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for

TRADITIONAL MUSIC

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Final Program – 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
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(See the Study Group Website http://www.ictmusic.org/ICTM/beta/stg/)
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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 2009 Membership Renewals will be sent in April. 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.

FINAL 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.

Local Arrangements Committee Sponsored Events for the ICTM Delegates for the 40th World Conference

Wednesday 1st July 2009
Welcome Reception
Delegates are invited to a welcome reception in the beautiful gardens of Muckelneuk, a neo-Dutch style house, formerly the home of Natal Sugar Farmer, Sir Marshall Campbell. The Campbell Collections which are housed here were established by Marshall's son William and his daughter Killie Campbell, a well-known Africana collector who lived in Muckelneuk until her death in 1965 when her collections were bequeathed to the University of Natal. The Campbell Collections holds major resources for research into the history and culture of Southern Africa and KwaZulu-Natal. The welcome reception will be held in the Muckleneuk Gardens, a fascinating mass of indigenous and exotic plants, and entertainment will be provided by students and staff from the University's African Music and Dance Programme.

Thursday 2nd July 2009
Dance Commission
Flatfoot Dance Company presents ***"Southern Moves"*** at the Open Air Theatre on the University Campus from 7:00-8:00pm**.** ***"Southern Moves"*** is an explosion of both South African traditional and modern dance to the sound of one of South Africa's top drumming groups, the Woodpecker Percussionists. Featuring a seamless fusion of traditional ngoma and ndlamu, with the evocative rhythms of gumboots, to the urban street styles of pantsula and kwaito, ***"Southern Moves"*** is a dance and musical journey through South African dance history and culture performed by one of South Africa's leading award winning dance companies. The Dance Commission is sponsored by the National Arts Council of South Africa.

Friday 3rd July 2009
Jazz Commission
Inkwishi is a big band work in the maskandi style commissioned by the SAMRO Endowment for the National Arts to be performed at the 40th World Conference of the International Council for Traditional Music. Maskandi guitar style is indigenous and unique to KwaZulu-Natal Province. The piece is composed by Sazi Dlamini, a composer and guitarist who is noted for the unique ways in which he brings together

the sound worlds of jazz and maskandi. The piece will be performed at the Centre for Jazz and Popular Music on the University Campus from 7:00-8:00pm

Saturday 4th July 2009
Isicathamiya Evening
ICTM delegates will be treated to a special and unique homegrown tradition, an all-night isicathamiya festival/competition that will run from 9:00pm to the wee morning hours at the YMCA in the city of Durban. Groups from throughout the province, including the hostels and surrounding informal settlements and residences religiously attend these weekend competitions, and the surrounding streets come alive with the sound of choirs warming up for the night's performance, and as the various choirs entertain their followers till 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 are posted on the conference website.

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.

INFORMATION FOR CONFERENCE PRESENTATIONS

1. Registration for Conference Presenters
All presenters must have registered by 30 April 2009. **Those presenters who have not registered by 30 April 2009 will be removed from the program.**

2. *Withdrawal from Program*
Conference presentations may be withdrawn until 20 May 2009. 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.

32. 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, ANU College of Arts and Social Sciences Building 100, Canberra, A.C.T. 0200, Australia; email: secretariat@ictmusic.org.

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.

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.

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 30 April 2009)	☐ R2 500
- Regular (after 30 April 2009)	☐ R3 000
Non-Member ICTM	
- Early Bird (by 30 April 2009)	☐ R2 250
- Regular (after 30 April 2009)	☐ R2 750
Ordinary Member ICTM	
- Early Bird (by 30 April 2009)	☐ R1 500
- Regular (after 30 April 2009)	☐ R2 000
Student Members	
- Early Bird (by 30 April 2009)	☐ R1 000
- Regular (after 30 April 2009)	☐ R1 500
Supporting Regisration	
Full Supporting Registration (With Nominated Delegate)	☐ R3000
Nominated Delegate:	
General Supporting Registration (No nominated delegate)	☐ R2250

Accompanying Persons Programme
- Please also complete details on page 21 ☐ **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:

☐ **I require transportation from and to the airport at R130.00 per person for _____ individuals**

☐ **I do not require transportation from the airport.**

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

☐ **I WILL be attending**

☐ **I WILL NOT be attending**

☐ **Accompanying person WILL be attending (tickets on sale at registration desk.)**

Isicathamiya Competition – Saturday, 4th July 2009

☐ **I WILL be attending**

☐ **I WILL NOT be attending**

☐ **Accompanying person WILL be attending (tickets on sale at registration desk.)**

Please indicate if you have any special dietary requirements (Halaal,

Vegetarian, Kosher, etc.) :_____

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.

The Social Function mentioned below is not included in the delegate registration fee and delegates need to indicate attendance:

Gala Dinner – Tuesday 7th July 2009

☐ **I will be attending the Gala Dinner at R300.00 per person**

☐ **I will not be attending the Gala Dinner**

☐ **I am bringing a partner at R300.00 per person**

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.

Last three digest 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 CONFERENCEOF 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
1. **Durban to Drakensburg** 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. 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. 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. 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.	**Full Day Tour** **Cost: R250.00 including a packed lunch** **This tour will be limited to 28 Delegates**

2. Tour of eThekwini Culture and Nature 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 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 Sabath. Aspects that will be covered are the History of Prophet Isiaah Shembe, Rituals and Followers. 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. You will also visit the Botanic Gardens, to see some rare species of cycads, as well as be introduced tot e History of the Botanic Gardens as a reflection of colonial contacts. 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. Your final stop will entail a visit to the Valley of a 1000 hills, and a tour of the Kwa Ximba-Development. Your tour will end at 16:00	**Full Day Tour** **Cost: R250.00 including a packed lunch** **This tour will only take place if a minimum of 60 delegates participate.**
3. Half Day Tour around Durban 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. 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 leader in colonial resistance, as well as the symbolic significance of Gandhi in South Africa today This tour will end at 13:30 at Howard College Campus	**Half Day Tour** **Cost: R160.00 excluding lunch** **This tour will only take place if a minimum of 20 delegates participate.**

4. Township Revisited: The Challenges of Post-apartheid Urban Development The tour will start at 09:00 from the University Campus. Your fist stop will 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. 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. 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. 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 f 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. Tour to end at 16:30	**Full Day Tour** **Cost: R195.00 excluding lunch** **This tour will only take place if a minimum of 60 delegates participate.**

TOUR BOOKING FORM: – ZAR (R)	
Name:_____Surname: _____	
Please indicate which tour you would like to book: _____ Please use tour number as selection	
Accompanying Person: **_____**	
TOUR Total: ZAR (R)	**R**

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:	
ttending 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

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

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Credit Card

☐ **Mastercard** ☐ **Visa**

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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

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4OTH World Conference Preliminary Program

All presenters please note: This is the preliminary program only, please check your name, country of origin and title. If you can not locate your paper or your name is missing, please contact the Program Chair or ICTM Secretariat by email immediately.
Due to technical difficulties, a small number of papers had missing or corrupted data on submission. Those papers have been placed on the program whilst we are endeavouring to correct the program.

Wednesday 1st July

12.00- 17.00 Registration open

Evening: Welcome Reception

Thursday 2nd July

Plenary Session 1.1A

Opening Ceremony

Coffee and tea break

Second morning sessions 1.2 A – E

Session 1.2B
Panel/Round Table: New Research
Tran Quang Hai (France), "The transformation and the Vietnamization of the single stringed fiddle K'NI of the Bahnar , Jörai, Ede from the Highlands of Central Vietnam : a case of globalization"
Dr. **Le** Van Toan, (Vietnam), "Transformation and modernization of a certain number of Quan Ho tunes in the present repertoire in Vietnam nowadays"
Nguyen Thuy Tien (Vietnam), "Some changes of Ca tru vocal art now and then"

Session 1.2C
Paper #144, Addressing questions of 'tradition' in Bluatschink's version of the Tyrolean hymn ('Zu Mantua in Banden - 2004')
Ingrid **Akesson** (Sweden), Transformation and bricolage. Present-day ballad singing on the boundary between "traditional" and "popular"?

Susana **Moreno Fernández**, (Portugal), Rural and Urban Recreation of Traditional Music in Contemporary Portugal: The Case of Trás-os-Montes

Session 1.2D
Jonathan Ray **McCollum** (USA), Communicative and Expressive Gestures in Armenian Liturgical Performance
Essica **Marks** (Israel), Music, Spirituality and Religious Emotions: The Maqam in the Prayer Chanting of the Jewish Jerusalem-Sephardi Liturgy
Stéphanie **Geniex-Rabault** (France)**,** Emotions and spirituality in nursery rhymes form the Island of Lifou, New Caledonia.

Session 1.2E
Barbara **Alge,** (Austria), When a male dance turns female: Gender impact on the ritual.
Elina **Seye** (Finland), Male dancers of sabar – the new stars of a predominantly female tradition.

Lunch 12.30- 14.00

First afternoon sessions 1.3 A – E

Session 1.3B
Michael **Clement** (Guam), Is Chamorro culture strong enough to guarantee the survival of Chamorro song in the face of global American media influence?
Elena **Marushiakova** and Veselin **Popov** (Bulgaria), Gypsy/Romania Music and Community Identity.
Karl **Neuenfeldt**, (Australia), Assembling a Sacred Soundscape: Choosing Repertoire for Torres Strait Islander Community CDs/DVDs in Australia.

Session 1.3C
Ivona **Opetcheska-Tatarchevska** (Macedonia), Institutionalization of the folk dance culture as a nation building process: Macedonian case.
Di **Chenoweth** (Australia), A Case of Contemporary Slovak Folklore Production.
Ardian **Ahmedaga**, (Austria), Local Musical Cultures in Contest; From the History of Folklore Festivals in Albania.

Session 1.3D
Dan **Bendrups**, (New Zealand), atvian Folk Music and Recording Studio Ethnography in New Zealand.
Sam M **Cronk** (Canada), This Land is Bootlegged: Mashups, Woody Guthrie, and Ballads from Katrina.
Oli **Wilson**, (New Zealand), Identity, Tradition and Place in Commercial Music Production in Moresby, Papua New Guinea.

Session 1.3E

Andew **Eisberg** (USA), A Lullaby for Swahiliness: Mediating Cultural Identity in Swahili Taarab.
Minaka **Wasade** (Japan), "Fukushima Ondo" a Japanese Folk Song in Hawaii: Searching for its Roots and Development
Takanori **Fujita** (Japan), Masculinity expressed through distortion of musical' scale in singing of Japanese Noh drama.

