

BULLETIN
of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

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October 2008

With
Third Notice – Durban 2009 Conference



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
SCHOOL OF MUSIC, ANU COLLEGE OF ARTS AND SOCIAL SCIENCES
AUSTRALIAN NATIONAL UNIVERSITY
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President

Dr. Adrienne L. Kaeppler - USA

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Prof. Allan Marett - Australia
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Chairs of ICTM Study Groups

(See the Study Group Website <http://www.ictmusic.org/ICTM/beta/stg/>)

Folk Musical Instruments: Dr. Hans-Hinrich Thedens - Norway
Historical Sources of Traditional Music: Dr. S. Ziegler-Germany & Prof. Björn Aksdal-Norway
Ethnochoreology: Mrs. Anca Giurchescu - Denmark
Music and Dance of Oceania: Dr Raymond Amman - Switzerland
Iconography: Prof. Tilman Seebass - Austria
Computer Aided Research: Dr. Ewa Dahlig - Poland
Music and Gender: Dr. Fiona Magowan - United Kingdom
Maqam: Prof. Jürgen Elsner - Germany & Prof. Fayzullah Karomatli - Uzbekistan
Music of the Arab World: Dr. Scheherazade Hassan - France
Anthropology of Music in Mediterranean Cultures: Prof. Joaquina Labajo Valdes - Spain
Music and Minorities: Dr. Ursula Hemetek - Austria
Music Archeology: Dr. Arnd Adje Both - Germany
Musics of East Asia: Ying-fen Wang - Taiwan
East Asian Historical Musical Sources: Prof. Allan Marett - Australia
Music of the Turkic Speaking World: Dorit Klebe - Germany & Razia Sultanova - United Kingdom
Applied Ethnomusicology: Svanibor Pettan - Slovenia
Study Group On Music And Dance In Southeastern Europe: Velika Stojkova Serafimovska
Macedonia
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

SECRETARIAT CONTACT INFORMATION:

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SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC (YTM)

The Editor for the YTM encourages submissions of articles from members and non-members. For submission specifications, please refer to the most recent edition of the YTM under the heading "Information for Authors." Please send submissions to the Yearbook Editor: Don Niles, Institute of Papua New Guinea Studies, Box 1432, Boroko 111, Papua New Guinea; email <ipngs@global.net.pg>. Submissions should be made in both electronic form attached to an email and hard copy sent to the postal address or faxed.

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>; 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

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>; 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 2008 Membership Renewals 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 - 1st of March deadline

October Bulletin - 1st 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.

THIRD NOTICE - 40TH WORLD CONFERENCE OF THE ICTM 1-8 JULY 2009 DURBAN, SOUTH AFRICA

You are invited to attend the 40th World Conference of the ICTM which will be held from 1-8 July 2009 in Durban, hosted by the University of KwaZulu-Natal.

For more information please see the conference website: <http://ICTM2009.ac.za>

Host City

You are invited to attend the 40th World Conference of the International Council for Traditional Music, which will be held from 1-8 July 2009 in Durban South Africa, hosted by the University of KwaZulu-Natal Howard College Campus, in cooperation with the South African Department of Arts and Culture and the South African National Commission on UNESCO.

With a population of 3½ million, Durban is the second largest metropolitan area in South Africa. Durban's unique blend of African, Asian and European cultures truly reflects the people of South Africa. This vibrant city where the conference will be held is famous for its Zulu dancing, traditional hand-woven baskets, carved wooden sculptures, clay pots and beadwork. The city lies on the shoreline of a protected bay and is one of the few cities in the world where harbour, water sports and beachfront facilities are only a block or two away from the central business district. In one day you can travel from forest to grasslands, seashore to mountains, modern city to rustic village. Natural treasures include the soaring Drakensburg Mountains and St. Lucia Wetlands where fresh and salt water meet to create a unique ecosystem.

Accommodation is varied and plentiful with over 47 000 tourist beds available, which range from luxury-budget hotels to bed and breakfasts, guest lodges and clean University residence.

School of Music

ICTM 2009 will be hosted by the College of Humanities, Development and Social Science at the University of KwaZulu-Natal, which is the home of the School of Music. The School of Music is a centre of music scholarship and creativity incorporating the African Music Project (AMP), Centre for Jazz and Popular Music (CJPM) and Opera Studios and Choral Academy (OSCA). The School also prides itself with a first-class Electro Acoustic Studio and houses a variety of research and outreach programmes. The School offers a range of undergraduate and postgraduate degrees and diplomas with a choice of specialising in the following areas of performance and research among others: African Music and Dance, Jazz Studies, Orchestral Performance, Opera and Choral Studies, Popular Music Studies, Music Education etc.

The School's programmes are delivered by staff who are active musicians in their respective fields of study. These include recognised researchers, composers and performers. The School's music library is second to none in the area, offering a

variety of text and music collections for reference to resident and visiting scholars. The School welcomes visiting artists and scholars, creating a vibrant atmosphere for scholarly and professional exchange. The current School population is a fine mix of local and international staff and students creating a rich multicultural base for engagement in music study, creation and performance.

Isicathamiya Competition

Delegates will have the opportunity to experience a truly Durban tradition – an all night *isicathamiya* competition. These competitions run every Saturday night when Beatrice and Alice streets are crowded with men and women from all over the Durban hostels and surrounding informal residences and settlements. The streets come to life with the sounds of choirs warming up for the night's performance, and the various choirs entertain their followers until dawn.

For this unique South African musical experiences and much more, join us in the Zulu Kingdom for the 40th World Conference of the ICTM.

University Accommodation

University Residences in close proximity to the conference venue have been secured for delegates. The residence accommodation is to be booked directly with the conference secretariat on the following email: ICTM2009@ukzn.ac.za.

The rates are as follows: Single Room, per person per night, including breakfast: R 220.00

Residence Accommodation booking forms will be posted on the website shortly.

Reservation Bookings at other Star Category Hotels and Bed & Breakfast Establishments

A list of various other category hotels will be displayed on the Conference Website, together with a comprehensive list of reputable Bed and Breakfast Establishments. Reservation bookings of B&Bs and hotels must be done directly by you. Please note that no transportation will be provided by the conference organisers from these Hotels and B&Bs to and from the conference venue.

Airport Transportation

Airport Transportation will be available and you can book with Professional Conferencing Services using the conference email address: ICTM2009@ukzn.ac.za. Please note that there will be a separate charge for this service.

Exhibitors / Trade

Should you wish to sponsor or exhibit at this Conference, please contact the Congress Secretariat: Professional Conferencing Services, on the following email: ICTM2009@ukzn.ac.za who will furnish you with possibilities to best market your products/services.

We look forward to welcoming you to Durban
“Ithaka ibekelwe Amazolo”
“Everything is provided for you!”

For more information please see the conference website: <http://ICTM2009.ac.za>

LOCAL ARRANGEMENTS COMMITTEE

Chair Prof. Ntombfikile Mazibuko
 Dr. Patricia A. Opondo
 Prof. Sihawukele Ngubane
 Prof. Donal McCracken
 Prof. Emily A. Akuno
 Prof. Dasarath Chetty
 Ms. Lliane Loots
 Mr. Mageshan Naidoo
 Mr. Phelelani Mnomiya
 Ms. Debbie Mari
 Ms. Normah Zondo
 Mr. Bruno van Dyk
 Mr. Nkwenkwenzi Languza
 Mr. Dennis Maake
 Mrs. Glynis Malcolm-Smith

LOCAL ARRANGEMENTS COMMITTEE CONTACT DETAILS

Professional Conferencing Services
Graduate School Building
Francios Road
Durban 4041
South Africa
Email: ictm2009@ukzn.ac.za
Tel: +27312601584
Fax: +27312601606

PROGRAMME COMMITTEE

Chair: Jonathan Stock (UK)
Members: Samuel Araujo (Brazil)
 Christiane Fennesz-Juhasz (Austria)
 Patricia Opondo (South Africa – ex officio)
 Diane Thram (South Africa)
 Stephen Wild (Australia – ex officio)
 Louise Wrazen (Canada)
 Xiao Mei (China)
 Wim van Zanten (the Netherlands)

THEMES OF THE CONFERENCE

1. Postcolonialism(s) and the Future for Our Disciplines

What challenges, and what opportunities, do the rise of new schools of postcolonial thought offer? Examples include that known in South Africa under the term

Indigenous Knowledge Systems but other new approaches are being formulated elsewhere, not least by scholars located in newly emerging multi-ethnic and multi-racial societies? What special roles are open to researchers of music and dance in postcolonial societies? How can we interpret these societies as we look across former disciplinary boundaries? How can we comment on cultural translation and mistranslation in these locales, and on new phases in the objectification and subjectification of dance and music?

2. Reapproaching the “Popular” and the “Traditional” in the Contemporary World

How are terms like these and their equivalents in languages other than English used in relation to particular instances of dance and music, and what public arguments or hidden assumptions do these usages point to? How are musicians and dancers handling the fact that these forms are both rooted in communities of use and yet must be newly made in the contemporary world? How is technology refiguring the relationship between the performances of previous generations and those of the present moment? And how are contemporary artists and representatives of the communities concerned drawing on the resources offered by inherited material and expressive culture, such as instruments and the recordings preserved in archives and digital collections worldwide? As stereotypical sources of the “traditional”, how do agricultural and herding societies configure both traditional and contemporary forms of music and dance and the relationships between them, for example in reference to productive cycles, reproduction and the articulation of relations between humans and the powers thought to bring abundance and fertility.

3. Festivals, Contests and Competitions

This theme groups research questions such as, how are the multi-performance events that comprise festival and contests structured in order to lead to particular kinds of outcome? What does winning mean for musicians, dancers and others participating, and how does stardom work at these temporary occasions, whether in the past or in the present? What diasporic and transnational networks channel artists and audiences into and out of international festivals and competitions, and what constraints shape these channels? What is the role of such intangible aspects as spirituality and ideology in performance in such venues and what is the impact of festivals and contests on music and dance expressions of systems of belief? How do music and dance function at festivals and contests that are not themselves primarily about the performing arts, for example sports contests? And how completely are festivals and competitions replacing former enculturative settings for the performing arts?

