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**TRADITIONAL MUSIC**

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With  
First Notice – 41st World Conference  
St. John's, Newfoundland 2011



INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC  
SCHOOL OF MUSIC, ANU COLLEGE OF ARTS AND SOCIAL SCIENCES  
THE AUSTRALIAN NATIONAL UNIVERSITY

<http://www.ictmusic.org>

**THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC**  
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**ICTM The World Organization (UNESCO 'NGO')**

*for the Study, Practice, and Documentation of Music, including Dance  
and other Performing Arts*

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## ICTM SECRETARIAT

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### **SUBMISSIONS FOR THE 2010 *Yearbook for Traditional Music***

The 2010 *Yearbook for Traditional Music* will be guest edited by Wim van Zanten (Wim.van.Zanten@xs4all.nl) and Patricia Opondo (opondop@ukzn.ac.za; paopondo@yahoo.com). That issue of the *Yearbook* will be focussed on the themes of the Durban World Conference.

Submissions for consideration for publication in that *Yearbook* should be sent to either of the guest editors by 1 January 2010. General information regarding submissions can be found on pp. v–vi of any recent *Yearbook*, or on the ICTM website (<http://www.ictmusic.org/ICTM/submitarticles.php>).

### **SUBMISSIONS FOR YTM REVIEWS**

On behalf of our Review Editors, members are reminded to submit their new publications/recordings/CDs for review, or they should ask their publishers to send review copies to the respective editors:

ICTM Book Reviews Editor: Please send books, periodicals, and other printed material for review to Prof. Frederick Lau, Department of Music, University of Hawai'i at Manoa, 2411 Dole Street, Honolulu, HI 96822, USA; email <[fredlau@Hawaii.edu](mailto:fredlau@Hawaii.edu)>; fax +1 808 956 9657

ICTM Film and Video Reviews Editor: Please send films and videos for review to Prof. Lisa Urkevich, PSC 1280 Box 79, APO AE 09880, USA.; email [LUrkevich@auk.edu.kw](mailto:LUrkevich@auk.edu.kw)

ICTM Record Reviews Editor: Please send audio recordings for review to Prof. Margaret Sarkissian, Music Department, Smith College, Northampton, MA, 01063, USA; email <[msarkiss@smith.edu](mailto:msarkiss@smith.edu)>; fax +413/585-3180

ICTM Website Reviews Editor: Web addresses appropriate for website review should be forwarded to Dr. Suzel Reily by email <s.reily@qub.ac.uk>

*Please do not send books, CDs, or videos for review to the Secretariat. Please send materials directly to the respective review editor.*

### **MEMBERSHIP INVOICES**

Invoices for 2009 Membership Renewals have been sent in April, reminders will be sent in October. If you have recently moved, please provide us with your current email address. Credit card payments will be accepted online at the ICTM website <http://www.ictmusic.org/ICTM/jregister.php>

The online payment system does not allow for those supporting members who support more than one supported member. We are aiming to amend the page to allow for those payments as soon as possible.

Unfortunately due to the high cost of international transactions, we can now only accept international cheques in US dollars or EURO. If you have a problem with international payments, please contact Lee Anne to arrange an alternative method. We encourage the use of the online payment system for the lowest possible transaction cost both to members and the Secretariat.

### **ICTM WEBSITE**

The ICTM website is being redesigned for your convenience and benefit. As mentioned above credit card payments for membership dues are now accepted, please go to <http://www.ictmusic.org/ICTM/jregister.php> and follow the prompts. Please contact the Secretariat if you encounter any errors.

### **SUBMISSIONS FOR THE BULLETIN OF THE ICTM**

(Editor: Lee Anne Proberts) The Bulletin is primarily a means for communicating ICTM information. If space allows, however, the Bulletin considers news from international organizations affiliated with ICTM. Priority is given to UNESCO affiliated organizations.

Deadlines for submissions to the Bulletin are:

April Bulletin - 1<sup>st</sup> of March deadline

October Bulletin - 1<sup>st</sup> of September deadline.

All submissions should be sent by email to the Secretariat. Material will be edited, when necessary, without notification.

### **MAILING SCHEDULES FOR ICTM PUBLICATIONS**

To keep our mailing lists accurate and to avoid unnecessary and costly separate shipping, we ask you to, please, send your **address changes** in time for our mailings, at the latest one month before the shipping date below. Please note that YTM will only be mailed to paid-up members.

**Minutes of the 38<sup>th</sup> Ordinary General Assembly  
Of The International Council for Traditional Music (ICTM)**

Held at the University of KwaZulu Natal, Durban, South Africa. - Friday, 3rd July,  
2009, 2:00 – 3:30 p.m.

President Adrienne L. Kaeppler opened the 38<sup>th</sup> General Assembly at 2:05 pm.

**1.a) *Apologies for Absence*** – The President announced apologies for absence for ICTM members including Executive Board members: Marianne Broecker, Ursula Hemetek, Allan Marett and Jonathan Stock

**1.b) *In Memoriam*** –The President acknowledged the passing of important members of the ICTM community and asked all members to stand in their memory.

**2. *Approval of the Minutes of the 38<sup>th</sup> General Assembly*** – Motion to approve minutes (Bendrup); Seconded (Matusky); Approved.

**3. *Business Arising from the Minutes*** – Kaeppler informed the assembly that as decided in the last General Assembly, a letter requesting information on the condition of the Iraqi Sound Archives was sent to UNESCO however, no reply has yet been received concerning the issue.

**4. *Report of the Executive Board (as read by Secretary General Stephen Wild)*** – The Executive Board has met three times since the last General Assembly: July 2007 in Vienna; February 2008 in Canberra; June 2009 in Durban. The ICTM Rules allow for up to 3 members to be co-opted to the Board, and the Board approved the co-optation of a representative of the LAC for the next World Conference. No other co-optations were made by the EB beyond those members elected by the membership. New Study Groups recognised by the EB were the Study Group for Applied Ethnomusicology (July 2007), the Study Group for Music and Dance in South-eastern Europe (February 2008), and the Study Group for South-east Asian Performing Arts (June 2009). Reports of meetings of established Study Groups are published regularly in the Bulletin. We welcome the two new Study Groups to the growing number of ICTM Study Groups. This is where the ongoing work of ICTM is done between World Conferences, and the Board highly values their activities.

Our second Regional Committee has been recognised by the Executive Board: Australia and New Zealand (June 2009). No other new National or Regional Committees have been formed. Reports of National and Regional Committees are published regularly in the Bulletin. Three new Liaison Officers were also appointed.

Two ICTM Colloquia were held since the last General Assembly. The first was “Indigenous Music and Dance as Cultural Property”, University of Toronto, Canada, May 2008. Indigenous performers and ethnomusicologists doing research on their traditions came from North and South America, Scandinavia, and Oceania. The Colloquium was organised by Prof. Beverley Diamond and Prof. Gage Averill. The

second was “Musical Exodus: Al-Andalus and its Jewish Diasporas” , University of Cambridge, July 2008, organised by Ruth Davis and Marcello Sorce-Keller. This colloquium also doubled as an interim meeting of the Study Group for the Anthropology of Music in Mediterranean Cultures.

The ICTM Secretariat continues to be hosted by The Australian National University, Canberra, Australia. The University and the Secretariat jointly sponsored a one-day International Symposium and a Public Lecture on Intangible Cultural Heritage following the Executive Board meeting in February 2008. Following the Symposium a Regional Conference on UNESCO’s Memory of the World Program was hosted by the National Library of Australia, Canberra in which several Board and other members of ICTM were invited speakers. During the Memory of the World Conference the ICTM Archive was launched at the National Library of Australia, and a small exhibition of significant documents from the ICTM Archive was on display. A summary of the contents of the ICTM Archive is available on the ICTM website.

**5. Announcement of the Barbara Bernard Smith Award** – Kaeppler announced the Barbara Bernard Smith Travel Award was won by Selena Rakocevic from Serbia and encouraged the assembly to attend Selena’s paper presentation.

**6. ICTM Publications (As read by Don Niles, Editor, Yearbook for Traditional Music )**- I apologise that I was not in Vienna to report on the Yearbook at that time. I have been editor since the 2006 issue and since the Vienna meeting the 2007 and 2008 Yearbooks have appeared. The 2007 Edition was a general one meaning that articles on any subject were considered for publication. The 2008 edition however focused on the themes from the Vienna conference and was guest edited by Gerlinde Haid, Ursula Hemetek and Adelaida Reyes.

For both of these issues the reviews editors were Frederick Lau, for books, Margaret Sarkissian for audio, Lisa Urkevich for film and video and Suzel Reilly for websites. I want to give my thanks to the Secretariat and Australian National University Print Services in distributing the yearbook to you on time, in such an excellent fashion.

I would also like to briefly mention the 2009 Yearbook is currently being put together as we speak it features five general articles one by two people who are here today, Silvia Cittro and Angelina Cerletti, as well as a special section containing six articles on Music Archeology. This special section has been put together by the Adje Both from Germany, Chair of the Study Group for Music Archeology and I think this is a very important and exciting time in the development of new possibilities for the yearbook. It’s not the first time a special section of the Yearbook Its not the first time a special section of the yearbook has been devoted to a particular theme. I would very much encourage you if you are in a study group or if you have ideas for organising articles around a specific subject to think about such possibilities and discuss it with the editor. We are very interested in exploring new ideas with the yearbook.

Finally on behalf of all the editors, I would like to thank all the many people involved with putting the yearbook together, from the Authors to the referees and all the reviewers. For many of us, particularly me living in Papua New Guinea I seldom meet all of these people who contribute in one way or another to the Yearbook. For me it is absolutely fantastic to come here and finally meet some of you who I only know through email. So I thank you all for your support and I look forward to that continuing in the future.

**7. UNESCO Report (Wim van Zanten)**- I have made continuous reports in the Bulletin on the UNESCO meetings that I attend on behalf of the ICTM. I will not repeat all the discussions here, the main point for us in the ICTM is that the involvement of NGO's in the new Convention for the safeguarding of the Intangible Cultural Heritage of Humanity, we feel that the NGO's have been left out of the new convention to a large extent and this concerns us.

The main thing today is the UNESCO CD series which has been a longstanding problem for us. You may remember four years ago UNESCO terminated a contract with the record producer and has not signed another. The series is affected by this change, a producer has not been engaged for the new volumes or to republish those already published. There are about fifteen volumes that have been shelved, some for more than ten years. You remember last year we wrote to UNESCO and explained that this is not good for the Authors, the reputation of the ICTM and UNESCO. Since that time I have written to UNESCO many times and was told they would be published, but nothing has been done.

I have been approached by an author who wanted to cancel his arrangement with UNESCO for his recording. I do not know why it has taken so long for a contact, I understand that it is a complicated contract, but still it seems to me that four years is too long. In the Executive Board meeting we have decided to object to this strongly and advise you that you are within your rights to withdraw your contract with UNESCO and we will help you to do this. If you are interested in doing this please speak to us about it. We do not know if the UNESACO contract will be signed but feel we must act. If you would like to withdraw from UNESCO please let me know.

**8. Announcement of the 41<sup>st</sup> ICTM World Conference** – Kaepler announced Memorial University, St John's Canada as the venue for the next ICTM World Conference in 2011.

**a) Announcement of the Program Chair** - Salwa El-Shawan Castelo-Branco was announced as the Program Chair for the 2011 World Conference.

**b) Call for suggestions for themes** – delegates were advised to place suggestions for themes in the Conference Secretariat office.

**9. Election of Officers and Members of the Board (read by Nominations Committee Convenor Tan Sooi Beng)**

In this election, the President, 2 Vice-Presidents and 2 Ordinary Board Members are handing in their mandates. They are Adrienne L, Kaepler (USA), Allan Marett



(Australia), Wim van Zanten (The Netherlands), Marianna Broecker (Germany), and Patricia Opondo (Africa). We thank them for their contributions to ICTM and their hard work during their term of office.

The three-member nominations committee comprised: Tan Sooi Beng (Malaysia) – (Convenor), Tina Ramnarine (UK), and Phillip Bohlman (USA). In line with the ICTM rules, the nominations committee proposed a maximum of 3 candidates for each vacant position for the Executive Board and 2 candidates for each vacant position for the positions of Vice-President and President.

The candidates who stood for elections are: Adrienne L. Kaeppler and Ursula Hemetek (Austria) for the position of President; Salwa El-Shawan Castelo-Branco (Portugal), Svanibor Pettan (Slovenia), Wim van Zanten (The Netherlands) and Jonathan Stock (UK) for the positions of Vice-President; Miguel Garcia (Argentina), Jean Kidula (Kenya and USA), Sheen Dae-Cheol (Korea), Ying-Feng Wang (Taiwan), Larry Witzleben (USA), and Xiao Mei (China) for the positions of the Executive Board.

Out of 519 eligible members, a total of 221 members took part in the elections. 171 ballots were valid while 50 were invalid in accordance with ICTM rules. Checking and counting of the ballots was done by: Tan Sooi Beng (Malaysia), Timothy Rice (USA) and Dan Bendrups (New Zealand). We thank Tim and Dan for replacing Tina Ramnarine and Phillip Bohlman who could not be with us in South Africa.

I shall now announce the names of the 5 colleagues whom you have entrusted to represent you on the ICTM Executive Board.

The successful Ordinary Members of the Executive Board are:

Jean Kidula (Kenya and USA), Larry Witzleben (USA)

The 2 new Vice-Presidents are:

Salwa El-Shawan Castelo-Branco (Portugal), Svanibor Pettan (Slovenia)

Finally, the new President is: Adrienne Kaeppler (USA).

We thank all outgoing Board members for their dedication and hard work and welcome the successful candidates to the ICTM Executive Board.

**10. Other Business** – Sultanova expressed concern as colleagues from Kazakhstan are unable to source funding to attend ICTM World Conferences and this excluded them from engaging with international academic debate and contact. Kaeppler advised that if funds were needed then those members should apply to the Barbara Bernard Smith Travel Award. The Secretary General also advised that the Local Arrangements Committee for individual World Conferences raised funds to support delegates from a specific region. In Vienna support was focused on delegates from the Balkan Nations and for this conference in Durban the focus for support was for African Delegates.

Nyakiti Orawo then addresses the assembly and on behalf of supported African delegates thanked the ICTM for supporting himself and other African colleagues who were so often unable to attend international conferences.

**11. Adjournment of the Meeting** – Motion to adjourn approved. Meeting was adjourned at 4:00 pm.

**Minutes Of The 10<sup>th</sup> Meeting Of The ICTM**  
**National And Regional Representatives**  
**(National Committee Representatives and Liaison Officers)**  
Held at the University of KwaZulu Natal, Durban, South Africa  
Tuesday, July 7<sup>th</sup>, 2009, 9.00-10.30am

- 1. Opening of the meeting:** Kaeppler opened the meeting.
- 2. Approval to accept the minutes of the 9<sup>th</sup> Meeting:** Minutes approved.
- 3. Business arising from the Executive Board Meeting preceding the conference:** Announcement of the new ICTM Regional Committee for Australia and New Zealand, Chaired by Dan Bendrups.
- 3. Business arising from letters received from National Representatives:** None
- 4. Report from the representatives of the Assembly in the Nomination Committee:** Tan reported on his experience as the Convener of the Nomination Committee. Pettan explained that as two members of the Nominations Committee were not present at the conference, two substitutes were made.
- 5. Appointment of two members of the Nomination Committee:** Kaeppler advised that members of the Nominations Committee can not be a candidate for election or a member of the Executive Board. Call for appointments to the Nominations Committee. Members nominated to the committee were Xio Mei, China and Anna Hoefnagels, Canada. It was pointed out by Niles a previous convener that accepting a position on the Nominations Committee was a commitment to attend the next World Conference. Wild advised the working procedures of the Committee
- 6. News and Announcements from National Representatives:**
  - El-Shawan Castelo-Branco, Chair, National Committee for Spain invited all to a joint meeting to be held in Lisbon, October 2010.
  - The Society of Ethnomusicology will hold its annual Conference in Mexico in November 2009.