Second afternoon sessions 1.4 A – F

Session 1.4B
Panel: Emerging trends in traditional music in Kenya: Effects of the Kenya Music festival 1975
Emily Achieng **Akuno**, (Kenya), The Neo-Folk Song in Kenya: Transformation of the secular folk song for a changing audience and performance space
Rose Omolo **Onganti** (Kenya), Recontextualisation of *Orutu* Music for Performance at the Kenya Music Festival
Donald Otoyo **Ondieki** (Kenya), *Zilizopendwa*, the Revival of Old Popular Music Genres in Kenyan Academic Circles
Wilson O. **Shitandi** (Kenya), Folk or Fake Songs? Representing and/or Mispresenting African Traditional Music: The case of the Kenya Music Festival

Session 1.4C
Inna **Naroditskaya (**USA), Ethno-historicism: two heroines marking the borders between traditional and composed musics
Pikulsri **Chalermsak** (Thailand), Lao Classical Music following Political Change in 1975.
Sheen Dae Cheol (Korea), Continuation and Discontinuation: The Transmission of Royal Party Music for Kings and Queens of Joseon Dynasty (1392-1910).
Paper #239, Transmission and Rites of Southern Thai Music

Session 1.4D
Pirkko **Moisala,** (Finland), Finnish-Swedishness in Life Stories focusing on music.
Sanubar **Baghirova** (Azerbaijan), Art of ashiqs, the bards of Azerbaijan.
Claudia, **Krueger** (UK/Denmark) Telling the Message of our Grandmothers and Grandfathers: Constructing Tradition in South African Music.

Session 1.4E
Study Group Meeting 1

Session 1.4F
Film 1 - 1.4F Oliver N Greene (USA) 'Play, Jankunú Play' – The Garifuna Wanáragua Ritual in Belize

Friday 3rd July

First morning sessions 2.1 A - E

Session 2.1C
Slyvia **Bruinders** (South Africa), The Spectacle of Christmas Bands Competitions in Cape Town, South Africa.
Kenich **Tsukada** (Japan), the Brass Band and Masquerade as "New Traditions" in Postcolonial Ghana.
Agatha Marie **Ozah,** Can we dance together? Gender and performance space discourse in ÉGWÚ ÀMÀLÀ.

Session 2.1D
Roberta **King** (USA), Performing Faith: Singing and Dancing an Emergent Spirituality
Vit, **Zdralek,** (China), Good and evil in Zion Christian Church music
Dai, **Aberg,** (Finland), the Gospel songs of the Finish Roma

Session 2.1E
Salwa **El-Shawan Castelo-Branco**, (Portugal) Gender, Politics and Aesthetics in Two-Part Singing in Southern Alentejo (Portugal)
Nicol **Hammond** (South Africa) The Masculine Sound of South Africa
Paper #250, Gender variations on a folk tune: some remarks on the male multipart singing in Setumaa (South East Estonia).

Second morning sessions 2.2 A – E

Session 2.2B
Panel: Finding common Ground in Praxis:Merging Traditional status with Popular appeal
Janet **Sturman** (USA), Conflicts of Perspective and Scholarship in Presenting Tohono O'odham Music
Leslie C **Gay** Jr **(**USA), "Live Rhythm Universe" Danish Multiculturalism and the Boundaries of *Rytmisk Musik*
Rob **Bowman** (Canada), Founding the Stax Museum of American Soul Music.

Session 2.2C
T. Chris **Aplin**, (USA), It's Lonesome, It's Lonesome": Imprisonment and Liberation in Fort Sill Apache Song
Dona **Manaranjanie Kalinga Lasanthi** (Sri Lanka), Music, Postcolonial thought, and war in Sri Lanka

Svanibor **Pettan (**Slovenia), Postcolonialism and the Ottoman Ecumene: Perceptions of the Turkish Other in the Territories of Former Yugoslavia

Session 2.2E
Marie **Jorritsma** (South Africa), The Hidden Transcripts of Sacred Song in a South African Coloured Community
Fiona **Magowan** (UK), The Contemporary Legacy of Missions in Yolngu Musical Memory and Spiritual Experience
Jean**, Kidula (**USA), "There is Power": Contemporizing old music traditions for the urban Kenyan.

Plenary Session 2.3A

ICTM General Assembly
Chair: Adrienne L. Kaeppler, President, ICTM

Second afternoon sessions 2.4 A – F

Session 2.4B
Panel: The Recontextualization of Traditional Music in the Contemporary Society of China
Guo Shuhui, (China), The Current Artistic Emergence of Tibetan Original Religious Music: Example of *"Auspicious Heavens"*

Gao Hejie (China), The Traditional and the Popular for Olunchen Identity: A Study of the Olunchen Folk Song *"the High Khingan Mountains"*
Chen Tingting (China), From Village to Stage the Re-Integration of Ethnic Minorities Music in *"Yunnan Image"*
Lu Xiaolu (China), The composition "*Roots of the Chinese"* of the modern Chinese folk orchestra and its cultural orientation
Cheng Zhiyi (China), Tradition and Innovation: *Pipa* during the 80's in China

Session 2.4C
Maria **Suriano,** (South Africa) 'Modern' jazz (dansi) versus 'traditional' ngoma in Tanzania, 1940s-2000s
Markus **Coester**, (Germany) Biographies of African Musicians" - Ebo Taylor
Eddie S. **Meadows** (USA), Slam and Jazz: The Bebop Era
Watkins **Lee** (South Africa), Music fields, music pasts, music presents: The challenges of fieldwork in the Eastern Cape, South Africa

Session 2.4D
Mandy **Carver** (South Africa), The more things change the more they remain the same: Indigenous knowledge in South African music education
Beverley **Diamond** (Canada), Traditional Indigenous Knowledge and New Processes of Music Transmission

Francis **Ward,** The Impact of Divergent Processes of Transmission on Irish Traditional Music Practice
Monica **Leung** (Australia) In and out of School: Case study

Session 2.4E
Study Group Meeting 2

Session 2.4F
Film 2 Sasil **Sachdev** (USA), Music of the Sidis

Saturday 4th July

Plenary Session 3.1 A

Panel: The masculine hegemony in Chinese Music
Xiao Mei (China), Gender and Worldviews: A case of the *Me Mot* and *Daogong* in Guangxi
Xu Xin (China), Gender Performance: The expression and identity of the male personhood in Chinese Opera
Dai Wei, (China), On the male identity and characteristic in the Qin cultural context

Second morning sessions 3.2 A – E

Session 3.2B
Panel: Gender and Value in Public Music and Dance Performances in Canada
Sherry **Johnson** (Canada), Roles, Shifts, and Expectations: Performing Gender in Ontario Fiddle and Step Dancing Contests
Kristin **Harris Walsh** (Canada), From Running the Goat to Riverdance: Shifting Context and Gender Roles in Step Dance in Newfoundland and Labrador
Anna **Hoefnagels** (Canada), Contests, Competition, and Exclusion: Gender Restrictions in Contemporary Canadian Powwows

Session 3.2C
Panel: Wang Yaohua (China)

Session 3.2D
Shzr Ee **Tan** (UK), Playing Games & Growing Up: Song, Space and Age-set Rituals in the Amis *Kiloma'an* Festival
Don **Niles (**Papua New Guinea), From Agricultural Show to Coca-Cola-Sponsored Cultural Show: Transformations of the Mount Hagen Show, Papua New Guinea"
Brian **Schrag** (USA), "Musical Invigoration of Cultural Dynamism in a Bamiléké Dance Association"

First afternoon sessions 3.3 A – E

Session 3.3B
Caleb C. **Okumu**, Reapproaching the 'Traditional' in the Contemporary Popular Music of Africa: The Case for Maskanda in Ezodumo
Barbara, **Titus,** (Netherlands) Global representations of South African maskanda music
Jesse **Johnston,** (USA) The Traditional and the Global: Understanding "World Music" in Moravia

Session 3.3C
Beken Nurettin **Münir** (USA), Calenders and cycles: Liminality of Turkfest among the Turkish Diaspora in Seattle
Orfhlaith Ni **Bhriain** (Ireland), A web of complexity: The step dance event
Karin **Hogstrom**, (Sweden) Belly dance festivals – transnational performances of authenticity

Session 3.3D
Chen **Chen** & Liu Yuan **Yuan** (China), A Case Study of the Traditional Chinese Folk Song "Jasmine": An Analysis of the Current Trend of Folk Songs
Ji-zheng **Mao** (China), The Precious Treasure of Human Being-" One Note Song-BoXie"
Simon **McKerrell** (UK), Tradition as pragmatic aesthetic

Session 3.3E
Tsai Tsan Huang (China), Casting the Past in the Present: The Chinese Seven-stringed Zither Qin in the Age of Changing Society– A Progress Report
Raymond Patrick **Casserly** (UK), The Snare Drum in the North of Ireland: a shared heritage in a post conflict era
Mariko **Kanemitsu** (Japan), Multiple representations of "tradition" in case of the Sardinian launeddas music

Second afternoon sessions 3.4 A – F

Session 3.4B
Panel: "Seeking Other-Worldly Realms in a Southeast Asian Context"
Patricia **Matusky** (USA), "The Iban *leka main* – Seeking and Guiding Souls in Malaysian Borneo Domains"
Jacqueline **Pugh-Kitingan** (Malaysia) and Hanafi **Hussin** (Malaysia),
"The Symbolic Articulation of Interactions between the Seen and the Unseen through Gong Ensemble Music and Dance in the *Mamahui Pogun* of the Lotud Dusun of Tuaran, Sabah, Malaysia"
David **Harnish** (USA), "Buddha Meets the Ancestors: Musical Negotiations of the Spirit World among the Boda of Lombok, Indonesia"

Mond Anis Md. **Nor** (Malaysia), "The spiritual essence of *Tawhid* (oneness-peerlessness) in *Zapin* dance performance by the beholders of the *Tariqat Naqsabandiah* in Southeast Asia"

Session 3.4C
Panel: Olson, Vicente, Silverstein, Sarrazin

Session 3.4D
Robin **Harris,** (USA) The epic poetry of Siberian *olonkho*: Celebrating a relic or true renewal?
Woube **Kassaye** (Ethiopia), Revisiting the Practices of Documentation, Research, Promotion and Safeguarding of Music and Dance Traditions in Ethiopia
Carlos **Sandroni** (Brazil), Safeguarding Samba De Roda: Music and Intangible heritage policy in Brazil
Andrea **Conger** (USA) Hung, 1848 – 2008, The Austro-Hungarian Empire and the EU; Responsibilities of the dancer for preservation of traditional dance in Hungary

Session 3.4E
Study Group Meeting 3

Session 3.4F
Film 3 Perminus **Matiure (**South Africa), The Gombwe Spirit of Ambuya mudevaira speaks out

Sunday 5th July

Excursions: See Page 18 of this Bulletin

Monday 6th July

First morning Sessions 5.1 A - E

Session 5.1B
Panel: ICTM and the Internet
Don Niles, Suzel Reilly Lee Anne Proberts

Session 5.1C
Albinca **Pesek** (Slovenia), Healing energy of Bach flower dances: Reducing hyperactivity of Slovenian elementary school pupils
Jane **Davidson** (Australia), Stirling Silver: Investigating the wellbeing benefit of group singing for older people

Session 5.1D
Franca **Tamisari** (Italy), Lived Movement: Attention, Affect, and Knowledge in Yolngu dance-events, Northeast Arnhem Land, Australia

Silvia **Citro,** and Adriana **Cerletti** (Argentina), The embodiment of *gozo* (bliss). Aesthetic experience, emotion and ideological discourse in the Toba dances of the Argentine Chaco
János **Sipos** (Hungary), Mysticism and music

Session 5.1E
Yoshitaka **Terada** (Japan), Filming music and marginality: The relevance of audiovisual media for studying music in minority communities
Janet **Fargion Topp** (UK), "For our own research purposes": exploring the relationship between ethnomusicology and recordings
Michael **Clement** (Guam), Is Chamorro culture strong enough to guarantee the survival of Chamorro song in the face of global American media influence?

