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for

TRADITIONAL MUSIC

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

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
SCHOOL OF MUSIC, ANU COLLEGE OF ARTS AND SOCIAL SCIENCES
THE AUSTRALIAN NATIONAL UNIVERSITY
http://www.ictmusic.org

THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
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Chairs of ICTM Study Groups
(See the Study Group Website http://www.ictmusic.org/ICTM/beta/stg/)
Folk Musical Instruments: Gisa Jaehnichen - Germany
Historical Sources of Traditional Music: Dr. S.Ziegler-Germany & Prof. Björn Aksdal-Norway
Ethnochoreology: Dr Laszlo Felfoldi - Hungary
Music and Dance of Oceania: –Dennis Crowdy - Australia
Iconography: Zdravko Blazekovic, USA
Computer Aided Research: Dr. Ewa Dahlig - Poland
Music and Gender: Dr. Fiona Magowan – United Kingdom
Maqam: Prof. Jürgen Elsner - Germany & Prof. Fayzullah Karomatli - Uzbekistan
Music of the Arab World: Dr. Scheherazade Hassan - France
Anthropology of Music in Mediterranean Cultures: –Marcello Sorce Keller - Switzerland
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
Music And Dance In Southeastern Europe: Velika Stojkova Serafimovska - Macedonia
The Performing Arts of Southeast Asia – Tan Sooi-Beng, - Malaysia
Multipart Music - Ardian Ahmedaja, Vienna

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 TO THE 2010 *Yearbook for Traditional Music*

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

Submissions for consideration for publication in that *Yearbook* should be sent to either of the guest editors by 1 January 2011. General information regarding submissions can be found on pp. v–vi of any recent *Yearbook*, or on the ICTM website (http://www.ictmusic.org/ICTM).

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

Membership registration and renewal will now be done exclusively through the ICTM website. New ICTM members will be required to step through a quick registration and secure payment process in which their account shall be created and activated.

Upon registration (becoming an ICTM member) members gain access to a number of premium content areas such the ICTM Members Directory.

The new ICTM website shall allow all members to manage their own ICTM members directory profile. Updates to profiles are made in the member's "My Account" dashboard.

CHANGES TO MEMBERSHIP INVOICES - IMPORTANT NOTICE FOR ALL MEMBERS

ICTM Membership is for one calendar year and dues are from 1st January until 31 December, renewal notices will be posted and emailed to members for 2010.
In 2011 we will only be emailing invoices to all members.

2011 invoices will be sent via email on 1st November this year. The website will send a renewal reminder 4 weeks and 2 weeks before renewals are due (1st January).

All members shall be required to renew their membership by 1st May each year. In the case that a membership lapses (the day after May 1st), the website will remove the members ability to access any premium website content such as the ICTM members directory.

As of the 1st August 2010 the ICTM Secretariat will no longer be able to accept credit card details for payment of dues by fax or post. Members will be able to use the secure online credit card payment facility located on the ICTM website. The payment facility has been updated and now automatically updates your membership for the year/s paid and also the member directory with any new details entered.

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.

The online payment system now allows for those supporting members who support more than one supported member to pay dues online.

SUBMISSIONS TO 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.

UPDATED ICTM WEBSITE TO BE LAUNCHED ON 1ST MAY
As mentioned in previous issues of the Bulletin the ICTM website has been updated and the new site should be online on May 1st. The new site will contain more user friendly features and members will be able to add any changes directly to the Members Directory and the ICTM records.

The current site has been manually updated and has become too cumbersome and very time consuming. We thank all members for their patience during this period.

ICTM 41ST WORLD CONFERENCE

SECOND NOTICE AND CALL FOR PROPOSALS

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

13 – 19 July 2011

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

Program Committee
Salwa El-Shawan Castelo-Branco (chair, Portugal)
Chao Chi-Fang (Taiwan)
Naila Ceribasic (Croatia)
Robert Chanunhkah (Malawi)
Beverley Diamond (Canada)
Rafael de Menezes Bastos (Brazil)
Janet Sturman (USA)
Stephen Wild (Australia)
Wim van Zanten (The Netherlands)

Local Arrangements Committee
Co-chairs:
Beverley Diamond (co-chair, Memorial University of Newfoundland)
Kati Szego (co-chair, Memorial University of Newfoundland)
Members:
Donna Ball
Jennifer Bentley
Kelly Best
Graham Blair
Eleanor Dawson
Holly Everett
Marc Finch
Tom Gordon
Anna Guigné
Kristin Harris Walsh
Jean Hewson

Evelyn Osborne
Leila Qashu
Janice Tulk

Local Organizing Committee Contact Information:
Research Centre for Music, Media and Place,
Memorial University,
St. John's, Newfoundland,
Canada, A1C 5S7.
+1-709-737-2058
Email: ictm2011@mun.ca

Program Committee Chair Contact Information:
Salwa El-Shawan Castelo-Branco
Instituto de Etnomusicologia – Centro de Estudos em Música e Dança
Universidade Nova de Lisboa
Faculdade de Ciências Sociais e Humanas
Ave. de Berna 26C
Lisboa 1069-061
Portugal
Email: secb@fcsh.unl.pt
Tel: 351217908300
Fax: 351217908303

Conference Themes

1. **Indigenous Modernities**

This theme invites presentations that address the impact of modernity on communities of indigenous music/dance cultures in any country or region of the world. How are contemporary genres of popular culture, theatre or film being used by indigenous artists to express issues that concern them or challenges they currently face? What aspects of traditional song and dance knowledge are being either sustained or lost in the late 20th and early 21st century? What factors are contributing to their cultural maintenance, change, or decline? How is the production of media by indigenous musicians controlled, enabled, and invested with meaning? How are new contexts, new collaborations, and new audiences reshaping traditional and contemporary musical practices?
Scholars who submit abstracts for this theme will be aware that the term "indigenous" is often a subject of debate and redefinition. Similarly, "modernity" is a large concept that could include such things as industrial development, media or technological change, globalization, and intercultural exchange as well as deterritorialization and encroachments on indigenous land or lifeways.

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

ICTM plans to share one day with the Phenomenon of Singing Symposium, an international event also taking place in St. John's in July 2011. Because our two conferences will bring together ethnomusicologists, singers, pedagogues and choral directors, some questions are motivated by our potential common interests. How is "the voice" conceptualized—sonically, socially, physically, metaphysically—in local traditions? For over a decade, the world music movement in Western education has advocated the use of non-Western vocal techniques and timbres: Which techniques/timbres have been successfully adopted/adapted and why? How have the uniform expectations and standards of international choral competitions and festivals affected local concepts about singing? How is "vocal health" defined by different cultural groups? Similarly, what are some culturally-specific discourses of vocal pathology and how are they implicated in vocal pedagogy? How are aspects of identity (gender, class, or ethnicity for instance) mapped on to voice types and timbres?

3. Rethinking Ethnomusicology through the Gaze of Movement

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

4. Atlantic Roots/Routes

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

5. Dialogical Knowledge Production and Representation: Implications and Ethics

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

6. Acoustic Ecology

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

7. New Research

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

Abstracts

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

Proposals

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

1. Individual paper

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

2. Panel

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

3. *Film/video session*

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

4. *Forum/Roundtable*

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

Guidelines for Abstracts

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

Timeline and Requirements

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

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

Individual Presenter's Submission—ICTM 2011*
Single Paper, Film/Video Proposals

Check the appropriate proposal category:

_____ Single paper

_____ Film/Video (up to 2 hours long);

Duration of the film/video: _____

Given Name: _____

Family Name(s): _____

Name as it should appear on the program:

_____

Institutional Affiliation:

_____

Postal

Address:_____

_____

_____

Email: _____

Work phone: (____)_____

Mobile phone: (____)_____

Home phone: (____)_____

FAX: (____)_____

Alternative address:

_____

_____

Alternative phone: (____)_____

Dates for alternative address and phone:

_____ to _____

Conference **theme**(s) your panel/workshop/roundtable develops (if applicable):

_____ Indigenous Modernities

_____ Cross-Cultural Approaches to the Voice

_____ Atlantic Roots/Routes

_____ Rethinking Ethnomusicology through Movement

_____ Acoustic Ecology

_____ Dialogical Knowledge Production

The following **equipment** will be available in each room. Please check items you will need:

_____ laptop with PCWindows
_____ data projector
_____ CD player
_____ DVD player

If there is any other audio-visual equipment (or specific format) you wish to request, please do so below. We cannot guarantee availability:

_____

Paper/Film/Video Title:

_____

_____

Enter your ABSTRACT (maximum 300 words) below, or submit on a separate page.

FAX THIS FORM TO: 709-737-2018

or MAIL TO (Postmark deadline: 7 September 2010):

MMaP, School of Music—Abstracts 2011
Memorial University of Newfoundland
St. John's, NL
Canada A1C 5S7

If you don't receive confirmation of this submission by email within one week of your FAX submission or three weeks of your mail submission, please notify us at ictm2011@mun.ca.

*You may submit proposals through the ICTM 2011 website: www.mun.ca/ictm (follow links to abstract submission site).

Organized Sessions Submission—ICTM 2011*

Organized Panel, Forum/Roundtable, Participatory Workshop

Attention Session Organizers: Contact information for each participant must be filled out on this form.

Have you secured the consent of all proposed panelists to participate in this session? ___Yes ___ No

Is this panel sponsored by an ICTM Committee, Study Group or ancillary organization? ___Yes ___ No
If so, which one?

_____

Check the appropriate proposal category:

_____ Organized panel (3 or 4 participants, one of whom may be a discussant)

_____ Participatory Workshop; specify length of time required: _____

_____ Forum/Roundtable (up to 6 participants)

_____ Other; specify:

_____

Panel/Workshop/Forum/Roundtable Title:

_____

_____

Conference **theme**(s) your panel/workshop/roundtable develops (if applicable):

__ Indigenous Modernities

__Cross-Cultural Approaches to the Voice

__ Atlantic Roots/Routes

__ Rethinking Ethnomusicology through Movement

__ Acoustic Ecology

__ Dialogical Knowledge Production

A. PANEL/WORKSHOP/FORUM ORGANIZER (submitter is always the Organizer)

Given Name: _____

Family Name(s): _____

Name as it should appear on the program:

_____

Institutional Affiliation:

_____

Postal Address:

_____

_____

_____

Email: _____

Work phone: (____)_____

Mobile phone: (____)_____

Home Phone: (____)_____

FAX: (____)_____

Alternative address:

_____

_____

Alternative phone: (____)_____

Dates for alternative address and phone:

_____ to _____

NB: Submit maximum 300-word abstract for panel/workshop/forum.