- Study Group for Musics of East Asia invited all to a meeting to be held in Seoul, Korea August 2010.
- It was noted that a new school of the performing arts is to be established in Cyprus within the next two years.

**7. Other Business:** The Secretariat made general announcements.

**8. Closing of Meeting:** Kaepler moved to adjourn the meeting; seconded; meeting adjourned at 9.30am.

**Executive Report: Professor Fikile NM Mazibuko, Chairperson of the ICTM Local Arrangements Committee, The 40<sup>th</sup> International Council for Traditional Music (ICTM)**

University of KwaZulu Natal, Howard College Campus, Durban, South Africa, 01 July-08 July 2009

AN OVERVIEW & PERSPECTIVE

The 40<sup>th</sup> World Conference of the International Council for Traditional Music, held for the first time in 61 years of the ICTM's history, in Africa, and in particular hosted in the City of Durban, one of South Africa's major cultural hubs, from 1-8 July 2009, has raised the bar in the global scholarship and fellowship of music, dance, urban music and other performances.

As Chairperson of the Local Arrangements Committee for the 40<sup>th</sup> Session of the World Conference, and also in my capacity as Deputy Vice-Chancellor and Head of College: Humanities, I have pleasure in reporting that the 2009 World Conference has also set a new benchmark for a synergy linking the ICTM to Africa. The week-long World Conference, in essence, gave new impetus for the continental quest to share our unique brand of ethnomusicology and ethno choreology with the world communities via the ICTM's programmes and projects.

Looking back at the stimulating programme and exhibition spread over eight days of hectic activities, and reflecting on how the bid to bring ICTM to Africa was conceptualized and finally delivered, I am confident that the international leadership and the 200-plus delegates have since taken home the memories of the 'Durban Experience' and have shared our cultural diversity with people around the world.

The Conference was a defining moment and particularly important for Africa, and especially within the cultural mix of the province of KwaZulu Natal, in the sense that it has successfully linked the critical components of higher education to development, community engagement and scholarship.

The diversity and demographics represented at the conference and exhibition halls presented an inspiring and enabling environment for scholars, researchers, performers, composers, academics, students and performers to come together and share their own, local, national and global experiences with one another.

The overall programme served to focus on the intellectual and scholarly aspects of music. This was translated through excellent academic and research paper presentations.

Conference was mandated with the task of creating the best possible conducive conditions for the exchange of ideas and to enable fruitful interactions among scholars from all over the world.

Broadly speaking, the Conference epitomized a celebration of the fusing of global cultures through music, dance, urban, folk and traditional music and other performances. The exhibition, for its integral part, showcased ingenuity, the creative zeal and zest of humanity and a fascinating range of musical instruments.

I am particularly proud that the UKZN students, mentored by our leading scholars and researchers, under the leadership of Professor Emily A'kuno, the Head of School of Music and Dr Patricia Achieng Opondo, Director of the African Music Project. South African musicians on the whole, were given a life-long opportunity to render their compositions and share with the rest of the world's communities their prowess of singing homegrown Maskanda and Isicathamiya, which is indigenous to KwaZulu Natal, and as well as jazz, choral works and the dazzling dance sequences of Afro-Indian fusions of traditional African dances and India's ancient art of Bharata-Natyam and Kathak dancing.

But the delivery of the 40<sup>th</sup> World Conference to member nations would not have been possible without the sterling contribution of several role-players and stakeholders.

Firstly, the UKZN College of Humanities and School of Music, and its bid committee, individually and collectively, believed in itself that the 40<sup>th</sup> World Conference would reach our shores on the African south-eastern seaboard.

Swift gratitude is as sweet as music, and I place on record my heartfelt thanks to the ICTM, and in particular the President, Dr Adrienne L Kaeppler, the ICTM Board, and Dr Wim van Zanten, Acting Programme Chair of the 40<sup>th</sup> World Conference, and our sister affiliates in Africa, for having the confidence in our ability, capacity and drive to host, co-ordinate and execute a world-class conference. A word of appreciation and gratitude to the ICTM for providing financial support/scholarships to delegates from the African continent. We all benefited from the rich Music experience and scholarship in the different regions of Africa.

Closer to home, I am grateful to the Local Arrangements Committee for their collective contribution of passion, precision and purpose in response to the challenging and onerous assignment of putting together their best foot forward and ensuring that the conference's criteria was roundly met in respect of all aspects of conferencing, academic and exhibiting standards and the leisurely side of the excursions and social networking. Acting in concert, unison and unity, the organising team invested their energy and hard work to ensure that the ICTM fraternity enjoyed their memorable experience in Durban.

August being the Women's Month, I enjoyed working with a predominantly female team of conference planners, strategists, administrators co-ordinators, field workers and facilitators. The support received from the UKZN, and the School of Music in particular, was heartening and overwhelming. Thanks to the Dean, Professor Donal McCracken and the staff in the Faculty of Humanities, Development and Social Sciences. The exquisite and outstanding performances and voluntary service by our students deserve a special mention. As young people in a young democracy and university you made us all proud.

Beyond the hallowed hall of academia, South Africa's democratic government, now in its 15th year of administration under His Excellency, newly-elected President Jacob Gedleyihlekisa Zuma, graciously gave its seal of endorsement to the World Conference. The National Department of Arts and Culture in Pretoria, under the leadership of former Minister Pallo Z. Jordan and the Provincial Department of Arts and Culture in Pietermaritzburg under the leadership of MEC Weziwe Thusi provided invaluable financial, material and resources support to ensure that the World Conference was well covered and staged with dignity and decorum befitting a Republic that overcome an apartheid administration that had previously kept the ICTM out of South Africa. The Department of Arts and Culture and our sister University; University of Zululand put together a week long Exhibition at the J.M. Malherbe Library UKZN. Siyabonga.

Amidst this mix of persona and personalities, I am happy to single out internationally-renowned local artist, Mr. Mbongeni Ngema, a traditional music composer and director, who took the scintillating story of the home-made Sarafina musical to the world's stages, for having brought the KZN Music House brand to the World Conference, and providing a facility for artists across the board to harness the benefits of seeking a membership alignment with the ICTM, and in line with its governmental mandate to promote IsiZulu traditional and folk music and dance.

My vote of thanks will not be complete without extending my appreciation to the National Arts Council of South Africa, the SAMRO Endowment for National Arts, not only for the financial support, and the South African Traditional Music Association for adding tremendous value with their respective branding. Their contribution towards ensuring that South Africa presented a colourful choreography of African scholarship, academic excellence, fellowship and a snapshot and synopsis of what the future holds for traditional music in the 21<sup>st</sup> century is applauded.

The City of Durban, through the Office of the Mayor, His Worship, Councillor Obed Mlaba, enriched the Gala Dinner with a heart-warming welcome address by Councillor Diana Hoorzuk. The Deputy Mayor, Councillor Logie Naidoo bid a warm farewell to the delegates. Support also came from the eThekweni Municipality's International Relations and Governance Department.

Against this backdrop partnership and progress that chronicles the journey of the ICTM from its founding notes in London in the 1940s to the heartbeat of Africa's cultural diversity and demographics of pulsating song and dance in the 21<sup>st</sup> century, I am pleased that Durban and UKZN had provided a platform for many of the world-renowned ethnomusicologists and ethnochoreologists to have interacted among themselves at a peer level and at the level of new scholars and novices.

The dynamism of ethnomusicology and ethnochoreology recorded and experienced at the first African conference could not be underscored.

Taking into account the global picture of the pre- and post-conference challenges and milestones, I am humbly of the belief the ICTM World Conferences can only serve to inspire all the custodians of traditional music and dance to scale new heights in promoting and proliferating music education, research, performance and community development in a global village that is within grasp of all of us through our technological revolution.

In the final analysis and assessment, I would like to believe that the Durban World Conference had given South Africa and Africa a quantum leap into the ICTM: we are ready to share our wealth of experience and expertise with the 41<sup>st</sup> World Conference.

**Prof F Mazibuko**  
**Chair, LAC, ICTM 2009**

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# ICTM 41<sup>ST</sup> WORLD CONFERENCE

## FIRST NOTICE AND CALL FOR PROPOSALS

**Memorial University of Newfoundland  
St. John's, Newfoundland and Labrador  
Canada**

**13 – 19 July 2011**

You are invited to attend the 41<sup>st</sup> World Conference of the ICTM which will be held from 13-19 July 2011 in St. John's, Newfoundland hosted by Memorial University. The ICTM World Conference is a leading international venue for the presentation of new research on music and dance. Many new initiatives emerge at World Conferences and, perhaps more crucially, discussion at these meetings helps us to shape our ongoing work. A successful World Conference, like that in Durban in July this year, is a truly stimulating place to be!

For further information please see the conference website: <http://www.mun.ca/ictm>

### **Program Committee**

Salwa El-Shawan Castelo-Branco (chair, Portugal)

Chao Chi-Fang (Taiwan)

Naila Ceribasic (Croatia)

Robert Chanunhkah (Malawi)

Beverley Diamond (Canada)

Rafael de Menezes Bastos (Brazil)

Janet Sturman (USA)

Stephen Wild (Australia)

Wim van Zanten (The Netherlands)

### **Local Arrangements Committee**

#### *Co-chairs:*

Beverley Diamond (co-chair, Memorial University of Newfoundland)

Kati Szego (co-chair, Memorial University of Newfoundland)

#### *Members:*

Kelly Best,

Graham Blair

Eleanor Dawson

Holly Everett

Tom Gordon

Anna Guigne

Kristin Harris Walsh

Jean Hewson

Peter Narváez

Evelyn Osborne

Cory Thorne

Janet Tulk

**Local Organizing Committee Contact Information:**

Research Centre for Music, Media and Place,  
Memorial University,  
St. John's, Newfoundland,  
Canada, A1C 5S7.

+1-709-737-2058

Email: [ictm2011@mun.ca](mailto:ictm2011@mun.ca)

**Program Committee Chair Contact Information:**

Salwa El-Shawan Castelo-Branco  
Instituto de Etnomusicologia – Centro de Estudos em Música e Dança  
Universidade Nova de Lisboa  
Faculdade de Ciências Sociais e Humanas  
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Tel: 351217908300  
Fax: 351217908303

## **Conference Themes**

### **1. Indigenous Modernities**

This theme invites presentations that address the impact of modernity on communities of indigenous music/dance cultures in any country or region of the world. How are contemporary genres of popular culture, theatre or film being used by indigenous artists to express issues that concern them or challenges they currently face? What aspects of traditional song and dance knowledge are being either sustained or lost in the late 20<sup>th</sup> and early 21<sup>st</sup> century? What factors are contributing to their cultural maintenance, change, or decline? How is the production of media by indigenous musicians controlled, enabled, and invested with meaning? How are new contexts, new collaborations, and new audiences reshaping traditional and contemporary musical practices?

Scholars who submit abstracts for this theme will be aware that the term “indigenous” is often a subject of debate and redefinition. Similarly, “modernity” is a large concept that could include such things as industrial development, media or technological change, globalization, and intercultural exchange as well as deterritorialization and encroachments on indigenous land or lifeways.

### **2. Cross-cultural Approaches to the Study of the Voice**

ICTM plans to share one day with the Phenomenon of Singing Symposium, an international event also taking place in St. John's in July 2011. Because our two



conferences will bring together ethnomusicologists, singers, pedagogues and choral directors, some questions are motivated by our potential common interests. How is “the voice” conceptualized—sonically, socially, physically, metaphysically—in local traditions? For over a decade, the world music movement in Western education has advocated the use of non-Western vocal techniques and timbres: Which techniques/timbres have been successfully adopted/adapted and why? How have the uniform expectations and standards of international choral competitions and festivals affected local concepts about singing? How is “vocal health” defined by different cultural groups? Similarly, what are some culturally-specific discourses of vocal pathology and how are they implicated in vocal pedagogy? How are aspects of identity (gender, class, or ethnicity for instance) mapped on to voice types and timbres?

### **3. Rethinking Ethnomusicology through the Gaze of Movement**

For this theme, we borrow the concept of the “gaze” from anthropology and visual art scholarship where the word implies not simply the act of looking, but also assumptions about who looks and from what perspective. To rethink how we might shift ethnomusicology through the gaze of movement then, might imply several different things. It could mean that we start from the perspective of those who “move.” How do they perceive the time and space of music? Or it could mean that we consider the musical implications of looking at movement. By starting from the vocabularies, rhythms, and sensations of movement, how might we think differently about music? By considering how movement is naturalized, exoticized, formalized or contextualized, how is our attention to music already framed by these aspects of the visual and tactile? We encourage a broad definition of movement, one that might focus on formal dance, on gesture, or on the physicality of musical performance, to name only a few possibilities.

### **4. Atlantic Roots/Routes**

For centuries, the Atlantic Ocean served as a major route that linked Europe, Africa, the Americas and the Caribbean. The intense movement of peoples and cultural practices within the framework of asymmetrical power relations, constitutes a legacy that has contributed to shaping the past and present of areas linked by the Atlantic. We invite proposals that address the ways through which political processes and cultural flows have shaped music and dance in the cultural spaces connected through Atlantic routes in the past and present. Taking into account the processes of globalization, how do historical and current circuits of exchange contribute to the reformulation and resignification of expressive practices and to the configuration of new cultural spaces? What are the distinctions between the political and cultural processes involving the northern and southern Atlantic? How can a critical perspective on the Atlantic contribute with new theoretical insights in ethnomusicology and a new understanding of the Atlantic as a crossroads?

## **5. Dialogical Knowledge Production and Representation: Implications and Ethics**

In ethnomusicology, as in the other social sciences, dialogic research (that acknowledges how different perspectives shape knowledge and that facilitates conversations among doers and knowers) has become increasingly common, gradually changing the way knowledge is produced and represented, and stimulating the involvement of ethnomusicologists as cultural activists. The theoretical, methodological and ethical implications of the dialogical approach have, however, not been sufficiently debated in ethnomusicology. We invite papers that discuss the issues arising from dialogical research for knowledge production and representation, as well as the involvement of ethnomusicologists with the communities they study. What are the implications of the dialogic approach for the ethnomusicological endeavor? How do ethnomusicologists negotiate knowledge production with their interlocutors? How can the perspectives gained through dialogic research best be represented through ethnomusicological discourse and applied to the benefit of the communities studied?

## **6. Acoustic Ecology**

This theme invites discussion of the ways that both human and non-human beings engage the world sonically, in relation to their environment. How do composers and performers model or integrate non-human sonic practices into their own music-making? How do sonic features particular to a place or to environmental conditions (e.g., geological, botanical, architectural) help to shape a local sound aesthetic? Likewise, what impact do musical/sonic practices have on natural or humanly-shaped environments? Given our urgent concern with issues of sustainability, how are messages of environmental degradation and efforts to reverse its effects registered in contemporary music-making? How do species like birds, whales or dogs use “song” and what might they teach us about human communication?