4. Emotion, Spirituality and Experience

Music and dance are special ways of feeling, privileged means of sensing the worlds around us. How do such performed experiences allow people to access other spiritual realms? Or, to reverse the emphasis, what kind of creature is a human being, that music and dance can do this for us? How do we study the tacit knowledge embodied in such experiences and the contrasting experiences held by those in different subject positions? How do such performed experiences lead to a sense of reconciliation or healing in the real world beyond the moment of dance or

music-making? New research of the linkages between the senses, aesthetics, ethics and function in music and dance will be welcomed under this theme.

5. Masculinities in Music and Dance

How musical is man? What does it mean to become a man through dance? How is male personhood developed and explored in the individual imagining or collective experience of performance, now, in fiction and in the past? What values and experiences in music and dance are tied to those of male identity and visibility in diverse cultural situations. What options are opened up for artistic or personal expression in music and dance through the veiling acts of fictional performance and transvestism? And how about the musical choices and positions opened to men in the disembodiment of virtual online communities or in male-only professions such as Catholic priesthood?

6. New Research

Current and ongoing research that the author wishes to bring to international attention but does not fall into one of the main themes of the conference may be submitted.

PROPOSALS FOR CONFERENCE PRESENTATIONS

1. Deadline for Online Proposal Submissions

For this conference there is an online submission form showing the information required in order to submit a full abstract. The Proposal Submission Pages can be located by following links from the main conference website: <http://www.interaction.ukzz.ac.za/ICTM2009>

Members who wish to make a presentation are asked to send their proposal before the deadline of **1 November 2008**. We anticipate being able to contact you with a decision on your inclusion in the programme around 1 February 2009.

2. Early Acceptance of Proposals

Submissions for which “early acceptance” was required must have been submitted by 1 July 2008. The Programme Committee will aim to inform those received of its decision before 1 October 2008.

3. Language

English is the official language for the conference, and only presentations to be delivered in that language can be accepted. All abstracts must be submitted in English. Abstracts will be published in the book of the conference abstracts, which is printed prior to the conference (where they may be edited for consistency).

4. Membership

Please note that the Programme Committee will only consider proposals whose authors are members of the ICTM in good standing for 2008. Presenters are also expected to remain members of ICTM during 2009. New members may join and submit a proposal at the same time.

Membership applications are available at the ICTM website (<http://www.ictmusic.org>). For membership questions, contact the ICTM Secretariat: ICTM Secretariat, School of Music, Australian National University,

5. Presentation Formats

We encourage presentations in the form of panels and roundtables that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. The parameters are: 90 minutes total time slot; three or more participants; exact structure at the discretion of the organizer, but always with plenty of discussion time available for the audience. When carefully planned, such panels and roundtables are very useful to the attending colleagues, whether new to the topic or existing experts. The proposal submitted must explain the overall purpose, the role of the individual participants, and signal the planned structure. Naturally, panel proposers should gain confirmation from all participants prior to submitting the collective proposal (see also 4 above). Each panel proposal will be accepted or rejected as a whole.

Members not involved in panels may propose individual presentations, roundtables, workshops, and audiovisual presentations with commentary. If accepted, these will be grouped by the Programme Committee into sessions as usual. Each presentation will be allotted 20 minutes, plus 10 minutes for questions and discussion.

If members have any questions about programme-related matters, please contact the Programme Chair Jonathan Stock (j.p.j.stock@sheffield.ac.uk) or another member of the Programme Committee and ask for assistance.

6. Student Proposals

Proposals from research students are welcomed. The best student papers contain much that is fresh and significant, overturning established orthodoxies with new discoveries and critiques. On the other hand, a big international conference like this is the wrong place for an MA student simply to present a routine term paper to gain experience of public speaking. Prior to submitting an abstract, students should consult with their tutors on whether or not their research has reached a point where it can be made public to an audience of professional researchers from around the world.

7. Restriction on Number of Presentations by a Single Individual

In order to open the programme to the maximum number of researchers without extending the duration of the conference itself, speakers should limit themselves to a single appearance, whether in an individual presentation, in a panel, or on a roundtable.

Those attending may also be invited by the Programme Committee to chair a session. If you do not plan to offer a paper but plan to attend and would like to be considered as a potential session chair, contact Jonathan Stock (j.p.j.stock@sheffield.ac.uk) to make your availability known by 1 November 2008.

8. Audiovisual Information

Members are invited to present, with short commentary, video recordings of music and dance. The conference will provide VHS (PAL & NTSC, no longplay) in each conference room. Speakers from areas using other systems are encouraged to dub their videos to these systems before attending the conference. Each conference

room will be equipped with a PC and data projector for power point as well as a DVD/CD player and audiocassette player. Also available; MiniDV tape players (PAL and NTSC) and BETACAM (PAL only). Attendees planning to use DVD are advised to bring their own laptop and connection leads (cables) for MACs to circumvent blocks on the conference PCs. Updates will be provided on the conference website.

9. Barbara Barnard Smith Travel Award

A fund has been established to provide an award to a person whose participation in an ICTM World Conference would contribute significantly to both the conference programme and to the recipient's professional career but who, for financial reasons, would otherwise be unable to participate. The Award is intended to provide funds for transportation to a World Conference site and lodging and food during the conference. In addition, ICTM will pay the registration fee for the Conference.

An applicant for the Award may be:

- (a) An emerging scholar (advanced graduate student or young scholar with recently awarded doctorate);
- (b) A practicing musician without advanced scholarly credentials from a country without an appropriate institution of higher education for such study or without resources for such study in a foreign country;
- (c) A senior scholar whose institution does not support conference participation or a retiree who continues to contribute actively to the field.

Applicants for the 2009 World Conference should send a brief written statement indicating why they wish to be considered for the Award to the Chair of the Programme Committee: Jonathan Stock (j.p.j.stock@sheffield.ac.uk) at the same time as they submit an abstract, and by **1 November 2008** at the very latest. A practicing musician who is not a member of ICTM may be nominated by a member who should also send a supporting statement, including mention of the nominee's potential contribution to the Conference. The Award will be made by the Programme Committee in consultation with the President.

NOTE: This Award has been made possible by a substantial donation. The original donor has agreed that the Board may invite members to contribute to the fund to ensure its continuation in the future. Donations should be made to the "Barbara Barnard Smith Travel Award Fund" and sent to the Secretariat.

ICTM 2009 CONFERENCE REGISTRATION
40TH WORLD CONFERENCE OF THE INTERNATIONAL COUNCIL FOR
TRADITIONAL MUSIC

CONTACT DETAILS:		
Surname: _____	First name _____	
Address: _____ _____		
Town/City: _____	Country: _____	Zip/Postal Code: _____
Business Tel: _____	Business Fax: _____	
Mobile Tel: _____	Home Tel: _____	
Email: _____		
CONFERENCE REGISTRATION – ZAR (R)		
Excluding Accommodation & Transportation:	Registration Fee	
Joint Ordinary Member ICTM		
- Early Bird (by 15 April 2009)	<input type="checkbox"/>	R2 500
- Regular (after 15 April 2009)	<input type="checkbox"/>	R3 000
Non-Member ICTM		
- Early Bird (by 15 April 2009)	<input type="checkbox"/>	R2 250
- Regular (after 15 April 2009)	<input type="checkbox"/>	R2 750
Ordinary Member ICTM		
- Early Bird (by 30 April 2009)	<input type="checkbox"/>	R1 500
- Regular (after 30 April 2009)	<input type="checkbox"/>	R2 000
Student Members		
- Early Bird (by 30 April 2009)	<input type="checkbox"/>	R1 000
- Regular (after 30 April 2009)	<input type="checkbox"/>	R1 500
Supporting Registration		
Full Supporting Registration (With Nominated Delegate)	<input type="checkbox"/>	R3000
Nominated Delegate:		
General Supporting Registration (No nominated delegate)	<input type="checkbox"/>	R2250

Accompanying Persons Programme - Please also complete details on page 55 <input type="checkbox"/> 990	
- Day registration will be R600 per day, payable at the registration desk -	
CONFERENCE REGISTRATION SUB-TOTAL	R
AIRPORT SHUTTLE:	
An airport shuttle service will be provided to and from the airport. (please see airport shuttle schedule listed on General Information page). Should you require this service, please indicate below:	
<div style="display: flex; align-items: flex-start; margin-bottom: 10px;"> <input style="margin-right: 10px;" type="checkbox"/> <div> I require transportation from and to the airport at R130.00 per person for _____ individuals </div> </div> <div style="display: flex; align-items: flex-start;"> <input style="margin-right: 10px;" type="checkbox"/> <div> I do not require transportation from the airport. </div> </div>	
Time and Date of arrival: _____	
Arrival Flight Number: _____	
Time and Date of departure: _____	
Departure Flight Number: _____	
AIRPORT SHUTTLE SUB-TOTAL	R
SOCIAL FUNCTIONS	
All the Social Functions mentioned below are included in the delegate registration fee. For catering and transportation purposes, please indicate if attending.	
Welcome Reception – Wednesday, 1st July 2009	
<input type="checkbox"/> I WILL be attending	
<input type="checkbox"/> I WILL NOT be attending	
<input type="checkbox"/> Accompanying person WILL be attending (tickets on sale at registration desk.)	
Isicathamiya Competition – Saturday, 4th July 2009	
<input type="checkbox"/> I WILL be attending	
<input type="checkbox"/> I WILL NOT be attending	

<input type="checkbox"/>	Accompanying person WILL be attending (tickets on sale at registration desk.)				
<p>Please indicate if you have any special dietary requirements (Halaal, Vegetarian, Kosher, etc.) : _____</p>					
<p>Please note that on selected evenings late evening sessions will be held. No bookings are required for these sessions, as it is a casual format of sharing our music and dance, and open to all delegates.</p> <p>The Social Function mentioned below is not included in the delegate registration fee and delegates need to indicate attendance:</p> <p>Gala Dinner – Tuesday 7th July 2009</p> <p><input type="checkbox"/> I will be attending the Gala Dinner at R300.00 per person</p> <p><input type="checkbox"/> I will not be attending the Gala Dinner</p> <p><input type="checkbox"/> I am bringing a partner at R300.00 per person</p>					
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%; padding: 5px;">SOCIAL FUNCTIONS SUB TOTAL</td> <td style="width: 20%; text-align: center; padding: 5px;">R</td> </tr> <tr> <td style="padding: 5px;">TOTAL REGISTRATION PAYMENT</td> <td style="text-align: center; padding: 5px;">R</td> </tr> </table>		SOCIAL FUNCTIONS SUB TOTAL	R	TOTAL REGISTRATION PAYMENT	R
SOCIAL FUNCTIONS SUB TOTAL	R				
TOTAL REGISTRATION PAYMENT	R				

AFRICAN DELEGATES: To present a paper at Durban 2009, you must be ICTM member for 2008 & 2009. The ICTM is offering complimentary membership for 2008 & 2009 to African delegates who wish to present a paper the conference. For African delegates who do not wish to present a paper ICTM will offer complimentary membership for 2009.

