom and Alexander Beets</i> Mixed Online and In-person
15.15-15.45	Sonic Entanglements Across Disciplines: Complexity, Haraway and Metamodern Thought <i>Alet Lambert</i> In-person	Beyond the Recording: IsiXhosa Pragmatic Structures and the Transmissibility of Uhadi Musical Knowledge <i>Sibulele Ngamntwini and Sibusiso Ncanywa</i> In-person	Performing Identity: Jazz as Social Identity Work in Hybrid Compositional and Improvisational Practices <i>Roland Moses</i> Online
15.45-16.15	tea		

Session 4	
16.15-17.45	KEYNOTE Professor Dizu Plaatjies
17.45-18.10	Welcome reception
18.10-19.00	Reflections on SASRIM20
19.00-20.00	Concert 1

DAY 2 FRIDAY

08.30-09.00	coffee
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Session 5

09.00-10.30	Countercultural Alternatives	Teaching Professionals	Vocal Historiographies
09.00-09.30	Place is Unmoored, Space Drifts: Considering the Concept of Home in the Recordings of Tape Hiss and Sparkle <i>Marc Röntsch</i> In-person	Work Readiness in Vocal Studies: Curriculum Alignment and Industry Expectations in Eastern Cape Universities <i>Nyiko Condry Ngobeni and Lee Watkins</i> Mixed Online and In-person	Putting die Vrou in her place: Hubert du Plessis, Hanlie van Niekerk and the shade of Schumann <i>Chris Walton</i> Online
09.30-10.00	Natal's Very Own Woodstock': Splashy Fen and the Curation of a South African Counterculture <i>Lindsay Friday</i> In-person	Enjoyment as Catalyst: Musical Engagement Across Pedagogy and Performance <i>Megan-Geoffrey Prins and Kerri-Leigh Wayne</i> In-person	Staging Settler Society: Opera Production in Namibia under South African Occupation <i>Hilde Roos</i> In-person
10.00-10.30	Voices from the Margins: Rethinking Late-Apartheid Social History through the Shifty Records Archive <i>Schalk Van der Merwe</i> In-person	Beyond Transmission: Knowledge Production and Enactment in the Violin Studio <i>David Bester</i> In-person	Roelof Temmingh and the challenge of creating opera in 1990's South Africa <i>Winfried Lüdemann</i> In-person
10:30-11:00	tea		

Session 6

11.00-12.30	Creative Expansions	Gendered Voices	Beyond Educational Silos
11.00-11.30	Composition in Isolation: Biographical and Analytical Interrogations into the Four String Quartets by Christopher James <i>Matildie Wium and Marc Röntsch</i> In-person	Fierce, joyful and sonorous: singers "a la rueda" in Chile <i>Magdalena Winter Salgado</i> In-person	Playing to Learn: Digital Gamification and the Expanding Role of the Music Teacher <i>Karla van Niekerk</i> Online
11.30-12.00		Hidden Yet Indispensable: A Musicological And Women's Contributions To Ladysmith Black Mambazo's Success <i>Mbasa Sheron Noguda</i> In-person	Silos and schisms in South African music education research <i>Mandy Carver and Susan Harrop-Allin</i> Mixed Online and In-person
12.00-12.30	The Myth of a False Dichotomy: A Qualitative Study of Composers' Perspectives on Cross-Cultural Music <i>James Geldenhuys</i> In-person	The Performative Role of Women in Kenya's Gospel Music Scenes: A Case Study of Sarah Kiarie and Evelyn Wanjiru <i>Damaris Ngoru</i> In-person	Contextualising Stage Lighting and Effects in Ghanaian Traditional Musical Performances: A Studio Based Approach to Model Development <i>Alfred Edu Jackson</i> In-person
12.30-13.45	lunch		