## **7. New Research**

Proposals on new research on other relevant topics are also welcome.

### **Abstracts**

Abstracts of up to 300 words should be submitted in the appropriate form available in the following website ([www.mun.ca/ictm](http://www.mun.ca/ictm)) by 7 September 2010. Following evaluation by the Program Committee, authors will be notified by December 2010.

### **Proposals**

Proposals are invited in the following categories, which should be submitted in the appropriate form on the website. The program committee encourages the submission of panel and roundtable proposals.

#### *1. Individual paper*

Individual paper presentations are 20 minutes long to be followed by 10 minutes of discussion. The proposal must include a 300-word maximum abstract.

## *2. Panel*

Organized panels are 90 minutes (three papers, 20 minutes each, followed by 10 minutes discussion) or two hours long (four papers, or three papers and a discussant). A proposal by the panel organizer (300 words) as well as by each individual presenter is necessary (300 words each). Where an independently submitted abstract appears to fit a panel, the program committee may suggest the addition of a panelist.

## *3. Film/video session*

Recently completed films introduced by their author and discussed by conference participants may be proposed. Submit a 300-word abstract including titles, subjects, and formats, and indicate the duration of the proposed films/videos and introduction/discussion.

## *4. Forum/Roundtable*

Forum/Roundtable sessions provide opportunities for participants to discuss a subject with each other and with members of the audience. Sessions of up to two hours long should include at least four but no more than five presenters. We encourage formats that stimulate discussion and audience participation. The organizer will solicit position papers of up to 15 minutes from each presenter and will facilitate questions and discussion for the remaining time. Proposals for forums/roundtables should be submitted by the session organizer (300 words).

## **Guidelines for Abstracts**

Abstracts should include a clear focus of the problem, a coherent argument, knowledge of previous research, and a statement of the implications for ethnomusicology. Because abstract review is anonymous, do not include your name, the names of other panelists, or the names of fellow researchers in the body of the abstract.

## **Timeline and Requirements**

- First call for proposals: October 2009.
- Second call for proposals: April 2010.
- Deadline for submission of proposals: 7 September 2010 .
- Notification of acceptances: December 2010.
- Preliminary Program will be published in the ICTM Bulletin of April 2011.

The following website contains the proposal form, updated information about the conference program, registration fees and other requirements: [www.mun.ca/ictm](http://www.mun.ca/ictm).

## Local Arrangements

North America's oldest city, St. John's, is the capital of Canada's newest province (Newfoundland and Labrador). Our historic city, with a current population of roughly 250,000 people, sparkles with music, dance and theatre. Located on a centuries-old shipping route, this port city developed at the hub of trans-Atlantic trade, becoming home to a variety of vibrant cultural traditions. Today, from the pubs of the George Street district to the concert halls and outdoor stages, visitors can hear everything from traditional Irish sessions and Newfoundland songs/tunes to original indie pop and the latest dance mixes.

Most conference sessions will take place in the School of Music or the adjacent Arts and Administration building. Memorial is home to the Research Centre for Music, Media and Place, the Qualitative Research Centre, and the Memorial University Folklore and Language Archive (the largest oral history and folklore archive in Canada). A reception will be held at our new provincial museum, an architecturally distinctive structure overlooking the stunningly beautiful narrows, our Atlantic doorway.

St. John's is home to numerous festivals, including the acclaimed international Festival 500 (choral festival and singing symposium) which will take place on days leading up to the ICTM conference. Some of the panels relating to our theme of "Cross-cultural Approaches to the Study of the Voice" will be scheduled concurrently with the singing symposium.

In the vicinity of St. John's you will be able to hike around our "ponds," along our rugged coastline, or down Signal Hill, so named because it was the site of the first trans-Atlantic radio signal. You can visit the easternmost point of North America at near-by Cape Spear, go sea-kayaking, or take an ocean tour to visit the whales on their northern migration. Be astounded by the 35 million seabirds—gannets, kittiwakes, puffins, razorbills—that burrow in the cliffs above the Atlantic. Hear English like you've never heard it spoken before (and buy your own *Dictionary of Newfoundland English*). Go further afield while in the province to explore one of the UNESCO World Heritage Sites in Gros Morne Park or the 1000-year old Viking settlement on our Great Northern Peninsula.

A rich array of performances are in the planning. You will enjoy local traditions, diverse Native American music and dance, and distinguished performers from across Canada and throughout the Americas. Our safe and amiable city is family friendly. So don't leave your loved ones behind.

## **ANNOUNCEMENTS**

### **FROM THE EXECUTIVE BOARD**

#### **THE SEARCH FOR THE NEXT ICTM SECRETARY GENERAL**

The Executive Board has been informed by our Secretary General, Stephen Wild, that he would like to step down in 2011, after the world conference in Canada when he has been in office for five-and-a-half years. The Executive Board has established a Search Committee, consisting of Timothy Rice, Tan Sooi Beng and Wim van Zanten, to solicit and evaluate proposals for the next headquarters of the ICTM Secretariat and the next Secretary General.

#### **Duties of the Secretary General and the Secretariat**

The Secretary General is responsible for carrying out the policies of the ICTM established by the General Assembly and the Executive Board. He or she is responsible for the operations of the ICTM secretariat. Among the current duties of the Secretariat are:

- editing the Bulletin;
- printing and distributing all ICTM publications (mainly Bulletin and Yearbook);
- managing the ICTM website;
- managing the membership directory;
- managing ICTM's finances including receiving membership dues and institutional subscriptions;
- organising elections;
- organising Executive Board meetings, the General Assembly, and the Assembly of National and Regional Representatives and producing minutes of all meetings;
- overseeing the selection of sites for World Conferences and liaising with Local Arrangements Committees and Program Committees;
- coordinating Study Groups;
- responding to queries for information about the ICTM and its activities.

In addition the Secretary General represents the ICTM and its policies to the membership and to other organisations, including UNESCO. The Secretary General is expected to act on all ICTM business in a timely fashion and with great tactfulness.

#### **Requirements of the Secretariat**

The requirements of the Secretariat include the following:

1. A person willing to serve as Secretary General who is recognised within the council as an active and responsible scholar as well as an experienced administrator. Candidates should be prepared to hold the office for a four-year term,

which may be extended by mutual consent of the Secretary General and the Executive Board.

2. The Secretary General and all employees must be fluent in spoken and written English, the language of most ICTM publications and correspondence. A command of other languages is useful, but not required. The Secretariat must have expertise in business administration including financial operations, Microsoft Office, and website maintenance.

3. Standard office space, furniture and equipment, and storage space for ICTM publications.

4. Communications infrastructure for e-mail, Internet access, mail, telephone/fax and courier services. Most of the business of the Council is conducted by e-mail.

5. The Secretary General must be available to travel internationally 3-5 times per year. The Executive Assistant is required to travel internationally at least once per year.

The Secretariat may be located in any country that can meet these requirements.

### **Expectations of the Host Body**

The Secretariat currently operates in an office in the School of Music of the Australian National University (ANU) in Canberra, Australia. It is staffed by a part-time Executive Assistant, with casual staff and volunteers assisting from time to time. The Secretariat is supported to a significant extent by the ANU both in kind and financially, including the provision of a generous travel allowance for the Secretary General. Successful candidates will need to be able to offer similar support from their institution.

### **Further Information and Submission of Proposals**

Interested members should e-mail Timothy Rice for more information at [trice@arts.ucla.edu](mailto:trice@arts.ucla.edu). They may also find it useful to consult the current Secretariat for further details about how the Secretariat is currently run, by contacting either Lee Anne Proberts, Executive Assistant at [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org), or Stephen Wild, Secretary General at [Stephen.Wild@anu.edu.au](mailto:Stephen.Wild@anu.edu.au). Formal candidatures must be submitted to Timothy Rice no later than 30 May 2010.

Timothy Rice, Tan Sooi Beng, Wim van Zanten

**Call for Papers: 8th Meeting of the Study Group for Anthropology of Music in  
Mediterranean Cultures  
Mediterranean Institute, University of Malta,  
July 1-4, 2010**

**Conference Theme: *Musical Translations across the Mediterranean***

Translation is a way of thinking about how languages, people, and cultures are transformed as they move between different places. It can also be used more metaphorically, as a way of describing how the individual or the group can be transformed by changing their sense of their own place in society. (R.C.J. Young, *Postcolonialism*, 2003).

Musical styles, repertoires, manner of performance, instruments are not only often translated in space, as a result of culture contacts and migration, but also frequently “translated,” in the sense that they are made comprehensible, meaningful, palatable and, also, in some way useful, to the cultures and social groups adopting them. When a musical style or repertoire is absorbed into the overall sense of identity of a social group which is not the one originally producing it, the translation process allows insights into the symbolic connotations of the music and/or on the sound characteristics that make it compatible with the new social and geographic environment, as well as its new functions. As in the case of literature, translation may reveal a total misunderstanding of the original sense of the music undergoing the process; a creative form of misunderstanding that brings us closer to the fundamental question of why organized sound is so important for human beings, regardless of how foreign to them is the context that saw its production.

Colleagues interested in submitting a paper are cordially invited to send a one-page abstract, before January 31, 2010, to Marcello Sorce Keller: [mskeller@ticino.com](mailto:mskeller@ticino.com). Papers will be screened by Martin Stokes, Philip Ciantar, Marcello Sorce Keller.

The program committee is made up of: Lucienne Bugeja (Foundation for International Studies Ltd., Malta), Philip Ciantar (University of Malta), Ruth F. Davis (University of Cambridge), Simon Mercieca (University of Malta), Marcello Sorce Keller (Study Group Chair), Martin Stokes (University of Oxford).

Assistance in finding accommodation and access to cultural events accompanying the Meeting will be provided. Anyone wishing to attend may contact Lucienne Bugeja (Foundation for International Studies Ltd., Malta): [conferences@fis.com.mt](mailto:conferences@fis.com.mt)

**Marcello Sorce Keller,  
Study Group Chair**

**Call For Papers: 7th Symposium Of The International Study Group On Music  
Archaeology**

**Sound from the Past  
The Interpretation of Musical Artifacts in an Archaeological Context**

**Monday 20th - Saturday 25th September 2010  
Tianjin Conservatory of Music, Tianjin, China**

Following a highly successful conference in Berlin in 2008, the 7th Conference of the International Study Group on Music Archaeology will take place at Tianjin Conservatory of Music on September 20–25, 2010, in Tianjin, China.

**Conference Topics:**

Contributions should address the conference topics, which include the ones listed below

(further topics may be announced).

- \_ New finds
- \_ Methodology in music archaeology
- \_ Music archaeology and contemporary music creation
- \_ Chinese music archaeology
- \_ Other related studies

If you would like to join the conference as a participant, please submit an abstract with a

maximum of 250 words in English to the secretary Ms. Li Juan

([xiranlee2008@163.com](mailto:xiranlee2008@163.com))

by September 9, 2009.

Each abstract should include the name of the author, institutional affiliation, title, position,

nationality, telephone number, e-mail and mailing address (only the institutional address

or primary contact details will be published in the conference program).

Please specify in your abstract whether you would like to give a poster presentation, workshop or concert, and please also inform us if you are going to bring musical instruments with you.

Participants will receive a confirmation of their participation by December 31, 2009.

The official language of the conference is English.

Please note that due to time limitation the papers should not last longer than 20 minutes

per participant in order to allow a satisfying discussion afterwards. To avoid any unnecessary delay in the conference procedures, participants are requested to provide Power Point presentations on USB flash-memory and/or CD-R.

The Tianjin Conservatory of Music will cover expenses concerning accommodation, meals and transportation during the conference. Travel expenses, e.g. train or flight tickets, are not covered and therefore must be paid by the participants.



During the conference the local organizers will offer the opportunity to visit museums in Beijing and Tianjin.

**Important Dates:**

Deadline for abstracts: 9 September 2009.

Confirmation of participation: 15 December 2009.

**Organizing Committee:**

Prof. Yao Shengchang (honorary chair, China)

Prof. Dr. Fang Jianjun (executive chair, China)

Prof. Jin Xuedong (China)

Prof. Guo Shuqun (China)

Prof. Dr. Wang Jianxin (China)

Prof. Dr. Ming Yan (China)

Prof. Dr. Ellen Hickmann (Germany)

Prof. Dr. Ricardo Eichmann (Germany)

Dr. Lars-Christian Koch (Germany)

Dr. Arnd Adje Both (Germany)

Dr. Graeme Lawson (Great Britain)

Dr. Stephen Hagel (Austria)

Dr. Cajsa S. Lund (Sweden)

Prof. Dr. Bo Lawergren (USA)

Dr. José Pérez de Arce Antoncich (Chile)

**Conference Secretariat**

Ms. Li Juan

E-mail: [xiranlee2008@163.com](mailto:xiranlee2008@163.com)

## CALL FOR PAPERS

**The 6th symposium of the ICTM Study Group  
Music and Minorities  
&  
The 2nd symposium of the ICTM Study Group  
Applied Ethnomusicology**

**Vietnamese Institute for Musicology  
Hanoi, 19-30 July 2010**

Perhaps for the first time in the history of the International Council for Traditional Music, two study groups are joining forces in organizing their respective symposia. This scholarly event will be hosted in Hanoi, Vietnam, by the Vietnamese Institute for Musicology (VIM) and its director Dr. Le Van Toan, who also will chair the local organizing committee. At VIM, the Study Group on Music and Minorities will meet from 19-24 July. The Study Group on Applied Ethnomusicology will meet from 27-30 July. A joint session is planned on the World Heritage site Halong Bay for 25-26 July 2010.

Each symposium will feature three main themes and have its own program committee. Scholars are invited to send proposals for one of the symposia and are offered the opportunity to attend both, thereby contributing to the success of the whole event. Contributions are especially welcome from the Asia-Pacific region, and on the overarching themes of ethnomusicological practices of community engagement, dialogue, advocacy and sustainability.

### **Themes**

#### **Music and Minorities**

##### **1. Music and minorities in education**

Education is widely recognized as a key tool in society building processes. This theme refers to both formal and informal education, past and present, in relation to the performing arts of minority populations. What are the experiences and potentials of educational dialogues between majorities and minorities, in various socio-cultural contexts?

##### **2. “Other minorities”: challenges and discourses**

Broad definition of minorities within the study group, well-reflected in papers presented within the first decade of its existence, encompasses “groups of people distinguishable from the dominant group for cultural, ethnic, social, religious, or economic reasons.” This theme’s intention is to point to specific challenges and discourses that link music and minorities that are defined on the basis of gender, age, and health status.

##### **3. The role of music in sustaining minority communities**

Case studies from around the world have demonstrated that music and other performing arts can help to maintain minority cultures. How may the complex notion of “sustainability” be applied to the study of music and minorities?

## **Applied Ethnomusicology**

### **1. History and the workings of applied ethnomusicology**

This theme invites contributions on definitions and approaches to applied work stemming from ethnomusicological research, the characteristics of applied ethnomusicology (including those that predate the term), ethics, and the selection and training of applied ethnomusicologists.