Plenary Session 5.2 A

Keynote Address

First afternoon sessions 5.3 A – E

Session 5.3B
Ivan **Lesnik**, (Slovenia), The influence of the tempered tuning on tone systems of folk singing in the Slovenian ethnic territory,
Paper #251 The significant method of melodic creation in Xingguan Music :study on the pattern characteristics of Gunmen between Xianguan vocal music in Fukien,
Wu Dongpan (China), Exquisite Qing Sheng and Graceful Ce Sheng; Analysis of Chang Qing in qin qu Ji Shi Si Nong

Session 5.3C
Mirjana **Zakic** (Serbia), "Dragacevo Trumpet Festival" In Guca -The role of the festival and competition in preserving and shaping of traditional music in Serbia
David **Wong** (UK), Electronic organ festivals and performance culture in England
Yu Ngai Ying Esther (China), The Politics and Identity Negotiation of Festivity:Two Recent Events of the Hong Kong Chinese Orchestra

Session 5.3D
Mojca **Kovacic** (Slovenia), Reconsideration of the old Concepts according to the new Conditions of the Folk Music in Slovenia
Marianne **Zeh** (Germany), Brazilian Music without fear of the approach of Traditional" and "Popular"
Paper #150, Issues of the Application of Western Terms on Javanese Music

Session 5.3E
Jennifer Cinnamon (Ireland), Politics and Masculinities in Palestinian Music and Movement

Selina Rakocevic (Serbia), Exploring the self through the dance: The case of the traditional kolo dance of the Serbs from Banat
Jonathan McIntosh, (Australia), Boys learning baris: Projecting and embodying notions of masculinity in a Balinese dance studio

Second afternoon sessions 5.4 A – F

Session 5.4B
Panel: Some Competitions In Sweden And Sapmi: Motives And Impacts
Dan **Lundberg** (Sweden), Nord08 - a Nordic folk music competition
Olle **Edström** (Sweden) Krister **Malm** (Sweden)

Session 5.4C
Jacqueline Cogdell **DjeDje (USA)**, African-American Fiddling:The (Mis)Representation of Black Music in the United States
Dave **Dargie** (South Africa), The Zulu Bow Songs of the Nongoma District: Roots back into the deep past
Li Yuehong (China), Different Fate In Different Stage Of Social Development: Two Instances Of Chinese Folk Song
Yang **Mu (Austrlia**), Reconstruction of a tradition — the case of jitai ritual

Session 5.4D
Panel: "Music and Identity at Wedding celebrations in Central Asia and Caucasus "
Razia **Sultanova** Fettah Khalykzade (UK), Music and Identity in Central Asian Weddings: from Shamanism to rap and hip hop
Fettah **Khalykzade,** Azeri Wedding music: past and present

Session 5.4E
Study Group Meeting 4

Session 5.4F
Film 4 – Kieth **Howard** (UK), Siberia:At the Centre of the World

Tuesday 7th July

First morning Sessions 6.1 A - E

Session 6.1B
ICTM National and Regional Reps Meeting

Session 6.1C
Wang Zheng Ting (Australia) The oriental orchestra and family (Chinese music in Victoria Australia: 1930s to 1940s)

Tan Sooi Beng (Malaysia), Cultural Difference and Identity in Contemporary Malaysian Music: A Postcolonial Perspective
Cultural Difference and Identity in Contemporary Malaysian Music: A Postcolonial Perspective, Re-negotiating musical culture – examples from Fort Hare

Session 6.1D
Jerry**, Rutsate** (South Africa), Mhande dance in kusvikirwa event of the kurova guva ceremony: An Enactment of Karanga spiritual embodiment of a progeny
Idamoyibo **Ovaborhene** (Nigeria), Music in fishing and pond depleting in Okpe culture, emotion, spirituality and experience
Joseph S **Kaminski** (USA), "Emotion, Spirituality and Experience in Asante Royal Funeral Music"

Session 6.1E
Ching-Yi **Chen** (UK), An analysis of Construction of Identity: Musical expression of the Chinese orchestral music in Chinese imaged communities
Yong **Liu** (China), A Study of Suona Music of South Shandong Province
Ali Fuat Aydin (Turkey), The "Kaba Zurna" Tradition in Western Turkey

Plenary Session 6.2A

Session 6.2B
UKNZ Panel

First afternoon sessions 6.3 A – E

Session 6.3B
Hirama **Michiko (Japan)**, Musical and dance performances at rituals surrounding death in ancient Japan (3-7 C.): in a political context, from historical sources
Georgina **Gore** (France), The intensification of ritual relations through dance
Adrianne L.**Kaeppler** (USA), Ritual moving and dancing, are they the same or different?

Session 6.3C
Cheryl A. **Tobler** (USA), "Festivals, Conventions and Music Tourism: Southwest Virginia's Success"
Leslie **Hall** (Canada,) Change at the International Istanbul Music Festival
Lois Ann **Anderson** (USA), The Pearl of Afica Music Awards: From the Center to the Periphery

Session 6.3D
Anja **Brunner** (Austria), Back to the village! Southern Cameroon's musical traditions in urban nightclubs in the 1980s
Claudia **Krueger** (UK), Telling the Message of our Grandmothers and Grandfathers: Constructing Tradition in South African Music.
Hung, (title TBA)

Session 6.3E
Aggrey Nganyi **Wetaba** (Kenya), “This is a System of Robbers”. An Evaluation of Success and Dissillusionment in Kenyan Hip-Hop Music by Youth Artists in Nairobi
Klisala **Harrison** (Canada), “Neighbourhood Development, Cultural Policy and Musical Expression as Sites of Urban Struggle”
Joe **Peters** (Singapore), The Sonic Environment Music Measuring Index (SEMMI) and the Sustainability of Traditional Music

Second afternoon sessions 6.4 A – E

Session 6.4B
Timothy **Rice** (USA), Ethnomusicology?
Maria Elizabeth **Lucas** (Brazil), Brazilian musical heritage, public policies and the repositioning of Ethnomusicology
Regula **Qureshi** (Canada), Postcolonial perspectives on music, modernity, and indigeneity

Session 6.4C
Robert **Chanunkha** (Malawai), Music Education In Malawi: The Crisis And The Way Forward
Everett Shiverenje **Igobwa** (Canada), “Decolonizing the Colonized: Transforming Secondary School Music Curriculum in Kenya”
Julie **Taylor (**Kenya**)**, Kenya's Music and Cultural Festival re-examined: Can performance arts heal a divided land
Jurgen **Schopf** (Austria), The Tswana reed pipe dance “ditlhaka” - its history and perspective in Botswana's music education

Session 6.4D
Panel: Documenting music and dance in a rapidly changing Tanzanian culture
Ruth **Moen** (USA), **Taramo, Masimbi, Nordaker,**

Session 6.4E
Study Group Meeting 5

Session 6.4W
Workshop Dave **Dargie** (South Africa)

Wednesday 8th July

First morning Sessions 7.1 A - E

Session 7.1B

Wang Jingyi (China), From Regional Music to National Music; The Heritage and Change of Traditional Music In Malaysian Chinese Communities
Wei Jing (China), An Interpretation of Chinese Manchu Yangko Music
Yang **Hong** (China), Music Experiences of "Road Culture": Research on Western Inner Mongolia Traditional Music and Culture Resources

Session 7.1C
Taive **Sarg** (Estonia), From 'folk music' to 'inheritance music': a new term emphasising the continuity of ethnic identity in Estonian music
Barbara L. **Hampton** (USA), Routes And Reservoirs: Consumption Paths And Musical Sources Of Ghanaian Hip Life
Wendy **Timmons** (USA), The Sousta, is this an ancient trans- cultural Chameleon of dance steps?

Session 7.1D
Andrr **Grau** (UK), Dance lived through experience and ritual practices among the Tiwi of Northern Australia
Cornelia **Dragusin** (Austrlia), Dance and the sacred realm of mikagura-uta

Session 7.1E
Paper #149, The Bodily Ritual and the Ritualised Body Dancing of Tanaduiin Taketomi Island, Okinawa
#Hemry **Spiller** (USA), How Not to Act like a Woman Reinforcing Gender Ideology through Comedy Drag in West Java, Indonesia
Petri **Hoppu** (Finland) Dancing men with apron and corset The cross-dressing pioneers of the Nordic folk dance movement

Second morning sessions 7.2 A – E

Session 7.2B
Panel: Sustainable futures – Towards an ecology of musical diversity
Anthony **Seeger** (USA), Towards an Ecology of Musical Practice
Huib Schippers (Australia), Operationalising sustainability
Keith **Howard (UK)**, Updating tradition: The case of Kugak fusion

Session 7.2C
Cynthia **Kimberlin** (USA), Reflections on Music and Other Connections between East Africa (Ethiopia, Eritrea) and East Asia (China, Japan)
Larry Francis **Hilarian** (Singapore), The Music and Cultural Practices of the Malay World and the Cape Malays of South Africa
Paper #249 Music-Making as Cultural Survivals: Creative Imaginations in PNG, Tuva and Japan

Session 7.2D
James **Chopyak** (USA), Gus Steyn: Malaysian or World Musician?