Session 7			
13.45-15.15	Jazz, Archive, and Practice	Colonial Listening and Apartheid Silences	The Life of Things
13.45-14.15	Khoi Musical Remnants: Exploration via Autoethnography as a Multi-instrumentalist <i>Shaun Johannes</i> Online	Constructing the Sonic Image: Colonial Listening and Recording Practice in the Work of Hugh Tracey <i>Brendan Yendall</i> Online	Materially different – functionally the same: a tale of two organs from the nineteenth-century Eastern Cape <i>Jonathan Edward Hughes and Philip Burnett</i> Mixed Online and In-person
14.15-14.45	From Archive to Utopia: The Colonial–Apartheid Sublime and Utopian Surplus in South African Jazz Practice <i>Vuma Ian Levin</i> In-person	Exploring an ambivalent relationship: Caluza, cityscapes, and senses of Morality <i>Thembela Vokwana</i> In-person	"Where's Wanda?": Sounds and Stories From a Decaying Harpsichord <i>Cara Stacey, Adam Mirza, and Akia Zamcheck</i> Mixed Online and In-person
14.45-15.15	Sounding Home Through Composition, Memory, and Practice in South African Jazz <i>Sibusiso Mashiloane</i> In-person	On uncomfortable work: Thinking with and against what apartheid would not name <i>Carina Venter</i> In-person	From Ritual Craft to Contemporary Practice: A Critical Organology of the Gbogo Harp among the Mamala of Mali <i>Daouda Dao</i> In-person
15.15-15.45	tea		
Session 8			
15.45-17.15	KEYNOTE Professor Andy Bennett		
17.30-18.30	Book launch		
19.00-20.00	Concert 2		

DAY 3 SATURDAY

08.00-08.30	coffee		
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Session 9

8.30-10.00	Colonial Missions and Archives	Opera Ecologies	Compositional Frameworks
08.30-09.00	Music, Mission and Colonisation: the Berlin Mission Society <i>Rebekka Sandmeier</i> In-person	Transnational Habitus and Intersectionality: Black South African opera singers in the diaspora <i>Musa Ngqungwana</i> Online	From Rules to Forces: Reframing Four-Part Harmony through Larson's Theory of Musical Forces <i>Jaco Meyer</i> In-person
09.00-09.30	Xhosa Kings, Swans and Serpents: Representations of Colonial Discourse in a Mid-Nineteenth-Century South African Music Periodical <i>Wilhelm Delpont</i> In-person	Opera Without Inheritance: The Ecology of a Fledgling Opera Company <i>Kobus Buys</i> In-person	Voicing Desire: Narrative Function and Orchestration in The Little Mermaid's 'Part of Your World' <i>Stephan Bezuidenhout</i> In-person
09.30-10.00	Music Indoctrination and Controversial History at the Sak River Mission Station (1799-1803) <i>Wilene Theron</i> Online	In with the New: narratives on sexual and gender-based violence in South African opera since 2017 <i>Alida van der Walt</i> In-person	Compositional Practices As A Catalyst For The Sustainability Of African Pianism In Ghana: A Study Of Creative Output And Cultural Continuity. <i>Nuel Okoye</i> In-person
10.00-10.30	tea		

Session 10

10.30-12.00	Ritual, Initiation, and Gender Formations	Broadcasting Identity	Contested Spaces
10.30-11.00	Performance as research: Amagwijo, Multidisciplinarity and Masculine Becoming in Xhosa Initiation. <i>Qaqambile Mahlasela</i> In-person	Broadcasting Race: The Performance of Blackness at the Super Bowl Half-Time Show <i>Jada-Ruth Cloete</i> In-person	Music as Resistance and Moral Imagination: Multidisciplinary Perspectives between Rwanda and Nigeria. <i>Carmen Petrocelli</i> Online
11.00-11.30	Singing the Threshold: Ukungena Songs as Epistemic Archive in Ukuthwasa <i>Ignatia Madalane</i> In-person	The Impact of Radio Botswana's Long-Standing Indigenous Music Programme, "Dipina le Maboko", in Shaping Botswana's Musical Identity <i>Pinkie Gomolemo Mojaki</i> Online	On the margins: Negotiating access, following 'process' <i>Brandon H. Andrews</i> In-person
11.30-12.00	Dear Tata... Who Gets to Be a Man?: Performing Masculinity in the South African Music and Entertainment Industry <i>Mava Gqeba</i> In-person	The Eisteddfodau in South Africa: Welsh Festivals without Welshness <i>Dan Mollenkamp</i> In-person	Sam Khubis: [Re]Imaginations and contestations of Rehoboth Baster Identity <i>Bianca Nel</i> In-person
12.00-13.00	AGM		