If you wish to accept the offer of complimentary ICTM membership please complete and return the ICTM membership form available from the back page of this Bulletin or on the ICTM website located at <http://www.ictmusic.org/ICTM/pdfs/ICTMmemb.pdf>

METHOD OF PAYMENT

(Credit Card in South African Rands to 40th ICTM 2009 Conference)

Credit
Card

☐

Mastercard

☐

Visa

Credit Card No.

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Last three digits on the back of credit card _____

Expiry Date: _____

Card

Holder's

Name _____

Signature _____

If paying by credit card, registrations can be made by facsimile or on the website.

All amounts in this document are in South African Rands

Note: If paying by credit card please also add 5% of total registration fee for bank charges.

OR Direct Deposit/Bank draft – deposited directly into the following bank account:

Name of Account: University of KwaZulu-Natal – Main Account

Name of Bank: First National Bank

Account No. 50871932932

Branch No. 223626

OR Cheque Payments – Cheques to be made out to: University of KwaZulu-Natal

Cheques to be posted to: (To reach us no later than 25 June 2009)

ICTM 2009

c/o: Professional Conferencing Services

Graduate School Building

Francois Road

Durban 4041, South Africa

REGISTRATION CANCELLATION POLICY

All cancellations of registration fees must be received in writing on or before 20 May 2009 and will be refunded to you less an administration fee of R450 (South African Rand). No refund of registration fees will be possible if cancellations are received after 20 May 2009. Substitutions however can be made at any time. Please advise us of substitutions in writing so we can have the correct badges at the registration desk.

LETTER OF INVITATION

Please tick if you require a letter of invitation (for visa purposes only)

☐

Closing Date for Return of Visa Letter Request: 30 April 2009

Please complete and return this registration form to:

SEND TO:

**Professional Conferencing Services
ICTM 2009
University of KwaZulu-Natal
Office 332, Graduate School Building
Francois Road
DURBAN, 4041**

Tel: +27 (0)31 2601607 / 1584

Fax: +27 (0)31 260 1606

Ictm2009@ukzn.ac.za

www.ictm2009.ukzn.ac.za

Information on ICTM membership can be obtained from the ICTM Website:

<http://www.ictmusic.org/ICTM/> or by email secretariat@ictmusic.org

ACCOMMODATION RESERVATION

Please note that all accommodation bookings are to be made directly with the Conference Secretariat

How to make your reservation:

Step 1 Complete the form providing the Conference Secretariat with all the relevant information.

Step 2 Fax or email the completed form to ICTM 2009 Conference Secretariat on +27 (0) 31 260 1606 or email it to ictm2009@ukzn.ac.za

You will receive written confirmation of your booking within 3 - 5 working days

How to pay for your reservation:

Please note:

- **FULL PREPAYMENT** for any accommodation booked is required within 30 days of making your booking, alternatively your booking will be released.
- All accommodation must be paid in full before arrival at the residence.

Option 1: Credit Card Payment

Fax or email completed credit card details on this form to ICTM 2009 Conference Secretariat on +27 (0) 31 260 1606 or email it to ictm2009@ukan.ac.za

Option 2: Direct Deposit

- If you do not have a credit card, you will be required to make a cash deposit into the University of KwaZulu-Natal's bank account within 30 days of making the reservation, alternatively your booking will be released.
- Fax your deposit slip to the ICTM 2009 Conference Secretariat on **+27 (0) 31 260 1606**

- Please include your **surname, ICTM 2009** and **MB 50 322030** as a reference number on the deposit slip.

Banking Details:

- University of KwaZulu-Natal Main Account
First National Bank, Branch Number 2233626
Account number: 50871932932

Terms and Conditions:

- Accommodation will be allocated on a 'first come, first served' basis.
- The rates quoted are per room, per night including Bed & Breakfast. These rates are valid for the duration of the conference. If you plan to stay longer or arrive earlier, different rates may be charged, and will be based on availability.

Cancellations:

- A cancellation made 30 days prior to arrival date will entitle you to a full refund of the money's paid, minus bank charges, upon written request faxed to the ICTM Conference Secretariat on +27 (0) 31 260 1606.
- A cancellation made within 30 days of arrival date will result in the forfeit of the full accommodation. You are more than welcome to make a substitution.
- In the event of a "no-show" the full package price will be retained.

Please note that all accommodation bookings are to be made directly with the ICTM Conference Secretariat

**For all Enquiries & amendments please
contact:**

ICTM 2009 CONFERENCE SECRETARIAT

Tel: +27 (0) 31 260 1584 / 1607

Fax: +27 (0) 11 260 1606

E-mail: ictm2009@ukzn.ac.za

ICTM 2009 CONFERENCE REGISTRATION

40TH WORLD CONFERENCE OF THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

Tours Booking Form

Please note that all the tours will be booked on a first come first serve basis. Furthermore, some of the tours are limited to a set number of delegates, whilst others are subject to change, depending on the amount of delegates wanting to participate. You can book and pay for your tour with your registration fee.

Tour Name, Description & Itinerary	Cost and Requirements
<p>1. <u>Durban to Drakensburg</u></p> <p>Enjoy a scenic tour showcasing KZN, from the sub-tropical to the Alpine. This tour will take you west, through the Midlands Meander to the foot of the nostalgic Drakensburg Mountain Range. You will enjoy a lunch at the foot of the mountains whilst experiencing the fresh air and breathtaking views that only the Drakensburg Mountain Range offers. You will also be given an opportunity to partake in a short hike.</p> <p>On your way back to Durban, you will experience the rural living and reserves of KwaZulu-Natal, and also have an opportunity to view the diverse Umkomaas Valley on the South Coast.</p> <p>This is a full day tour, departing at 8:00 and returning at 16:00. The number of delegates participating in this tour will be limited to 28 Delegates.</p> <p>Another tour that we are currently working on is a possible visit to a rural Church Service with the congregation serving lunch to the delegates afterwards. This tour will appeal to the religious individual who would like to see, experience and taste a truly Zulu tradition. This will be a half day tour.</p>	<p>Full Day Tour</p> <p>Cost: R250.00 including a packed lunch</p> <p>This tour will be limited to 28 Delegates</p>

<p>2. Tour of eThekweni Culture and Nature</p> <p>Your tour starts at 09:30 from the University Campus, to the Kwa Muhle Museum for a short Orientation and Introduction by the Museum director</p> <p>At 10:00 you will go to Ordinance Road, in the city of Durban to visit the Shembe Citadel, to observe the Shembe Baptist Church in prayer on Sabbath. Aspects that will be covered are the History of Prophet Isiaah Shembe, Rituals and Followers.</p> <p>From their the tour will go to the visit certain Cultural Industries such as the African Art Centre, the Gandhi Statue, Pessoa Bust, the Old Durban Station, and the Workshop – a cultural shopping centre in the heart of Durban.</p> <p>You will also visit the Botanic Gardens, to see some rare species of cycads, as well as be introduced to the History of the Botanic Gardens as a reflection of colonial contacts.</p> <p>The next stop is the Paradise Nature Reserve where you will visit a National Monument, view the water supply to the City of Durban, witness Plant and animal species, environment protection and Iron Age sites.</p> <p>Your final stop will entail a visit to the Valley of a 1000 hills, and a tour of the Kwa Ximba-Development.</p> <p>Your tour will end at 16:00</p>	<p>Full Day Tour</p> <p>Cost: R250.00 including a packed lunch</p> <p>This tour will only take place if a minimum of 60 delegates participate.</p>
<p>3. Half Day Tour around Durban</p> <p>Your tour will depart at 09:30 from the University Campus and depart to Cato Manor, where you will be introduced to the History of the settlement and the control of non-white populations in Durban. This stop will focus on the forced removals and the establishment of townships, including the challenges of post-apartheid redevelopment.</p> <p>The next stop is a visit and guided tour to the Gandhi settlement. You will be briefed of the history of Gandhi in South Africa, Gandhi's role as a religious and political</p>	<p>Half Day Tour</p> <p>Cost: R160.00 excluding lunch</p> <p>This tour will only take place if a minimum of 20 delegates participate.</p>