B. PANEL/WORKSHOP/FORUM CHAIR (if different from Organizer)

Given Name: _____

Family Name(s): _____

Name as it should appear on the program:

_____

Institutional Affiliation:

_____

Postal Address:

_____

_____

Email: _____

Work phone: (____)_____

Mobile phone: (____)_____

Home Phone: (____)_____

C. PRESENTERS (in desired order of presentation)

1. Given Name: _____

Family Name(s): _____

Name as it should appear on the program:

_____

Institutional Affiliation:

_____

Postal Address:

_____

_____

Email: _____

Work phone: (____)_____

Mobile phone: (____)_____

Home Phone: (____)_____

NB: For Panel only, submit separate title and maximum 300-word abstract.

2. Given Name: _____

Family Name(s): _____

Name as it should appear on the program:

_____

Institutional Affiliation:

_____

Postal Address:

_____

_____

Email: _____

Work phone: (____)_____

Mobile phone: (____)_____

Home Phone: (____)_____

NB: For Panel only, submit separate title and maximum 300-word abstract.

3. Given Name: _____

Family Name(s): _____

Name as it should appear on the program:

_____

Institutional Affiliation:

_____

Postal Address:

_____

_____

Email: _____

Work phone: (____)_____

Mobile phone: (____)_____

Home Phone: (____)_____

NB: For Panel only, submit separate title and maximum 300-word abstract.

4. Given Name: _____

Family Name(s): _____

Name as it should appear on the program:

_____

Institutional Affiliation:

_____

Postal Address:

_____

_____

Email: _____

Work phone: (____)_____

Mobile phone: (____)_____

Home Phone: (____)_____

NB: For Panel only, submit separate title and maximum 300-word abstract.

5. Given Name: _____

Family Name(s): _____

Name as it should appear on the program:

_____

Institutional Affiliation:

_____

Postal Address:

_____

_____

Email: _____

Work phone: (____)_____

Mobile phone: (____)_____

Home Phone: (____)_____

NB: For Panel only, submit separate title and maximum 300-word abstract.

6. Given Name: _____

Family Name(s): _____

Name as it should appear on the program:

_____

Institutional Affiliation:

_____

Postal Address:

_____

_____

Email: _____

Work phone: (____)_____

Mobile phone: (____)_____

Home Phone: (____)_____

NB: For Panel only, submit separate title and maximum 300-word abstract.

D. DISCUSSANT (for Panel only, and only if you propose 3 presenters)

Given Name: _____

Family Name(s): _____

Name as it should appear on the program:

_____

Institutional Affiliation:

_____

Postal Address:

_____

_____

Email: _____

Work phone: (____)_____

Mobile phone: (____)_____

Home Phone: (____)_____

The following **equipment** will be available in each room. Please **check** the items you will need:

_____ laptop with PCWindows

_____ data projector

_____ CD player

_____ DVD player

If there is any other audio-visual equipment (or specific format) you wish to request, please do so below.

We cannot guarantee availability:

Final Check:
Panel Organizers: Please submit abstracts for the panel as well as each presenter.

FAX THIS FORM TO: 709-737-2018
or MAIL TO (Postmark deadline: 7 September 2010):
MMaP, School of Music—Abstracts 2011
Memorial University of Newfoundland
St. John's, NL
Canada A1C 5S7

If you don't receive confirmation of this submission by email within one week of your FAX submission or three weeks of your mail submission, please notify us at ictm2011@mun.ca.

*You may submit proposals through the ICTM 2011 website: www.mun.ca/ictm (follow links to abstract submission site).

Local Arrangements

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

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

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

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

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

St. John's City Tour – half day
Get to know the ICTM 2011 host city even better. This tour will take you into the heart of St. John's, the oldest city in North America. The charm of St. John's can be found in the brightly coloured row houses, the breathtaking view of the Narrows and the Atlantic Ocean beyond, and the pubs, coffee shops and craft stores that dot the

downtown area. Stroll around Quidi Vidi lake and over to the Gut, part of the tiny fishing village of Quidi Vidi, minutes from the downtown core. Sample beer at the Quidi Vidi or Yellow Belly microbreweries. Check out the view from Signal Hill, home of the first transatlantic signal; or Cape Spear, the most easterly point in North America. There will be an option to walk the spectacular North Head Trail that ends in the historic Battery area. For those who don't relish the 700 or so steps on that trail, rides both up and down the hill will be provided.

Ferryland and the Southern Shore – full day
The area of Newfoundland known as the Southern Shore runs from Bay Bulls, just south of St. John's, around what is known as the "Irish Loop" to St. Mary's Bay. This tour will go "up the shore" to Ferryland, an outport fishing community about one hour south of St. John's. You will tour the Colony of Avalon[1]. Locally known as "the dig," it is an archaeological dig of a settlement founded in 1621 by Lord Baltimore-and considered the oldest continuous settlement in North America. Take a relaxing hike out to the Ferryland lighthouse and enjoy a gourmet Lighthouse Picnic[2] lunch at Ferryland Head. The community also features Holy Trinity church, one of the oldest churches in Newfoundland, and stunning views of the ocean and traditional "salt box" houses everywhere you look.

Cape St. Mary's – full day
A bird watcher's delight! Cape St. Mary's Ecological Reserve[3], approximately a 3-hour drive from St. John's, provides an unusual opportunity to see a wide variety of seabirds up close and personal; Northern gannet, black-legged kittiwake, common murre, thick-billed murre, razorbill, black guillemot, double-crested and great cormorant, and Northern fulmar. Once at the reserve, a short walk on a rocky, sheep-strewn path will take visitors to see the birds as well as a breathtaking panorama of rugged cliffs and crashing ocean waves. There is also an interpretation centre. A local ornithologist will accompany the group and a bag lunch will be provided. The drive back to St. John's will include a stop in Placentia[4], an historic French settlement which was also key to the Basque fishery in the 16th century.

Brigus – full day
Home of the annual Brigus Blueberry Festival each August, Brigus[5] is approximately one hour from St. John's located in beautiful Conception Bay. This area is renowned for its long English lineage, starting with John Guy who founded neighbouring Cupids in 1610. The trip includes a stop at the Cupids Museum and at Brigus where visitors will visit Hawthorne Cottage[6], home of arctic explorer Captain

[1] http://www.heritage.nf.ca/avalon/
[2] http://www.lighthousepicnics.ca/
[3] http://www.env.gov.nl.ca/parks/wer/r_csme/
[4] http://www.placentia.ca/
[5] http://www.brigus.net/tourists.htm
[6] http://www.historicsites.ca/hawthorne.html

Bob Bartlett and now a National Historic Site and the site of the "Live on the Lawn" performance by the Baccalieu Players. There will also be a tour of John Guy's archaeological dig site in Cupids, where more than 110,000 artefacts from this early settlement have been discovered. Local blueberry products will be available for sampling!

Bay Bulls and Whale/Bird Watching – half day
Each summer, humpback, minke and fin whales migrate to Newfoundland to feast on the capelin that swim the cold ocean waters. This tour will take you to Bay Bulls, an outport fishing community about 20 minutes outside of St. John's. A catamaran will venture around the four islands that comprise the Witless Bay Ecological Reserve[7] to see the wide variety of seabirds here, including the half a million Atlantic puffins who nest on the islands every year. The chances of spotting whales at this time of year are excellent, and there is a slight chance that the odd iceberg might still be floating in the bay. A traditional "screeching in" may be part of your experience. Tours are fully guided with information about the flora and fauna as well as the history and folklore of the area.

East Coast Trail – Option 1 (full day), Option 2 (half day)
The East Coast trail[8] runs 540km along the east coast of Newfoundland and Labrador's Avalon Peninsula. There are 18 possible hikes to appeal to every level of difficulty, all featuring rugged natural vistas and breathtaking views. Two hikes will be offered as guided tours, both located close to St. John's. Option 1 is the Cape Spear-Maddox Cove Path[9] which is ranked as easy/moderate, takes 4-6 hours to complete, and runs 11.5 km from Fort Amherst to Blackhead near Cape Spear. Option 2 is Blackhead-Cape Spear[10], which is rated as easy/moderate, takes between 1.5 and 2.5 hours to complete, and runs 3.7 km through the community of Blackhead. Each tour is fully guided and hikers will enjoy learning about the local flora and fauna of the region and participate in a boil-up, a traditional Newfoundland cup of tea and snack in the woods. Hikers should bring hiking boots or hiking shoes and plan to dress in layers. While a boil-up lunch will be provided, hikers should bring water and snacks.
Please note how the East Coast Trail Association describes their trail rankings:
Easy - Good trail conditions. Typically minor elevation changes (less than 25 meters). Usually less than 7 kilometres in length.
Moderate - Average trail conditions. Moderate elevation changes (less than 75 meters). Usually less than 12 kilometres in length.

[7] http://www.env.gov.nl.ca/parks/wer/r_wbe/
[8] http://www.eastcoasttrail.com/trail/
[9] http://www.eastcoasttrail.com/trail/view.php?id=3
[10] http://www.eastcoasttrail.com/trail/view.php?id=2

ANNOUNCEMENTS

FROM THE EXECUTIVE BOARD

THE SEARCH FOR THE NEXT ICTM SECRETARY GENERAL

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

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

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

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

Requirements of the Secretariat
The requirements of the Secretariat include the following:

1. A person willing to serve as Secretary General who is recognised within the council as an active and responsible scholar as well as an experienced administrator. Candidates should be prepared to hold the office for a four-year term, which may be extended by mutual consent of the Secretary General and the Executive Board.
2. The Secretary General and all employees must be fluent in spoken and written English, the language of most ICTM publications and correspondence. A command of other languages is useful, but not required. The Secretariat must have expertise in business administration including financial operations, Microsoft Office, and website maintenance.
3. Standard office space, furniture and equipment, and storage space for ICTM publications.
4. Communications infrastructure for e-mail, Internet access, mail, telephone/fax and courier services. Most of the business of the Council is conducted by e-mail.
5. The Secretary General must be available to travel internationally 3-5 times per year . The Executive Assistant is required to travel internationally at least once per year.