### **2. Performing arts and ecology**

This theme is meant to provoke broad explorations of the proactive roles that ethnomusicology can play in contributing to the sustainability of performing arts and musical cultures: through archiving, disseminating, contributing to policies, understanding socio-economic factors, developing audiences and markets, and empowering communities to forge their own futures.

### **3. Performing arts in dialogue, advocacy, and education**

This theme includes the use of performing arts in building peace, negotiating power relationships, strengthening identities, and recontextualising music, dance and other performing arts through formal and informal education. Non-ethnic minorities of gender, age, and health status will receive detailed consideration.

## **Location**

The Vietnamese Institute for Musicology (VIM) is part of the Hanoi National Academy of Music, and is housed in a brand new and very spacious, five-storey facility in the My Dinh Urban Area. My Dinh is about 10 km away from the vibrant Hoan Kiem city centre of Hanoi. VIM houses an archive, a large recording studio, and a concert hall (under construction) with 300 seats. There are ample meeting and lecture demonstration rooms for up to 100 people, as well as break out rooms for smaller discussions.

For accommodation, there are two options. For delegates, it is most attractive to reside in the vibrant city centre, around Hoan Kiem Lake. There are many hotels, shops and restaurants in this area. Hotels are reasonably priced (\$20-50 USD per night). A drawback of this option is that delegates will need to be bussed to the conference venue (30-40 minutes after rush hour ends at 9 am). An alternative is accommodation at walking distance (or a five minute taxi ride) from VIM, in a new, faux-French residential development that lacks much of the atmosphere of central Hanoi.

## **Proposals**

The program committee for Music and Minorities consists of Ursula Hemetek, Chair (Austria), Svanibor Pettan, Vice Chair (Slovenia), Adelaida Reyes, Secretary (USA),

Le Van Toan (Vietnam), Larry Francis Hilarian (Singapore), and Kjell Skjellstad (Norway).

The program committee for Applied Ethnomusicology consists of Svanibor Pettan, Chair (Slovenia), Klisala Harrison, Vice Chair (Canada), Eric Usner, Secretary (USA), Tran Quang Hai (France), Tan Sooi Beng (Malaysia), and Huib Schippers (Australia).

We invite proposals for presentations in four basic formats, not excluding others. These are: individual papers, organized sessions, lecture demonstrations, and films.

Please submit an abstract of 250 words maximum and a short CV (in English language) to [hemetek@mdw.ac.at](mailto:hemetek@mdw.ac.at) (Music and Minorities) or [eric.usner@gmail.com](mailto:eric.usner@gmail.com) (Applied Ethnomusicology) by 10 November 2009, in order to enable peer review by 15 December 2009.

**Call For Papers: 26th Symposium Of The Ictm Study Group On  
Ethnochoreology  
13-20 July 2010**

Třešt', Czech Republic

**DEADLINE FOR SUBMISSIONS: 15 October 2009**

We are pleased to announce the 26th Symposium of the ICTM Study Group on Ethnochoreology and invite proposals to be submitted **by 15 October 2009**. Please note that in accordance with our aims and objectives as a Study Group of the ICTM this biennial event is not a general conference on dance but a symposium dedicated to two selected themes, which will form the focus of our presentations and discussions.

The topics for the Study Group's 26th symposium are:

- 1. Dance, Gender and Meanings**
- 2. Contemporizing Traditional Dance**

**SYMPOSIUM TOPICS**

**Theme 1: Dance, Gender and Meanings**

Over the past few decades, research into the socio-cultural dimensions of dance and gender has produced fresh thinking on gendered dance repertoires, the embodiment of cultural norms, and the performativity of gender. New research into gendered movement practices in non-European contexts, in particular, has challenged conservative thinking, as has the rise in appropriation by new performers of dance material previously considered to be "natural" to one sex. Questions to be addressed in this symposium include, but are not limited to the following:

- How may people be socialized as male and female through dance?
- What happens to ways of moving when women perform men's dance repertoires? or, when men perform women's dances?
- What happens to gender specific dance in diasporic contexts, or more generally in new contexts?
- Does dance provide a separate place and meaning in space and time from the quotidian in which people can play with gender and interact differently?
- Can gender expression in dance performance transform social relations in other aspects of life?
- Can dance impact upon gender dynamics in other domains of life?

We welcome proposals that address one or more of these questions and other related issues that arise directly from the theme. All proposals should be based on substantial fieldwork experience and/or textual consideration

## Theme 2: **Contemporizing Traditional Dance**

“Traditional Dance” has a long history of being performed in contexts constructed as original and in the process has undergone various degrees and types of change in order to appeal to new participants and audiences. Recent research has argued that stage productions constitute their own tradition and should not be evaluated against some supposed original in the field. In this symposium, we intend to address three major aspects of the theme of contemporizing traditional dance: Stage Production and Authenticity, Dance as Intangible Cultural Heritage, and Preservation and Innovation. Questions to be addressed include, but are not limited to the following:

### Stage Production and Authenticity

- How might contemporary choreographers draw upon traditional dance material?
- How might cultural issues of ownership impact upon the representation of traditional dance on the stage?
- Can we speak about the authenticity of traditional dance upon the stage?
- Should established stage choreographies of folk dance be preserved as authentic representations of a stage tradition?

### Dance as Intangible Cultural Heritage

- What power struggles might be implicated in the designation of certain dances as intangible cultural heritage?
- What is the responsibility of the dance researcher in the process of designating dance practices as intangible cultural heritage?
- Who has the power and moral right to monitor the continuity of dance as intangible cultural heritage?

### Preservation and Innovation

- When is a traditional dance practice no longer recognizable as such and who determines this?
- Must innovation be acceptable to past and present dancers to be preserved in the practice of future generations?

We welcome proposals that address one or more of these questions and other related issues that arise directly from the theme. All proposals should be based on substantial fieldwork experience and/or textual consideration

## LANGUAGES

English is the official language of the Symposium. Participants not familiar with English may present the paper in a language of large circulation (such as French, German, Russian, Italian, Spanish) or in the language of the country hosting the symposium (in this case Czech). They are asked to provide and disseminate a translation in English for the sake of wider understanding. Abstracts should be submitted in English for practical purposes (selection, multiplication for the symposium).

## PROPOSAL FORMAT

Please send your proposal by email. The text should be pasted in the body of the email and also sent as a Word.doc or Rich Text Format (RTF) attachment to assure access. If you are unable to send your proposal by email, you may send a hard copy plus computer disk format. Please label all communications clearly with your full contact details. It is expected that all individual presentations and panels will present new insights. Proposals for presentations that were previously given or have appeared in print, or in other formats, will be rejected. If you are at the beginning of your research career, whether student status or otherwise, please submit in the category for students/new research as detailed below. PLEASE NOTE THAT YOU ARE ONLY ALLOWED TO TAKE PART IN ONE PRESENTATION.

The Program Committee reserves the right to accept those proposals that, in their opinion, fit best into the scheme of the symposium, and that can be accommodated within the time frame of the symposium.

**WHERE TO SEND PROPOSALS FOR PRESENTATIONS**  
Proposals should be sent to the Chair of the Local Organizing Committee and all members of the Program Committee by 15 October:

**Daniela Stavělová (Local Chair):**

[stavelova@eu.cas.cz](mailto:stavelova@eu.cas.cz)

**Irene Loutzaki (Program Chair):**

[irenel@hol.gr](mailto:irenel@hol.gr)

**Andriy Nahachewsky:**

[andriyn@ualberta.ca](mailto:andriyn@ualberta.ca)

**Ann David:**

[a.david@roehampton.ac.uk](mailto:a.david@roehampton.ac.uk)

**Marie Pierre Gibert:**

[marie-pierre.gibert@wanadoo.fr](mailto:marie-pierre.gibert@wanadoo.fr)

The Program Committee will not consider proposals received after the deadline of 15 OCTOBER 2009. In certain cases, the Program Committee may invite revisions to a proposal and invite re-submission. The Committee will notify all those submitting proposals in need of revision by 1 DECEMBER. Proposers should acknowledge receipt of the invitation, confirm whether or not they intend to re-submit their proposal, and re-submit to the Program Committee for re-consideration by 31 DECEMBER. Re-submission may not necessarily guarantee acceptance. Notification for Acceptance or rejection will be announced by 31 January 2010.

If you have a deadline for funding applications for travel, accommodation, and so on, please notify the Program Committee of your deadline date.

## MEMBERSHIP

Please note that the Program Committee will only consider proposals whose authors are current members of the ICTM in good standing for 2010. For membership in the Study Group, please contact both the Chair: Felföldi László, Folk Dance Department, Institute for Musicology of the Hungarian Academy of Sciences, Budapest, Hungary; email: [laszlof@zti.hu](mailto:laszlof@zti.hu); and Secretary: Tvrtko Zebec, Institute of Ethnology and Folklore Research, Šubićeva 42, 10000 Zagreb, Croatia; email: [zebec@ief.hr](mailto:zebec@ief.hr).

Members may join and submit a proposal at the same time. Membership applications are available at the ICTM website < <http://www.ictmusic.org/ICTM/about.php> > . For membership questions, contact the ICTM Secretariat or write to ICTM Secretariat, School of Music, Australian National University, Building 100, Canberra, ACT, 0200, Australia.

## **PRESENTATION FORMATS**

You may present once only during the symposium. Please indicate clearly your preferred format. If members have any questions about the program, or the suitability of a proposal, please contact the Program Chair or a member of the Program Committee and ask for assistance. Colleagues are advised to bring alternative modes of presentation delivery if using PowerPoint, DVD, and so on in case of unexpected technical failure on the day of presentation.

### Individual Presentations

Presentations from individual members, if accepted, will be grouped by the Program Committee into sessions of one and a half hours. Each presentation will be allotted 20 minutes inclusive of all illustrations, audio-visual media or movement examples, plus 10 minutes for questions and discussion. There will be no deviation allowed from this time allotment. A 20-minute paper is normally around 5 pages of double spaced type.

Please submit a one-page abstract (about 300 words) outlining the content, argument and conclusion, its relation to the symposium theme you have chosen to address, plus a brief bibliography and/or statement of sources, if appropriate, on a second page. Please include the type of illustrations to be used in the presentation, such as slides, DVD, video (including format), and so on.

### Media Presentations

Media presentations should be no more than 20 minutes in duration. You will be allotted 10 minutes extra for questions. Your presentation should engage critically with the media (video, CD, DVD, and so on) and key material for viewing should be pre-selected. It is essential that your presentation address one of the two themes. Please submit a one-page abstract (about 300 words) outlining content, argument and conclusion, the relevance of the media presentation to the selected theme, plus a brief bibliography and/or other sources.

### Panels

We encourage presentations in the form of panels: sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator.

Proposals may be submitted for panels consisting of three or four presenters and the structure is at the discretion of the coordinator. The proposal explains the overall purpose, the role of the individual participants, and signals the commitment of all



participants to attend the conference. Each panel proposal will be accepted or rejected as a whole.

Submit a short summary (one-page) of the panel overview, and an individual paper proposal, as described under Individual Papers above, for each presenter. All of the proposals for a panel should be sent together. You may submit a panel proposal on a topic of your own choice, but priority may be given to those proposals that address one of the two symposium themes. The total length of a panel will be one hour (with an additional 20 minutes for comments and responses).

### Roundtable

We also encourage presentations in the form of roundtables. These are sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. The aim is to generate discussion between members of the roundtable who present questions, issues, and/or material for about 5 minutes on the pre-selected unifying theme of the roundtable. The following discussion, at the convener's discretion, may open into more general discussion with the audience.

The choice of topic is open, but priority may be given to those proposals that address one of the two symposium themes. The total length of a roundtable will be one and a half hours inclusive of all discussion.

Proposals may be submitted for a roundtable consisting of up to 10 presenters, and the structure is at the discretion of the convener who will chair the event. The proposal explains the overall purpose, the role of the individual participants, and signals the commitment of all participants to attend the symposium. Each roundtable proposal will be accepted or rejected as a whole.

### Film/DVD/ Presentation

At the discretion of the program committee, new films/DVDs of longer duration, preferably related to the Symposium themes, may be proposed for viewing. The Program Committee will inform delegates proposing such material of the possibilities of inclusion when drafting the program.

### STUDENT PRESENTATION/CURRENT RESEARCH

We welcome short presentations from students and new or old members whose subjects may or may not relate to the themes. These presentations may take the form of either (a) an 8-minute presentation inclusive of any illustrations, or (b) a poster. Please indicate clearly which mode of delivery you intend.

For either category, please supply a brief statement of your subject, noting if it relates directly to either of the themes, a selected bibliography, major sources, statement of methodology, and theoretical perspective. The whole should be no more than 1 page, although the bibliography may be additional.

If selected for an 8-minute presentation, you will form part of a panel for the

presentation of new research and should expect 2 minutes of questioning from the audience.

If selected for a poster presentation, you will be given clear indication of the amount of exhibition board space available to you, and in the program you will be given two times at which you must be present by your poster to respond to questions from delegates.

The Program Committee reserves the right to change the program, and unless otherwise notified by 15 January 2010 will expect all delegates to be present on the published dates of the symposium.

Program Committee

Irene Loutzaki (Chair), Andriy Nahachewsky, Ann David, Marie-Pierre Gibert

Local Organizing Committee

Daniela Stavělová (Chair), Lubomír Tyllner, Zdeněk Vejvoda, Dorota Gremlicová, Katerina Cernickova.

**Members should also complete the Proposal Form below on the following two pages.**

**PROPOSAL FOR THE 26th SYMPOSIUM OF THE ICTM STUDY GROUP  
ON ETHNOCHOREOLOGY, TŘEŠŤ, CZECH REPUBLIC – 13-20 JULY  
2010**

Name of person submitting:

Institutional affiliation:

Mailing address:

Phone/Fax number:

E-mail address:

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Are you a current member of the ICTM? Only abstracts from members will be considered.

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Type of presentation (please note, that only one presentation will be accepted):

• Individual Presentation

TOPIC 1 †

TOPIC 2 †

• Media Presentation

TOPIC 1 † TIME:

TOPIC 2 † TIME:

• Panel †

• Roundtable

• Experimental Workshops †

• Student Presentation/Current Research †

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Title:

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Technical equipment needed:

Video: VHS PAL † NTSC † DVD †

PC or Mac (for Power Point or other projection):

Slide projector:

Audio (please specify cassette, CD or other):

Other visual or spatial needs (please specify):

Other technical needs:

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ABSTRACT TEXT:

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**Second Conference of the ICTM Study Group for Musics of East Asia (MEA)  
24-26 August 2010, The Academy of Korean Studies, Korea (ROK)**

The Study Group for Musics of East Asia (MEA) which was formed within the framework of ICTM in 2006, is pleased to announce its second meeting, to be held 24, 25 and 26 August 2010 in Korea, at the Academy of Korean Studies. Those interested in East Asian musical cultures are welcome to become members and attend the conference to exchange knowledge and ideas and further develop the field.