Deepti **Navaratna** (USA), Dialectics of Musical Notation in the Oral Tradition of Carnatic music
Makiko**Tsuchida** (Japan), Kabuki Offstage Music in Zangiri-mono: An Aspect of Kabuki theatre in the Meiji period

Session 7.4E
James **Isabirye** (Uganda), "Bigwala" – (Gourd Trumpets) Music And Dance Art Of The Basoga People From Eastern Uganda
Suzel Ana **Reily** (Australia), The 'Encontro de Bandas' (band meetings): New Space for Traditional Ensembles in Southeast Brazil
Birgit **Abels** (South Africa), Palau brass bands

First afternoon sessions 7.3 A – E

Session 7.2B
Samuel **Kahunde** (Uganda), Expressions of Authority and Social Structure in Traditional Music: The Royal Music and Dance of Bunyoro-Kitara, Uganda
Ssalongo **Ssennoga-Majwala**, (Uganda), "Ennanga" – Harp Of The Baganda People
Charles Nyakiti **Orawo** (Kenya), Thum: The Luo "Popular" and "Traditional" view of Music

Session 7.2C
Ming-yen **Lee**, (USA), Syncretism or Conflict? Indonesian Traditional Elements in an Islamic Religious Ceremony: The Celebration for Muhammad's Birthday in Yogyakarta
Ura **Ivic** (Slovenia), The duality in the life of the musician: The case of vocal-instrumental music in Slovenian music tradition
Hande **Saglam** (Austria), Music Festivals in Vienna: Representing of "non-western" Music in the City of Music: Vienna

Session 7.2D
Hon-Lun Helan**Yang** (China), The "Traditional" and the "Popular" in China's Xinminyue Debate: Issues in Authenticity, Ethnicity, Nationality, and Popularity
Lin Wei-ya (China), Tradition AND Innovation-An example with the music of Tao (Aboriginal of Taiwan)
Guo Xinxin (China), The Dilemma between Kantuman and Rawap (the plough and the lute):A Case Study of Dolan Muqam and Musicians of Kashgar in Xinjiang

Session 7.2E
Nicholas **Ssempijja** (Norway) Sacred Music Festivals and the Indigenization of Church Music in Uganda: Case Study of the Kampala Archdiocesan Music Festivals
Gretel **Schwörer-Kohl** (Germany), Emotion and spirituality in a Nat Pwe performance of Myanmar
Chan **Cheong-Jan (**Malaysia**)** Tarian Saba of Ulu Tembeling

Closing Ceremony 7.4A

ANNOUNCEMENTS

UNESCO News

2003 convention

ICTM accredited. In the November 2008 meeting in Istanbul the Intergovernmental Committee accredited 51 NGOs, including ICTM. These NGOs can now be consulted in the process of adding items to the Urgent Safeguarding List, requests for International Assistance greater than US$ 25,000 and other matters concerning the 2003 Convention on the Safeguarding of the Intangible Cultural Heritage (ICH). Formally the General Assembly will have to confirm this accreditation in its next meeting (July 2010), but these first 51 accredited NGOs may already be consulted in the period after the Istanbul meeting.

The formal position of NGOs is clearer now, but we do not yet know what it will mean in practice. The Committee may 'call upon the advisory services of non-governmental organisations it will have recommended for accreditation [that is, the present 51 accredited NGOs], as well as the participation of experts, centres of expertise and research institutes, as appropriate'. It is estimated that the list of accredited NGOs will grow; UNESCO seems to have a list of 350 NGOs that are relevant in one way or another. Further, NGOs need to be accredited, but research institutes and centres of expertise need not. This creates much freedom for the Committee to choose one or two of the many NGOs and/or institutes and to leave out many.

It is also obvious that many accredited NGOs do not have an international structure like the ICTM and/or lack the expertise on issues of international cultural policies. It may be that involvement of NGOs will become very political and not based on finding the right expertise. This problem may even be greater with respect to research institutes and centres of expertise of which there are many only operating at the local level.

The Intergovernmental Committee established a Subsidiary Body for the examination of the present 111 nominations to the Representative List (RL). The subsidiary body will examine the nominations for inscription on the RL in May 2009. The accepted items will be proclaimed in 2009. The Subsidiary Body may, but need not to, consult experts and/or NGOs. If I understand the general feeling in the Committee, most states want the decisions about the RL to be taken at the political level. However, the chair of the Subsidiary Body (Ms Kristin Kuutma from Estonia), expressed fears that this is almost a full-time job for the Subsidiary Body. It remains to be seen how this will work out in practice, that is, whether NGOs, Centres of expertise, experts and Research institutes will become involved.

In principle NGOs will be consulted for nominations for inscription on the Urgent Safeguarding List (USL) and the 'programmes, projects and activities for the safeguarding of the intangible cultural heritage', as described in articles 17 and 18 of

the 2003 convention. The examination by the examiners of the first nominations for inscription for the USL will take place in April-June 2009.

Next meeting of the Intergovernmental Committee will be in Abu Dhabi, 28 September to 2 October 2009. All 51 accredited NGOs have already an invitation for attending this meeting.

Intervention of NGOs. Before the decision about the accreditation of the 51 NGOs was taken, the NGOs had the opportunity to express themselves in 5-10 minutes. In a meeting of 18 NGOs for determining their strategy it was decided that there would be one statement for all the NGOs and that this would be done by the ICTM representative (the present author) in the name of all. The most important sections of this short intervention are:

'We share your concern about a balanced regional representation of NGOs. However, there are many types of NGOs, some local and some international ones. We do not always find ourselves bound by a country or group of countries used for UNESCO purposes. For instance, the International Council for Traditional Music is now based in Australia, but it will most probably be moved to another country in 3 years time. That could be China, Japan or Brazil depending on the facilities and the person ready to take on the job of secretary general. We have national committees in 38 countries and liaison officers in 39 countries and our members come from over one hundred countries.'

'In reply to the remark made by the representative of Gabon, we would like to mention that the International Council for Traditional Music has a National Committee in Uganda and Liaison Officers in Kenya, Madagascar, Tanzania and Zambia. Surely that is not enough and we hope to improve on that. [...] We hope you will understand that we cannot be grouped in just one country. What I have said for my NGO holds for many other NGOs present in this meeting.'

'Representation of communities is a complicated issue. Most NGOs have contact with the grass-root level. They try to represent those communities as well as they can, because quite often the local communities are not able to do so themselves in an international forum like UNESCO, for instance because they do not have the means or do not speak one of the international languages used. As Intangible Cultural Heritage includes a wide range of items, we would like to suggest that you include as many NGOs as possible that satisfy the conditions, so that this large field will be covered by their expertise. We hope you will understand this and use the expertise that is available with the many NGOs.'

'Last but not least we would like to ask you to get on with the real job of safeguarding [...]'

Safeguarding and best practices

In the Bulletin of April 2008 I wrote that a convention has more status and obligations for state parties than a UNESCO 'programme', such as the Memory of the World, but that the disadvantage would be that diplomats and politicians dominate the programme and not experts in the field. The 2003 UNESCO convention is now clearly dominated by politicians who quite often take a nationalist viewpoint. This is not always beneficial to safeguarding living culture in our world. Cultural policies are complicated and expertise is very much needed.

Safeguarding is not a question of putting items of ICH on lists. We need to develop cultural strategies that work properly, based on 'best practices' in safeguarding. Also, the proper relation between safeguarding and intellectual property rights needs to be established. It seems that often the economics of safeguarding is too much stressed, whereas income-generating effects should be welcomed but over-commercialization rejected.

The Asia/Pacific Cultural Centre for UNESCO (ACCU; website http://www.accu.or.jp/en/), based in Japan, has played a very good role in developing the idea of safeguarding. ACCU supported conferences like the March 2006 expert meeting on 'Community involvement in safeguarding intangible cultural heritage: Towards the implementation of the 2003 convention' in Tokyo and the March 2007 international conference 'Intangible cultural heritage and intellectual property under the 2003 Convention: Seeking a collaborative interface between ICH and IP' in Delhi. With the support of ACCU and based on this last conference, a book edited by Toshiyuki Kono was recently published (2009) by Intersentia: 'Intangible cultural heritage and intellectual property: Communities, cultural diversity and sustainable development.'

ACCU also organised two contests on 'best practices.' In February 2009 an international jury selected 6 'better practices' out of 38 nominations from 16 countries taking part in the Second International Contest for Better Practices in Community Intangible Cultural Heritage Revitalization. ACCU also organised two training courses for safeguarding ICH. ACCU is one of the NGOs that set a very good example in developing safeguarding strategies to the member states of the 2003 UNESCO convention. It is a shame that its programme, for the greater part subsidised by the Japanese government, is now under threat of being closed down because of serious budget cuts.

Wim van Zanten

ICTM Executive Board Election 2009

Ballot Instructions

Materials. ICTM members have received the following additional material with this *Bulletin:*

1. a ballot with the names of each nominee
2. an elections leaflet containing information on each candidate and instructions
3. two envelopes: a small envelope labelled "ICTM BALLOT", and a larger envelope for mailing the ballot to:

ICTM Secretariat-ICTM Ballot 2009
c/o Ms T Palmer Professional Conferencing Services
Graduate School Building
Francois Road
Durban 4041, South Africa

Voting Instructions. On the ballot, the name of each vacant position on the Executive Board is followed by information concerning how many candidates to vote for. For Ordinary Members, mark three candidates. If you mark too many candidates your votes for that position will not be counted. To indicate the candidates you would like to vote for, put a check mark ( ) in ink (not pencil) in the box next to the appropriate names on the ballot.

Once you have completed the ballot, insert it into the small envelope labelled "ICTM BALLOT" and put this into the larger envelope addressed to "ICTM Secretariat-ICTM Ballot 2009". In the upper left corner of the larger envelope, print your name and address. Underneath this, sign your name. Envelopes without your signature will mean that the ballots contained are invalid and will not be included in the counting.

Deadline. Ballots must reach the office in Durban by **Thursday,1 July 2009 at 1700.** You can mail them or bring them to the conference, but they must be received by that date and time—any ballots received after then will not be counted. The ballot box will be at the ICTM desk at the conference site. Ballots brought to Durban should be prepared according to the instructions above and deposited in the ballot box.

Note. Only ICTM members who are paid up for the year 2009 are eligible to vote. If you are not paid up for 2009, invoices for membership dues have been sent to you separately. The ICTM Secretariat must receive your dues for 2009 by Thursday, 1 July 2009 at 1700 in order for you to be eligible to vote.

Information about the Candidates

Brief information about each of the candidates running for a position on the ICTM Executive Board is given in the Elections information leaflet insert to this Bulletin . Under each position, candidates are listed alphabetically by family name.

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

First Call For Papers
April, 2009

Deadline For Submissions: 30 October 2009

We are pleased to announce the Second Meeting of the ICTM Study Group for Music and Dance in Southeastern Europe and invite proposals to be submitted by 30 October, 2009. Please note that in accordance with our aims and objectives as a Study Group of the ICTM this bi-annual event is not a general conference but a Study Group meeting or workshop dedicated to two selected themes which will form the focus of our presentations and discussions.

PLACE
Ege Üniversitesi (Ege University), Izmir, Turkey Http://Www.Ege.Edu.Tr/En/
Kültür Ve Sanat Evi Ege Universitesi Kampüsü
(Culture And Arts Hall In Ege University Campus)
Http://Www.Ege.Edu.Tr/En/Detay.Php?Sayfaid=354&Cat=Details

Meeting place and hotel http://www.konukevi.ege.edu.tr/
Arrival date 6 April, 2009
Departure date 11 April, 2009

TOPICS
Working sessions of the ICTM Study Group on Music and Dance in South-Eastern Europe
1. How do public presentations affect perceptions and practices of music and dance? Regional and national experiences.
2. Educational systems of music and dance (learning and teaching processes)

Topic 1
How do public presentations affect perceptions and practices of music and dance? Regional and national experiences.
Under this title, the Study Group will explore the ways in which public presentations of music and dance, that is, staged performances on radio, television, records etc. and at festivals, have acted on local concepts of what music and dance are and should be. How has this influenced performances outside such staged settings? What are the national policies for public performances? In which ways and to what effect have researchers and individual artists intervened in these processes?