<p>leader in colonial resistance, as well as the symbolic significance of Gandhi in South Africa today</p> <p>This tour will end at 13:30 at Howard College Campus</p>	
<p>4. Township Revisited: The Challenges of Post-apartheid Urban Development</p> <p>The tour will start at 09:00 from the University Campus. Your first stop will be at the Kwa Muhle Museum – A guided tour through the museum, understanding the legacy of apartheid: the effects of apartheid legislation on non-white urban populations in Durban; the Cato Manor forced removals and the establishment of townships.</p> <p>From here you will take a drive to Cato Manor where you will briefly visit the Cato Manor Heritage Centre and take a drive through Cato Manor: Redressing the past: the historical traces of forced removals in the urban landscape of Cato Manor and the challenges of post-apartheid redevelopment.</p> <p>You will then visit a Hindu temple along Belair Road in Cato Manor: The history of the Indian community in Durban and the current situation of the Indian minority in the context of growing African Nationalism.</p> <p>Next on the itinerary is a drive to Chatsworth and on to Umlazi: Township tour with landmarks pointed out along the way and short stops at various points (e.g. Visit of a high school, church, community facility or shebeen): This part of the tour will illustrate the urban design of townships as highly controlled dormitory locations; the differences between Indian and "African" townships; feature landmarks of township-based anti-apartheid resistance; showcase post-apartheid development and convey a general sense of township life.</p> <p>Tour to end at 16:30</p>	<p>Full Day Tour</p> <p>Cost: R195.00 excluding lunch</p> <p>This tour will only take place if a minimum of 60 delegates participate.</p>
<p>TOUR BOOKING FORM: – ZAR (R)</p>	
<p>Name: _____ Surname: _____</p>	
<p>Please indicate which tour you would like to book: _____</p> <p>Please use tour number as selection</p>	
<p>Accompanying Person: _____</p>	
<p>TOUR Total: ZAR (R)</p>	<p>R</p>

ACCOMPANYING PERSON'S PROGRAMME:		
Surname: _____	First Name: _____	
Address: _____		
Town/City: _____	Country: _____	Zip/Postal Code: _____
Mobile Tel: _____	Home Tel: _____	
Email: _____		
ACCOMPANYING PROGRAMME AND FEE STRUCTURE – ZAR (R)		
Wednesday, 1 July 2009:		
Attending Opening Ceremony and Social		
Thursday, 2 July 2009:		
6ytyaHalf day Shopping Experience at The Pavilion Shopping Mall – Excluding Lunch		
Friday, 3 July 2009:		
Visit to Ushaka Marine World, including entrance to aquarium, dolphin and Seal Shows (Excluding Lunch)		
Saturday, 4 July 2009		
Half day outing to Sibaya Casino and entertainment world (excluding lunch)		
Evening of Entertainment at the Isicathamiya Competition (Excluding dinner)		
Sunday, 5 July 2009 –Free day or participate in tours		
Monday, 6 July 2009		
Half Day Shopping Experience at Gateway Shopping Centre		
Tuesday, 7 July 2008		
Visit Tala Game Reserve and enjoy Tea and Scones in the beautiful Aloe Lodge		
COST FOR FULL PROGRAMME: R990.00		
SHOULD YOU WISH TO ATTEND ONLY CERTAIN DAYS OF THE PROGRAMME, KINDLY FORWARD YOUR REQUEST TO PROFESSIONAL CONFERENCING SERVICES. PLEASE NOTE THAT THE GALA DINNER IS NOT PART OF THIS PROGRAMME, AS YOU CAN BOOK IT WITH THE CONFERENCE REGISTRATION FORM.		
ACCOMPANYING PERSON TOTAL		R

UKZN Residence Accommodation Form
40TH WORLD CONFERENCE OF THE INTERNATIONAL COUNCIL FOR
TRADITIONAL MUSIC

CONTACT DETAILS:

Surname: _____	First _____	name _____
Address: _____ _____ _____		
Town/City: _____	Country: _____	Zip/Postal Code: _____
Business Tel: _____	Business Fax: _____	
Mobile Tel: _____	Home Tel: _____	
Email: _____		

ACCOMMODATION & MEAL OPTIONS AT UKZN RESIDENCE

Accommodation Options:	Single Room Including Breakfast and Bedding * please complete duplicate for accompanying persons	R220 per person per night
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Dinner Options: Dinner is provided at the University Club at R100 per person per night on prior arrangement.

I would like to book dinner for the following nights at R100.00 per meal:

	Thursday, 2 nd July 2008
	Friday, 3 rd July 2008
	Saturday, 4 th July 2008
	Sunday, 5 th July 2008
	Monday, 6 th July 2008
	Tuesday, 7 th July 2008 (for those not attending the Gala Dinner)
	Wednesday, 8 th July 2008

Should you be staying any additional nights, kindly indicate dates and meal

requirements: _____	

Please indicate any special dietary requirements: _____	

MEAL SUB-TOTAL: R	
GUEST DETAILS:	
Surname: _____	First name _____
Address: _____	

Town/City: _____	Country: _____ Zip/Postal Code _____
Business Tel: _____	Business Fax: _____
Mobile _____	Home _____
Tel: _____	Tel: _____
Email: _____	
GENERAL INFORMATION:	
Date of Arrival: _____	
Date of Departure: _____	
Special Requests: _____	

Group ID: ICTM 2009	
Guest Signature: _____	
Name: _____	
ACCOMMODATION AND BREAKFAST SUB-TOTAL:	R
TOTAL DUE:	R

METHOD OF PAYMENT:**(Credit Card in South African Rands to 40th ICTM 2009 Conference)****Credit Card**☐**Mastercard**☐**Visa****Card No.**

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Card**Holder's****Name** _____**Signature** _____

If paying by credit card, registrations can be made by facsimile or on the website. All amounts in this document are in South African Rands. Please provide a copy of the back and front of the credit cards

If paying by credit card please add 5% of total fee for bank charges.

OR Direct Deposit/Bank draft – deposited directly into the following bank account:

Name of Bank: University of KwaZulu-Natal – Main Account**Account No.** First National Bank**Branch No.** 50871932932**Reference:** 223626

ICTM 2009/MB 50 33020

OR Cheque Payments – | **Cheques to be made out to:**
University of KwaZulu-Natal

Proof of payment must be faxed to:**+27 (0)31 260 1606****Cheques to be posted to: (To reach us no later than 25 June 2009)****ICTM 2009****c/o: Professional Conferencing Services****Graduate School Building****Francois Road****Durban 4041, South Africa**

ANNOUNCEMENTS

UNESCO News

UNESCO Convention on ICH really started:

In June 2008 the General Assembly of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) met in Paris. The General Assembly adopted the Operational Directives for the implementation of the Convention and decided on rules for advisory assistance to the Committee (including NGOs). Further, the emblem of the Convention was chosen.

With the adoption of the Operational Directives, the convention has properly started: international safeguarding programmes will be set up and a start will be made to add items to the international List of Urgent Safeguarding and the Representative List (including the former Masterpieces). See the documents for this meeting, the emblem and also a list of participants and the Resolutions <<http://www.unesco.org/culture/ich/index.php?pg=00152>>

It is now also time for NGOs to ask for accreditation to the Convention, if they want to provide advisory services to the Committee. Application forms for being registered as NGO may be found on <<http://www.unesco.org/culture/ich/index.php?lg=EN&pg=00184>>. At this site State Parties may also find the appropriate forms for nominations for inscription on the Urgent Safeguarding List and/or the Representative List, or asking international assistance from the Intangible Heritage Fund. The ICTM has closely followed the developments around this convention and recently applied for accreditation to the Convention.

At the General Assembly in June 2008 the position of NGOs was again a hot issue. The representative of Saint Lucia had made important suggestions for improving the involvement of NGOs in the work of the convention. Because several countries, especially from Africa, were more interested in involving “public bodies” (for instance, research institutes) in this work, it has now been clarified in the Operational Directives that there are NGOs and public bodies on the *national* level and other NGOs involved in the work with the Committee on the *international* level. Those NGOs that would like to assist the Committee on the international level need to ask for accreditation to the Convention.

There is definitely a fear for NGOs in some countries. Apparently some of them did not like the negative results for their Masterpieces proposals that had been evaluated by (members of) NGOs. We shall have to see whether, and to which extent, NGOs – and especially ICTM – will be involved in the ‘examination’ of the items proposed for the Urgent Safeguarding List and maybe other issues like programmes.

NGOs could make some interventions at the General Assembly and this was only done by Traditions for Tomorrow, ICTM, ICOM, and the International Social

Science Council, although many more were present. Riëks Smeets, the head of the ICH section, has reached UNESCO retirement age and left office on 21 July, after more than five years. The Director-General of UNESCO, Koïchiro Matsuura, expressed his appreciation for Riëks Smeets' work and the General Assembly gave him a long applause when this coming retirement was announced. The present chair of the General Assembly is Chérif Khaznadar, the former head of the *Maison des cultures du monde* (House of cultures of the world, an important theatre in Paris), who has also been involved in UNESCO work for several years. More information may be found on the UNESCO site, and I especially recommend the Intangible Heritage Messenger (last issue June 2008).

Wim van Zanten

Call for Practices

Non governmental heritage organisations (can) play a crucial role in the field of heritage. Recent international heritage conventions (UNESCO, Council of Europe...) now finally fully acknowledge the importance of volunteers and civil society in protecting and safeguarding all kinds of heritage. What is happening – in practice – in your international network in Europe? Which initiatives look particularly promising?

We are urgently searching for descriptions or nominations of **inspiring practices and heritage projects in Europe, in which heritage organisations (especially those working for or with volunteers) or networks in civil society play an interesting role.**

Do you know such good practices in your own or other European countries? Please share the information and send us a short description of such project(s), mentioning the coordinates (URL, address...) with a motivation why you consider it as an interesting example. Of course you can present one of your own projects, practices or organisations, but we would particularly appreciate that you also draw our attention to initiatives elsewhere in Europe or in your country that merit special consideration. The most interesting examples will be discussed at the **European Conference on Civil Society Organisations active in the Field of Heritage**, which will be held in **Mechelen, Belgium (March 23-24, 2009)**.

Please note these dates. This conference is sponsored by the European Commission and the Flemish government. It will be a platform for European organisations active in all fields of heritage – both tangible and intangible – to share relevant experiences, good practices and success stories.

Themes include, but are not limited to:

- support of voluntary heritage initiatives
- quality management in heritage NGOs
- visibility of heritage organisations
- creation of (international) heritage networks
- the value of cultural heritage for society

- intercultural dialogue

Please help us at this stage to identify promising, innovative or thought-provoking heritage projects in Europe.

All information about the conference will be available at www.heritageorganisations.eu.

Kartomi PhD in Music Scholarship

Scholarship period: 3 years full-time. Annual stipend \$26,640 (2008 rate).

The School of Music-Conservatorium, Monash University is pleased to introduce the Kartomi PhD in Music Scholarship. The inaugural scholarship will initially be offered for commencement in the first half of 2009.