**CONFERENCE THEMES**

The conference themes for the 2010 meeting are as follows:

**1. Intangible Cultural Heritage in East Asia: History and Practical Results**

Japan and the Republic of Korea were early pioneers in recognizing the importance of intangible cultural heritage. Following the implementation of their seminal laws for cultural property protection in 1950 and 1962 respectively, they have experimented with ways to preserve and transmit intangible cultural heritage and have provided inspiration and practical assistance to UNESCO and other countries in this sphere. More recently, in the last decade mainland China has seen a flurry of high-profile initiatives dedicated to the same purpose, while Taiwan, Hong Kong, and Mongolia too have implemented policies aimed at honouring and ensuring transmission of their local heritages. What are the similarities and differences among all these regional initiatives? What are the practical effects on the ground, and do these differ markedly from place to place? Is intangible cultural heritage more likely to survive because of top-down or bottom-up initiatives?

**2. 'Recordings and Films' or 'The Potential and Pitfalls of Audio-Visual Technology and Materials'**

The invention of recording and reproducing technologies was definitely an epoch-making event in the history of performing arts. Recently, many old recordings of the early 20th century have been restored. What kind of technical attention do we need to pay when utilizing them, and what can we learn from the materials? These recordings were often produced by colonizers exploiting the culture of the colonized. How, then, should they share and utilize the resulting materials as common heritage in the post-colonial context? Technology has also been used not only for documentation but also for more creative art works. What has become possible and what is still impossible or has been omitted in the development of technology? Why is it that the more virtual sound and computer graphics look 'real', the more they lose 'reality'?

**3. Reconsidering Sacred and Profane in East Asian Ritual Music**

The dichotomy between 'sacred' and 'profane' has become one of the most important theoretical frameworks in the study of ritual in general. Exploring elements of the 'sacred' and the 'profane' in particular rituals is an acknowledged approach in anthropological writings. The issue has also become very influential in

the study of ritual music. Recent studies of East Asia, however, have demonstrated the complex relationship between music and ritual, and showed how the concepts of 'sacred' and 'profane' in relation to music are in fact intertwined rather than in opposition. Is the idea of 'incomparable categories' still valid today, and to what extent? Can the case of East Asia offer an alternative perspective on the relationship between 'sacred' and 'profane' rather than their simply being viewed as existing in a dichotomous relationship?

#### **4. Asian Music in Music Textbooks for Primary and Secondary Schools in East**

##### **Asia**

Textbooks should help students to form a desired cognitive faculty for mapping out their future through diverse and objective knowledge. Music textbooks should help students do this through musical knowledge. This session attempts to address such questions as given below: What kind of musical knowledge is conveyed in the music textbooks in East Asia? How does each country in East Asia handle its traditional music in music textbooks? Do the music textbooks of East Asia sufficiently introduce both traditional music of the children's own country and the full diversity of Asian music, especially East Asian music, qualitatively as well as quantitatively? If so, how is this achieved? Is there room for improvement in these matters in the music textbooks of East Asia? The aim of this session is to study and discuss these matters in order to find ways to improve future education in primary and secondary schools of East Asia on the diverse music cultures of Asia.

##### **Asian Soundscapes and Cyberspace**

Since Murray Shafer's influential book *The Soundscape* appeared three decades ago, we have seen a renewed interest in the sonic environment and acoustic ecology that is readily apparent in the 21st century. In this context the concept of the 'soundscape' is to be understood as both a physical manifestation and a social construct in the age of technological advancement. More specifically, digital and telecommunication technologies are closing the gap between physical soundscapes and cyberspace. For example, the production and consumption of music is increasingly shaped by internet distribution methods and means, such as MySpace, Facebook, YouTube, Skype, etc.

In this context of global technological interface and mediation, how is it possible to consider the production and consumption of a soundscape and cyberspace that are specifically (East) Asian? Do the ideas of locality and different regional and cultural specificities give shape to Asian soundscapes and cyberspace, and if so, how? Who are the producers and consumers? How are the sonic environments and cyberspace negotiated, managed and governed? What types of policies are implemented and what are their social, political and economic motivations and implications? Paper presentations that relate to these questions and related issues and their relevance to the musics of East Asia are welcome.

#### **6. New Research**

Current and ongoing research on 'East Asian Musics' that the author wishes to bring to international attention but does not fall into one of the main themes of the conference will be welcomed.

### **PRESENTATION FORMATS**

We invite two formats of presentation: 1) individual paper presentations, and 2) panel/roundtable discussion (each panel/roundtable discussion should have at least 3 but not more than 4 participants for the duration of 90 minutes). Individual paper presentations are 20 minutes long and will be followed by 10 minutes of discussion.

### **LANGUAGE**

English is the official language for the meeting, and only presentations to be delivered in English can be accepted. Proposals must all be submitted in English as well.

### **PROPOSAL FORMATS**

#### **1) Proposals for Individual Paper Presentations Must Include:**

a) The Paper Proposal Form

b) A 350-word maximum abstract written in English

Because abstract review is anonymous, please do not include your name in the body of the abstract.

#### **2) Panel/ Roundtable Discussion Should Include:**

a) The Panel/Roundtable Proposal Form

b) A panel/roundtable abstract written in English

c) Individual 350-word maximum abstracts written in English

Because abstract review is anonymous, please do not include your name in the body of the abstract.

### **SUBMISSIONS AND DEADLINE**

#### **1) Proposal Deadline: 31 December 2009**

#### **2) Submissions of Proposals for Individual/Panel/Roundtable Paper Presentations**

Proposals should be submitted by email. Please fill out the Paper Proposal Form from the 'Upcoming Conference' section of the MEA website (<http://www.gim.ntu.edu.tw/mea/conference.htm>) and paste it into an email message for submission. There are two separate forms, one for individual papers and the other for panel or roundtables. If you are unable to submit your proposals by email, you may send a hard copy plus computer diskette. The submissions must be postmarked by the deadline of 31 December 2009.

### ***Address for Paper Proposal Submissions:***

Email: [ictm.me@gmail.com](mailto:ictm.me@gmail.com)  
Postal mail: ICTM Study Group for Musics of East Asia  
Attn: Miss Madan HO  
Graduate Institute of Musicology  
National Taiwan University  
#1, Roosevelt Road, Sec. 4  
Taipei 106, Taiwan

### **MEMBERSHIP**

Following ICTM policy, all participants who present papers must be ICTM members. Non-members whose proposals are accepted must join the ICTM in order to present their papers at the conference. Proposals from students are encouraged. Membership applications are available at the ICTM website (<http://www.ictmusic.org>). For membership questions, contact the ICTM Secretariat at [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org) or write to: ICTM Secretariat, School of Music, Australian National University, ANU College of Arts and Social Sciences Building 100, Canberra, A.C.T. 0200, Australia.

### **PROGRAM COMMITTEE**

The Program Committee consists of the following MEA members: SHEEN Dae-Cheol (Korea), Hae-Kyung UM (UK), Helen REES (USA), XIAO Mei (China), TERAUCHI Naoko (Japan), WASEDA Minako (Japan), and TSAI Tsan Huang (Hong Kong) as chair. For further questions about the paper session program for MEA 2010, please contact TSAI Tsan Huang by email: [mea2010seoul@gmail.com](mailto:mea2010seoul@gmail.com).

### **CONFERENCE WEBSITE**

For further information and updates, please visit the MEA homepage: <http://www.gim.ntu.edu.tw/mea/index.html>, then, click 'Upcoming Conference'.

### **CONFERENCE VENUE**

The Academy of Korean Studies (AKS, <http://www.aks.ac.kr>) is a Korean research and educational institute with the purpose of establishing profound research and education on Korean culture. The AKS was established on June 30, 1978 by the Korean Government and it has been dedicated to seeking basic principles for the future development of Korea through raising and restoring the spirit of the Korean people, creating and developing Korean culture, cultivating scholars at home and abroad by encouraging global perspectives and values, and supporting and cooperating with domestic and international education and research institutions. About 200 students are enrolled in the Graduate School of the AKS, and nearly half of them are international students. Surrounded by very beautiful scenery, the AKS is located to the south of Seoul and it is about 20 minutes by car from the southern part of Seoul.



**Call for papers First Meeting of the ICTM Study Group on Multipart Music  
September 15 – 20, 2010, Sardinia, Italy**

**DEADLINE FOR SUBMISSIONS:** January 31, 2010.

**PLACE:** Facoltà di Lettere e Filosofia dell'Università degli Studi di Cagliari, Sardinia, Italy.

**LANGUAGE:** English.

**THEME:** Multipart music as a specific mode of musical thinking, expressive behaviour and sound.

Concepts and viewpoints on multipart music and its perception are often questioned and redefined in the scholarly research. The manifold worldviews of the resource persons, as holders and presenters of a tradition with their specific musical and cultural aesthetics and vocabularies as well as particularities of performance practices, identity policies, the social and emotional dimensions as specific bodies of knowledge embedded in power relations make the matter more complex.

The aim of the meeting is to discuss and formulate recurrent features of multipart music practices, with the emphasis on their specificity towards other kinds of musical practices.

Dear colleagues,  
we are pleased to announce the First Meeting of the new ICTM Study Group on Multipart Music that be hosted by the *Facoltà di Lettere e Filosofia dell'Università degli Studi di Cagliari* in Sardinia, Italy.

We invite proposals for individual presentations, panels and round tables. They are to be sent by email **before January 31st, 2010**.

The text should be pasted into the body of the email and also sent as a Word.doc or Rich Text Format (RTF) attachment to assure access. If you are unable to send your proposal by email, you may send a hard copy plus computer diskette. Please label all communications clearly with your full contact details.

Please note that participants are limited to a single presentation.

The Program Committee reserves the right to accept those proposals that, in their opinion, fit best into the scheme of the symposium, and that can be accommodated within the time frame of the symposium.

Please indicate clearly your preferred format. If members have any questions about the program, or the suitability of a proposal, please contact the Program Chair and ask for assistance. Colleagues are advised to bring alternative modes of presentation delivery if using PowerPoint, DVD, and so on in case of unexpected technical difficulties on the day of presentation.

Research papers should be based on original research that addresses the conference theme and should not have already been presented. Papers should be designed and presented to take no more than 20 minutes, including audio-visuals.

Students, who feel that they are not yet in the position to present a full-length paper, are welcome to give short presentations (10 minutes) of their project, in order to get feedback.

### **Individual Presentations**

Presentations from individual members, if accepted, will be grouped by the Program Committee into sessions of one and a half hours. Each presentation will be allotted 20 minutes inclusive of all illustrations, audio-visual media or movement examples, plus 10 minutes for questions and discussion.

Please submit an abstract not extending 300 words outlining the content, argument and conclusion, its relation to the symposium theme. Please include the type of illustrations to be used in the presentation, such as slides, DVD, video (including format), and so on.

### **Panels**

We encourage presentations in the form of panels.

Proposals may be submitted for panels consisting of at least three presenters. The structure is at the discretion of the coordinator. The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants to attend the conference. Each panel proposal will be accepted or rejected as a whole.

Submit a short summary (not extending 300 words) of the panel overview, and an individual paper proposal, as described under “Individual Presentations” above, for each presenter. All of the proposals for a panel should be sent together. Proposals should address one or more aspects of the established theme of this meeting.

### **Roundtables**

We also encourage presentations in the form of roundtables: sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. The aim is to generate discussion between members of the roundtable who present questions, issues, and/or material for about 5 minutes on the pre-selected unifying theme of the roundtable. The following discussion, at the convener’s discretion, may open into more general discussion with the audience.

The total length of a roundtable will be one and a half hours inclusive of all discussions.

Proposals may be submitted for a roundtable consisting of up to 10 presenters, and the structure is at the discretion of the convener who will chair the event. The proposal must explain the overall purpose, the role of the individual participants, and

signal the commitment of all participants to attend the symposium. Each roundtable proposal will be accepted or rejected as a whole.

## **MEMBERSHIP**

Please note that the Program Committee will only consider proposals by current members of the ICTM in good standing for 2010. Please contact Ardian Ahmedaja ([ahmedaja@mdw.ac.at](mailto:ahmedaja@mdw.ac.at)) for membership in the Study Group. Members may join and submit a proposal at the same time. Membership applications are available at the ICTM website. For membership questions, contact the ICTM Secretariat at [www.ictmusic.org/ICTM/info.php](http://www.ictmusic.org/ICTM/info.php) or write to ICTM Secretariat, School of Music, Australian National University, Building 100, Canberra, ACT, 0200, Australia. ([secretariat@ictmusic.org](mailto:secretariat@ictmusic.org))

## **Where to send the proposals?**

Ardian Ahmedaja  
Institut für Volksmusikforschung und Ethnomusikologie  
Anton von Weber Platz 1  
1030 Wien  
Tel: + 711 55-4284  
Fax: + 711 55-4299  
email: [ahmedaja@mdw.ac.at](mailto:ahmedaja@mdw.ac.at)

## **Program committee:**

Ardian Ahmedaja  
Ignazio Macchiarella  
Zhanna Pärtlas  
Ankica Petrović

The committee can not consider proposals received after the deadline of January 31, 2010. Notification for acceptance or rejection will be announced by March 31, 2010. If you have a deadline for funding applications for travel, accommodation, and so on, please notify the Program Committee of your deadline date.

**Local organizer:** Ignazio Macchiarella ([macchiarella@unica.it](mailto:macchiarella@unica.it))  
"Facoltà di Lettere e Filosofia" and "Dipartimento di Studi Storici, Geografici e Artistici",  
Università degli Studi di Cagliari, Sardinia, Italy.

*Looking forward to seeing you in Sardinia*

**1<sup>st</sup> Symposium Of The Ictm Study Group  
On The Performing Arts Of Southeast Asia**

11 - 13 June 2010  
Republic Polytechnic  
Singapore

**CALL FOR PAPERS**

**DEADLINE FOR SUBMISSION: 1 November 2009**

We are pleased to announce the 1<sup>st</sup> Symposium of the ICTM Study Group on Performing Arts of Southeast Asia and offer this call for abstracts to be submitted **by 1 November 2009**. Please note that this symposium will focus on selected themes, which will form the basis of our presentations and discussions.

Our themes have emerged from the conversations occurring online in response to the organizing meeting in 2008 and subsequent first business meeting in 2009 at the ICTM world conference in Durban. With these themes, this Symposium attempts to address topics that reach across national boundaries and to encourage collaborative presentations among scholars. In this spirit, the Program Committee encourages papers within the context of panels, round tables, individual papers, lecture demonstrations and film, focusing on the themes or topics noted below. The length of presentations of individual papers and a paper as part of a panel should be no longer than 20 minutes plus 10 minutes for discussion.

**SYMPOSIUM THEMES**

**HYBRIDITY IN THE PERFORMING ARTS: GENRES OLD AND NEW**

This theme invites contributions on hybridity in the performing arts wherever it is found in the Southeast Asian region and in any time period. A presentation may address ideas of originality, authenticity, colonial or post-colonial reaction and many other responses to the idea of hybridity. Presentations may be proposed on any topic within the general theme of hybridity in the performing arts.

**PENCAK SILAT/MARTIAL ARTS IN SOUTHEAST ASIA**

The martial arts present a rich area of study in many parts of Southeast Asia, and within this theme stylistic elements (movement, music and so on), context, social and cultural relevance, social and national identity building, mapping and profiling *silat* traditions, globalization and other aspects are important. This theme encompasses presentations on the world of *silat*/martial arts as found within and beyond national borders, including scenes of global migration of the art of *silat*. The Symposium invites presentations on the many aspects of this tradition.