The aim of this project is to formulate generalized conclusions based on case studies, and ultimately to present them in a scholarly publication, and where appropriate, in policy recommendations.

Topic 2
Educational systems of music and dance (learning and teaching processes)
This topic will be considered on three levels: In rural areas; from rural to urban (or teaching and learning in amateur or professional dancing groups); and education on the formal academic level.

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

LANGUAGES
English is the official language of the symposium, and only papers to be delivered in English can be accepted. Proposals must be submitted in English.

PROPOSAL FORMAT

Please send your proposal by email. 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. 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.
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.

WHERE TO SEND THE PROPOSALS
Proposals should be sent by email to the program chair or/and to all members of the Program Committee.
Chair: Velika Stojkova Serafimovska (Macedonia) e-mail: lika73@yahoo.com
Arzu Ozturkmen (Turkey) e-mail: ozturkme@boun.edu.tr;
Dieter Christensen (USA/Germany) e-mail: dieterchristensen@hotmail.com
Iva Niemcic (Croatia) e-mail: iva@ief.hr
Lozanka Peycheva (Bulgaria) e-mail: loz_pey@yahoo.co.uk
Mehmet Ocal Ozbilgin (Turkey) e-mail: ocal.ozbilgin@ege.edu.tr
Selena Rakochevich (Serbia) e-mail: rselena@ptt.rs

Local Organizer
Mehmet Öcal ÖZBİLGİN (Assistant Director), EGE UNIVERSITY STATE

TURKISH MUSIC CONSERVATORY Assoc. Prof. e-mail:
ocal.ozbilgin@ege.edu.tr
(http://konservatuvar.ege.edu.tr/)

Committee can not consider proposals received after the deadline of 30 October 2009. Notification for Acceptance or rejection will be announced by 1 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.

Activities planned by the Organizer:
Folk dance performance
Classical Turkish Music Concert
Turkish Folk Music Concert
Excursion to Historical Ephesus (http://www.ephesus.us/)

MEMBERSHIP
Please note that the Program Committee will only consider proposals by current members of the ICTM in good standing for 2009. Please contact the Chair, Velika Stojkova Serafimovska (lika73@yahoo.com) and/or Secretary, Elsie Ivancich Dunin (lcdunin@aol.com) 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 or write to ICTM Secretariat, School of Music, Australian National University, Building 100, Canberra, ACT, 0200, Australia. (secretariat@ictmusic.org)

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 difficulties 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 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 (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. Proposals should address one or more aspects of the established themes of this meeting. Total length of a panel will be one hour (with an additional 20 minutes for comments and responses).

Roundtables

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 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 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.

3rd Annual Conference of the South African Society for Research in Music

CALL FOR PAPERS
Postcolonialism and the Future of Music Research in South Africa
School of Music, University of KwaZulu-Natal, 29 June - 1 July 2009

Guest Speaker: Suzel Reily, Composers Panel with Sazi Dlamini, Clare Loveday, Phelelani Mnomiya, Mageshen Naidoo, Roelof Temmingh, Fiona Tozer, chaired by Jürgen Bräuninger

Theme: Postcolonialism and the Future of Music Research in South Africa. Guest Speaker: Suzel Reily. Composers' Panel: chaired by Jürgen Bräuninger and including at least five other South African composers. Information will be available shortly on the Conference website: http://music.ukzn.ac.za/SASRIMConference18692.aspx

Researchers are invited to submit proposals for presentations at the third annual conference of SASRIM. Presentations may take the form of 20-minute papers, joint 20-minute presentations, panel discussions, 45-minute demonstration papers, or poster displays. Topics that do not address the conference theme may also be considered for inclusion. Proposals should be approximately 300 words long and should be accompanied by the cvs of the presenters. Closing date for submissions: **15 April 2009**. No late submissions will be considered.

Proposals and any queries should be sent to sasrim@gmail.com or SASRIM, PO Box 3452, Grahamstown 6140

Drawing On The Musical Past Music Iconology, Instrument Making, And Experimental Playing In Music Archaeology

Third conference of the ICTM Study Group for Music Archaeology and Twelfth conference of the Research Center for Music Iconography City University of New York, The Graduate Center New York, 23–25 September 2009

Research in music archaeology has become attractive not only among specialized archaeologists and musicologists, but also among instrument makers and musicians. Music iconology, apart from the study of excavated musical instruments, often forms a crucial part in the interpretation of the social contexts and meanings of past music, but also in the study of organological forms and their individual history, materials of manufacture, playing postures, playing techniques, and other aspects. A glance into the rich universe of past music cultures seems to be possible and even reasonable, to a certain degree. This conference aims to present aspects of the

advantages, risks, and limits of music iconology, instrument making, and experimental playing in music archaeology.

Abstracts of 200–300 words may be submitted **before 1 May 2009** to:

Arnd Adje Both
Chair, ICTM Study Group for Music Archaeology Reiss-Engelhorn-Museen
C5 Zeughaus
68159 Mannheim
adje@zedat.fu-berlin.de

Zdravko Blazekovic;
Research Center for Music Iconography
City University of New York,
The Graduate Center
365 Fifth Avenue
New York, NY 10016-4309
zblazekovic@gc.cuny.edu

Selected papers presented at the conference will be published in the journal Music in Art http://web.gc.cuny.edu/rcmi/musicinart.htm

Further information will be posted at
http://web.gc.cuny.edu/rcmi/12thConferenceInfo.html
and
http://www.ictmusic.org/ICTM/beta/stg/index.php?lcode=11

Study Day: Music and Iconography

Friday 1 May 2009 , 9.30am-7.30pm
David Josefowitz Recital Hall, Royal Academy of Music

The Royal Academy of Music is delighted to host this study day on music and the iconography of Arcadia and to welcome participating distinguished scholars from the UK and abroad. Presentations will include a keynote speech from Professor Tilmann Seebass, and papers on a range of topics covering music from the sixteenth to the twentieth centuries. The day will be punctuated by a series of performances by Academy students and staff.

Please see www.ram.ac.uk/arcadia for more information and to register, or contact Tanya Ursova, Museum Publicity

Chinese And East Asian Music: The Future Of The Past

14th International CHIME Conference

Musical Instruments Museum (MIM), Brussels

18-22 November 2009

CALL FOR PAPERS

What are the future prospects for numerous musical genres (and instruments and stylistical traits) from China and East Asia's past ? This theme will be explored at the 14th international conference of the European Foundation for Chinese Music Research (CHIME), to be hosted by the Musical Instruments Museum in Brussels (MIM) from 18 to 22 November 2009. The conference is a scholarly meeting, open to anyone interested in Chinese and East Asian music. We invite 20-minute papers and 90-minute panels on a broad range of issues related to the conference theme, such as:

- Development, preservation and reconstruction of musical instruments
- Preservation and continuation of traditional and 'folk' music
- Reconstruction or re-emergence of historical genres
- Continuation of elements from the past in reinvented traditions & new music
- Conservation and use of recordings, fieldwork materials and collected objects

Abstracts of 200 to (maximum) 300 words are now invited for individual papers. Proposers may also submit panel sessions of a maximum of 90 minutes (including discussion). In that case, a separate abstract should detail the focus of the panel as a whole, and individual abstracts should be added for each contribution. The deadline for submission of abstracts is 15 April 2009. There are possibilities for early acceptance of papers for those who need to rely on this for grant applications (please indicate the need for urgent reply when you submit your abstract). Abstracts should be sent to the Programme Committee of the 14th CHIME, P.O.Box 11092, 2301 EB Leiden, The Netherlands, preferably by email: chime@wxs.nl

For all practical questions concerning the conference, please contact the organizer, Claire Chantrenne, at claire.chantrenne@mim.fgov.be

or via postal mail: Musical Instruments Museum (MIM), 1 rue Villa Hermosa, B-1000, Brussels, Belgium.

Chinese Concerts And Exhibitions

The 14th CHIME conference will be a part of the 2009-2010 edition of the cultural festival Europalia, devoted to China. During our 5-day meeting (arrival and registration on Wednesday afternoon, departure on Sunday afternoon), we expect to offer participants a fascinating programme of Chinese concerts and recitals, ranging from opera to puppet theatre, from contemporary music and dance to rural ethnic traditions. The MIM, the Palais des Beaux-Arts and other venues in Brussels will host several major exhibitions devoted to Chinese musical instruments, Chinese puppetry and folklore. More details to follow soon.

See for regular updates also the website of CHIME:

http://home.wxs.nl/~chime

2009 Oral History Society Annual Conference
University of Strathclyde, Glasgow 3 – 4 July 2009

The nature of voice as evidence, hearing voice in community, and voice in the age of new technology

In 2009, the annual conference of the Oral History Society, in association with the Scottish Oral History Group, the Scottish Oral History Centre, the UHI Millenium Institute, the Scottish Working People's History Trust, the Aberdeen & Region Oral History Assocation, and the Centre for the Social History of Health and Healthcare will be held at University of Strathclyde.

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

Jointly organised by the Centre for Transnational Studies (Modern Languages) and the department of Music, University of Southampton, in collaboration with the Turner Sims Concert Hall.

The conference will explore the relationship between music and migration by providing new insights into the creative practices and life-stories of migrant artists across the globe. A core theme of the conference will be the motivations and experiences of migrant musicians who leave, return, stay or move beyond their localities. Through the focus on such specific groups of migrants the conference aims to throw light on their identifications in their artistic and every-day lives. Patterns of migration are clearly linked to transnational networks. By focusing on the role of migrant musicians within such networks, this conference seeks to analyse and understand the extent to which musicians' networks may or may not be special cases within migration studies. The conference aims to widen the scope from 'bi-focal', ethnically and spatially defined communities in sending and originating countries to more complex flows and the networking of individuals. The conference will provide an international forum for interdisciplinary debate, including keynote lectures from musicological and social science perspectives and 40 cutting-edge research papers from colleagues working across the Humanities and Social Sciences.

The conference is organised by the University of Southampton (Modern Languages, Music) and the University of Aberdeen in collaboration with the Turner Sims Concert Hall, Southampton. It is the final conference of a 3-year research project funded by the UK Arts and Humanities Research Council programme Diaspora, Migration, Identities: 'Diaspora as Social and Cultural Practice: a Study of Transnational Networks across Europe and Africa' www.tnmundi.com. The conference is the third of three events arising from the project

The conference forms part of a week's innovative cultural activities to be held at the University of Southampton in conjunction with the City of Southampton and Black History Month. The week-long series of events will start with a lunchtime concert by the acclaimed 'Madagascar AllStars', at the Turner Sims Concert Hall on 12 October 2009. On the 13 and 14 October, musicians of Malagasy and North African origin who are based in Europe and Africa will be engaged in creative outreach sessions with local Southampton schools and on the 15 October, the conference will be officially opened with a special concert which will bring together Malagasy and North African musicians in a one-off public performance at
the Turner Sims Concert Hall.