The scholarship is available to Australian citizens, Australian permanent residents and international applicants who have completed a four year undergraduate, masters preliminary or masters degree at H1* level or equivalent and who propose to undertake a PhD in music.

The scholarship may be held in any field of music compatible with the research plans of the School. An outstanding background in a relevant discipline is required.

Award holders will receive a generous stipend and may also be eligible for allowances for establishment, relocation, research and thesis production. Funding for fieldwork may also be available.

For further details, please contact: music@arts.monash.edu.au

Applications will be available in July 2008 and close 31 October 2008.

* H1 = a grade in the top band on the institution's grading scale. Please note: the degree must also include a research component.

REPORTS

National Committee Report - Austria

At the 2007 Annual Meeting of Austria's National Committee held on December 11, 2007 in Vienna a new board with Regine Allgayer-Kaufmann, Christiane Fennesz-Juhász, Gerd Grupe, Gerlinde Haid, Ursula Hemetek, and Thomas Nußbaumer was elected. The term of office is scheduled for two years.

The 2008 Annual Meeting was held on June 3, 2008 in Vienna. It started with a colloquium (chaired by Gerd Grupe) on the history of ethnomusicology based on a (so far unpublished) manuscript by Bruno Nettl (provided by the author's courtesy) entitled: "Ethnomusikologie aus der Sicht des Jahres 2000. Zur Geschichte unsere Faches". Bruno Nettl, unfortunately, had to cancel his participation this time.

As far as the National Committee's future activities are concerned the members acclaimed the idea of a joint Annual Meeting with the National Committees of Austria's neighbouring countries – following the example of Denmark and Sweden. Thus, for 2009 the members agreed to invite our colleagues from Slovenia to the castle of Seggau, a place in the Austrian province of Styria (near the Slovenian border).

The members of the Austrian National Committee give account of the following activities:

The Institute for Folk Music Research and Ethnomusicology has participated in the organization of two symposia:

1. "Echoes of Diversity: Music from Turkey in the Diaspora", Vienna, November 23-24, 2007. The focus was on music making of immigrants from Turkey in different parts of the world. The symposium dealt with the different styles and the mechanisms of "music making" as well as the social and political background. There were inputs from Austria, Germany, Great Britain, Holland, Italy, USA, and Canada. Thus, a comparative overview concerning the state of music making by immigrants from Turkey in different regions of the world, the different ways of musical expression as well as the political framework was gained. Ursula Hemetek and Hande Sağlam, who organized the symposium, are also in charge of the forthcoming publication (available by November 2008).
2. "Birth and Ritual – On the 65th Birthday of Gerlinde Haid", Bad Aussee, April 18-19, 2008. This interdisciplinary symposium approached the topic from different perspectives, among them medicine, anthropology, religion and folk music research. There were practical as well as theoretical inputs. One of the results was that musicological research on lullabies definitely should be intensified on an international level.

The Austrian members have been active in participating in several ICTM Study Group meetings. Especially "Music and Minorities" has been very well attended by Austrian ICTM members. The meeting took place in Prague, May 24 – June 1,

2008, with Ursula Hemetek, the Study Group chair, being actively involved in the preparation.

The Institute of Musicology at the University of Vienna (Regine Allgayer-Kaufmann) in cooperation with the University of Wrocław/Poland (Bożena Muszkalska) organized an international symposium on "MusicBodyEvent", held on May 30-31, 2008 in Wrocław/Poland.

Based on the fact that performance theories since the 1990s have drawn considerable attention to the phenomenon of embodiment, i. e. the strong presence of the human body on stage, we raised the question whether embodiment plays an important role in the performance of music, too. Performance artists claim for a greater awareness of the human body and its presence. To their mind, the body is not merely an instrument – although technically perfect – to achieve a specific effect symbolically. On the contrary, it is the body itself which claims for the audience's attention. According to this understanding, feedback – loop and conjoint presence between the actors and their audience provide the base for a performance to really take place.

Contributions were given by Christa Brüstle, Jarosław Mianowski, Anna Czekanowska, Mirosław Kocur, Jürgen Arndt, Sławomir Wieczorek, Alina Mazur, Regine Allgayer-Kaufmann, Gerd Grupe, Bożena Muszkalska, Barbara Alge, Adriana Galdynska-Mazan, Queila Rosa, Scott Laury, and Alfredo Moura. The proceedings will be published in 2009.

The Phonogrammarchiv, Austrian Academy of Sciences has (co-) organized the following meetings:

1. Symposium: "Die Sicherung der Sammlung Quellmalz. Zur Überspielung von originalen Magnetbändern aus den Jahren um 1940", Vienna, December, 10, 2007.

2. Workshop: "Rudolf Pöch: a Pioneer in Physical and Cultural Anthropology and in Media-Oriented Scientific Practice. Archival horizons: landscapes of knowledge and borders of perspective within the multimedia estate of anthropologist and explorer Rudolf Pöch", organised by the Anthropological Department of the Natural History Museum, Natural History Museum, Vienna, May 9-10, 2008 (The Phonogrammarchiv as project partner).

3. Lectures on "Fieldwork in Theory and Practice" (continued). First cycles published in: Julia Ahamer & Gerda Lechleitner (eds.), *Um-Feld-Forschung. Erfahrungen, Erlebnisse, Ergebnisse*. Wien 2007. Verlag der ÖAW

In October 2006 the Institute of Ethnomusicology of the University of Music and Performing Arts Graz (KUG) held an international symposium organized by Gerd Grupe on Central Javanese gamelan music entitled *Virtual Gamelan Graz: Rules – Grammars – Modeling*. Among the participants were experts from the USA, Great Britain, France, Germany and Austria, namely Bernard Bel, Benjamin Brinner,

Sophie Clark, Marc Perlman, Julian Rohrerhuber, Rainer Schütz and R. Anderson Sutton. The papers will be published in late 2008.

KUG and the Universidad de Ciencias y Artes de Chiapas/Mexico (UNICACH) have started a cooperation focussing on the field of ethnomusicology. Several joint research projects on Central American marimba music are in preparation. A marimba workshop was held (organized by Helmut Brenner) from April 28 until May 7, 2008 by Israel Moreno Vasquez and Humberto Gordillo, both from UNICACH.

Publications:

1. Ahmedaja, Ardian, ed. 2008. *“Discovering Albania. Historical Recordings from the Berlin Phonogram Archive”*. CD project in the framework of DISMARC (Discovering Music Archives), co-funded by the European Commission.

The CD contains 33 fieldwork recordings of vocal and instrumental music carried out in 1903 and in 1957 in Albania, photos and a detailed booklet.

More information: <http://www.womex.com>.

2. Thomas Hochradner, ed. „Lieder aus dem Sammelgut des Arbeitsausschusses für das Volkslied in Salzburg (1908–1938)“. In: *Corpus Musicae Popularis Austriacae* (in preparation)

Regine Allgayer-Kaufmann

ICTM Liaison Officer - Guatemala

I would like to present in this first report from Guatemala the country's oldest and most important institution in the field of ethnomusicological research: the Area of Ethnomusicology (*Area de Etnomusicología*) founded in 1977 at the Centre for Folklore Studies (*Centro de Estudios Folklóricos, CEFOL*), a multi-disciplinary research institute affiliated with the University of San Carlos. Alfonso Arrivillaga Cortés who is in charge of the Area since the untimely death of its first appointed researcher, J. Manuel Juárez Toledo, at the beginning of the 1980s, has managed to pursue its policy, i.e. the research into, preservation of, and dissemination of information about the many music traditions of the country, during the last two and a half decades in a difficult and at times openly adverse social, economic, and academic surroundings. At present, the Area's staff includes two researchers: Arrivillaga and since a couple of years, the author of these lines. Moreover, working relationships are maintained with other research areas of the Centre, especially with the *Area of Choreology* whose researcher in charge has been since its foundation in 1984 Carlos René García Escobar.

Besides a few musical instruments the Area of Ethnomusicology has an archive of records mostly on analogue cassettes, still waiting for its transfer into digital form, as well as a growing number of documents recorded directly on DAT. Results of

ethnomusicological research appear in the Centre's various publications, among them *Tradiciones de Guatemala*, brought out twice a year, and *La Tradición Popular*. Occasionally, the Area has also edited CDs, the last one, for instance, documenting different *marimba sencilla* traditions of the Department of Huehuetenango, located in the north-western part of Guatemala.

In 2006 the Area published the first monograph ever on ethnomusicological (including archaeomusicological) research in Guatemala, past and present, with contributions by authors like Linda O'Brien-Rothe, Sergio Navarrete Pellicer, Nanako Taki and others. Its historical part contains, besides an appreciation of the work of Henrietta Yurchenco whose field recordings of 1945 represent a milestone in the history of local ethnomusicological research, essays by Carl Sapper, an end-of-the-19th-century German geologist with an avid interest in indigenous music, Jesús Castillo, the well-known Guatemalan composer and folklorist, and Lise Paret-Limardo de Vela, a Haitian ethnomusicologist recording and publishing in Guatemala in the early 1960s. A comprehensive bibliography and discography of publications on ethnomusicological, musicological, archaeomusicological, and choreological research carried out in Guatemala, plus a CD with musical examples, complete the monograph.

In 2007 the Area celebrated its 30th anniversary with a publication reflecting upon its history, present and near future, again accompanied by a CD with music selected from the Area's sound archive. Moreover, it organized a series of six talks on ethnomusicological topics which took place at the Cultural Centre of the Embassy of Mexico and were well attended. The series was inaugurated by Linda O'Brien-Rothe who delivered a lively paper on the musical practices of the Tz'utujil Indians of Santiago Atitlán during Holy Week, practices she studied thoroughly in the 1960s and 1970s. It was, by the way, her first return to Guatemala after more than 35 years of absence which she profited from not just by giving scholarly lectures and interviews to the national media but also by visiting Santiago Atitlán once again.

The year 2008 finally will mark the release of a specialized annual publication, focused on ethnomusicological research in Guatemala and the surrounding countries.