## **ARCHIVING AND DOCUMENTATION**

The documenting and archiving of all types of music, dance and theater throughout the entire region of Southeast Asia has become imperative in this day of nearly extinct genres, global imports and their influence on all of the performing arts. Papers or panels are invited on the topics of documentation, method, context and process, new technology, digital audio/video recording techniques, digitizing analogue audio/video recordings and other aspects of new technology in documentation and archiving.

The storage of documented materials in both analogue and digital formats, the archiving of such materials, metadata management, information access and the development of libraries and museums and their use of the many aspects of archiving of music, dance and theater is included in this thematic category.

## **NEW RESEARCH AND WORKS IN PROGRESS**

Graduate and post-graduate students, in particular, are engaged in research in the performing arts at local levels, and international scholars from many parts of the world often have little or no contact with these local efforts that are on-going throughout Southeast Asia. Therefore, we invite young scholars to present their research and documentation work in short presentations (about 15 minutes) in this Symposium, which may include results of field work, the study of music/dance/theater in new media/internet/U-Tube/film/TV and other contexts. In addition, all new and old members of ICTM are encouraged to present reports on any new research efforts in the performing arts of Southeast Asia.

## **Round Table on Cultural Studies and Music & Dance**

This Symposium invites scholars to organize a round table discussion on the topic of cultural studies, the Southeast Asian performing arts, and the inclusion of music and dance performance practice, including analysis, as substantial components. Interested scholars should organize the round table discussion on this topic, select a chairperson (or organizer) and submit their proposal(s). A one and a half hour session will be allotted to this round table.

## **LANGUAGE**

The language of this symposium is English, as is the official language of the host country, Singapore.

## **THE PROPOSAL AND FORMAT**

Please submit an abstract for your individual paper, panel, round table discussion or new research report of approximately 250 words, and a very short biographical note (100 words or less) on the presenter, including all presenters in a panel or round table. Panels must submit a statement on the theme and central concern of the panel

along with an abstract from each presenter on the panel (each abstract limited to 250 words).

Please send your proposal by email. The text should be pasted in the body of the email and also sent as a Word file (.doc) or Rich Text Format (.RTF) attachment to your email to assure access. If you are unable to send your proposal by email, you may send a hard copy and an electronic version on a CD. Please label all communications clearly with your full electronic and postal contact details.

The Program Committee reserves the right to accept only those proposals that, in their opinion, fit best into the scheme of the Symposium, and that can be situated within the time frame of the Symposium.

### **SEND PROPOSALS TO:**

Proposals should be sent to the Chair of the Program Committee and the Chair of the Local Arrangements Committee **by 1 November 2009**:

Patricia Matusky (Program Committee Chair): [pmatusky@gmail.com](mailto:pmatusky@gmail.com)

Joyce Teo (Local Arrangements Chair): [joyce\\_teo@rp.sg](mailto:joyce_teo@rp.sg)

If sending your proposal by hard copy and on CD, please send to:

Dr. Patricia Matusky

P O Box 1569

Acme, Michigan 49610, USA

If you are sending by postal mail from Southeast Asia or Australia/New Zealand, you may send to:

Prof. Dr. Mohd. Anis Md. Nor

Cultural Centre

University of Malaya

50603 Kuala Lumpur, Malaysia.

Please note that when your emailed proposal has been received, you will receive an email acknowledgment within 4-5 days. If you do not receive an acknowledgement within this time, please contact the Program Committee Chair (email address above).

All proposals will undergo peer review, and notification of acceptance will be announced no later than **10 January 2010**.

### **A NOTE ON SUB-STUDY GROUPS**

For those of you who are interested in starting a sub-study group focusing on a specific theme or topic, you will need to select a chair or spokes person and write up a brief description of your proposed sub-study group, noting the rationale and any projects that can be earmarked by the group at the time of your proposal. Submit

your proposal for the particular sub-study group to the Program Committee Chair for this Symposium (see email address above). The secretariat for this Study Group will table the proposals at the Business Meeting for discussion and official approval.

#### **A NOTE ON MEMBERSHIP IN ICTM**

Please note that all presenters must register as a member of the International Council of Traditional Music directly with the ICTM Secretariat before attending the Study Group Symposium. The email contact is: [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org) . Those visitors who wish to attend this Symposium as non-members will be able to do so under a special registration fee, as will students. All registration fees and other information will be forth coming from the Local Arrangements Committee.

The Program Committee for this Symposium consists of Patricia Matusky (USA, Chair); Joyce Teo (Singapore); Chalernsak Pikulsri (Thailand); Mohd. Anis Md. Nor (Malaysia); Tan Sooi Beng (Malaysia); Gisa Jaehnichen (Germany); Made Mantle Hood (Australia).

Instituto de Etnomusicologia

Centro de Estudos em Música e Dança  
(INET- MD)

Universidade Nova de Lisboa  
Universidade Técnica de Lisboa  
Universidade de Aveiro

## **Call for Proposals: Musics and Knowledge in Transit**

XI Conference of SIBE - Sociedad de Etnomusicología

III Conference of Musics in the Lusophone and Hispanic Worlds

I Conference of IASPM - International Association for the Study of Popular Music  
Portugal

VI Conference of IASPM, Spain

I Conference of ICTM, International Council for Traditional Music, Portugal

October 28-31, 2010

Rectory of the Universidade Nova de Lisboa  
Lisbon, Portugal

The Ethnomusicology Institute – Center for the Study of Music and Dance is pleased to host the above listed international conferences at the Rectory of the Universidade Nova de Lisboa from October 28 to 31, 2010.

The official languages of the conference are: Portuguese, Spanish and English.

### **Conference Themes**

#### **Transatlantic Flows: The Iberian Peninsula, Africa, Latin America and the Caribbean**

The Iberian Peninsula, the countries of Africa, of Latin America and the Caribbean have together constituted the site of an extraordinary movement of peoples and cultural practices, especially with regard to music and dance. This legacy continues to shape cultural circuits of exchange into the present, informed both by numerous cultural affinities and by linguistic and cultural differences. These processes have led to the formation of a common history, marked by the realities of globalization, international migration and by broader cultural-political processes. An analysis of these processes centered on the Atlantic and on border territories and neighborhoods promises to bring new theoretical perspectives to the social sciences and, especially, to ethnomusicology. To what extent do historical and current circuits of exchange lead to the reformulation of cultural spaces, expressive practices and to their resignification? Might tackling these cultural flows lead to a new empirical, theoretical and critical understanding of the Atlantic?

#### **Author Rights and Notions of Intellectual Property in Performative, Mediatized and Virtual Spaces**

The legislation of author rights in the context of music and dance has proven ambiguous and difficult to implement. It recognizes the creation of works, purportedly original, realized by an individual or by a small group, yet it habitually



does not take orally transmitted musics into account. Locally formed notions as to the nature and status of the ownership of orally transmitted expressive practices are often informed by an authenticity ideal that sometimes obscures the authority of the compositions themselves. Since the emergence of World Music, the appropriation and redistribution by the recording industries of musical elements from different cultural contexts in order to produce new musical forms and compositions is a process that has not been effectively regulated. How does legislation deal with local notions of property and creative practices in a mediatized environment? How does the legal system understand authors' rights for musicians, the music industries and the communication media? To what extent can scholars contribute to the protection of musicians' and dancers' rights?

### **Communication Media, Technologies and Industries of Music, Dance and other Performing Arts: From the Printed Medium to the Internet**

Different communication media and technological innovations have contributed to the shaping of the creation, reception and consumption of music and dance, from the appearance of the musical press, through musical theatre, phonography, radio, cinema, television and the Internet. We invite contributions that reflect on the function and impact of communication media and technologies at local, national and global levels taking into account performative, social, economic and political dimensions. How do technologies shape music and dance production? What challenges do the new means of production and dissemination through the net pose for the creation, management and wide propagation of the performing arts? How and to what extent do scholars use communication media and technologies as sources and/or tools in their research.

### **The Construction/Reception of the Performative Body**

Performative events have their primary material location in the human body and thereby contribute simultaneously to its construction. Each of the arts disciplines models the body in its own particular way. From a contemporary perspective, the body of the creator and of the performer establishes, in both music and dance, networks that implicate the body of audience members. How can these ways of modeling the performative body be characterized taking into account also the sensorial networks at work in the processes of creation and reception? To what extent are contemporary reconfigurations of the performing arts and technological developments reflected in the development of performance and interpretation techniques? How is the incorporation of technology processed on the ground?

### **Dialogic Debates in Ethnomusicology**

The postmodern outlook has brought in its wake a profound shift in ways of doing scholarship. In the social sciences and humanities, the complicity of the "other" in the production of knowledge and in its application has come to occupy a prime place in numerous theoretical debates about dialogic practice. In ethnomusicology, the researcher frequently constructs, with the help of the "other", his/her specific relationship with the music studied, and his/her capacity to practice and reflect upon it. What are the consequences of the dialogic debate for the production, dissemination and application of knowledge? How can the scholar and her/his interlocutors negotiate the production of ethnomusicological discourse? How might

we resolve the differences in perspective between the researcher and his/her interlocutors?

### **Music and Dance: New Educational Challenges**

Recent debates on education have emphasized topics such as the need to develop creativity, to improve communicative skills, and the ability to work collaboratively, with a view to making room for the promotion of citizenship. The performative arts of music and dance, in both specialized and generalist programs of education, represent in this respect privileged sites for that promotion. What role might ethnomusicological and ethnochoreological research play in this process? What theoretical and practical propositions might we offer in curricula, in teacher training, in the management of interculturalism, in the integration of schools within communities and in assuring their engagement with social development in general?

### **New Research**

Proposals on new research on other relevant topics are also welcome.

### **Abstracts**

Abstracts of up to 300 words should be submitted in the appropriate form available in one of the following websites ([www.fcsh.unl.pt/inet](http://www.fcsh.unl.pt/inet) [www.sibetrans.com/Lisboa2010](http://www.sibetrans.com/Lisboa2010)) by October 19, 2009 to the following email: [lisboa2010@sibetrans.com](mailto:lisboa2010@sibetrans.com). Following evaluation by the Program Committee, authors will be notified by December 1, 2009.

For further questions about the program and the local arrangements, please contact Susana Moreno Fernández at the following email: [smoreno@fcsh.unl.pt](mailto:smoreno@fcsh.unl.pt). Please do not send proposals or abstracts to this address.

### **Program Committee**

Salwa El-Shawan Castelo-Branco (co-chair, INET-MD, Universidade Nova de Lisboa, Portugal)

Susana Moreno Fernández (co-chair, INET-MD, Universidade Nova de Lisboa, Portugal)

João Soeiro de Carvalho (INET-MD, Universidade Nova de Lisboa, Portugal)

Rui Cidra (INET-MD, Universidade Nova de Lisboa, Portugal)

Susana Sardo (INET-MD, Universidade de Aveiro, Portugal)

Daniel Tércio (Universidade Técnica de Lisboa, Portugal)

Sivia Martínez (Escola Superior de Música de Catalunya, Universitat Autònoma de Barcelona, Spain)

Héctor Fouce (Universidad Complutense de Madrid, Spain)

Ian Biddle (University of Newcastle, United Kingdom)

Elisabeth Lucas (Universidad Federal de Río Grande do Sul, Brazil)

Miguel Angel García (Universidad de Buenos Aires, Argentina)

### **Local Arrangements Committee**

Salwa El-Shawan Castelo-Branco (co-chair, INET-MD, Universidade Nova de Lisboa, Portugal).

Susana Moreno Fernández (co-chair, INET-MD, Universidade Nova de Lisboa, Portugal)

Ana Filipa Carvalho (INET-MD, Universidade Nova de Lisboa, Portugal)

Pedro Russo Moreira (INET-MD, Universidade Nova de Lisboa, Portugal)

Gonçalo Antunes de Oliveira (INET-MD Universidade Nova de Lisboa, Portugal)

Flávia Lanna (INET-MD, Universidade de Aveiro, Portugal)

Luís Figueiredo (INET-MD, Universidade de Aveiro, Portugal)

Ana Cristina Oliveira (INET-MD, Universidade de Aveiro, Portugal)

### **Keynote address**

The keynote address will be delivered by Anthony Seeger, professor of Ethnomusicology and Director of the Ethnomusicology Archive at the University of California at Los Angeles (UCLA).

### **Proposals**

Proposals are invited in the following categories, which should be submitted in the appropriate form. The program committee encourages the submission of panel and roundtable proposals.

#### *1. Individual paper*

Individual paper presentations are 20 minutes long to be followed by 10 minutes of discussion. The proposal must include a 300 word maximum abstract.

#### *2. Panel*

Organized panels are 90 minutes (three papers, 20 minutes each, followed by 10 minutes discussion) or two hours long (four papers, or three papers and a discussant). A proposal by the panel organizer (300 words) as well as by each individual presenter is necessary (300 words each). Where an independently submitted abstract appears to fit a panel, the program committee may suggest the addition of a panelist.

#### *3. Film/video session*

Recently completed films introduced by their author and discussed by conference participants may be proposed. Submit a 300 word abstract including titles, subjects, and formats, and indicate the duration of the proposed films/videos and introduction/discussion.

#### *4. Poster Session*

A space where presenters can exhibit posters and remain on hand for a scheduled period for discussion will be provided. A 300 word abstract by the poster's author must be submitted.

#### *5. Forum/Roundtable*

Forum/Roundtable sessions provide opportunities for participants to discuss a subject with each other and with members of the audience. Sessions of up to two

hours long should include at least four but no more than five presenters. We encourage formats that stimulate discussion and audience participation. The organizer will solicit position papers of up to 15 minutes from each presenter and will facilitate questions and discussion for the remaining time. Proposals for forums/roundtables should be submitted by the session organizer (300 words).

### **Instructions for abstracts**

Abstracts should include a clear focus of the problem, a coherent argument, knowledge of previous research, and a statement of the implications for ethnomusicology. Because abstract review is anonymous, do not include your name, the names of other panelists, or the names of fellow researchers in the body of the abstract.

### **Timeline and requirements**

- Call for papers by 15 July 2009.
- Deadline for submission of proposals by 19 October 2009.
- Notifications of acceptances by 1 December 2009.

The following websites contain the proposal form, updated information about the conference program, registration fees and other requirements: ([www.sibetrans.com/lisboa2010](http://www.sibetrans.com/lisboa2010); [www.fcs.unl.pt/inet](http://www.fcs.unl.pt/inet)).

## REPORTS

### National Committee Report - Austria

#### Meetings

• Together with the Slovenian National Committee a joint meeting was held at Schloß Seggau, Southern Styria on May 29 – 30, 2009, organized by Gerd Grupe, Graz. The purpose of this joint meeting was to get to know our colleagues from a neighbouring country. This was a first step. Due to the fact that the participants of both national committees considered the first joint meeting as a success the general assembly agreed to continue the idea of joint meetings, and for the future to invite further neighbouring countries. We believe that – not least with regard to raising funds from the European Union programmes – it is crucial to personally know the colleagues from neighbouring countries, to know about their specific research interests, and to mutually be informed about the respective academic infrastructures concerning the research institutions as well as the universities in these countries.

The two national committees introduced themselves in the context of a seminar chaired by Svanibor Pettan and Regine Allgayer-Kaufmann which ended up in a brain storming on the possibility of joint research projects in the future. We discussed the topics we might be interested in. One of those was “Boundaries”. There might be others as well.