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Modern Languages
University of Southampton
Avenue Campus

Migrating Music: Media, Politics and Style
An international conference
Venue: *School of Oriental and African Studies, University of London*
Date: *10 - 11 July, 2009*

Over the last twenty years or so there has been much interest in music and diaspora, that is in *migrating music*. No doubt this interest is historically grounded. Movement of peoples and their music across the world has been occurring to an unprecedented extent and in novel ways. Researchers in a variety of disciplines have then responded by studying musical flows and the formation of hybrid styles, but also the way in which apparently similar music can mean quite different things in different contexts. We might sum up the overarching framework as one in which researchers focus on the (largely benign) diversification and pluralisation of musical meaning and experience.
We do not seek to overturn this framework. Quite simply, it taps an important part of the reality of migrating music in the contemporary period. But we do want to bring up a number of problems and issues, and call on colleagues to think about what these might mean.

PERFORMA, a conference on performance studies

Hosted by the Department of Communication and Art of the University of Aveiro, Portugal, from the 14th - 16th of May 2009,

The keynote speaker will be Prof. Bruno Nettl, from University of Illinois.
We welcome proposals for papers, lecture recitals, panels, workshops and poster presentations in performance-related areas, such as music psychology, music pedagogy, musicology, ethnomusicology, analysis, and philosophical reflection on performance. Proposal submissions should consist of a 250-word abstract sent to performa@ca.ua.pt.

Enquiries can also be sent to this address. Detailed information at the conference site: http://performa.web.ua.pt/index_en.html.

Second International Conference of the Society, Byzantine Musical Culture, Paeanea, Greece 10-14 May, 2009

In collaboration with the Byzantine Studies Initiative of the University of Pittsburgh and with the organisational collaboration and support of the European Arts Center (EUARCE), the Conference will be held in Paeanea, Attica, a suburb of Athens, between the 10-14th of June, 2009.

The Conference will be held at the EUROPEAN ART CENTER. Participants and guests will also visit a number of important historical and cultural sites.

The Conference will also unveil a historically-unique audiovisual album entitled "Byzantine Choirs of the Hellenic Diaspora".

Concurrently, the internationally-reknowned Emmanuel Hatzimarkos will be celebrated for his distinguished life-long contributions to Byzantine music and hymnology.

All musical and artistic events will be held at world-reknown museums and event halls in Paeanea. Athens is the main attraction in the prefecture of Attica and serving as Greece's historical center offers a unique setting for the scholar and musicologist including numerous sites of archaeological interest, museums, libraries and ecclesiastic locations. Paeanea is a unique and tranquil setting with much to offer to the historian and the archaeology scholar.

Abstract submission deadline is May 15th, 2009.
Registration deadline is June 1, 2009.

The Society for Ethnomusicology - 2009 Meeting

The Society for Ethnomusicology will hold its 54th annual meeting on November 19-22, 2009, in Mexico City, hosted by Centro Nacional de Investigación, Documentación e Información Musical Carlos Chavez del Instituto Nacional de los Artes; Escuela Nacional de Música, Universidad Autónoma de México; Escuela Superior de Música, Instituto Nacional de los Artes; Museo Nacional de Culturas Populares de la Dirección General de Culturas Populares; Escuela Nacional de Conservación, Restauración y Museografía of the Instituto Nacional de Antropología; Comisión de los Pueblos Indios; Fonoteca del Centro Nacional de las Artes of the Consejo Nacional para la Cultura y las Artes; and the Secretaría de Cultura del Departamento del Distrito Federal.

The conference theme for the 2009 meeting will be "Borderless Ethnomusicologies." Topics will include: 1) Cultural Policy, Cultural Property, and Intangible Heritage; 2) Instruments and Organologies; 3) Ethnomusicology in the Megalopolis; 4) Musical Borderlands; 5) Social Dimensions of New Media; 6) Ethnomusicology of/in Mexico/Latin America. Proposals on any other topics relevant to the field of ethnomusicology are welcome. Also encouraged are workshops on the following topics: Professional Development, Copyright, Multiculturalist Pedagogies, Multimedia Scholarship, and other practical applications.

In conjunction with the 2009 meeting, there will be a pre-conference symposium, "Music Research in Mexico," on November 18, 2009. Information about the symposium will be posted at www.ethnomusicology.org.

The World ChoirGames in Shaoxing

One of the oldest cities in China set to be captivated by the world's largest choral competition from 15 - 26 July 2010. Two years after the Olympic Games in Beijing, China is once again set to become the scene of a global event. From 15 to 26 July, the 6th World Choir Games are taking place in Shaoxing. The world's largest choir competition is being jointly organised by the Germanbased foundation, INTERKULTUR, and the People's Government of the City of Shaoxing.

For more details and photos (no restrictions) visit www.interkultur.com

REPORTS

National Committee Report - Canada

The 2008 meeting was held in Halifax, Nova Scotia, November 13-16, together with the Helen Creighton Folklore Society (President: Clary Croft), and hosted at Saint Mary's University. The programme featured the Society's distinctive combination of academic papers, workshops, a concert by well-known local musicians, and an open mike evening. The themes were: Folk Music Then and Now; Folk and Traditional Music Scholarship: Trends and Issues; "Local" Communities: Music, place and space; Music Scenes in Eastern Canada; Music, Dance and Changing Technologies; and "'Collecting' in the Electronic Age - Challenges, definitions, technologies. The concert "Ancestry in Song" featured traditional songs from the six major cultural groups represented by the Helen Creighton collection: Mi'kmaq, Acadian, Anglo, African Nova Scotian, Celtic/Gaelic and German.

The Society's peer-reviewed Journal has changed its name, "Canadian Journal for Traditional Music" to "Musicultures." The first issue with the new name and layout will appear in Spring 2009 as a double issue.

The 2009 meeting will be held in Montréal, Québec, October 29-November 1, at the Université de Montréal, held jointly with the Laboratoire de recherche sur les musiques du monde (LRMM) and the Observatoire international de la création et de la culture musicale, and in cooperation with Monique Desroches, director of the LRMM and Nathalie Fernando, both of the Université de Montréal. The conference theme: "Musical Heritage: Movement and Contacts." Proposals are due February 2, 2009, and detailed information on the conference, as well as the Journal and the Society's other activities, can be obtained from the newly-designed CSTM/SCTM website, www.yorku.ca/cstm.

Following the 2008 elections, the current executive of the Society consists of:

President: Anna Hoefnagels
Vice-President (Anglophone) Louise Wrazen
Vice-President (Francophone) Judith Cohen
Secretary: Sherry Johnson
Treasurer: Chris McDonald
Past President: Sheldon Posen

Judith Cohen,
Liaison Officer (outgoing)

National Committee Report - China
"International Symposium on World Ethnomusicology" Fuzhou, China – June 26th -29th, 2008

The International Symposium on World Ethnomusicology was convened by The Chinese National Committee of the ICTM and Fujian Normal University (FNU) in Fuzhou, June 26th to 29th (2008). Attracting 50 international specialists, the Symposium concerned the teaching and research of world ethnomusicology and the scholarship of traditional music in different countries.

1. Keynote speeches

Drawing on his own experience, Stephen Wild (ICTM Secretary General, Australian National University) addressed the relationship between the development of Australian ethnomusicology and the study of indigenous music, noting the ways in which the study and teaching of indigenous music was influenced by political developments and changing social attitudes concerning indigenous people. He concluded that due respect was paid to indigenous culture as a result of social progress and the increasing social status of the indigenous people. Osamu Yamaguti (Osaka University) proposed a tripartition for musicology in terms of time progress, namely, historical musicology, comparative musicology, and applicative musicology, as illustrated by examples from Vietnam, Mongolia, and Indonesia. Kwon Ohsung (Hanyang University) discussed the documentation, understanding and use of folksongs in North Korea, at the heart of which lied the recreation and/or re-formation of texts, musical form, key, and rhythmic structure, stressing its positive impact on the inheritance of traditional music and the influence of political and ideological differences on the contents of music. As the Symposium Organizer, Wang Yaohua (FNU) explored the possibility of a new partition of world ethnomusic in terms of temperament, scale, and melody form, as an alternative to the traditional partition which was based natural, geographical and cultural environments.

2. Teaching of world ethnomusicology

Chen Ziming (Central Conservatory of Music), drawing on his teaching of world ethnomusicology experience over the last two decades, highlighted the importance of the establishment of world ethnomusicology as an independent discipline, the essential qualities of the would-be teacher, background knowledge in the understanding of world ethnomusic, the relationship between music practice and classroom teaching, and teacher development. Ma Da (FNU) outlined the development and characteristics of music education in Germany and its relevance to and implications for

music education in China. Xu Yan (Guangxi Normal University) investigated the possibility of preserving the wealth of folk music in remote minority areas by merging local culture with music education curriculums, citing the integration of nursery rhymes into music education as an example. Zhu Haiying (Yunnan Art Institute) emphasized the importance of supplying cultural background information in the teaching of Southeast Asian music. Chia Wei Khuan & Lim Choo Li (National Institute of Education, Singapore) tried to determine what effect, if any, schools, instructors, and student demographics had on students' perceptions and

attitudes in the *Guzheng* (a traditional Chinese musical instrument) ensemble. Cui Xuerong (FNU) presented a comprehensive analysis of the "World Ethnomusic" sections of five Chinese music textbooks for junior high students in terms of guidelines formulating, material selection, sequencing, and presentation.

Wang Zhou (FNU) focused on teaching strategies, skills of presentation, teacher guidance, classroom management and activities designing, while Wei Jing (The Central University for Nationalities) highlighted the importance and inadequacies of the curriculum design from the perspective of a student, offering her suggestions for improvement. Lin Qin (Beijing Normal University) made an analysis of the inborn value, social value and individual value of the offering of the course of World Ethnomusic. Ke Lin (The Central University for Nationalities) provided an overview of the modes of inheritance, characteristics and *status quo* of minority folk music in terms of the changing modes of dissemination as a result of the dramatic development of the media, suggesting possible ways of restructuring minority music. Liu Mianmian (Northeast Normal University) argued that the making and designing of multimedia course wares goes well beyond the mere gathering of multimedia materials, the interface designing and typesetting, rather, it called for a closer look at the psychology of learning.

3. Research on the Chinese Music

Both Naren Manda (Jilin Masses Art Gallery) and Shao Xuan (the Central University for Nationalities) touched on the Mongolian music. The former examined the melodic features of Mongolian music, whereas the latter introduced the participants to *Wulige'er* and *Haolaibao*—two major forms of narrating and singing of the Du'erbote Mongolian.

Lu Kai (Shanxi University) demonstrated how Wang Fanxi, a famous *pipa* performer, applied folk music elements to *pipa* performance.