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

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

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

Timothy Rice, Tan Sooi Beng, Wim van Zanten

Announcement of the Tullia Magrini Award

The Scholarship Award 2009-2010 dedicated to the memory of Tullia Magrini for a research project centered upon the topic "Anthropology of Music and Mediterranean Cultures" was won by Camilla Mingardo (Italy). The title of the research project by Camilla Mingardo is "The reception of the belly dance in Italy: historical and ethomusicological aspects".

Loris Azzaroni, member of the commission of the Tullia Magirini Award

Commission: Loris Azzaroni (on behalf of the family of Tullia Magrini), Paolo Gozza (on behalf of the Dean of Humanities Program, Alma Mater Studiorum-Università di Bologna), Joaquina Labajo (on behalf of Marcello Sorce Keller, Chair of the ICTM Study Group for "Anthropology of Music in Mediterranean Cultures").

Call for Nominations - MEA Executive Board

In accordance with the rules enacted at the MEA 2009 Meeting, four positions on the MEA Executive Board members shall be elected to replace three old members for the next term starting immediately after the upcoming MEA Meeting in August 2010. The three members to be replaced are Sheen Dae Chol, Xiao Mei and Um Hae-kyung, whose EB office term will be completed at the MEA 2010 Meeting in August.

The MEA Nominating Committee is now calling for nominations.

Nominators must be both ICTM and MEA members and must have attended at least one of the previous MEA meetings (in Ilan and Shanghai). (MEA memberships can be obtained by simply submitting an on-line application form. No fee required. See MEA website.) Each nominator may nominate one nominee. Please also provide the nominee's name and email address.

Nominations must be submitted to the MEA Secretariat (ictm.mea@gmail.com) before March 15, 2010.

Details about MEA governance and election procedures can be found at http://www.gim.ntu.edu.tw/mea/group.html

Sincerely,
Madan Ho,
ICTM Musics of East Asia Study Group Office Secretariat
Graduate Institute of Musicology, National Taiwan University, No. 1, Sec. 4, Roosevelt Road, Taipei, Taiwan, 106 Tel : +886 2 3366 4699
Fax: +886 2 2369 6773 Email : ictm.mea@gmail.com

Call for Papers: The Study Group for the Music and Dance of Oceania

Tangible records of the intangible: Collecting musical and choreographic culture in Oceania
28-30 September, 2010
School of Music, Childers Street, The Australian National University
Acton ACT, Australia

Ethnomusicologists and ethnochoreologists collect tangible records of intangible cultural heritage as part of their common stock-in-trade: audio recordings, video recordings, photographs, costumes, musical instruments and other performance paraphernalia. This 'collecting' activity raises a myriad of questions, all with ethical ramifications, about ownership, control, access, use, preservation, repatriation, reproduction, publication - to mention some. Issues surrounding these questions exercise the minds of researchers, teachers, archivists, curators, publishers, editors, owners, performers and others who play a role in the documentation and interpretation of music and dance. This symposium will focus on these issues in relation to the geographical specialisation of the ICTM Study Group for Music and Dance of Oceania.

Abstracts of no longer than 400 words should be forwarded to Denis Crowdy (Denis.Crowdy@mq.edu.au) by 1 August, 2010. Please include the proposed paper title, your name, and affiliation.

A block booking will be made at a local hotel and you should indicate whether or not you would like to book a room by August 1 as well. We plan to book rooms from Monday 27 September until departure on Friday 1 October.

Plans are being made to overlap the third day of the meeting with the ANU School of Music Graduate Symposium, and Stephen Wild is exploring the possibility of a public lecture (possibly at the National Film and Sound Archive). I will provide more details about the schedule, keynote and publication possibilities as they emerge over the next few weeks. May I thank Stephen and Lee Anne for their work in making this meeting a possibility, and I look forward to your participation.

Denis Crowdy

Call for Papers: Second Meeting of the ICTM Study Group on Music of the Turkic-speaking World,
May 26 – 30, 2010, Free University of Berlin, Germany

The Study Group on Music of the Turkic-speaking World has been formed in 2006. The First Study Group Meeting was held at the SOAS, University of London in 2006. (The proceedings of this meeting recently have been published, see ICTM Members recent publications). We are pleased to announce its second meeting, to be held May 26 – 30, 2010 in Germany, at the Free University of Berlin, hosted by the Institute of Turcology.

Topic of the Meeting:

Vocal Traditions of Free-metric Singing in Eurasia

Speech and singing – interchanges in which both within the development of mankind are standing, are discussed in various theories, partly also divergently. Important research fields in this context are such forms of literature designated to be sung, poetry being set to music. Being in use in many cultures -past and present, in secular and sacral context - they seem to reach back to prehistoric times.

The Second Meeting of the ICTM Study Group on Music of the Turkic-speaking World will set focuss on free-metric singing traditions within a far-reaching and complexe cultural area, determined by its transcontinental hugeness as well as its manifold interactions of most different and partly also marginal cultures.

Within Eurasia and Turco-mongolic speaking areas, up to nowadays free-metric singing styles are still practised by performers, like bards, singing poets, wandering minstrels, who represent - as performers as well as mediators, conoisseurs - a crucial part of the heritage of old traditions, f. i. epic performances, shamanistic ceremonies, lamentation songs, religious chants in and out of ceremonial context.

Which are the genres containing free-metric singing? Which are the structures of poetry and music? Specific types of melody in free metric style are in the focus of contemplation, specifiying their chracteristic features of structure, like „long melodies", wide ambitus, ornaments, melisms and vocalises, descending melos, parlando, recitativo style.

What is their position in regard to a possible scala of evaluation within the music culture? What is their meaning for every individual person, f. i. of being an identifying marker? What is the role of the performers in the society, which are the grades of estimation by the society?

For further information please contact:

Dorit Klebe: dorit.klebe@fu-berlin.de

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

Provisional Program
Wednesday June 30, 2010: arrival and registration (to be decided where)
Reception, concert in Bormla (with possible participation by Martin Stokes).

Thursday, July 1

Welcome address to the participants: Simon Mercieca (Director, Mediterranean Institute, University of Malta) and Marcello Sorce Keller (Study Group Chair).

Morning Session: Martin Stokes Chair

09.00-09.30: Philip Bohlman (University of Chicago and Hannover): Keynote Address "Found in Translation: Epic, Song, and the Discovery of the Mediterranean"

09.30-10.00: Martin Stokes (Oxford University) - Discussant

10.00-10.30 Coffee break

10.30-11.00: Alma Beitullahu (University of Ljubljana), "Macedonia's 'Saint': Musical Translations of Building Nation's Memory"

10.30-12.00: Ranier Fsadni (University of Malta), "Maltese Ghana and Cultural Translation"
12.30 Lunch break

Afternoon Session: Virginia Danielson, Chair

14.30-15.00: Dora Carpenter-Latiri (University of Brighton), Ruth F. Davis (Cambridge University) "'El Ghriba' and the Musical Semantics of Otherness (a 30' two-part presentation)

15.00-15.30: Philip Ciantar (University of Malta), "The Process of Musical Translation: composing a Maltese *Festa* Band March from Lybian *Ma'l uf* Music"

15.30-16.00 Coffee break

16.00-16.30: Francesco Del Bravo (Freie Universität, Berlin), "Translation or Transfer? Hermeneutical perspectives on the Relationships between Mediterranean and Bellinian Song"

16.30-17.00: Michael Saffle (Virginia Tech), "Translating and Rebuilding Musical Place: 'The Sopranos' and Italian-american Musical Culture"

Evening: Program to be Announced

Friday, July 2

Morning Session: Philip V. Bohlman Chair

09.00-09.30: Edwin Seroussi (Hebrew University, Jerusalem), "Translating from Nothing and from Everything: a Retrospective of Israel's Band *Habrera Hativeet*"

09.30-10.00: Simon Mercieca (University of Malta), "Translated Repertoires in Malta: from Secular to Religious" (provisional title)

10.00-10.30 Coffee break

10.30-11.00: Özlem Dogus Varli (Black Sea Technical University-State Conservatory, Cyprus), "Music and Traditional Translation from Trabzon (Black Sea Region in Turkish Republic) To North Cyprus"

10.30-12.00: Nahoko Matsumoto (Tokai University, Japan), "What is 'Our' music/dance? Cultural translation style in the Association Activities of Circassian Turkish"

12.30 Lunch break

Afternoon Session: Alan Marett, Chair

14.30-15.00: Marco Lutzu (Conservatory of Music, Cagliari) "Sardinian Rap Between Mass Culture and Local Specificities"

15.00-15.30: Franco Fabbri (University of Turin), "Found in Translation: Rembetika"

15.30-16.00 Coffee break

16.00-16.30: Maria Hnaraki (Drexel University, US), "Bridging the Local with the Local: Ross Daly and the Cretan *Lyra*"

16.30-17.00: Virginia Danielson (Harvard University), "Alabima and an Arab Musical Mediterranean"

Evening: independent dinner and then (possibly) Għana performance

Saturday July 3

Morning Session: Franco Fabbri, Chair

09.00-09.30: Paul Sant Cassia (University of Malta), "Is 'Ethnic Music' Like Ethnic Cuisine? Some Reflections on the Paradoxes of 'Essential' Essentializing"

09.30-10.00: Linda Barwick (University of Sydney), "'Oltre l'Australia c'è la luna': an Australian Researcher Encounters the Tuscan Maggio

10.00-10.30 Coffee break

10.30-11.00: Gila Flam (The National Library of Israel), "Jewish Music from Jerusalem to Jerusalem: the Mediterranean Timeless Music"

10.30-12.00: Caroline Bithell (University of Manchester), "Ripples in a Sea of Ex(change): Songs and Sentiments in Translation"

12.30 Lunch break

Afternoon Session: Marcello Sorce Keller, Chair

14.30-15.00: Goffredo Plastino (Newcastle University), Conclusive remarks "Different but Equal. On Mediterranean Musical Translation"

15.15.30 Coffee Break

Round Table: msk announces what is in the pipeline and possible future plans for the Study Group/with the participation of Artemis Vakianis (Fachhochschule Kufstein; Association for the Promotion of the Music of the Mediterranean), and Paul Clough (University of Malta).