It was a great pleasure that Dr. Bruno Nettel had accepted our invitation to Seggau. He gave a wonderful lecture on “The value of improvisation in Persian musical culture” with many musical examples. For us, the participants of the meeting, it was most stimulating to discuss with Bruno Nettel about improvisation, a subject. Nettel life-long has been concerned with. He (together with Gabriel Solis) is the editor of a new book on *Musical Improvisation. Art, Education, and Society*, 2009. University of Illinois Press.

#### PROGRAMME

##### Friday, May 29, 2009

14:00 – 15:30 Presentation of Participants (talking circle) on the basis of the general theme improvisation

16:00 – 18:00 Lecture by Bruno Nettel “The Value of Improvisation in Persian Musical Culture” with discussion

18:30 – 19:15 Recital of classical Persian music: Sina Shaari, short-necked lute ‘*ud*, and Karen Sabaghi, long-necked lute *setar*

19:30 Visit to a local tavern (“Buschenschank”)

##### Saturday, May 30, 2009

9:00 – 10:30 Joint seminar of the ICTM National Committees of Austria and Slovenia

11:00 – 12:30 General Assembly of both National Committees (apart)

12:30 Lunch, departure

- In May 2009 Bruno Nettl upon invitation of the Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna gave a lecture on "Some Abiding Issues in the Study of Native American Music". Many colleagues but also students took the opportunity to meet one of the most influential scholars in ethnomusicology worldwide personally and to learn from him.

- From October 24 – 26, 2008 the second international conference on multipart singing was held at the University of Music and Performing Arts organized by Evelyn Fink-Mennel and Ardian Ahmedaja. Under the title "European Voices II. Cultural Listening and Local Discourse in Multipart Singing Traditions in Europe" scholars from Europe, USA, and Australia presented insights in their recent research done in the various areas on multipart singing referring to the importance of listening but also to the importance of the specific local discourses and communication in general. The conference was framed by a series of wonderful concerts. See the whole programme under [http://www.mdw.ac.at/ive/emm/voices2\\_programm\\_en.htm](http://www.mdw.ac.at/ive/emm/voices2_programm_en.htm).

- November 14 – 16, 2008 International symposium on the occasion of Franz Fördermayrs 75<sup>th</sup> birthday "Klangfarbe – Vergleichend-systematische und musikhistorische Perspektiven" (organizers Manfred Bartmann, Stefan Jena, Werner A. Deutsch, August Schmidhofer), held at the Institute of Musicology at the University of Vienna. See programme [http://musikwissenschaft.univie.ac.at/fileadmin/user\\_upload/inst\\_musikwissenschaft/Klangfarbe.pdf](http://musikwissenschaft.univie.ac.at/fileadmin/user_upload/inst_musikwissenschaft/Klangfarbe.pdf)

- April 27, 2009 International one-day symposium "110 Years Phonogrammarchiv - Reflections on fields of work, cooperation and perspectives", held at the Austrian Academy of Sciences.

### Publications

- Sound Documents from the Phonogrammarchiv of the Austrian Academy of Sciences. The Complete Historical Collections 1899-1950. Series 11/1: Croatian Recordings 1901-1936, OEAW PHA CD 27. Wien: Verlag der Österreichischen Akademie der Wissenschaften.
- Series 12: Judeo-Spanish from the Balkans. The Recordings by Julius Subak (1908) and Max A. Luria (1927). Wien: Verlag der Österreichischen Akademie der Wissenschaften.
- Regine Allgayer-Kaufmann/Michael Weber (eds.), *African Perspectives: Pre-colonial History, Anthropology, and Ethnomusicology*. Frankfurt am Main: Peter Lang, 2008

**Regine Allgayer-Kaufmann**

## ICTM Regional Committee—Taiwan

The Regional Committee for Taiwan of ICTM has been established for about three years since it was formally recognised by the executing board meeting of ICTM in September 2006. During these years, the ICTM Taiwan Committee held its annual meeting twice in November 2007 at Tainan and in December 2008 at Taipei. The committee also organized a two-day conference hosted by the Graduate Institute of Ethnomusicology at the Tainan National University of the Arts on November 10-11, 2007. At the Tainan meeting, the members of the ICTM Taiwan Committee suggested to establish a website and apply an e-mail address as windows for members in Taiwan to communicate. For conveniently applying financial support and organizing academic activities, some members also hope that the ICTM Taiwan Committee can register as an official academic organization in Taiwan. However, the Chinese website ([http:// ictm.tnnua.edu.tw](http://ictm.tnnua.edu.tw)) of the ICTM Taiwan Committee has been completed at the end of 2007 and the members can also use the e-mail address ([ictm-taiwan@mail.tnnua.edu.tw](mailto:ictm-taiwan@mail.tnnua.edu.tw)) to communicate with the committee. The registration of ICTM Taiwan Committee is in process now. The conference is on the subject "Ethnomusicology in Taiwan" with sub-titles "Development of Ethnomusicology in Taiwan," "Studies of traditional Taiwanese Music," "Theoretical studies of Ethnomusicology," "Cross-perspectives Studies of Ethnomusicology," and "Development of Dance Studies in Taiwan." At the conference, fifteen papers were presented and the speakers were from Tainan National University of the Arts, Taipei National University of the Arts, National Taiwan University of Arts, National Chiao-Tung University in Taiwan, Sheffield University in England, National Chinese Orchestra Taiwan, and Aborigines Committee of Taipei City Government. After the conference, ten of fifteen papers are edited by Dr. Tsai Tsung-Te and published as a conference proceedings with three parts of "Concept and Soundscape Structure of Traditional Music," "Cultural Practice and Development of *Guoyue*," and "Uses and Performance of Religious Music". Ten papers of the proceedings are:

- Shih Ying-Pin ("The Research on the *Ke-ze-xian* Performance and Improvisatory Conception in Taiwan *Bei-guan* Theater").
- Hwang Chiung-Hui ("A Study of the Structure and Perception of *Sheng* (and *Yun* (in *Qin* Music)").
- Yang Guang-Ze ("Ritual, Material, and the Order of the World in Soundconcept— The Significance and Structure of *Pa-yin* in *Ya-yue* before China Dynasty").
- Yang Ya-Mei ("The Application Monastic Instruments in a Buddhist Temple: The Meditation Hall").
- Yu Yi-Chen ("The Music Concept of In *Śrīmad-Bhāgavatam* and *Bhagavad- gītā* for International Society for Krishna Consciousness").
- Liu Wen-Hsiang ("The Role and the Influence of the Chinese Culture

- Renaissance Movement in the Development of Modern Chinese Music”)
- Chen Ching-Yi(“Chinese Music as Transnational Music— the Cases of Chinese Orchestral Music from Taiwan, Hong Kong, Singapore, and Malaysia ”)
- Lin Pei-Chuan(“The *Guoyue* Culture Practice of the Music Section at Central Broadcast Station ”)
- Lee Yen-Lin(“Musical Analysis of *Congnagma* of *Nawa Muqam* in Karshgar Xinjiang ”)
- Chen Chung-Ching(“*Kecak* at Bona Village in Bali: A Preliminary to a Tourist Performance”)

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At the Taipei meeting, the executing board of committee decides to hold the 2009 a general assembly and conference of the ICTM Taiwan Committee hosted by the Department of Traditional Music at the Taipei National University of the Arts at the end of the year. Dr. Wu Rung-Shun, vice chairperson of Taiwan Committee, will response for inviting keynote speakers and some foreign professors to present papers in the conference.

As a new member of the ICTM family, the Regional Committee for Taiwan will try our best to promote the development of the ICTM in Taiwan, encourage young scholars to be members of the international family.

**Cheng Te-Yuan**



## Study Group for Applied Ethnomusicology

The second business meeting of the Study Group Applied Ethnomusicology (AESTG) was held 6 July 2009 as a part of the 40<sup>th</sup> ICTM World Conference in Durban, South Africa. It was hosted by Svanibor Pettan, chair, Klisala Harrison, vice-chair, and Eric Martin Usner, secretary, and was attended by more than forty ICTM members, who contributed to the spirited and engaging assembly. Pettan began the meeting by presenting a brief history of the study group, from the prenatal events to present, with emphasis on the official recognition of the study group in Vienna in 2007. Harrison then offered a presentation of the first symposium of the AESTG in Ljubljana, Slovenia in 2008 and emphasized the innovative concept of “talking circles” that enabled extended focused discussions [program and photos are available at:

[http://www.ff.uni-lj.si/oddelki/muzikologija/simpozij2008ICTM\\_report\\_eng.html](http://www.ff.uni-lj.si/oddelki/muzikologija/simpozij2008ICTM_report_eng.html)]. Usner followed by introducing the website (currently under construction), which is being created by AESTG member Muriel Swijghuisen Reigersberg.

A review of publications associated with the AESTG singled out (1) the thematic volume 44/2 of the Slovenian journal *Muzikološki zbornik/Musicological Annual*, which is dedicated to Kjell Skvillstad (one of the pioneers of applied ethnomusicology in Europe) on his 80<sup>th</sup> birthday. The volume contains articles derived from the double panel “The Politics of Applied Ethnomusicology: New Perspectives,” held in Vienna in 2007; and (2) the forthcoming volume *Historical and Emerging Approaches to Applied Ethnomusicology*, which Pettan, Harrison and Elizabeth MacKinlay are editing for the Cambridge Scholars Press.

Huib Schippers presented the agenda for the upcoming 2nd AESTG symposium in Hanoi, Vietnam. Hosted by the newly-built Vietnamese Institute for Musicology, the AESTG symposium will follow the symposium of the Music and Minorities study group (19-24 July 2010) and joint sessions at Halong Bay (25-26 July), and will take place on 27-30 July next year (see the Call for papers in this Bulletin). A very focused and useful discussion ensued from among those in attendance contributed to the selection of three main themes for the symposium. Keeping in mind the worldwide relevance of applied ethnomusicology and global aspirations of the AESTG, the themes are expected to particularly attract scholars from the Asia – Pacific region. A welcoming invitation to Vietnam next year was underscored by the elegant solo songs offered to attendees by Le Van Toan, the President of the Vietnamese Institute for Musicology.

The meeting ended with a period of individuals introducing themselves and sharing their understandings, experiences, and investments in applied ethnomusicology. While expressing gratitude to all those who have shared time, energy, and work in our gatherings to date, we look forward to further recognition of applied ethnomusicology and of the AESTG in Vietnam next year.

**Eric Martin Usner, Secretary**

## The 25th Symposium of the ICTM Study Group on Ethnochoreology in Malaysia

The 25th symposium of the ICTM Study Group on Ethnochoreology was a momentous occasion, the first held outside Europe. Although this meant that a number of regular attendees were not able to participate this time, many new members were introduced to the study group and both new and old members were enriched.

The week-long event was superbly organized and hosted by the Cultural Centre of the University of Malaya and the Ministry of Unity, Culture, Arts and Heritage of Malaysia under the leadership of long time study group members Mohd Anis Md Nor and Hanafi Hussin and their colleagues on the program (Chao Chi-fang, Anca Giurchescu, Andrée Grau, Judy Van Zile) and local organizing (Sukarji Sriman, T. Premalatha, Leng Poh Gee) committees. Held August 10-18, 2008 at The Royale Bintage Hotel Kuala Lumpur in Malaysia, the symposium focused on two themes: (1) Transmitting Dance as Cultural Heritage and (2) Dance and Religion.

At the opening session ICTM President Adrienne Kaepler presented the keynote address focused on "*Lakalaka* and *Mak'yong*: A story of two masterpieces" from Tonga and Malaysia respectively. The two had been selected as part of UNESCO's Oral and Intangible Heritage of Humanity Masterpiece Program. In honor of the occasion, students from ASWARA (National Academy of Arts and Heritage) presented an excerpt from the Mak'yong repertoire. Mak'yong was also explored later in the week by the Malaysian scholar Joseph Gonzales in a paper entitled "The gender constructions in the contemporary performance of makyung." The role of UNESCO and the masterpiece program was explored further in a very informative panel entitled "Intangible cultural heritage: mediation of knowledge or nationalistic competition" presented by Egil Bakka, László Felföldi, Georgina Gore and Andrée Grau. There were two other panels, one focused on "Changing models of Cambodian classical dance pedagogy" (Toni Shapiro-Phim, Penh Yom and Sophiline Cheam Shapiro) and the other on "Transmitting dance as cultural heritage: Embodying identities in movement" presented by three Norwegian scholars (Anne Margrete Fisvik, Turid Schjønby and Siri Mæland). In addition 35 individual papers were presented.

The majority of individual papers focused on Theme I, with many addressing the construction and management of cultural heritage and others focused on heritage and tourism. Presenters included Alcedo, Backer, Buckland, Burrige, Čaleta, Dankworth, Dinçer, Dunin, Gonzales, Ivanova, Jacinto, Kaepler, Kubinowski, Moen, Muliati, Nahachewsky, Niemčić, Özturkmen, Quintero, Premalatha, Rowe, Schwoerer-Kohl, Suharti, Teodoro, Tuchman-Rosta, Utama, and von Bibra Wharton).

One of the questions raised by the topic of "heritagization" discussed in many papers was "Who can construct heritage?" (National authorities? Cultural leaders?

Financial interests? Academics?) as well as the question of whether “heritagization” is good or bad. The papers concerned with heritage and tourism mostly contrasted non-tourist and tourist settings and some addressed the conversion of cultural capital into economic capital. The question of whether academics can or should help “fix” the “problem” when heritage becomes tourist dance was also raised.

A smaller number of papers focused on Theme II (Dance and Religion). Some presented ethnographic studies on Indonesia and Malaysia (Dea, Nor, Widaryanto, Yusfil) while others focused on Croatia, Mexico, Tajikistan and British Hindu worship (Bonfigliani, Hinz, Zebec and David). Some of the themes explored included: movement as the reflection or enactment of cosmology or changing social conditions; gender, class and ethnic differentiation or syncretism; the etymology of knowledge systems related to the practice of bodily movement, especially in the Muslim world; and embodied manifestation or kinesthetic cultural expression and its interpretation.

Most of the papers have been published in the proceedings, which were ready just in time for the ICTM biennial meeting in Durban, South Africa in July, 2009. Details on how to order the proceedings will be available on the website.

In addition to the daily paper presentations, the organizers provided an array of experiences for the participants, including an evening hosted by the Temple of Fine Arts, an Indian cultural center, which included dinner, an opportunity to observe a dance class in session and a performance on the rooftop by the talented dancers and musicians who are active at the center. For many participants the opportunity to view a performance by the students of the University of Malaya’s Traditional Dance Ensemble was a special delight, particularly since most of the performers were also taking part in the symposium each day as student attendees. These same students were also gracious and hospitable guides when we had the opportunity to explore Kuala Lumpur’s night markets later in the week.

As is customary, paper presentations were set aside one day for an excursion that took us by bus to the southern state of Johore, home of Zapin dance. After a sumptuous feast, musicians and dancers from two local groups performed several forms of Zapin for the symposium members. We had the rare opportunity to watch our colleague and host Anis dancing with his former teacher and informant. Everyone had an opportunity to learn some Zapin steps and dance Joget before boarding the bus back to Kuala Lumpur. En route we stopped in Malacca, where we enjoyed a traditional Straits Chinese tea and a brief chance to explore the picturesque neighborhood. My own personal favorite was the evening the students from the University of Malaya taught us steps from several Malaysian dances. Later in the evening there was also an opportunity for some of the participants from other countries to share dances.