Contact Address:

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fax: (502)-2-360-3952

email: laruduna@hotmail.com (Alfonso Arrivillaga Cortés)
mwmstoeckli@gmx.ch (Matthias Stöckli)

References cited:

Arrivillaga Cortés, Alfonso y Matthias Stöckli. *Por los senderos de la música: 30 años del Área de Etnomusicología, CEFOL-USAC*. CEFOL-USAC, Guatemala 2007.

Stöckli, Matthias y Alfonso Arrivillaga Cortés (ed.). *Etnomusicología en Guatemala*. Tradiciones de Guatemala 66, CEFOL-USAC, Guatemala 2006.

Marimbas huehuetecas: sones, zapateados, zarabandas, barreños. Grabaciones y notas de Matthias Stöckli y Alfonso Arrivillaga Cortés. Asociación de la Marimba Pura de Huehuetenango, ADESCA, CEFOL, Guatemala 2004.

Matthias Stöckli

Liaison Officer Report - Mexico

It is hard to count up research and divulgation activities about traditional music in this country during the last two years, however, in this brief report I will mention some outstanding events occurred (mainly in Mexico City) in that interval of time.

Mmeetings, Conferences and lectures

On February 2006, anthropologist Carlos Reynoso gave a series of lectures sponsored by Anthropological Research Institute (UNAM). The main topic of lectures was the content of his two books, recently published, entitled *Anthropology of music*. Both books analyze and criticize the developing of euro-US ethnomusicology to propose alternatives of musical research linked to complexity theories.

With the aim of providing a permanent academic dialogue about musical traditions, on March 2006, the Sound Archive of National Institute of Anthropology and History (INAH) started a seminar focused on popular and traditional mexican music. The seminar carries out monthly sessions around research works proposed by those present in the group discussions.

For third occasion, *National Forum on Mexican Music* took place (June 2006) sponsored by National Center for Music Research, Information and Documentation Carlos Chávez (CENIDIM) in collaboration with University of Guadalajara and the Autonomous University of Zacatecas. The main topic of the forum was the study of music and musicians in religious context focused on traditional, popular and art music.

On September 2006, musicologist Juan Pablo González gave a series of lectures in National School of Music (UNAM) dealing with "Music and Society" topics. The lectures had an enthusiastic reception from Postgraduate Program Students.

On 13-17 November 2006, *Jesús C. Romero Master Class* (sponsored by CENIDIM) was chaired by Cuban musicologist María Teresa Linares. The series of

lectures, entitled “Origin and development of music in Cuba and its link with other Latin-american nations”, gave a wide account of the historical relations between traditional music and art music, Cuban musical nationalism, global and media influences on music, among other topics.

The International Association for the Study of Popular Music (IASPM) carried out the *14th Biennial Conference* in Mexico City hosted by Universidad Iberoamericana on 25-29 June 2007. A precedent of this event was the *Mexican Meeting of Studies about Popular Music* that took place among 25-27 October 2006.

For three consecutive years (2005-2007) INAH Sound Archive carried out an *International Forum on Traditional Music and Global Processes*. In its last edition (13-15 September 2007) master lectures were read by scholars as Anthony Seeger, Steven Loza, Carlos Reynoso, Rolando Goldman and Jesús Jáuregui.

The *National Seminar of New Spain and Independent Mexico Music* (Seminario Nacional de Música de la Nueva España y el México Independiente, MUSICAT) made a fourth edition of their annual Colloquium. In this occasion the main topic of the event was “Musical Instruments in Latin America and Spain between XVI and XIX centuries”. The Colloquium took place in Guadalajara on 10-13 March 2008.

Publications

The following are just a few of the written materials issued recently in Mexico City, however, other cultural institutions from the interior of the country maintain active publishing about traditional music.

Bernal Maza, Mario Guillermo. *Compendio de Sones Huastecos: Método, Partituras y Canciones*, México, Edición del autor, 2008.

García de León, Antonio. 2006. *Fandango. El ritual del mundo jarocho a través de los siglos*, México, CONACULTA-Instituto Veracruzano de la Cultura, 2006.

González, Raúl Eduardo. *La seguidilla folclórica de México*, Morelia, Universidad Michoacana de San Nicolás de Hidalgo-Morevallado Editores, 2007.

Hernández Vaca, Víctor, *et al.* *El arpa grande de Michoacán*, Morelia, Colegio de Michoacán-Proyecto Tepalcatepec-Música y baile tradicional, 2005.

Hijar, Fernando (coordinador). *Música sin fronteras. Ensayos sobre migración, música e identidad*, México, CONACULTA-DGCPI, 2006.

Hijar, Fernando, coordinador. *Catálogo histórico de producciones fonográficas. Dirección General de Culturas Populares e Indígenas (1982-2005)*, vol. 1, México, CONACULTA-DGCPI, 2006.

Jáuregui, Jesús. *El Mariachi*, México, Taurus-CONACULTA-INAH, 2007.

Martínez de la Rosa, Alejandro, *et al.* *Con mi guitarra en la mano. Tablaturas para guitarra de golpe y vihuela*, Morelia, Colegio de Michoacán-Proyecto Tepalcatepec-Música y baile tradicional, A.C.- Ayuntamiento de La Huacana, 2005.

Martínez Ayala, Jorge Amós, *et al.* *La tambora de Arteaga. Manual para la música y la danza de las funciones religiosas de Arteaga*, Morelia, Colegio de Michoacán-Proyecto Tepalcatepec-Ayuntamiento de Arteaga-Música y baile tradicional, A. C., Morelia, 2005.

Mendoza Huerta, Yasbil, *et al.* *El violín del sur de Michoacán. Método y cifra para tocar el violín del sur de Michoacán*, Morelia, Proyecto Tepalcatepec-Música y Baile Tradicional A. C.-Colegio de Michoacán, 2005.

Navarrete, Sergio, *Los significados de la música. La marimba maya achí de Guatemala*, México, CIESAS, 2005.

Rebolledo, Octavio. *El Marimbol: orígenes y presencia en México y en el mundo*. Xalapa, Universidad Veracruzana, 2005.

Although a lack of formal academic written journals is still present there have been new efforts to publish periodicals about music. In this regard, the on-line musicological review *Redes Música* began activities by mid 2006. Until now, two numbers has been published, it is important to mention that *Redes* is one of the few periodicals currently available in the country for publishing musicological work, along with others already established as *Heterofonía* or *Discanto*. The link to *Redes* web page is: www.redesmusica.org

The National Center for Music Research, Information and Documentation Carlos Chávez (CENIDIM) recently published several numbers of distinguished *Heterofonía* musicological review. Numbers 129 to 137 were delivered on June 2008.

The National Institute of Anthropology and History (INAH) issued partial proceedings of recent Traditional Music and Global Processes Conferences in *Antropología. Boletín oficial del Instituto Nacional de Antropología e Historia*, no. 80, Septiembre, 2007.

Music festivals

Like for several decades, of the ample diversity of present musical cultures in the country only some of these have attracted the attention of scholars and institutions for their research, preservation and diffusion. Among the most favored are some traditions of the regions of *Tierra Caliente*, *Sierra Gorda*, *Huasteca*, *Golfo de Veracruz*, *Valles de Oaxaca* and *Occidente*. Many festivals, meetings, publications or tributes have as a central subject some tradition or musician from these regions; different expressions of *mariachi*, *son jarocho*, *huasteco*, *arribeño* or *calentano* occur to appointment year with year in events like Huasteca Festival, National Meeting of Traditional Mariachi or Fandanguero Meetings of Veracruz. Annual Festivals, workshops on dance and construction of instruments frequently occur not only in the regions of origin but in Mexico City.

Sound Archives

The historical lack of attention to sound archives and the random politics of conservation and diffusion observed along history in the country have finally led to

renewed efforts and actions dealing with sound archives preservation. An example of this were the “Third International Seminar of Sound and Visual Archives in Latin-America” and the “Annual Conference of the International Association of Sound and Audiovisual Archives” (IASA), both of them carried out in 2006 and promoted by the cultural radio station *Radio Educación*. These events were the preliminaries to consolidate, at last, a long looked governmental project for inaugurating a National Sound Archive to preserve recorded musical heritage in Mexico. Unfortunately, as in the past, the project has been linked to politic concerns instead of preservation of intangible heritage. That’s why the National Sound Archive was the center of serious critics linked to public politics, one of these argued the fact of allocate an enormous budget for the creation of a new archive instead of improving the precarious conditions of the sound archives that already exist in governmental cultural institutions. Anyway, according to her director Lidia Camacho, *Fonoteca Nacional* will open his doors by the end of this year (2008).

Forthcoming events

A list of academic events are planned for the second semester of 2008. Repeating the experience of the three precedent International Conferences, the Sound Archive of the National Institute of Anthropology and History will hold the *International Forum on Traditional Music* entitled “Roots, Paths and Historical Encounters” to be held between September 25 and 27, 2008 at the National Museum of Anthropology.

The National Center for Information, Documentation and Music Research Carlos Chávez (CENIDIM) invites attendees to an International Conference entitled “Music as a factor to construct identity in Mexico” to be held in Mexico City on October 8-10, 2008.

The National Conservatory of Music along with Universidad Veracruzana and Universidad Autónoma de Baja California will host the *Fourth International Colloquium on Musical Research in Mexico*, to be held in the *Sixth International Festival of Music and Musicology* (FIMM), October 14-17, 2008, in Ensenada, Baja California. The event intends to divulgate recent musicological work on Mexican music.

Anthropologist Amparo Sevilla in collaboration with some of the main cultural institutions of the country (INBA, INAH, DGCPI, UNAM, among others) prepares a Colloquium entitled “Safeguard of Musical Heritage in Risk” to be held in Puebla on October 17-19, 2008. Important resolutions should propose this academic event about improving public politics and preservation of musical heritage.

An ambitious plan for having the 2009 Society for Ethnomusicology Annual Meeting (54th) in Mexico is enthusiastically encouraged by ethnomusicologist Guillermo Contreras. Musical researchers from all over Mexico were invited to participate in the preparations of this event. For instance, the preliminary dates for the meeting are 19-22 November 2009, more details about this meeting will appear in my next report.