The study of the traditional music in various parts of China has constituted a major concern of the participating scholars. Zeng Xianlin (Fujian Art Research Institute) reported on his fieldwork on the ritual music in the worship of the God of Land in Xianliang Port, Putian. Zhao Haiying (Shanxi University) explored the distribution, *status quo*, the categorization of *Kaihuadiao* (a special tune) and inheritance-related problems of *Zouquan* Folk Songs by means of field research and case study, which, she argued, would served as a showcase on the safeguarding of the intangible cultural heritage. Lu Dongliang (FNU) presented a comparative study of *Jiu Wo En Ge* (a kind of ancestor-worshiping music) of the Zhuang ethnic group in Guangxi and minor odes of the Kingdom *Liao E* in the time-honored *Book of Songs*, highlighting their similarities and differences. Wu Shaojing (Quanzhou Teachers College) explored the musical features of *Siping* opera in Fujian, in terms of its aria *Qupai* (tune), melody, the style of supporting aria and accompanying band. Zhong Libin (FNU) claimed that *Piaoyou* (amateur Beijing Opera artists) had a profound influence on the inheritance of Beijing Opera by analyzing the schedules, programs and admission fees of *Laoshe* Teahouse and *Huguang* Gild Hall—two famous theatres in Beijing. Drawing on the historical records on *Zheng* in *the Complete*

Collection of Tang Poetry and the explanation of *Tan* and *Zhou* in the *Origin of Chinese Characters*, Xu Bing (FNU) problematized the concept of distinguishing *Tan Zheng* from *Zhou Zheng* by the use or the absence of artificial fingernails, and argued that *Tan Zheng* and *Zhou Zheng* were two distinctive *Zheng*s created by the *Tang* Dynasty (618 - 907 AD) musicians according to different requirements of music. Guo Xiaoli (FNU) drew our attention to the phenomenon of improvisation in the Chinese traditional music by elaborating on its styles, models and composition methods. Li Xiangjing (FNU) maintained that efforts must be made to preserve the ethnical characteristics in music composition. Chen Xinfeng (FNU) claimed that there existed a "Chinese perspective" in the analysis and interpretation of the Western music, which might be erroneous in times, while calling for less criticism and more understanding and better use of this "Chinese perspective" in the appreciation of the Western music. As the only specialist on dance in the Symposium, Xi Ying (FNU) explored the dance distributions of six major offshoots of the Han ethnic group in Fujian.

4. Research on the music in other Asian countries

Huang Shaomei (FNU) traced the development of the Chinese thirteen-stringed *Zheng* – a kind of plucked instrument – after it was introduced to Japan and how and why *Zheng* was spread and developed in Japan. Zhang Jingwen (Wuhan Music Conservatory) looked at the Enka's influence on the continuity of Japanese classical music. Liu Fulin (FNU) investigated the inheritance of Chinese Sanxian in Ryukyu from the perspective of national cultural policy, sense of cultural identity, social cultural awareness and traditional music education in school settings.

Nin Ying (the Central University for Nationalities) presented a comparative study on the ways of passing down *Pansori* among Yanbian Korean ethnic group in the Northeastern China and in the Republic of Korea, charting their different routes of development in different cultural contexts. In a more detailed analysis, Li Hongmei (Haerbin Normal University), starting from the analysis of the definition of Pansori, provided a brief overview on its meaning, forms and inner spirit.

Zhang Yuzhen (Capital Normal University) reviewed the formation and features of Ravi Shankar's artistic style by adopting a panoramic view of Shankar's 77-year's pursuit of artistic Excellency, stressing the cooperation between Ravi Shankar and western musicians and exploring the elements that affected the communications and interactions between Indian and western music and the changes that they brought about.

A free discussion session on topics of common interest, such as the relationship between researchers and research objects, the organization of ICTM and relevant academic groups, the sharing of resources, and the teaching of world ethnomusic, with a view to foster intellectual discourse and promote the development of the discipline. The event was also marked by two musical performances by the faculty and students.

A total of 47 abstracts and 34 full-length papers were received. What was worth noting was that there emerged a distinguished group of young researchers as the Symposium progressed, who will definitely contribute to the development of the research and teaching of world ethnomusicology.

The Chinese National Committee

National Committee Report – Germany 2009

"Music and Power" [Musik und Gewalt] was the main subject of the conference of the German National Committee who held its Assembly of Members and Annual Meeting on February 13-14, 2009 in Hamburg, at the Department for Musicology of the Hamburg University by invitation of Prof. Dr. Rolf Bader. Inspired probably by the main subject a surprisingly great number of scholars applied for a participation with a paper. The programme – organized by Dorit Klebe (president) and Ulrich Morgenstern (vice-president) – had to be put together in a rather compact manner and timing, in order to give all those who applied for a participation the possibility to read their papers. The conference's main subject "Music and Power" were represented in a great variety. In addition, scholars presented free reports of their current field research.
The conference's programme was completed by activities of representatives of the department for Musicology: Jörgen Torp informed the conference members with a report on the "Pre-history of the foundation of the Hamburg University", students of Tiago de Oliveira Pinto and Ulrich Morgenstern enriched the programme of the conference with exhibitions and films about their field research. More than 40 people attended the conference.

Programme:
Friday, 13th February
14.00 Opening. Introductory greetings.
Jörgen Torp, Hamburg: Vorgeschichte der Hamburger Universitätsgründung
14.30 – 15.45 Musik und Gewalt I - Moderation: Edda Brandes
Morag-Josephine Grant, Universität Göttingen
Musik im Dienst des Massenmords: Eine wissenschaftliche Herausforderung
Dave Dargie, München
Musik im Kampf gegen Apartheid: Erfahrungen an Beerdigungen von Polizeiopfern in Südafrika, in 1986
Ulrike Stohrer, Frankfurt/Main
Vom Integrationsritual zum "Kriegstanz". Der Bar'a im Jemen zwischen kultureller Praxis und Klischee
Coffee Break
16.15 – 17.45 Musik und Gewalt II – Moderation: Dorit Klebe
Ildar Kharissov, Berlin; Irina Romodina; Hamburg
Fremde Gewalt als Faktor des kulturellen Selbstverständnisses. Die Musiktradition der Krimtschaken nach dem Zweiten Weltkrieg.

Aaron Eckstaedt, Hamburg
„Gam ki elech“ - Auch wenn ich gehen muss
Wie eine traditionelle Musik politisch instrumentalisiert wird
Iren Kertesz, London
“If I were a rose”: An Example of Pop Music and Politics in 1970s Socialist Hungary
Alenka Barber Kersovan, Universität Hamburg
For the Freedom - Ein Propagandavideo aus dem kroatischen Bürgerkrieg 1991/1992
Coffee Break
18.00 – 19.00 Freie Berichte I – Moderation: Tiago de Oliveira Pinto
Sven Kirschlager, Berlin
Marimba Indígena – Bedeutungen und Faktoren für den Wandel eines indigenen Musikinstruments in Guatemala
Matthias Lewy, Berlin
Vom Parichara zum Aguinaldo.
Zur Transformation der musikalischen Praxis bei den Pemón (Gran Sabana/ Venezuela)
Helen Hahmann, Universität Halle-Wittenberg
Das Naturhorn wakrapuku in den peruanischen Zentralanden: Konstruktion von Identität auf regionaler und lokaler Ebene im Mantaro-Tal

Saturday, 14th February
9.00 – 10.00 Assembly of the members
10.00-10.15
Wolfgang Bender, Universität Hildesheim
Bericht zum Stand des Center for World Music an der Universität Hildesheim
Coffee Break
10.45 – 12.00 Musik und Gewalt III – Moderation: Ulrich Morgenstern
Ingrid Bertleff, Freiburg
Musik und Gewalt in den „Kolonistischen“ Liedern der Russlanddeutschen
Ernst Kiehl, Quedlinburg
Entwurzelt durch Krieg und Vertreibung. Die Rolle der musikalischen Volkskultur bei der Integration an Beispielen nach 1945 im Harz.
Ralf Gehler, Schwerin
Des Vogels Ruf, des Adlers Schrei – halt‘ durch EK, bald bist du frei. Volksmusikalische Aspekte der Soldatenkultur der Nationalen Volksarmee
Coffee Break
12.00 – 12.45 Musik und Gewalt IV – Moderation: Gisa Jähnichen
Susanne Rühling, Schwerin
Kaiserzeitliche Blechblasinstrumente zwischen Religion, Unterhaltung, Militär und Politik
Ekkehart Royl, Berlin
Das Repräsentations-Zeremonial der Mekbewohner im Hochland von Irian-Jaya.
12.45 – 13.10 Freie Berichte II
Wolf Dietrich, Sulzheim

Flötenmusik mit Boğaz in Transhumance-Regionen
Smaragdi Boura, Bamberg
My Music is my Flag: Musical Journeys of a Greek Labour-Immigrant Musician in Germany

The Assembly of Members on the morning of the 14th February was opened by the president Dorit Klebe. She reported about the journey of the new executive board – consisting of Dorit Klebe (president) and Ulrich Morgenstern, Gisa Jähnichen, Edda Brandes (vice-presidents) -
to the former President Marianne Bröcker, to Bamberg on a summer's weekend in August 2008, not only to have a business meeting, to hand over the files and to take the records from Bamberg to Berlin, but to pass an agreeable time with Marianne Bröcker in Bamberg, to visit the kermis which the town of Bamberg was celebrating that weekend.
The new president Dorit Klebe expressed her warmest words of thanks to the former President Marianne Bröcker – attending the conference in Hamburg -, who had establised and developed the German National Committee within the ICTM to a professionally high level. These estimations were confirmed and intensified by standing ovations of the whole assembly.
The president reported about her idea and efforts to invite National Committees of the neighbouring countries of Germany in general and those who are near to Hamburg in special. Invitations were sent f.i. to the National Committees of Poland, Denmark, Austria, United Kingdom, France. All the invited representatives showed a great interest to participate in the conference, but unfortunately their time schedule made it impossible to follow the invitation this year. These activities met with the assembly's general approval and will be continued for following annual meetings.
A great number of members of the German National Committee are involved very actively as chairs and/or members in several Study Groups within the ICTM. They went on with reports on those Study Group meetings which had already taken place in 2008 and which will take place in 2009 and 2010: Historical Sources (Stockholm, May 2008), Music and Minorities (Prague, May 2008), Folk Musical Instruments (Berlin, April 2009), Music of the Turkic-speaking World (Berlin, 2009), Maqam (Azerbaijan, 2010), Music of East Asia (Seoul, 2010).

The proceedings of the Annual Meetings [Berichte aus dem ICTM-Nationalkomitee Deutschland] 2006 and 2007, edited by Marianne Bröcker, are published and available under www.mv-buchhandel.de A CD with the musical examples illustrating the articles of the authors will be attached.
These two volumes XVI and XVII contain the papers given at the University of Mayence, October 2006 and at the University of Bamberg, February 2007, see report by Marianne Bröcker in the ICTM-Bulletin No.CVX (110), April 2007, 56-57.
The proceedings of the Annual Meetings 2008 and 2009 will be published in 2010.