Discussion

Evening: Dinner and Extravaganza Concert in Kalkara

Sunday, July 4: One-Day trip to the Island of Gozo

Monday, July 5: departure

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

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

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

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

Conference Topics:
Contributions should address the conference topics, which include the ones listed below
(further topics may be announced).
_ New finds
_ Methodology in music archaeology
_ Music archaeology and contemporary music creation
_ Chinese music archaeology
_ Other related studies

Organizing Committee:
Prof. Yao Shengchang (honorary chair, China)
Prof. Dr. Fang Jianjun (executive chair, China)
Prof. Jin Xuedong (China)
Prof. Guo Shuqun (China)
Prof. Dr. Wang Jianxin (China)
Prof. Dr. Ming Yan (China)
Prof. Dr. Ellen Hickmann (Germany)
Prof. Dr. Ricardo Eichmann (Germany)
Dr. Lars-Christian Koch (Germany)
Dr. Arnd Adje Both (Germany)
Dr. Graeme Lawson (Great Britain)
Dr. Stephen Hagel (Austria)
Dr. Cajsa S. Lund (Sweden)
Prof. Dr. Bo Lawergren (USA)
Dr. José Pérez de Arce Antoncich (Chile)

Conference Secretariat
Ms. Li Juan
E-mail: xiranlee2008@163.com

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

Vietnamese Institute for Musicology
Hanoi, 19-30 July 2010

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

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

Themes
Music and Minorities

1. **Music and minorities in education**
2. **"Other minorities": challenges and discourses**
3. **The role of music in sustaining minority communities**

Applied Ethnomusicology

1. **History and the workings of applied ethnomusicology**
2. **Performing arts and ecology**
3. **Performing arts in dialogue, advocacy, and education**

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

lecture demonstration rooms for up to 100 people, as well as break out rooms for smaller discussions.
For accommodation, there are two options. For delegates, it is most attractive to reside in the vibrant city centre, around Hoan Kiem Lake. There are many hotels, shops and restaurants in this area. Hotels are reasonably priced ($20-50 USD per night). A drawback of this option is that delegates will need to be bussed to the conference venue (30-40 minutes after rush hour ends at 9 am). An alternative is accommodation at walking distance (or a five minute taxi ride) from VIM, in a new, faux-French residential development that lacks much of the atmosphere of central Hanoi.

The program committee for Music and Minorities consists of Ursula Hemetek, Chair (Austria), Svanibor Pettan, Vice Chair (Slovenia), Adelaida Reyes, Secretary (USA), Le Van Toan (Vietnam), Larry Francis Hilarian (Singapore), and Kjell Skyllstad (Norway).

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

26th Symposium of the Ictm Study Group on Ethnochoreology

13-20 July 2010,
Trešt', Czech Republic

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

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

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

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

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

For further details see http://www.ictmusic.org/ICTM/beta/stg

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Second Conference of the ICTM Study Group for Musics of East Asia (MEA)

24-26 August 2010, The Academy of Korean Studies, Korea (ROK)

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

CONFERENCE THEMES
The conference themes for the 2010 meeting are as follows:
1. Intangible Cultural Heritage in East Asia: History and Practical Results
2. 'Recordings and Films' or 'The Potential and Pitfalls of Audio-Visual Technology and Materials'
3. Reconsidering Sacred and Profane in East Asian Ritual Music
4. Asian Music in Music Textbooks for Primary and Secondary Schools in East Asia

5.Asian Soundscapes and Cyberspace
6. New Research

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

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

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

CONFERENCE VENUE

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

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

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

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

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

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

Dear Colleagues,
the First Meeting of the new ICTM Study Group on Multipart Music will be hosted by the *Facoltà di Lettere e Filosofia dell'Università degli Studi di Cagliari* in Sardinia, Italy. The discussions will take place at the "aula magna" of the *Facoltà di Lettere e Filosofia.* In the evening, concerts of local multipart music from Sardinia will take place: "Canto a Tenore", "Canto a Cuncordu", "Canto a chitarra" and "Sonate per launeddas". On September 19 and 20 workshops with singers and musicians will take place in their home regions of the island.
The local organisers have prepared a new website (www.multipartmusic.org), where the preliminary programme and other details of organisational matters (including the possibilities of showing video documentaries on multipart music) will also soon be published.
We would be pleased to be able to welcome as many colleagues as possible who are interested in the meeting, the music and in direct contact with local singers and musicians.

Ardian Ahmedaja

1st Symposium of the ICTM Study Group for The Performing Arts of Southeast Asia

11 - 13 June 2010
Republic Polytechnic
Singapore

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

SYMPOSIUM THEMES

Hybridity In The Performing Arts: Genres Old And New
Pencak Silat/Martial Arts In Southeast Asia
Archiving And Documentation
New Research And Works In Progress
Round Table On Cultural Studies And Music & Dance

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

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

Musics and Knowledge in Transit

XI Conference of SIBE - Sociedad de Etnomusicología
III Conference of Musics in the Lusophone and Hispanic Worlds
I Conference of IASPM - International Association for the Study of Popular Music Portugal
VI Conference of IASPM, Spain
I Conference of ICTM, International Council for Traditional Music, Portugal

October 28-31, 2010

Rectory of the Universidade Nova de Lisboa
Lisbon, Portugal

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

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

Conference Themes
Transatlantic Flows: The Iberian Peninsula, Africa, Latin America and the Caribbean
Author Rights and Notions of Intellectual Property in Performative, Mediatized and Virtual Spaces
Communication Media, Technologies and Industries of Music, Dance and other Performing Arts: From the Printed Medium to the Internet
The Construction/Reception of the Performative Body
Dialogic Debates in Ethnomusicology
Music and Dance: New Educational Challenges
New Research

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

The Society for Ethnomusicology

SEM will hold its 55th Annual Meeting on 11-14 November 2010 at the Wilshire Grand Hotel in Los Angeles, hosted by the University of California at Los Angeles. For information on all meeting arrangements and for updates, please visit www.ethnomusicology.org and select "Conferences."

The theme for the 2010 Annual Meeting will be "Sound Ecologies." Following a keen interest in environments and soundscapes, topics will include the following:

1) Music Displacement and Disaster
2) Music, Copyrights, and Human Rights
3) Music and Social Activism
4) Film Music

In conjunction with the Annual Meeting, UCLA will present on 10 November 2010 a Pre-Conference Symposium: "Music Research and Performance in South Asia: The Life and Work of Nazir Jairazbhoy."

SEM 2010 Program Committee

Barbara L. Hampton, Chair (CUNY Graduate Center and Hunter College)
Christi-Anne Castro (University of Michigan, Ann Arbor)
Leslie Gay (University of Tennessee, Knoxville)
Ruth Hellier-Tinoco (University of Winchester, UK and University of California, Santa Barbara)
Timothy Rommen (University of Pennsylvania)

SEM 2010 Local Arrangements Committee

Tara Browner, Chair (University of California at Los Angeles)
Ric Alviso (California State University, Northridge)
Katherine Hagedorn (Pomona College)
Judy Mitoma (University of California at Los Angeles)
Helen Rees (University of California at Los Angeles)
Jonathan Ritter (University of California at Riverside)
Anthony Seeger (University of California at Los Angeles)

For general conference questions: semconf@indiana.edu or (800) 933-9330 (within U.S.) or (812) 855-4661 (outside U.S.).

The 7th International Symposium "Music in Society"
October, 28-30. 2010.

The Musicological Society of the Federation of Bosnia and Herzegovina and Academy of Music in Sarajevo are organizing the 7th International Symposium "Music in Society". Like previous years, the sessions will be organized according to areas: Musicology, Ethnomusicology and Music Pedagogy. Symposium languages are English, Bosnian, Croatian and Serbian.

Hosted by The Musicological Society of the Federation of Bosnia and Herzegovina,
Academy of Music, Sarajevo
Josipa Stadlera 1/II
71000 Sarajevo
Bosnia and Herzegovina
tel. 00387 33 44 21 26
fax 00387 33 44 48 96
muzika@ muzikolosko-drustvo.ba
info@ muzikolosko-drustvo.ba

Bridging Musicology and Composition: The Global Significance of Bartok's Method
A Symposium and Festival
12 to 14 August, 2010 Churchill College, Cambridge, England
Organized by the Centre for Intercultural Musicology at Churchill College

What is Bartok's Method?
Bartok never admitted to having a pre-conceived theory when he composed, yet there was a clear method that guided his whole approach to composition, a method that is probably more widespread than is acknowledged in the Western academy. Bartok's preeminence as an exemplar of this method makes him the leader of a school of composition whose significance is probably global. This method is what we describe as bridging musicology and composition. In other words a composer does research and then uses the results of this research in composition or, as in the case of Bartok, bases his or her idiom on the results of the research. Euba has described this process as creative musicology. The process of research in creative musicology and scholarly musicology are practically the same and in fact, Bartok advocates that composers should do field work, an activity normally associated with ethnomusicologists. What is different is that composers use the results of their research as the basis of composition, while scholarly musicologists use them as the basis of speech discourse, e.g. to write a book or an essay or to give a lecture.

Further information about this event can be obtained from: Professor Akin Euba
aeuba@pitt.edu
www.cimacc.org

Journal For The Anthropological Study Of Human Movement Call for Papers

A special issue of JASHM will be devoted to papers that explore the significance of "agency" within movement practices in their cultural contexts. We are interested in papers that critically examine the idea of "agency" from the various theoretical perspectives in which it exists. We wonder, what is at stake here for understanding human beings as dynamically embodied persons? Why does it matter? A succinct definition of agency was provided by Hornsby:[11]

agent. A person . . . who is the *subject* when there is action. A long history attaches to thinking of the property of being an agent as (i) possessing a capacity to choose between options and (ii) being able to do what one chooses. *Agency is then treated as a causal power*. Some such treatment is assumed when 'agent-causation' is given a prominent role to play in the elucidation of action (Hornsby 1980 - italics added).