Carlos Ruiz Rodríguez

The Study Group for Music and Minorities

Minutes of The 10th Business Meeting
May 29, 2008, Prague, Czech Republic

The meeting was called to order at 2:10 PM by the Study Group president, Ursula Hemetek. Svanibor Pettan, vice-president, assisted her.

I. By way of introduction, and particularly in consideration of new members, Prof. Hemetek noted the availability of the Minutes of the Study Group's meetings in the ICTM Newsletter. In addition, there was a brief review of the definition of minorities; of who may vote in the Study Group elections (only members of the ICTM in good standing although others may speak at the meetings); how often non-members of the ICTM may offer presentations at Study Group meetings (maximum twice).

II. An amendment to the Agenda was proposed and approved unanimously, moving the Report on Study Group Activities, and the Review of Study Group publications ahead of the approval of the Minutes from the 2007 Business Meeting in Vienna.

III. Report of Activities. The Music and Minorities Study Group is now the second largest ICTM study group. The Study Group was well-represented in the Vienna World Conference of the ICTM in 2007. A number of papers built upon those that had been presented in Varna, Bulgaria in the previous Music and Minorities meeting (2006). Plans for future panels (in Durban) were encouraged. Elsie Dunin proposed adding "dance" to the study group's name. Sonia Seeman proposed adding "cultural practices". Ursula Hemetek noted the technical difficulties inherent in altering the Study Group's official name, but suggested that dance and other cultural practices can be mentioned in the Call for Papers. A brief discussion on the topic of inclusion and exclusion implicit in the name of the Study Group followed.

Reviews of Publications *Shared Musics and Minority Identities* (edited by Naila Ceribasic and Erika Haskell), the proceedings of the 2004 Music and Minorities Study Group meeting in Roc, Croatia was reviewed by Carol Silverman in *Ethnomusicology*, vol. 52, no. 1. Other reviews in *World of Music* and *Urban Studies* (Prague) are forthcoming.

New Publications Five papers from the Vienna ICTM World Conference that dealt with the Politics of Applied Ethnomusicology were published in *Musicological Annual*, vol. XLIV/1.

Authenticity and Cultural Identity. Performing Arts in Southeast Asia, edited by Yoshitaka Terada was published in 2007 by the National Museum of Ethnology in Osaka, Japan.

Elsie Dunin's Romani studies are part of an Internet publication edited by Jeff Titon, accessible through the Brown University website.

Sonia Seeman's article, "Presenting 'Gypsy', Re-presenting Roma: Towards an Archaeology of Aesthetic Production and Social Identity" is part of the volume, *Music and Anthropology: Journal of Musical Anthropology of the Mediterranean*, ed. Martin Stokes (Special Issue on Turkey, no. 11, 2006).

Participation in the ICTM World Conference in Durban, South Africa was encouraged. Themes for the conference are:

Post-colonialisms and the future for our discipline

Re-approaching the popular and the traditional in the contemporary world

Festivals, contests, and competitions

Emotions, spirituality and experience

Masculinities in music and dance

New research

The deadline for submitting abstracts is November 1, 2008. See the ICTM website for further details.

IV. Location for the next Study Group meeting. Kjell Skyllstad presented the invitation from Vietnamese Institute for Musicology to hold the 2010 meeting in Vietnam. Based on the experience of the Norwegian Foreign Affairs-sponsored program on which Norway and Vietnam collaborated, Kjell Skyllstad cited the need for research on minorities in this area. Copies of materials from the Web describing some of the Institute's activities were distributed. A discussion followed focusing on issues such as affordability (estimated cost of transportation from Europe: 700 euros); feasibility; schedule and timing taking weather conditions into consideration; the desirability of moving the meeting out of Europe on the Study Group's tenth anniversary.

It was suggested that a list of requirements for hosting a Music and Minorities meeting be drawn for the benefit of prospective hosts and organizers..

V. Themes for the next Study Group meeting were suggested:

Methodology/Approaches

"World Music"—Methodological and conceptual approaches

Minority cultures: conflict and challenges

Music/dance and village development

Minority musics/dance in times of transition

Diasporic musics and cosmopolitanism

Non-ethnic minorities: gender, age, and class.

VI. Publication of papers from the Prague meeting. Two forms of publication are being contemplated: on-line and print. All abstracts will be available on the website for the conference. Zuzana Jurkova requested submission of papers for publication on the website by the end of September 2008. Additional information, particularly on the print publication will be forthcoming.

The format of the on-line publication which will include all papers was discussed. A more selective approach to the print publication is under consideration. Hence,

the importance of editorial processes as well as permissions, copyright, and ethical concerns.

VII. Thanks and appreciation were extended to the local organizers—Zuzana Jurkova and her team: Veronica Seidlova, Zita Skorepova Honzlova, and “the boys” (technical staff).. The TV coverage of the event was mentioned, and a list of participants with their respective email addresses will be sent to all after the conference.

VIII. The Minutes of the Study Group’s Business Meeting in Vienna in 2007 was approved.

IX. Other matters.

Svanibor Pettan announced an Applied Ethnomusicology conference on “Historical and Emerging Approaches to Applied Ethnomusicology” to be held in Ljubljana, Slovenia on July 9 to 13, 2008.

Yoshitaka Terada announced the formation of a Study Group on minorities in Japan. It is to meet five or six times a year.

Larry Francis Hilarian commented on the “superb” Vietnamese hospitality and the probability that the Vietnamese hosts will provide interpreters for the next Music and Minorities meeting should the Study Group decide to meet there.

The meeting was adjourned at 6:00.

Adelaida Reyes

Eighteenth ICTM Colloquium ‘Musical Exodus: Al-Andalus and its Jewish Diasporas’

The eighteenth ICTM Colloquium took place at Corpus Christi College Cambridge, 20-23 July, doubling as an interim meeting of the Study Group on Anthropology of Music in Mediterranean Cultures. The Colloquium was sponsored by a UK-based charitable foundation (whose policy is to remain anonymous) with additional support provided by Cambridge University’s Centre for Research in the Arts, Humanities and Social Sciences, the Faculty of Music and Corpus Christi College. The programme committee comprised Philip Bohlman, John O’Connell and Marcello Sorce Keller (Study Group Chair) with Salwa Castelo Branco and Ruth Davis as Programme Co-Chairs.

The theme was inspired by the concept of the Mediterranean as a site of intercultural encounters across time and space, and the pivotal role played by the three Abrahamic religions in the process. The focus on the Jewish diasporas of Al-Andalus was treated inclusively – an approach which proved exceptionally fertile as cutting-edge contributions by key players in the fields of Jewish music and Al-Andalus were juxtaposed, sometimes in startling ways, with perspectives from scholars representing the wider Mediterranean environment. The quality of presentations was superb, and the fact that draft papers were circulated in advance doubtless contributed to the high level of discussion throughout; this was particularly evident in the final discussion led by Stephen Blum, whose trenchant commentary subjected to critical scrutiny key processes, terms and concepts pertaining to the core theme of intercultural encounters, integrating observations drawn from the Colloquium with evidence from a wide range of musical and other sources.

The Colloquium began with welcoming speeches by Ruth Davis, Salwa Castelo Branco, Marcello Sorce Keller, and Svanibor Pettan (representing the ICTM Executive). The first session set the stage in medieval Iberia with presentations by Hilary Pomeroy on ‘The Light of the East’: Islamic Influence on Sephardi Culture’; Dwight Reynolds on ‘Contact, Influence, or Hybridization?: Jews, Muslims, and Christians and the Formation of medieval Andalusian Music’, and a recital paper by Judith Cohen ‘Remembering the graceful doe: Jewish, Christian and Muslim women and music in medieval Andalusia and beyond.’ Focusing on religious ritual, the second session began with Mark Kligman’s account of ‘Arab Music and Aesthetics in the Syrian Jewish Sabbath Liturgy’; Emmanuela Kavvadia presented the results of her joint research with John Plemmenos (prevented from joining us at the last moment by an accident) on ‘Synagogue Music of the Romaniote Jews: The Case of the Ioannina Community’; and Piergabriele Mancuso introduced us to the extraordinary ritual and musical world of the sabbatini of Sannicandro Garganico. Journeys in time and space across and beyond the Mediterranean linked presentations by Philip Bohlman on ‘Enlightenment Andalus - Herder’s Search for Mediterranean Modernity in the Jewish Past’ and Edwin Seroussi, whose paper ‘Musical Memory: The Journey of the *Selihat* according to *Sifteï renanot* from

Lucena (Al-Andalus, 11th century), to Djerba and Tripoli (16th century), and to Netivot and Tel Aviv (Israel, 21st century)' was presented in his absence by Salwa Castelo-Branco.

Symbolic meanings attached to the Sephardic heritage came to the fore in presentations by Vanessa Paloma on 'Music and Gender in the liturgy of Northern Morocco: the role of Andalusian and Judeo-Spanish melodies'; Jehoash Hirshberg on 'The Sefardi as Source and as an Icon in Israeli Art Music', and John Morgan O'Connell on 'Continental Rift: Ashkenazi and Sephardic Musicians in Turkey (1923-38)'. Notions of a 'golden age', multiple diasporas, and issues of exclusion and distorted memory surfaced in papers by Tony Langlois on 'Jewish Musicians in the 'Musique Orientale' of Oran, Algeria' and Goffredo Plastino on 'The lacerating expulsion: Al-Andalus, Mediterranean jazz and world music strategies in contemporary Italy'.