A business meeting was held the morning of the 5th day while the afternoon was devoted to meetings of several of the Sub-Study Groups. A report about the business

meeting was completed by Ann David and has been circulated through ETNOKOR, the study group's listserv.

A closing discussion of the two themes was held on the last afternoon. As is often the case, there wasn't nearly enough time to explore the two themes fully or to do justice to the rich material presented over the course of the week. Listening to Andriy Nahachewsky's summation of Theme I and a listing of questions and issues raised, I was struck by a great desire for more time to settle in and try to tackle at least some of the points being raised with the common base of material and ideas presented at the symposium and the ability to draw on the myriad of experiences represented by the scholars in the room. Some participants pondered how the study group might find more time for discussion at future symposia, perhaps by limiting the number of full papers and having others give brief remarks or updates that could then lead to more discussion. This is an issue that will no doubt continue to be explored by the study group board and future organizing committees, particularly given the size of this study group which is one of the largest in the ICTM. The next study group symposium will take place in Třešt, Czech Republic in July 13-20, 2010.

**Anne von Bibra Wharton**

### **Report on the 17th Meeting of the ICTM Study Group for Historical Sources of Traditional Music Stockholm (Sweden) 21 – 25 May 2008**

The Study Group on Historical Sources in the International Council of Traditional Music was established in 1967 in order to search for historical sources in Ethnomusicology and to provide a working forum for interested colleagues. Thus far 16 meetings have already been held in different European countries; the 17th Meeting of the ICTM Study Group on Historical Sources of Traditional Music was held in Stockholm from May 21 – 25, 2008, thanks to an invitation by the Svenskt visarkiv, Centre for Swedish Folk Music and Jazz Research. The conference was made possible through the efforts of Ingrid Akesson and her colleagues in the Svenskt visarkiv and financially supported by the Swedish National Committee of the ICTM.

Twenty-six scholars from Austria, the Czech Republic, Estonia, Finland, Germany, Lithuania, Norway, Poland, the Russian Federation, Slovakia, Sweden and the United States presented papers and discussed various historical aspects of ethnomusicology.

The chosen topic "Historical sources and source criticism" presented the opportunity to discuss different approaches related to historical sources, written as well as sound recordings. The quality of the papers and lively discussions resulted in a compact program on an outstandingly high level.

A critical view of the history of ethnomusicology and historical sources was the subject of papers given by Susanne Ziegler (Berlin): "Historical sources in the history of ethnomusicology – a critical review", Gerda Lechleitner (Vienna):

"Prerequisites for the value of sound recordings – summing up 100 years of source criticism", and Ingrid Bertleff (Freiburg im Breisgau): "Writing the history/ies of ethnomusicology – or how to construct armchairs". Special local aspects were discussed by Vít Zdrálek (Prague): "Mieczyslaw Kolinski and German musicology in Prague between 1930 and 1945" and by Risto Blomster (Helsinki): "Some aspects of the Finnish Literature Society's wax cylinder collection and its origin". The search for historical sources of traditional music in music history was pursued by Ewa Dahlig-Turek (Warsaw): "Between ethnomusicology and history of music: Tracing Polish musical idiom in the sources of the 16th-19th century", with an overwhelming citation of Mazurka examples, by Vesa Kurkela (Tampere/Helsinki): "Printed folk song –

Canonizing national music in 19<sup>th</sup> century Finland", and Maurice Mengel (Berlin): "Ethnomusicological research in the service of the working class: *Folclor Nou* in Romanian ethnomusicology from the 1950s to the 1970s." Musical Change was the dominating topic in papers given by Birgit Abels (Leiden): "Who wants yesterday's music? The aesthetics of sound and musical change on an island in the Western Pacific", and Sydney Hutchinson (Univ. of Arizona): "*El furioso merengue que ha sido nuestra historia*. A critical look at historical sources for the study of Dominican *merengue típico*". Research on historical layers of folk music was presented by Per Åsmund Omholt (Rauland): "How old is a "Slått"? On historical layers in Norwegian fiddle music"; Hans-Hinrich Thedens (Oslo): "A desire for the genuine and ancient. Dealing with historical sources in Norwegian music", and Rūta Žarskienė (Vilnius): "Historical sound sources. What the earliest *Skudučiai* recordings tell us". Colleagues focussing on folk song collections and source criticism discussed general questions as well as particular problems: Bjørn Aksdal (Trondheim): "From unique performance to musical canon. A critical view on the publication of national collections of traditional music"; Hana Urbancová (Bratislava): "Written records and source criticism. A collection of Slovak folk songs collected by Karol Plicka"; Margareta Jersild (Stockholm): "Some thoughts on written sources in the light of sound recordings", and Žanna Pärtlas (Tallinn): "Setu polyphonic singing. Comparison of written sources and sound recordings". The majority of contributions concentrated on the subtopic: writings on music, which covered a large time span and touched upon different kinds of contents and regions. More general contributions were delivered by Clemens Gütl (Vienna), "Mission sources for the study of African music", Alois Mauerhofer (Graz) "Judicial sources as contextual sources for folk music", and Jürgen Elsner (Berlin) "The problem of sources. Rehandling transmitted knowledge on music", who compared treatises on *maqam*. Other papers concentrated on one specific region: Rimantas Astrauskas (Vilnius) presented examples of "Musical dimensions in the 15<sup>th</sup> century writings on Prussian customs", Ulrich Morgenstern (Hamburg) gave examples of "Western sources on Russian folk instrumental music and dance in 17<sup>th</sup> – 19<sup>th</sup> centuries and their reception in Russian ethnomusicology", Tamila Dzhani-Zade (Moscow) discussed "A music-historical sources' improvement or using these sources for the ethno-cultural reconstruction?" by reflecting August Eichhorn's work in Central Asia, and Sławomira Żerańska-Kominek (Warsaw) shed a new light on "Darvish Ali's *Treatise on music* as a historical source". Papers on research history were

given by Ardian Ahmedaja (Vienna): "Sound recordings as sources for research history. Collection work in Albania since 1903" and Austė Nakiėnė (Vilnius) "Revival of singing tradition through listening to the archival recordings". Thus, the range of subtopics related to the main one offered a chance for many colleagues to provide insight into their current research.

A business meeting was held, resulting in three main points: publication of the proceedings of the meeting, creation of an internet forum for discussion, and plan for the next meeting in Vilnius, Lithuania in spring 2010. Colleagues agreed upon continuing the discussion and concentrating more on methodology rather than only on the presentation of historical sources.

The STGR members were offered a visit in the Svenskt visarkiv and a guided tour in the Stockholm Music Museum with an impressive exhibition on National Musical Idiom, followed by a short sightseeing walk. Thanks to the hospitality of our Swedish colleagues we enjoyed evening gatherings at the Svenskt visarkiv with buffet and music-making. A post-conference boat tour on the waters of Stockholm was offered to colleagues who stayed longer.

In general as well as in particulars the conference was very successful, for which we again express our sincere gratitude to the organisers.

**Susanne Ziegler**

### **Study Group for the Anthropology of Music in Mediterranean Cultures**

I am pleased to communicate that, thanks to the collaboration of several friends, first of all Ruth Davis, who has been helping me all along as Vice-Chair, and Giuliana Fugazzotto, ethnomusicologist and talented webmaster of the web journal "Music & Anthropology", the activities of the Study Group have been picking up intensity. Since our Venice Meeting in 2007, Ruth Davis organized a successful Colloquium at Corpus Christi College of Cambridge University in 2008. The Proceedings, edited by Ruth Davis herself, are soon to be published by Scarecrow Press.

We are now excited to announce our next Meeting that will be hosted by the Mediterranean Institute of the University of Malta in July 1-4, 2010. The announcement and call for papers appears in this very issue of the ICTM Bulletin. The theme will be: "Musical Translations across the Mediterranean". Our gratitude goes to Dr. Simon Mercieca, Director of the Mediterranean Institute, for his encouragement and determination to have us in Malta.

Earlier this year a volume devoted to the memory of Tullia Magrini, edited by Philip V. Bohlman, M. Sorce Keller, and Loris Azzaroni, was published in Italy, by CLUEB. It contains essays both in English and Italian. The editors wish to express their gratitude to all contributors: Mario Baroni, Caroline Bithell, Claudia Cancellotti, Judith R. Cohen, Rossana Dalmonte, Ruth F. Davis, Franco Fabbri, Iain Fenlon, Giuliana Fugazzotto, Joaquina Labajo, Ignazio Macchiarella, Stefano Mengozzi, Bruno Nettel, Svanibor Pettan, Donatella Restani, Karl Signell, Mark

Slobin, and Martin Stokes. Further information about the volume can be found at the following addresses:

<http://www.fondazionelevi.it/ma/book/book.htm>

and

<http://www.clueb.com/servlet/ParseHtml/html/index.html?url=/html/varie/ricerca.jsp>

One last item I wish to mention is the web journal “Music and Anthropology” (<http://www.fondazionelevi.it/ma/>), founded by Tullia Magrini, and conceived as an organ of the Study Group. In 2005, when Tullia passed away, Martin Stokes became its editor, and brilliantly gave continuity to the existing editorial line by publishing materials already in the pipeline, and by putting together a very special issue devoted to Turkish music. That brings to completion one Era, so to say. At this point it is felt by Martin Stokes, Ruth Davis, and me that, after about fifteen years, “Music and Anthropology” needs to be retailored to meet the present needs of the Study Group. The task of doing it will be the present writer’s who will rely on Giuliana Fugazzotto’s crucial help in bringing about the transformation. The title “Music and Anthropology” will be changed into “Mediterranean Music Studies,” which will no longer be a periodical publication. This new web site will have four main sections: a) new original multimedia contributions, b) multimedia adjuncts to paper publications related to Mediterranean Study Group’s activities, c) information about Mediterranean centers, journals, and research initiatives, insofar as they pertain to music in the Mediterranean area, and d) news about Study Group activities (conferences, colloquia, and publications). All articles appeared in “Music & Anthropology” will continue to be accessible through a link leading to the entire set of issues the web journal produced so far. If Euterpe, Apollo, Saint Cecilia, and Saraswati, will look kindly on the project, the new format could be ready by the end of the year.

**Marcello Sorce Keller,  
Study Group Chair**

## ICTM MEMBERS RECENT PUBLICATIONS (2008-2009)

Zuzana Jurková and Lee Bidgood, (Eds.), **Voices of the Weak: Music and Minorities** 2009 Praha: Slovo21 + Faculty of Humanities of Charles University Prague. 250 pp., accompanying CD. Euro 15,-.

The book may be ordered via the e-mail address [lida@slovo21.cz](mailto:lida@slovo21.cz).

Rosemary Statelova, Angela Rodel, Lozanka Peycheva, Ivanka Vlaeva and Ventsislav Dimov (Eds.), **The Human World and Musical Diversity**. Proceedings from the Fourth Meeting of the ICTM Study Group "Music and Minorities" in Varna, Bulgaria 2006. Sofia, 2008, Institute of Art Studies, Bulgarian Musicology-Studies. (In English)

Lozanka Peycheva and Angela Rodel (Eds.), **Vienna and the Balkans: Papers from the 39<sup>th</sup> World Conference of the ICTM**, Sofia, 2008, Institute of Art Studies, Bulgarian Musicology-Studies. (In English)

Lozanka Peycheva, **Megdu Seloto I Vselenata: starata folklorna muzika ot Balgaria v novite vremena/ Between the Village and the Universe: Old Folk Music from Bulgaria in the New Times**. Sofia, 2008, Professor Marin Drinov Academic Publishing House. (In Bulgarian)

Brandes, Edda. 2008. CD *MALI Peul-Fulbe*, benkadi fóli serie I, vol.2. Booklet in English, French and German language. The CD just recently won the price of the German record reviews, categorie "Traditional Ethnic Music".

Jähnichen, Gisa. 2008. *Turning Perspectives on South East Asian Music Practices*, Zahid Emby, ed. Norderstedt: Books on Demand GmbH.

--: 2008. "Child Musicians in Class – Race – Gender Conflicts". *The Human World and Musical Diversity*, Rosemary Statelova, Angela Rodel, Lozanka Peycheva,

Klebe, Dorit. 2008. „Transmission of Musical Traditions of the Alevî Ceremony: Musical Education of Young People Playing *Bağlama* in Berlin". *The Human World and Musical Diversity*, Rosemary Statelova, Angela Rodel, Lozanka Peycheva, Ivanka Vlaeva and Ventsislav Dimov, eds. Proceedings from the 4<sup>th</sup> Meeting of the ICTM Study Group "Music and Minorities" in Varna, Bulgaria 2006. Sofia: Institute of Art Studies – Bulgarian Academy of Science, 172-179, 387.

--. 2008. "The *Türkgünü* [Turkish Day] in Berlin and its musical Forms of Expression". *Music from Turkey in the Diaspora, klanglese*, 5, Ursula Hemetek, Hande Saglam, eds. Proceedings from the *Symposium on "Echoes of Diversity*:



*Music from Turkey in the Diaspora*”, November 23-24, 2007. University of Performing Arts and Music, Vienna/Austria, 2007. Vienna: Institut für Volksmusikforschung und Ethnomusikologie, 61 – 76.

Simon, Artur. 2008. *Ethnomusikologie. Aspekte, Methoden und Ziele*. Berlin: Simon Verlag für Bibliothekswissen.

## ICTM MEETING CALENDAR

**23-25 September, 2009:** The 3rd Meeting of the ICTM Music Archaeology Study Group, New York, USA

**7-10 April, 2010:** Second Meeting Of The Ictm Study Group For Music And Dance In Southeastern Europe, Izmir, Turkey

**11-13 June 2010:** 1<sup>st</sup> Symposium Of The Ictm Study Group On The Performing Arts Of Southeast Asia, Republic Polytechnic, Singapore

**July 13-20, 2010:** Meeting of the Study Group for Ethnochoreology, Třešt, Czech Republic.

**19-30 July 2010:** The 6th symposium of the ICTM Study Group for Music and Minorities & The 2nd symposium of the ICTM Study Group for Applied Ethnomusicology, Vietnamese Institute for Musicology, Hanoi, **Vietnam.**

**24 -26 August 2010:** Meeting of the Study Group for Musics of East Asia (MEA) Academy of Korean Studies, Gyeonggi-do, Seoul, Korea,

**September 15 – 20, 2010:** First Meeting of the ICTM Study Group on Multipart Music, Sardinia, Italy

**October 28-31, 2010:** Musics and Knowledge in Transit. Joint conference; XI Conference of SIBE - Sociedad de Etnomusicología, III Conference of Musics in the Lusophone and Hispanic Worlds, I Conference of IASPM - International Association for the Study of Popular Music Portugal, VI Conference of IASPM, Spain, 1<sup>st</sup> Conference of the ICTM National Committee of Portugal, Rectory of the Universidade Nova de Lisboa, Lisbon, Portugal

## MEETINGS OF RELATED ORGANIZATIONS

**15-17 October 2009:** Music and Migration, University of Southampton, United Kingdom

**October 22-25 2009:** Africa Meets North America Conference, University of California, Los Angeles, USA

**18-22 November 2009:** Chinese And East Asian Music: The Future Of The Past, Brussels, Belgium

**November 19-22, 2009:** The Society for Ethnomusicology will hold its 54th annual meeting, Mexico City , Mexico

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