We are convinced that definitions of human agency tend to determine how and in what ways we conceive of human beings as active movers/speakers in socio-cultural and linguistic worlds of enormous variety and complexity. Others may disagree (papers on disagreements are welcome), but from our point of view, it is not surprising that concepts of human agency (and related concepts of personhood and self, as well as social, physical and personal being), vary widely across anthropological, sociological, philosophical, psychological – in fact, all --studies of the human moving body. Studies of the dance, dancing and performance studies are especially important, but historical approaches are too.

Theoretical approaches as diverse as the phenomenological, semiotic, psychoanalytic, somatic, cognitive, feminist, post-structural, post-colonial, and bio-genetic approaches generate alternative (often contradictory) views, each of which, in the end, tell their readers what kind of player is at work on the human stage. What do you think? What is your favored approach? Why?

Please submit a 250 word abstract by April 15th, 2010; papers due July 1st. send to JASHM Co-Editor: bfarnell@illinois.edu. See http://jashm.press.illinois.edu/

[11] **Hornsby, Jennifer.** 1980. Entry: 'agent' In *The Oxford Companion to Philosophy* (Ed. Ted Honderich). Oxford: Oxford University Press, p. 18.

REPORTS

UNESCO NEWS

2003 Convention For The Safeguarding Of The Intangible Cultural Heritage

From 28 September – 2 October 2009 the Intergovernmental Committee of the convention met in Abu Dhabi, United Arab Emirates. This meeting has been a crucial one. For the first time items were inscribed in the two lists (Representative List, RL, and the Urgent Safeguarding List, USL) and three 'best practices' were chosen by the Committee.

This meeting has resulted in making clear that the intangible is part of 'cultural heritage' and thus corrected the ethnocentric definition given in the 1972 World Heritage convention that left out oral traditions. A short description of each item on the combined RL + USL, some photographs and in most cases a short film, may be found on http://www.unesco.org/culture/ich/index.php?pg=00011. This site gives an important overview of items of living culture in the world. The films may also be found on YouTube which enhances the visibility of the convention.

The Subsidiary Body, responsible for pre-selecting 76 items out of 111 proposals to be inscribed on the RL, has carefully reported on the methodology used in its evaluation process (see documents ITH/09/4.COM/CONF.209/13 Rev.2 and ITH/09/4.COM/CONF.209/INF.6 on http://www.unesco.org/culture/ich/index.php?pg=00223). These reports have set a good standard for the methodology to be used in these selections. They have addressed the major issue of community involvement in the process of nominating and safeguarding, the imbalance of regional distribution of the items, and the imbalance between the RL (76 entries) and the USL (12 entries).

Based on its experiences of this first round, the Subsidiary Body recommended a few changes in the Operational Directives that were by and large accepted by the Committee. It also 'encourages the Committee to consider how best to strengthen the capacities of States Parties, particularly those in developing countries, so that future nominations will present compelling cases for inscription. It suggests specifically the possibility of capacity-building workshops at the regional or sub-regional level that might bring together experts and nongovernmental organizations to inform and provide training to those within developing countries who are responsible for preparing nominations.'

Each of the 12 nominations for the USL had been examined by two experts that had been contracted individually or via an NGO. ICTM was only involved with one examiner (Gisa Jähnichen) for the Vietnamese Ca Trù nomination. For the 2010 round there were 5 nominations for the RL (of

which 98 came from Asian countries) received by the deadline of 1 September 2009. ICTM has not been selected as examiner for the 5 proposals for the USL in 2010.

It seems that the convention is slowly moving in the right direction. However, the role of large international NGOs like the ICTM will be fairly limited, at least for the coming years. This is also due to the fact that much intangible cultural heritage is not in the domain of music and dance.

Next meetings will be the Third session of the General Assembly of the States Parties in Paris, 22 to 24 June 2010 and the Fifth Session of the Intergovernmental Committee (5.COM) in Kenya, November 2010.

CD series

The contract between UNESCO and the Smithsonian Institution has not yet been signed, but legally there are no obstacles any more. It seems that we are approaching the end of this long road (almost 5 years now) of signing a contract and that it all depends on UNESCO making the copies of contracts, letters, etc. available to the Smithsonian Institution. After the contract has been signed priority will be given to publish the volumes that have been on the shelves for many years ready to be published.

Wim van Zanten

Preparatory Meeting For The Establisment Of An International Coordination Committeee (Icc) For Haitian Culture

UNESCO Headquarters, Paris, France, 16 February 2010

The earthquake of 12 January has not only wrecked human lives and infrastructure in Haiti, but also the world's cultural heritage. When cultural heritage is destroyed, people suffer a fundamental loss, one that is often not sufficiently recognized. In situations in which life is little more than survival, culture can be vital in giving people's lives meaning. The safeguarding of cultural heritage in disaster areas is crucial for restoring human dignity. If cultural heritage disappears, the affected communities have no basis on which to reconstruct their lives.

Immediate action to safeguard Haiti's unique and diverse heritage is urgent. UNESCO organized a preparatory meeting for the establishment of an international coordination committee (ICC) for Haitian Culture which took place in UNESCO Headquarters in Paris on Tuesday February 16, 2010.

Three objectives were proposed :

- To safeguard, restore and rehabilitate cultural heritage damaged by the earthquake
- To use cultural heritage as a positive force for preventing social breakdown and re-establishing stability and quality of life in the earthquake-stricken communities
- To contribute to bringing a sense of normalcy back to the situation and to contribute to the providing of consolation, hope and respect to all people involves, also children.

Dr. Tran Quang Hai represented the ICTM Executive Board at the meeting. The Smithsonian Institute (USA), Musée du Quai Branly (France), Tervuren Museum (Belgium), Laval University (Canada), Tropen Museum (the Netherlands), Museum of Ethnography of Geneva (Switzerland), Israel Museum (Israel) also sent their representatives.

The program started with the opening address by the Director General of the UNESCO, Ms Irina Bokova, followed by the address by the Haitian Minister of Culture and Comunications, Ms Marie-Laurence Jocelyn Lassègue.

There were three sessions :

1. The Post Earthquake situation (from 10:00-12:30) with presentation by Haitian representatives, UNESCO partner institutions, and the report of the Unesco culture mission to Port au Prince (1 – 7 february 2010)

2. Towards an Integrated Cultural Cooperation Strategy for the Medium and Long Term (from 14:30 – 17:15) with two topics: first with priority action areas at short and mid term concerning built heritage and urban centres, museums and cultural institutions, intangible heritage, archives, libraries and manuscripts, creative industries; second with conclusions and recommendations.

3. Closing session (from 17:15 – 17:30) with remarks by the Haitian Minister of Culture and Communications and by the UNESCO Assistant Director-General for Culture.

Tran Quang Hai

ICTM Liaison Officer Report— Bosnia and Herzegovina

Ethnomusicology in Bosnia and Herzegovina (B-H) started to develop in the 1940s. Foundation of the Institute of Folklore Research in May 1947 marked the beginning of systematic fieldwork organized by academician Cvjetko Rihtman. The results were published within B-H (in the Bulletin of the Institute and in publications of the Academy of Sciences and Arts of Bosnia and Herzegovina), Yugoslavia (by the Union of Folklorist Associations of Yugoslavia), and abroad. Simultaneously with Cvjetko Rihtman, based in Sarajevo, ethnomusicological research was also conducted in Bosanska Krajina by academician Vlado Milošević. Since 1954, his results became accessible through publications of the People's Museum in Banja Luka, Department of Folk Music, through Collections of papers of Krajina Museums, and in various journals. Long-term research of these two most prominent Bosnian ethnomusicologists of the time, Cvjetko Rihtman and Vlado Milošević, marked the direction for further studies, with strong emphasis on domestic rural musical practices.

Foundation of the Academy of Music in Sarajevo in May 1955 was accompanied by the formation of the Department of Musicology and Ethnomusicology within which the first local professionals in this field were educated. Since 1963, a total of 37 students have graduated with major in ethnomusicology, ten obtained M.A. degrees and three earned Ph.D. degrees. Professors of ethnomusicology were: Cvjetko Rihtman (1955-1974), Dunja Rihtman-Šotrić (1972-1986), Ankica Petrović (1978-1993), Jasna Spajić (1995-1997), Miroslava Fulanović-Šošić (1997-2004) and Vinko Krajtmajer (1993-2008).

The 1970s witnessed a new era in B-H ethnomusicology, primarily owing to Ankica Petrović, who earned her Ph.D. degree in Belfast under the mentorship of John Blacking. Since that time, the subject of B-H ethnomusicology has expanded into research of the context and function of music, which brought it close to other scientific disciplines such as cultural anthropology and sociology of music. The war in B-H (1992-1995) left unfathomable impact on demographic landscape and on traditional music, and made fieldwork impossible. Several Bosnian ethnomusicologists of various generations were active abroad during that period, including Ankica Petrović, Dunja Rihtman-Šotrić, Ljerka Vidić-Rasmussen, Dane Kusić, Mirjana Laušević, Rajna Klaser, Vesna Andree-Zaimović and Sanja Raljević. The war severely hindered the education of young ethnomusicologists and only thanks to Vinko Krajtmajer, who in 1993 became head of the Program in ethnomusicology at the Academy of Music in Sarajevo, the continuity was made possible. Several ethnomusicologists who in various capacities remained active in Bosnia and Herzegovina include Mira Fulanović Šošić, Jasna Spaić, Milorad Kenjalović, Dragica Panić, Maja Baralić-Materne, Tamara Karača-Beljak and the author of this report. In the meantime, Academy of Arts, which includes the Department of Ethnomusicology, was founded in the city of Banja Luka. Milorad Kenjalović deserves credit for this newly established Academy.