The Colloquium relaxed into more informal formats on the second afternoon, beginning with Judith Cohen's report on contemporary representations of medieval Sephardic music in 'Three Cultures' festivals in Spain, with Dwight Reynolds responding. Marcello Sorce Keller reported and led a discussion on developments and future plans for the Study Group, including ideas for future venues. There followed a visit to the University Library to view selected items from the Taylor-Schechter Genizah Collection (manuscripts retrieved from the Ben Ezra Synagogue in Cairo) introduced by the Collection's Director Ben Outhwaite. A public concert of Sephardic song by the ensemble Joglearesa in the Chapel of Corpus Christi College rounded off the second day. On the final morning Philip Bohlman convened and introduced the panel 'Mediterranean City Profiles' with Salwa Castelo-Branco (Cairo), Ruth Davis (Tunis), Iain Fenlon (Venice), John Morgan O'Connell (Istanbul), and Merav Rosenfeld (Tel Aviv). The Colloquium culminated in Stephen Blum's discussion session, referred to above. Throughout the two-and-a-half days, the presentations and discussions were punctuated by references to the late founder and guiding spirit of the Study Group, Tullia Magrini, whose untimely passing in the summer of 2005 continues to be felt as resounding loss, and whose pioneering vision of the Mediterranean as 'a setting for musical syncretisms that result from unique historical vicissitudes and from the ability of certain social groups to elaborate cultural encounters in original ways' penetrates to the heart of the Colloquium's debates.

A proposal to publish the conference papers as an edited volume in the Europea Series of the Scarecrow Press (series editors Philip Bohlman and Martin Stokes) is currently under discussion.

Ruth F. Davis
Cambridge, 29 August 2008

ICTM MEMBERS RECENT PUBLICATIONS (2007-2008)

Chuluunbaatar, Otgonbayar (2007) Zastiin Nogoodoi: Tribal Zakhchin Music of Western Mongolia. Audio-CD, Otgonbayar Chuluunbaatar (vocals), Wolfgang Hofer (lute, tobshuur). 32 songs, 8 pp. booklet by Otgonbayar Chuluunbaatar, produced by Otgonbayar Chuluunbaatar.

Stubington, Jill (2007) *Singing the Land The Power of Performance in Aboriginal Life*, Currency House Sydney Australia., ISBN 97

Zuzana Jurkova, Blanka Soukupova, Hedvika Novotna, and Peter Salner, eds *Minority: Construct or Reality?*. (Bratislava: ZNG PRINT, 2007)

Ursula Hemetek and Adelaida Reyes, (2007) eds. *Cultural Diversity in the Urban Area. Explorations in Urban Ethnomusicology*, (Institut für Volksmusikforschung und Ethnomusicologie)
028-022-7N 978-0-98028-022-7

Bibliography of ICTM Greek Members: Books, Articles and Translations

Kavouras, Pavlos (2007) *Trickster and Cain: A musical allegory*. Athens: Fagotto. 2007. (in Greek).

_____ (2007) "Ritual act and dramaturgy the idea of folklore in the era of ethnic". In: Pavlos Kavouras (ed.), *Folklore and Tradition*. Athens: Fagotto. (in Greek).

_____ (2007) "Allegories of nostalgia: Music, tradition and modernity in the Mediterranean area". In: *Georgios Amargianakis, a festschrift*. Athens: University of Athens. (in Greek)

Koutsouba, Maria (2007) "*Tradition and folklore in Lefkadian dance*". In: Pavlos Kavouras (ed.), *Folklore and Tradition*. Athens: Fagotto. (in Greek).

_____ (2007) "Structural analysis for Greek folk dance. A methodology". In Adrienne Kaeppler (ed.) *Dance Structures: Perspectives on the Analysis of Human Movement*, Budapest: European Folklore Institute.

_____ (2007) "Applying Labanotation on Greek folk dance: the case of the Greek Ionian island of Lefkada", pp:190-201. *Proceedings of the 24th Biennial Conference of International Council of Kinetography Laban/Labanotation*, vol:2, USA, 337.

_____ (2007) "The teaching of the Greek traditional dance in modern educational context". Proceeding 1st International Council for Education Popular Culture and Education ISBN:978-960-8373-10-5 (cd-rom). (in Greek)

_____ (2007) "Looking for an academic identity: anthropological and ethnochoreological study of dance: the two sides of a coin?". In Marianne Broecker et al. (eds.), *Proceedings of the 23rd Symposium of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology*, Bologna.

Loutzaki, Irene (2007) "Dance as propaganda. The Metaxas Regime Stadium Ceremonies 1937-1940", in Anthony Shay (ed.) *Balkan Dance: Essays on Characteristics, Performance and Teachin*. USA: Mac Farland & Co., Inc.

_____ (2007) "Tradition and Society in western Crete: Music performance and music-makers". *1st Conference of Historiki Laografiki Etaireia Kritis*. Athens: Taxideftis pp. 193-227.

_____ (2007) "Lyceum Club of Greek Women: From the Panathenaic Stadium (1914) to the stage of Megaron (2005)". In: Pavlos Kavouras (ed.), *Folklore and Tradition*. Athens: Fagotto. (in Greek).

_____ (2007) "Des Grecs: Articulating Greekness in Greek Syrtós Performance Grenoble, France". *Arméniens et Grecs en diaspora: approches comparatives*. Actes du colloque européen et international organisé à l'École française d'Athènes (4-7 Octobre 2001). Athènes: École française d'Athènes pp. 563-570.

_____ (2007) "Understanding Style in *Monastiri* Dance, Greece". In Dr Adrienne Kaeppler (ed.) *Dance Structures: Perspectives on the Analysis of Dance*. ICTM edition.

Papakostas, Christos (2007) "Dance and Place: the case of a Roma community in Northern Greece". In: *Balkan Dance. Essays on Characteristics, Performance and Teaching* (Anthony Shay Ed.). Jefferson, N.C.: McFarland Publishers.

Papapavlou, Maria "Folklore and folklorismus. Convergences and divergences". In: Pavlos Kavouras (ed.), *Folklore and Tradition*. Athens: Fagotto. (in Greek).

_____ 2007. Translation of Feldman, A. 2002. *Music of the Border: The Northern Fiddler Project, Media Provenance and the Nationalization of Irish Music*, Opening Lecture at the Northern Fiddler Exhibition of Irish Center of Traditional Music, in *New Sociology*, The Anthropological View editor C.N. Seremetakis (in print) (in Greek)

Tragaki, Dafni. (2007) *Rebetiko Worlds. Ethnomusicology and Ethnography in the City*, Cambridge Scholars Publishing, 2007.

_____ (2007) "Byzantine music and ethnography: theoretical and methodological propositions", Proceeding: «Byzantine music in 20th century: Problematic and perspectives», University of Macedonia, Department of Music Science and Art, Thessaloniki, 21.04.2007 (in Greek).

Anna Hoefnagels and Gordon Smith, (2007) eds. *Folk Music, Traditional Music, Ethnomusicology: Canadian Perspectives, Past and Present*. Cambridge Scholars Press.

ICTM MEETING CALENDAR

April 1-4, 2009: 17th meeting of the ICTM Study Group for Folk Musical Instruments, Erkner, Germany

1 – 8 July 2009: 40^h World Conference of the ICTM, Durban, South Africa

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

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MEETINGS OF RELATED ORGANIZATIONS

25-28 October 2008: Society of Ethnomusicology Annual Meeting, Wesleyan University Campus, Middletown, CT USA. For further details: <http://www.indiana.edu/~semhome/2008/index.shtml>

15 November 2008: BFE One-Day Conference 'Sacred Singing and Musical Spirituality', the Elphinstone Institute, University of Aberdeen, UK

March 23-24, 2009 European Conference on Civil Society Organisations active in the Field of Heritage, Mechelen, Belgium

24-29 September 2009: "What to Do with Folklore?" An International Interdisciplinary Symposium, Ljubljana, Slovenia

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Call for Nominations

In accordance with the ICTM Rules a Nominations Committee has been appointed to co-ordinate nominations for the election to the Executive Board and prepare the voting papers. The members of the Nominations Committee are Tan Sooi-Beng, Malaysia (Convener), Tina K. Ramnarine, UK, and Philip Bohlman, USA. The next election will take place by postal ballot in the three months leading up to the General Assembly in July 2009 in Durban. Voting materials will be sent to ICTM members with the April 2009 Bulletin.

Three officers' positions (President and two Vice Presidents) and two positions for ordinary members of the Executive Board need to be filled at the next election. Proposals for nominations may be made by Regional or National Committees, or by two members being residents of two different countries. Proposals should reach the ICTM Secretariat by 31st of December 2008. They should be sent to ICTM Secretariat, School of Music, Australian National University, Building 100, Canberra, A.C.T. 0200, Australia or email: secretariat@ictmusic.org The Secretariat will forward all Nominations to the Convener.

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ALBANIA	Sokol Shupo
ARGENTINA	Irma Ruiz
AZERBAIJAN	Sanubar Baghirova
BELARUS	Elena Maratovna-Gorokhovik
BOSNIA and HERZEGOVINA	Maja Baralic-Materne
BRAZIL	Maria Elisabeth Lucas
BULGARIA	Rosemary Statelova
CUBA	Victoria Eli Rodriguez
CZECH Republic	Lubomir Tyllner
EGYPT	Gihad Daoud
GREECE	Irene Loutzaki
GUATEMALA	Matthias Stöeckli
IRAN	Hooman Asadi
ISRAEL	Edwin Seroussi
IVORY COAST	Sie Hien
KAZAKHSTAN	Saule Utegalieva
KENYA	Charles Nyakiti Orawo
LATVIA	Martin Boiko
LAOS	Dr Bountheng Souksavatd
MACEDONIA	Velika Stojkova
MADAGASCAR	Mireille Rakotomalala
MALAYSIA	Tan Sooi Beng
MEXICO	Carlos Ruiz Rodriguez
NEW ZEALAND	Richard Moyle
NIGERIA	Richard C. Okafor
PALAU	Howard Charles
PAPUA NEW GUINEA	Naomi Faik-Simet
PERU	Raul Romero
PHILIPPINES	José Buenconsejo
RUSSIA	Alexander Romodin
SERBIA	Nice Fracile
SINGAPORE	Joseph Peters
SRI LANKA	Lasanthi Manaranjanie Kalinga Dona
TANZANIA	Hildegard Kiel
THAILAND	Bussakorn Sumrongthong
UKRAINE	Olena Murzina
UZBEKISTAN	Alexander Djumaev
VANUATU	Raymond Ammann
ZAMBIA	Mwesa Mapoma

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