After the conference had ended on Saturday afternoon, the "Hamburg Museum of Ethnology" offered a music-related guide tour to the conference's participants. Our colleague Norbert Beyer conducted professionally through the museum, pointing out

the highlights of the collections for us ethnomusicologists, thus giving us a survey on his working fields in the museum.

I would like to express my gratitude to all the organizers, to all the members who contributed to this meeting with interesting papers, lively discussions and even home made cakes.
The meeting owed its good atmosphere to the Hamburg University being the host for this meeting, especially Albrecht Schneider, Ulrich Morgenstern, Tiago de Oliveira Pinto and Jörgen Torp representing the department for Musicology and their students.
My thanks are also to Norbert Beyer for his guidance through the Hamburg Museum for Ethnology.

The German National committee within the ICTM has the pleasure to announce the membership of six ethnomusicologists as new members up to March 2009. We warmly welcome them hoping that the ICTM will serve as a lively forum to them.

The next Annual Meeting will take place at the Center for World Music, at the Hildesheim University, in February 2010.

Dorit Klebe

ICTM Liaison Officer – Papua New Guinea

Papua New Guinea (PNG) continues to be the most culturally diverse country in the world. Many groups here are concerned about the exploitation of cultural expression by other groups within PNG and outsiders. However, many dance and music forms are now taken out of their indigenous contexts to be performed in modern settings. This is evident in the increase of the number of modern shows and festivals in the country. At present music and dance forms in PNG are threatened by these changes.

Fieldwork carried out by Music staff of the Institute of Papua New Guinea Studies (IPNGS) in the following years have recorded and documented these changes:

2005 Toare Mini-Mask Festival, Gulf province.
2005 & 2006 Mt Hagen Cultural Show
2006 National Mambu na Garamut Festival, East Sepik province.
2007 Opening of the Toimtop Cultural Resource Center, Toimtop village, East New Britain province.
2007 Mini-Mask Festival, Rofundogum village, East Sepik province.
2008 Mini-Mask Festival, Gulf province.
2008 Yangit Female Initiation Ceremony, East Sepik province.
2008 Saidor Mini-Cultural Show, Madang province.

Overseas Researchers on PNG Music:

Michael Webb from Australia undertook research on church music in Lae in 2007.
Oliver Wilson from New Zealand did research work on popular music recording industry in 2007.
Kirsty Gillespie from Australia was based in Lihir, New Ireland province in 2008 carrying out musical research in this part of the country.

New theses/dissertations on PNG music:
Coulter, Neil R."Music Shift: Evaluating the Vitality and Viability of Music Styles among the Alamblak of Papua New Guinea." PhD dissertation, Kent State University

Gillespie, Kirtsty "Steep Slopes: Song Creativity, Continuity, and Change for the Duna of Papua New Guinea." PhD dissertation, Australian National University, Canberra.

Kteng, Michael "Factors that Impact on the Music Curriculum Implementation in Upper Secondary Schools." Master of Education (Curriculum) thesis, Divine Ward University

Meere, Clare Kuolga "Analysing the Music of the Palga People of Highlands Papua New Guinea via the Process of Recording." MA (Music) thesis, Macquarie University.

Wolffram, Paul "*Langoron*: Music and Dance Performance Realities among the Lak People of Southern New Ireland, Papua New Guinea." PhD dissertation, Victoria University, Wellington.

Publications. IPNGS has published one new monograph in the series Apwitihire: Studies in Papua New Guinea Musics, nos. 9. *Guitar Styles, Opening Tunings, and Stringband Music in Papua New Guinea* by Denis Crowdy (2005). This book examines some unique stringband guitar styles and explores different open tunings, playing styles, and how these contribute to regional style differentiation. His study offers an insight into the innovative use of introduced instruments, overseas popular music forms, and provides an example of musical adaptation to societal change through the development of relevant, vernacular styles.

Training Programmes. Balthazar Moriguba, Music Technician (Music Dept, IPNGS) undertook a three-week training programme on digitization and preservation of audio recordings at the Archive of Maori and Pacific Music at the University of Auckland, New Zealand (2008). Funding for the course was made possible through the kind assistance of Professor Richard Moyle who secured funds from the University. The knowledge and skills gained from this training will benefit the Institute in digitising many of its old music recordings. The Institute extends it gratitude to Prof. Richard Moyle and the Archive of Maori and Pacific Music, New Zealand for their support.

Faik-Simet attended a two-week ACCU International Exchange Programme with the theme "Training of Young Leaders in Cultural Heritage Protection in Asia and the Pacific" (2006). As result of this, Faik-Simet is currently ACCU International Correspondent for Papua New Guinea and reports on issues concerning the protection, conservation and preservation of PNG's cultural heritage which includes the diverse musical and dance traditions.

International Dance Council (CID). Faik-Simet is currently a member of CID. Through her membership, the IPNGS and the Performing Arts Strand of the Melanesian Institute of Art and Communications collaborated in staging dance and music performances to celebrate International Dance Day which was staged at the University of Papua New Guinea on 29th April 2008. The aim of the celebrations was to draw attention to the art of dance as an important form of cultural expression and creativity.

2003 Convention for the Safeguarding of the Intangible Cultural Heritage. On 11th of June 2008, the PNG government ratified the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. The document was deposited at the UNESCO Paris office which made PNG the first country in the Pacific to ratify the convention. PNG is currently in the implementing stage of the convention and will liaise with other stake-holders to undertake a major activity in the country called the cultural mapping project. At present the National Cultural Commission of PNG has been identified as the lead agency responsible for the implementation of the convention.

Music and dance performances are an important part of PNG's Intangible Cultural Heritage and the IPNGS is currently the only Institute in the country that is tasked to conduct research on Music and Dance traditions. With the recent ratification of the convention, IPNGS hopes to play a pivotal role in the preservation and maintenance of our vast music and dance traditions.

Naomi Faik-Simet

ICTM Study Group for Historical Sources of Traditional Music,
Report on the 17th Meeting,
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 19th 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 r*ecordings 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 15th century writings on Prussian customs", Ulrich Morgenstern (Hamburg) gave examples of "Western sources on Russian folk instrumental music and dance in 17th – 19th 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 Nakienė (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**.**

ICTM Study Group for Applied Ethnomusicology

Historical And Emerging Approaches To Applied Ethnomusicology

1st Biannual Meeting Report

The first meeting of the ICTM Study Group on Applied Ethnomusicology was held at the Slovene Ethnographic Museum in Ljubljana, Slovenia 9.-13. July 2008. The meeting was hosted by Svanibor Pettan, on behalf of the Slovene National Committee of the ICTM, Faculty of Arts of the University of Ljubljana, and four other institutions and associations. Over four days, forty people representing sixteen countries from all continents shared their experiences and perspectives on applied ethnomusicology in a variety of contexts. The program was based on the three principal themes: (1) History of the Idea and Understanding of Applied Ethnomusicology in World-Wide Contexts, (2) Presentation and Evaluation of Individual Projects – with Emphasis on Theory and Method, and (3) Applied Ethnomusicology in Situations of Conflict.

Anthony Seeger (USA) delivered the keynote, challenging ethnomusicologists to consider the choice they have: if/how their work should have an applied component and aim for larger social impact. He also cautioned that research on music and dance is important in its own right and need not be done with an immediate "applied" aim in mind.

In addition to individual papers and organized panels, "Talking Circles," an efficient format for group dialogue inspired by Native American traditions, was introduced by Klisala Harrison. The first day there was a general talking circle in which all participants introduced themselves and shared their ideas on applied ethnomusicology. In subsequent days, attendees joined and remained with one of three circles for lengthy afternoon discussion covering three concerns running through the papers of the meeting: (1) "Threatened Music, Threatened Communities: Ethnomusicology's Responses and Responsibilities to Endangered Music Cultures;" (2) "Applied Ethnomusicology Approaches to Music Therapy and Healing;" and (3) "Theorizing Music's Role in Conflict and Peacemaking." A large talking circle was re-assembled the final day of the conference and we heard reports back on the work of each circle. Talking Circle Reports are available on the ICTM's web page for the Study Group on Applied Ethnomusicology.

The meeting made abundantly clear the wide variety of approaches to applied ethnomusicology. Approaches vary within "national ethnomusicologies" and practices vary greatly among the different iterations of ethnomusicology among nations. For a complete conference program, please visit http://www.ff.unilj.si/oddelki/muzikologija/simpozij2008ICTM_report_eng.html.

A rich offering of evening activities complemented the formal presentations and discussions of the meeting. On opening evening we were greeted by two local folk ensembles, while on the forthcoming evenings we practiced Slovenian and Central European folk dances, toured the innovative hostel Celica, enjoyed Ljubljanica river cruise, and were treated to an evening of Macedonian song.

Business Meeting

Svanibor Pettan (Slovenia, chair) and Klisala Harrison (Canada, vice-chair) led the general assembly of the study group. We discussed elections procedures, publication of the papers, presence of the study group at the 40th ICTM world conference in Durban, and location of the next meeting of the study group. Agreement about three year terms for officers and other operating procedures has been reached. Liz Mackinlay (Australia) offered to explore the possibility of publication of peer reviewed papers in an edited volume with Cambridge Scholars Publishing. There was also considerable discussion concerning online publication that would allow greater accessibility to the papers. Participants of the meeting were encouraged to form and propose panels for the world conference in Durban, where the study group will also hold its next business meeting. Kjell Skyllstad (Norway) outlined plans for holding the 2010 study group meeting in Hanoi, Vietnam. This meeting, partly in conjunction with the meeting of the study group Music and Minorities, would coincide with the opening of the Vietnamese Institute for Musicology [www.vnmusicology-inst.vnn.vn] and a millennial celebration of Vietnam. There was general agreement that the meeting in Vietnam will encourage participation of Asian colleagues and highlight applied work underway in Vietnam and neighboring countries. Huib Schippers (Australia) agreed to join Kjell Skyllstad in further planning. The exact dates for the conference will be decided in Durban.

Eric Usner

ICTM MEMBERS RECENT PUBLICATIONS (2008-2009)

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 Studuies, Bulgarian Musicology-Studies. (In English)

Lozanka Peycheva and Angela Rodel (Eds.), **Vienna and the Balkans: Papers from the 39th 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 4th 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

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

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

23-25 September, 2009. The 3rd Meeting of the ICTM Music Achaeology 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

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MEETINGS OF RELATED ORGANIZATIONS

1 May 2009: Study Day: Music and Iconography, London, UK

10-14 May, 2009: Second International Conference of the Society, Byzantine Musical Culture**,** Paeanea, Greece

14-16 May 2009: PERFORMA, a conference on performance studies University of Aveiro, Portugal

10 - 11 July 2009: Migrating Music: Media, Politics and Style
School of Oriental and African Studies, University of London

29 June - 1 July 2009: Postcolonialism and the Future of Music Research in South Africa, Durban, South Africa

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

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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