Musicological Society of the Federation of Bosnia and Herzegovina was founded in 1997. At the same time, the Society and the Academy of Music in Sarajevo joined forces in starting publishing the journal for music culture *Muzika* (Music). Within the period 1997-1999 they succeeded in publishing four volumes per year, since 2000 they continued with two.

Muzika has several goals: systematic coverage and presentation of musical heritage of Bosnia and Herzegovina; study of historical phenomena and developments in B-H music; observing and interpreting phenomena in contemporary music; developing musicological and ethnomusicological work in Bosnia and Herzegovina; affirmation of music and music scholarship in Bosnia and Herzegovina; observing musical life in B-H cities (Sarajevo, Tuzla, Mostar, Zenica).

Besides scholarly articles, *Muzika* also features reviews of musical events and products, interviews and provides chronicles of the ongoing musical life.
In 1998, Musicological Society of the Federation of Bosnia and Herzegovina has initiated biannual international symposium named *Music in Society*. The latest one took place in October 2008. Participants are musicologists, ethnomusicologists and music educators. So far they came from Austria, Bosnia and Herzegovina, Croatia, Finland, Germany, Serbia, Slovenia, Sri Lanka, Turkey, and USA. The proceedings were published after each symposium.

The next important part of our activities is the organisation of concerts. They are focussed on folk music from Bosnia and Herzegovina, and on piano, chamber, and contemporary music of Bosnian composers. Of particular importance for ethnomusicology is the student ensemble Etno Akademik, established in 2004.
The Institute for Musicology was founded in 2003 as the ninth department of the Academy of Music in Sarajevo. It serves as the basis for critical musicological and ethnomusicological scholarship through promotion of contemporary theories and methodologies, and interdisciplinary research into historical and contemporary cultural phenomena and processes. The Institute contains a library and rich manuscript collections by Bosnian composers (Miroslav Špiler, Mladen Pozajić, Milan Jeličanin, Mladen Stahuljak), as well as the audio recording collection (444 tapes with three manuscript catalogues) of the late Cvjetko Rihtman. The Institute is in charge of the following projects:

1. The Rihtman Collection contains soundscapes of Bosnia and Hercegovina from the period 1947-1987, and many of them are obsolete from the present-day musical life. He was recording musics of Muslims, Croats, Serbs and various minority ethnic groups in Bosnia and Herzegovina.
Main objectives of this project include: safeguarding, digitalization of recordings, creation of new catalogues and registers, new fieldwork for comparative purposes, and production of ethnomusicological syntheses.
Principal researchers are Tamara Karača-Beljak and Jasmina Talam.

2. Perception of the Turks and of the East in Folk Music in the Territories of Bosnia and Hercegovina and Slovenia: Ethnomusicological Paralels has the following objectives:
New knowledge and improved understanding of the important "Other", which for centuries, in different ways, affected the lives of the inhabitants of what are today Bosnia and Herzegovina and Slovenia; Gaining of a dynamic and context-sensitive insight into perceptions of the Turks and the East through research of musical repertories, musical instruments, ensembles, and dance features in the periods of coexistence of Bosnia and Hercegovina and Slovenia within mutinational states, at the time of wars for independence and in the period of sovereignity of the two states; Understanding of the attitudes towards the Turks and the East through research into the reception of contemporary urban music genres in a range from sevdalinka to turbo-folk in Bosnia and Hercegovina and Slovenia; and Application of the results of the project into educational and other public-life domains as a contribution to the quality of intercultural understanding and communication.
Principal researchers from Slovenia include Svanibor Pettan, Katarina Juvančič, Vojko Veršnik and Alma Bejtullahu, and from Bosnia and Herzegovina Jasmina Talam, Tamara Karača-Beljak, and Marina Kovač.
In the year 2005/2006, the Academy of Music adopted the higher education reform according to the Bologna Declaration, which led to the introduction of new compulsory and elective courses including Ethnochoreology, Ethnology, Ethnomusicological research and fieldwork methodology, Applied ethnomusicology, and World Music. The Department of Musicology and Ethnomusicology offers B.A., M.A. and Ph.D. degrees. Topics on Bosnian music are encouraged. The lecturers in ethnomusicology are Tamara Karača-Beljak and Jasmina Talam. Students also benefit from guest lecturers. In the current academic year these are: Svanibor Pettan and Katarina Juvančič (Slovenia), Manfred Heidler (Germany), Tvrtko Zebec (Croatia), and Lasanthi Manaranjanie Kalinga Dona (Sri Lanka).

The 7th International Symposium Music in Society will take place in Sarajevo on 28-30 October, 2010. Like in the past, sessions will be organized according to the areas of musicology, ethnomusicology and music education.
Themes in musicology are: Musical life in the period of Austria-Hungary and Music in society: Musicological aspects.
Themes in Ethnomusicology are: Historical sources of traditional music, Representation and safeguarding of the intangible cultural heritage, and Current research. Music education focusses on a single theme, which is: Creative transfer in Contemporary Music Education.

By the time of publication of this report, the deadline for submission of abstracts will be over, but we kindly invite you to join us in Sarajevo as observers in 2010 and hopefully as active participants at the next symposium in 2012.

Dr. Jasmina Talam

Liaison Officer Report – Sri Lanka

This is the first report to the ICTM Bulletin from Sri Lanka. It provides a brief overview of ethnomusicological activities with special regard to research, teaching, conferences, and publications.

As a multi-ethnic, multi-lingual, and multi-religious country, Sri Lanka is home to a variety of musical traditions. In the course of centuries, it received musical influences mainly from its Indian neighbor and from its Portuguese, Dutch, and British colonial rulers. North Indian influence started with the advent of the Bombay Theatrical troupes in 1870s and it still serves as a basis of music education. South Indian geographic and cultural proximity is amplified by Sri Lanka's Tamil population. Hindi, Gujarati, Tamil, Bengali, Chinese, Japanese, Arabic, Burmese, Malay, Portuguese, and English songs were popularized thanks to the arrival of gramophones to Sri Lanka from the late 1930s on. Local folk music traditions continue to exist next to Bombay-Sinhalese theatre genre *nūrti*, Portuguese and African influenced *baila* and *kafringna*, and to Western-originated myriad of genres including jazz, pop, rock, and hip-hop.

Research

Ethnomusicological research in Sri Lanka does not have a long history. Sinhalese folklore became subject of attention of both domestic and foreign scholars in the late 19th century. The vast collection of ola-leaf manuscripts, assembled by British civil servant Hugh Nevill in the period 1868-1880, has later been published in three volumes (*Sinhala Verse*) by the Colombo Museum. In 1916 L. D. Barnett published *An Alphabetical Guide to Sinhala Folk-lore* based on the sources explored by Nevill. The year 1950 marked the establishment of *The Folklore Society of Ceylon*. Its primary aims were: to document folk plays, folk ceremonies, and folk dances by films and photographs, and to record folk songs, oral legends, and beliefs.

Ranjan Abēysinghe, Ediriweera Sarachchandra, C. de S. Kulathillake, M. H. Gunathilake, Sunil Āriyaratne and Rōhana Beddage count to the most important pioneer researchers and writers about folk music, dance, and drama in Sri Lanka. Dr. Abēysinghe established *Musicological Society* in 1970 and conducted a series of lectures about folk and western music. The first three of the mentioned scholars already passed away.

Sinhalese traditional music was firstly launched at the radio in the 1940s and received popularity thanks in particular to the *Gambada Gee* (Village songs) series of programs. In 1935 W. A. de Silva and G. P. Malalasēkara jointly wrote a comprehensive publication *Sinhala Janasammata Kāvya* (Sinhala folk poetry). J. E. Sēdaraman published books on *Kandyan Period Panegyrics* and *Drum Music Theory* (Sēdaraman 1944, 1955, 1957). Devar Suriyasēna, himself a graduate in western music, was among the pioneer performers of Sri Lankan traditional music at home and abroad. In 1970, the government realized the necessity to support music research. It established Music Research Unit at the Sri Lankan Broadcasting Corporation (SLBC) and appointed C. de S. Kulathillake to lead the unit. Kulathillake authored many folk music programs and broadcasted them in both English and Sinhalese languages. In mid 1970s, an experimental program named *Paryēshana gee* used to encourage modern singers to utilize elements of traditional

music in their productions. The five 33 rpm records published under Kulathillake's guidance include: *Hela Jana Gee* (Folk songs), *Kohombā Kankāriya* (Kohombā Kankāriya ritual), *Kapu Yak Kāriya* (Kapu Yak Kāriya ritual), *Sinhala Jana Sangeetaya* (Sinhalese folk songs), and *Nādagam Nātya Sangeetaya* (Nādagam drama music). The results of his research were published in the unit's Bulletins of 1974, 1976, 1979, and 1982, as well as in *Ethnomusicology and Ethnomusicological Aspects of Sri Lanka* (1992), which is the first ethnomusicological book in Sri Lanka published in English. In 1974, Kulathillake was awarded a short term study of ethnomusicology at the University of Colon, Germany, under the guidance of Josef Kuckertz.

Within the decades prior to his death in 2005, Kulathillake contributed to the rise of ethnomusicology within the Institute of Aesthetic Studies of the Kelaniya University. Norwegian Professor Kjell Skyllstad and Kulathillake launched cultural and research exchange program in 1991. As a result, the University of Oslo equipped Sri Lankan researchers with tape recorders, video cameras, audio and video editing machines, and sound and pitch analyzing devices. Today, the research unit is named after Kulathillake, and Mahinda Seneviratne serves as its head. Digitalization of Kulathillake's recordings is among the currently ongoing projects.

W. B. Makullolowe was among those musicologists who responded to the national resurgence with the demand for national policy of music education in schools. In 1945, together with Ediriweera Sarachchandra, he introduced traditional Sri Lankan music and dance to the curriculum, along the North Indian Music basis. Sunil Ariyaratne wrote books *Baila Kafringna* (1985) and *Carol, Pasam, Kantāru* (1987). The former is a critical investigation of the Portuguese legacy of music in Sri Lanka and the latter deals with the songs of the Christian population in the island, particularly with Passion hymns.

Many more strides are yet to be made for the development of ethnomusicological research in Sri Lanka. Hindering factors include the lack of trained research scholars in universities and institutes, and the lack of research grants and modern research laboratories. It is realistic to expect that researchers will pursue studies focused on music of the so far largely neglected Muslim, Tamil, Burger and other minority communities. Post-war circumstances also open possibilities for projects linked to reconciliation processes.

Ethnomusicology Courses:

The newly established University of Visual and Performing Arts, which grew up from the earlier mentioned Institute of Aesthetic Studies, offers a four year special degree course in Ethnomusicology at its Department of Ethnomusicology and two courses on Music Therapy at its Department of Applied Music. The current teaching staff at the Department of Ethnomusicology includes: Ranjith Fernandoo, Anura Ratnasekera, Udayasiri Vidanapathirana, Mangalika Rajapakshe, Saman Panapitiya, Ariyaratne Lansakara, and Nishoka Sandaruwan.

The University of Colombo's Department of Performing Arts at the Sri Palee Campus offers a course in (Ethno)musicology and a course in Cultural Anthropology in its four year special degree program. The department is currently

revising its syllabus with the intention to expand the presence of Ethnomusicology, taught by the author of this report with the help of Ranjith Fernandoo and Anura Ratnasekera from the University of Visual and Performing Arts.

The University of Peradeniya's Department of Fine Arts offers a course in Folk Music and currently considers introduction of Ethnomusicology as a course of the four year special degree program.

International Conferences:

C. de S. Kulatillake represented Sri Lanka at several international conferences, including the 22nd session of the International Music Council in Stockholm in 1984. Lasanthi Manaranjanie Kalinga Dona represented Sri Lanka at the 39th ICTM world conference in Vienna in 2007 and since 2008 serves as Sri Lanka's liaison officer. The end of the long-lasting civil war (1983-2009) offers new opportunities for the increased presence of Sri Lankan scholars in the international arena, which is already reflected in the inter-university co-operations and in the increased number of guest lecturing Sri Lankans abroad and of foreign scholars in Sri Lanka.

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Note: Each publication in Sinhalese is followed by English translation in parentheses.

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Lasanthi Manaranjanie Kalinga Dona

Report on the ICTM Study Group for Music Archaeology

The ICTM Study Group for Music Archaeology held its biannual conference in New York, 23-26 September 2009. The conference DRAWING ON THE MUSICAL PAST: MUSIC ICONOLOGY, INSTRUMENT MAKING, AND EXPERIMENTAL PLAYING IN MUSIC ARCHAEOLOGY was co-organized by Arnd Adje Both, chair of the STG, and Zdravko Blažeković for the *Research Center for Music Iconography*. The venues were the *Graduate Center, City University of New York* (23–25 September 2009), and the *Metropolitan Museum of Art* (26 September 2009). There were 30 presenters and about 50 in attendance, which represents a successful grow of the study group.

The topic of the conference was approached from different angles. Introductions, overviews, and case studies from a variety of ancient music cultures from Asia, Europe, the Americas, and the Mediterranean were presented, shedding light on the advantages, risks, and limits of music iconological interpretation in music archaeology. Unfortunately, problems of instrument making and experimental playing in music archaeological research were only marginally discussed. This was compensated by the lively concerts given on two evenings of the conference. On the final day ancient musical instruments of the *Metropolitan Museum of Art, Department of Musical Instruments*, were presented to the conference participants. On the general assembly an overview of the earlier history of the study group and its re-launch in 2004 was given. It was decided to change the consecutive number of the conferences and include the nine earlier STG meetings held from 1982-1996. Thus, New York 2009 was the third = eleventh conference.

Among the publications of study group members is the special section "Music Archaeology" of the actual ICTM *Yearbook for Traditional Music* (Vol. 41, 2009). The section of six papers was compiled by the chair of the STG and co-editor of the volume. Selected papers presented in New York will be published in the journal "Music in Art" (Vol. 36, 2011) by Zdravko Blažeković.

The next (= twelfth) conference of the ICTM Study Group for Music Archaeology will be held in Spain at the *University of Valladolid, Musicology Department*, and is co-organized with Raquel Jiménez Pasalodos. The schedule (autumn 2011) and the topic will be fixed in March 2010.
Please do not hesitate to contact the organizers Adje Both (adje@zedat-fu-berlin.de) and Raquel Jiménez (miradasonoras@gmail.com).

It is planned to launch a website of the study group in the course of this year.

Arnd Adje Both, chair

Report on the 17th Meeting of the ICTM Study Group on Folk Musical Instruments in Erkner, Germany 2009

The 17th Meeting of the ICTM study group on folk musical instruments was carried out from 1st – 4th April 2009 in the Bildungszentrum of Erkner, a small town located nearby Berlin, Germany. After the long lasting winter, it was just a perfect timing that the warm and sunny weather started exactly when the meeting begun. About 40 scholars from the various parts of the world participated in the meeting. The local organizers were Dr. Gisa Jaehnichen (Kuala Lumpur, Berlin) and Dr. Timkehet Teffera (Berlin, Addis Abeba). The meeting was partially funded by the Deutsche Forschungsgemeinschaft [German Research Association] which gave the organizers a good opportunity to provide financial support for a number of participants who would not have been able to attend this meeting.
By taking the following three major topics, namely 1) Percussion; 2) Migration of musical instruments and 3) Current research, into consideration, very interesting and fruitful papers were presented and discussed in 10 sessions each consisting of three interrelated issues. Although the papers primarily focused on percussion instruments such as bells, stones, gongs, clappers, xylophones and drums, there were also presentations dealing with other types of instruments such as zithers, lutes, bagpipes and harmonicas.

Presentations principally discussing organological, technological and socio-cultural issues of percussion instruments in general and drums in particular were presented by Juergen Elsner, Jasmina Talam, Nana Marianne Zeh, Larry Francis Hillarian, Justin Hunter, Timkehet Teffera, Andreas Meyer, Irena Miholic, Rolando Antonio Peréz Fernández, Lujza Tari and Rinko Fujita.
Eisner presented the flat-bottomed kettledrums *Tasa* and *mrfa* from Yemen and discussed their organological, technical, functional and musical features. **Talam's** paper referred to traditional drums that exist in the territory of Bosnia and Herzegovina that is based so far made ethnomusicological and material researches as well as supplementary information gathered from her fieldwork in this region. **Zeh** reported on drum orchestras of samba schools in Rio de Janeiro by taking the high tuned master drum called *repinique* into a closer consideration, due to its striking similarity to European drums in terms of construction and playing technique that strongly reflects to the history of marching bands of European origin. **Hillarian** introduced the frame-drum *kompang*, a drum of Arabic origin, today considered as an emblematic drum in the Malay Muslim culture of the Malay Archipelago. In this regard, he clarified the role of the *kompang* that is played on various social occasions of the Malay community alongside or interchangeably with the two additional Malay frame-drums called *hadrah* and *marwas*. **Teffera** discussed *ngoma* drums that are widely found in many cultures of Sub-Saharan Africa by giving special focus to *ngoma* drum ensembles of the *Wasamba* people of Northeast Tanzania. Besides the organological and musical analysis, the clearly defined gender roles in the *ngoma* music performances have been examined. **Meyer's** paper dealt with morphologically related African American percussion instruments created on the Caribbean Islands in times of slavery. These are drums, idiophones and

lamellophones that substituted the missing African drums. In the paper an attempt was made to trace back the trans-cultural processes that took place in the past and to describe styles and musical functions of today's Ghanaian ensembles comparing them with common playing methods in America in past and present times. **Miholić** reported about the hybridization of traditional music in Croatia by taking the West African drum *jembe* (also *jenbe and djembe*) as an example and its presence in today's Croatian ethno-music. Among other issues, the use of *jembe* drums and its role in Croatian bands as a "beat instrument" or as "background sound" has been explored in this paper. **Fernández** talked about the geographical distribution of the wedge-bracing drums of BaKongo descendants in Cuba by exploring their ethnic and historical aspects as well as their gender roles and socio-cultural functions and meanings. **Tari** examined percussion instruments, among others drums, and their musical roles in past and present Hungarian musical traditions using written and oral research documents. In this relation she mentions the importance of re-thinking this issue today, since former researches had less chance to explore certain communities that - in the meantime - have become minorities in foreign countries after the 1st World War. An example is the former Soviet Union, particularly the Ukraine, where Hungarian scholars were prohibited to access this area until 1988. **Fujita** systematically analyzed the performing practice of percussion instruments in the *gagaku*-music of Japan predominantly focusing on its aesthetical principles. In his paper **Hunter** discusses the century's long tradition influenced by Western styled military music in the mid 19th century of Japan. Hence, he outlines his approach to reading the Western military drum score *Eikoku kotekifu*, an approach that attempts to systematically understand the structure of the score and the Japanese techniques for representing a Western drumming tradition.

Other than drums **Mashino** presented her paper on the Balinese gamelan music primarily focussing the aesthetic aspects of body movements in Balinese gamelan performances. The importance of each body part and its expressive value, the visual and acoustic communications of the dancers and their presentation in front of an audience have been some of the major points of discussion. **Jaehnichen** on the other hand reported about an experiment she made with students of Universiti Putra Malaysia in Serdang, who derive from various social, cultural, ethnic and religious backgrounds. The experiment was made on a forgotten gamelan stored at the university. Hence, she explained the results of this experiment that reflected the distinctive backgrounds of the students in the perception and representation of "local" and/or "traditional" music. According to Jaehnichen the strong involvement in Western music training at conservatories that is also highly admired by the Malayan majority and given a special value than cultural musical idioms is to be considered as one of the major problems.

The migratory and historical aspects of musical instruments were focal point of the papers of Ullrich Morgenstern, Ioana Baalbaki, Dorit Klebe, Elizabeth Markham, Rembrandt Wolpert, Cajsa Lund and Katrin Lengwinat. Thus, **Morgenstern** presented the Russian bagpipes *volynka* and *duda* that have been long forgotten after the decline of the medieval minstrel's *skomorokhi*. According to historical sources however, there is clear evidence that these instruments had been very popular until

the second third of the 19th century. **Baalbaki** discussed Turkish musical instruments in Romanian culture, an influence that took place during the Ottoman Empire between the 16th and the 19th century. In doing so, the paper explores the historical process of the migration of Turkish musical instruments in Rumania and their strong influence in various ways still observed in present day Rumania. **Klebe** examined iconographic artifacts, i.e. miniatures, paintings and ceramics, of musical instruments in Turkic-Mongolian-Persian cultures from the 12th century onwards, and talked about their origin, geographical distribution as well as their typological characteristics. **Markham** presented the earliest musical sources for songs in medieval Japan that are memory-aids for singers that do not posses any pitch-notation for the voice, but rhythmic, mensural, and grouping information. Taking selected examples of text copies of court songs for singers from the mid to late Heian Period (794-1185), she described their melodic and metro-rhythmic structures and their distinctive features. **Wolpert** examined the observance of a modal cycle through the cycle of years in two pre-modern Japanese musical manuscripts and analyzed the turning of the four stringed Sino-Japanese lute *Pipa/biwa*. Singing stone slabs and stone blocks of prehistoric times in Scandinavia was the subject matter of **Lund's** presentation. According to legend and popular belief, these stones are supposed to have served as percussion instruments due to their metallic sound when struck. Referring to Afro-Venezuelan percussion ensembles and their local and regional diversity, **Lengwinat** talked about the distinct musical role and function of such ensembles on the St. John's Festivals. By presenting two examples namely, a group of indirectly struck idiophones (bamboo tubes) and an ensemble of tubular drums she explained among others their contradistinctive nature in terms of their sound principles.

Further music instruments belonging to the group of percussion instruments (bells, clappers, xylophones) as well as to other groups of instruments (zither, accordion, harmonica and alphorn) were presented in the papers of Mojca Kovačič, Helen Hahmann, Alla Sokolova, Mikhail Shilnov, Naoko Nagai, Sydney Hutchinson, Bernard Garaj, Charlotte Vignau and Alevtina Mikhailova. Hence, **Kovačič** focused on church bell traditions in different European countries (Spain, Italy, Croatia, Germany and Slovenia) and compared their diverse playing techniques that depend on the musical expertise of respective players, the form of the bell tower and the number and the size of bells. **Sokolova** highlighted wooden clappers known as *Pkhachich* from the Western Adyghian region and briefly discussed the historical, mythological, typological, sociological, traditional, ergological, organological and musical features and the performing practices from various perspectives. **Shilnov** introduced the Ukraininan Xylophone called *tsimba*ly attempting to position this music instrument within the system of the European instrumentarium and to trace the historical development of the instrument, hoping that the study will help pave a way for further researches on European folk xylophones.

As a result of a fieldwork conducted in the cities Jauja and Huancayo, Mantaro-Valley/Peru in 2007, **Hahmann** presented the natural horn of central Peru called *wakrapuku* and its use within the rituals of animal marking. Further explanations denote the organology, construction method and material and its historical and

sociological aspect. **Nagai** reported on the ancient Chinese **zither** known as *Se*, its specific role as well as its symbolic meanings referred in written historical documents and archaeological evidence deriving from very early periods. **Hutchinson** presents the socio-cultural aspect of the accordion, the drum *tambora*, and the metal scraper *güira* from the Dominican Republic used to play *merengue típico*. However, these music instruments have rather been considered as noise than music by the culture bearers so that the survival of the Dominican culture and particularly its deeply-entrenched social hierarchies are presumably have been threatened. **Garaj's** paper reflected on the Slovak diatonic button accordion *herigonka* that was introduced into the Slovak folk music of Czech instrument makers around the first third of the 20th century. In doing so, he discussed the rapid spread and popularity of this instrument in Slovakia that has among others been considered as an enemy to the deeply rooted traditional bagpipes and small string bands of Slovakia. **Vignau** presented the alphorn, a very traditional and symbolic music instrument of Switzerland. Using some case studies, she described the migration of the alphorn outside of Switzerland, among others the Netherlands and Japan. The paper of **Mikhailova** focussed on the Saratov harmonica, one of the symbols of the Volga region. Additional points of discussion were the social status of the harmonica, its musical features; i.e. melody, rhythm, metrum, timbre, repertoire and respective dances.

Last but not least the presence of Hannes **Heyne** from Dresden, Germany, who made interesting demonstrations on a number of sound producing rare musical instruments, was a good complementation and entertainment for the participants of this meeting.

Apart from intensive sessions two excursions were planned for the participants. The first took place in the "Museumsinsel" [Museum Island] in the city-center of Berlin, in which the participants had the opportunity to visit a number of historical museums as the Bodemuseum, the Pergamonmuseum, the Altes Museum, and the Museum of Musical Instruments. The second excursion was planned for the Ethnological Museum in Berlin-Dahlem, where Dr. Susanne Ziegler guided the participants to the exhibition rooms of the Berlin Phonogramm-Archiv and the display of musical instruments.

In the final discussion, chaired by Prof. Dr. Marianne Broecker, a new format of publication as well as new topics for the next study group meeting aimed to take place in 2011 have been discussed.

Rinko Fujita and Timkehet Teffera

*Apologies from the editor for overlooking this report in previous issues of the Bulletin.

Gisa Jähnichen (Ed.): **STUDIA INSTRUMENTORUM MUSICAE POPULARIS I** (NEW SERIES)Münster: MV-Wissenschaft. Paperback. 378 pages, incl. DVD. 26.80 EUR. ISBN 978-3-86582-956-6

The New Series of the ICTM Study Group Journal STUDIA INSTURMENTORUM MUSICAE POPULARIS starts with a broad overview on the topics "Percussion" and "Migration of Musical Instruments", an outcome of the 17th Meeting of the Study Group on Folk Musical Instruments, held in Erkner near Berlin from April 1-4, 2009. 25 scholars from 15 countries contributed articles to the volume, which appear in their alphabetical order due to the fact that clear borders cannot and should not be delineated. Moreover, the editors leave it to the readers' community to discuss hierarchies regarding their importance or their qualitative refinement. Further improvements are the main aim of the publication. Since 1969, when the Musikhistoriska museet in Stockholm has published its first volume of the journal, edited by Erich Stockmann, many fields of organological research have changed their methodological repertoire, their interdisciplinary tools and especially their non-instrumental focus on complex subjects. Nevertheless, classical working methods are still highly esteemed as a basic precondition for detailed discoveries using modern technology and external expertise. The volume comprises papers of authors, who already contributed to the journal's former series in their youth, as well as those of authors with their first journal publication, who are just starting to explore their scientific scope. Thus this volume brings together generations of scholars with different experiences and their open minded curiosity about each other. Challenging discussions and a wide field of interdisciplinary connections enriched their outcomes and will help to create new scientific spaces beyond the tangibility of musical instruments and the intangibility of musical sound.
The editor Gisa Jähnichen is professor for ethnomusicology, comparative musicology and audiovisual archiving at the Music Department of the Faculty for Human Ecology at Universiti Putra Malaysia. Since 1994, she is an active member of the Study Group of Folk Musical Instruments in the International Council for Traditional Music (ICTM/UNESCO). Organology is one of her main research subjects.
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ICTM MEMBERS RECENT PUBLICATIONS (2009-2010)

Zuzana Jurková and Lee Bidgood, (Eds.), **Voices of the Weak: Music and Minorities** 2009 Praha: Slovo21 + Faculty of Humanities of Charles University Prague. 250 pp., accompanying CD. Euro 15,-.
The book may be ordered via the e-mail address lida@slovo21.cz.

Gisa Jähnichen (Ed.): **STUDIA INSTRUMENTORUM MUSICAE POPULARIS I** (NEW SERIES)Münster: MV-Wissenschaft. Paperback. 378 pages, incl. DVD. 26.80 EUR. ISBN 978-3-86582-956-6

Razia Sultanova (Ed.) Sacred Knowledge: Schools or revelation? Master-Apprentice System of Oral Transmission in the music of the Turkic Speaking world. Saarbrücken: LAP Lambert Academic Publishing, 117 pp., Euro 59,-. ISBN: 978-3-8383-1558-4.

ICTM MEETING CALENDAR

7-10 April, 2010: Second Meeting of the Ictm Study Group for Music And Dance In Southeastern Europe, Izmir, Turkey

26 – 30 May 2010: Second Meeting of the ICTM Study Group on Music of the Turkic-speaking World, Free University of Berlin, Germany

11-13 June 2010: 1st Symposium Of The ICTM Study Group for The Performing Arts Of Southeast Asia, Republic Polytechnic, Singapore.

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

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

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

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

September 15-20, 2010: First Meeting of the ICTM Study Group for Multipart Music, Sardinia, Italy

September 28-30, 2010: Meeting of the ICTM Study Group for The Music and Dance in Oceania, School of Music, Childers Street, The Australian National University, Acton ACT, Australia

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

MEETINGS OF RELATED ORGANIZATIONS

May 25 – 28: 2010 UNESCO 2nd World Conference on Arts Education. COEX, Samsung-dong, Gangnam-gu, Seoul 135-731, Korea. www.artsedu2010.kr

August 12 -14, 2010: Bridging Musicology and Composition: The Global Significance of Bartok's Method. Churchill College, Cambridge, England, Organized by the Centre for Intercultural Musicology at Churchill College (CIMACC). Further information can be obtained from www.cimacc.org

October, 28-30, 2010: The 7th International Symposium "Music in Society" Academy of Music, Sarajevo Josipa Stadlera 1/II, 71000 Sarajevo, Bosnia and Herzegovina. info@muzikolosko-drustvo.ba

November 11-14, 2010: The Society for Ethnomusicology, 55th Annual Meeting, at the Wilshire Grand Hotel in Los Angeles, hosted by the University of California at Los Angeles. For more information please visit www.ethnomusicology.org

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ICTM Directory Online
A new online Members Directory will be available on the updated ICTM website to be launched by the 1st May 2010, as mentioned elsewhere in this Bulletin. Members will now be able to update their information in the Member Directory and add information to a new publications section added to the directory. Just follow the online prompts. If you need assistance, contact Lee Anne Proberts at secretariat@ictmusic.org

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