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for

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With
Third 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/)
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Historical Sources of Traditional Music: S.Ziegler-Germany & Ingrid Åkesson - Sweden
Ethnochoreology: Laszlo Felfoldi - Hungary
Music and Dance of Oceania: Dennis Crowdy - Australia
Iconography: Zdravko Blazekovic, USA
Music and Gender: Fiona Magowan – United Kingdom
Maqam: Jürgen Elsner - Germany & Fayzullah Karomatli - Uzbekistan
Music of the Arab World: Scheherazade Hassan - France
Anthropology of Music in Mediterranean Cultures: –Marcello Sorce Keller - Switzerland
Music and Minorities: Dr. Ursula Hemetek – Austria
Music Archeology: Arnd Adje Both - Germany
Musics of East Asia: Larry Witzleben – USA
East Asian Historical Musical Sources: 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. 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 the general editor 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).

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 **Sydney Hutchinson**, Department of Art and Music Histories, Syracuse University, 308 Bowne Hall, Syracuse, NY 13244-1200, USA; email: sjhutchi@syr.edu

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 Audoi Reviews Editor: Please send audio recordings for review : **Byron Dueck**, Royal Northern College of Music, 124 Oxford Road, Manchester M13 9RD, United Kingdom; email: byrondueck@gmail.com

ICTM Website Reviews Editor: Web addresses appropriate for website review should be forwarded to **Barbara Alge**, Musicology and Music Pedagogy Department, Hochschule für Musik und Theater, Rostock, Germany; email: barbara.alge@hmt-rostock.de

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 December this year. The website will send a renewal and 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 is longer 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 LAUNCHED

As mentioned in previous issues of the Bulletin the ICTM website has been updated and the new site is now online at www.ictmusic.org.

. We thank all members for their patience during this period.

ICTM 41ST WORLD CONFERENCE - THIRD NOTICE

41st World Conference of the ICTM,

13 – 19 July 2011, Memorial University, St. John`s, Newfoundland, Canada
http://www.mun.ca/ictm2011

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)

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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.

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

LOCAL ARRANGEMENTS

You are invited to attend the 41st World Conference of the ICTM which will be held from 13-19 July 2011 in St. John's, Newfoundland and hosted by Memorial University. This year the Canadian Society for Traditional Music (CSTM) will be meeting conjointly with ICTM, 17-19 July 2011.

Atlantic Canada's largest university, Memorial University of Newfoundland is home to the Research Centre for Music, Media and Place (MMaP), the Qualitative Research Centre, and the Memorial University of Newfoundland Folklore and Language Archive (MUNFLA), the largest oral history and folklore archive in Canada.

To register for the conference and to reserve accommodations and meals, please go to the conference website: http://www.mun.ca/ictm2011

(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.

CONFERENCE SCHEDULE

12 July	Arrival of participants in St. John's
13 – 15 July	Paper sessions, business meetings; concerts, workshops & films
13 July	Opening Ceremony 09:00
14 July	Welcome Reception
16 July	Break for excursions
17 – 19 July	Paper sessions, business meetings; concerts, workshops & films
19 July	Closing Ceremony
20 July	Departure

Conference participants are encouraged to arrive in St. John's on Tuesday 12 July; registration will be open from 12:00 to 17:00. Wednesday 13 July begins with an opening ceremony at 09:00, followed immediately by paper sessions. The opening ceremony will take place in the Arts and Culture Centre on the Memorial University campus. Registration will be open all day.

Inquiries concerning local arrangements should be directed to:

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

Email: ictm2011@mun.ca
Tel: +1-709-864-2058
Fax: +1-709-864-2018

Local Arrangements Co-Chairs: Beverley Diamond and Kati Szego

EXHIBITS

The conference organizers are preparing an exhibition of ethnomusicological books, audio, audio-visual, and other materials that will be on display and for sale during the conference. If you are interested in exhibiting your books or other materials

please contact Janice Tulk at jetulk@mun.ca no later than 15 May 2011 to make arrangements. Publicity leaflets for books, journals, and other items of potential interest may also be included in the conference folders for a fee. Advertising in the conference program is also available. Again, contact the exhibit coordinator for more information.

ENTERTAINMENT

Festival 500 Grand Finale: 13 July
The Grand Finale of Festival 500, a biennial international choral festival, will bring together choirs from around the world to celebrate the power of song. This year's featured group is the Indonesian Children and Youth Choir. To be held at Mile One Stadium, downtown.

Welcome Reception: 14 July
The welcome reception will take place on Wednesday, July 14 at 19:00 at The Rooms, Newfoundland's state-of-the-art provincial museum, with a panoramic view of St. John's. Please join us for food, drink, music and dance.

Workshops: Daily
Music and dance workshops will be offered each day, including several that feature Newfoundland and Labrador traditions: fiddle, accordion, set-dancing, 'ugly stick'-making.

Late Afternoon Performances: Daily at 17:30
Performances bridging theatre and dance will take place in the School of Music's Cook Recital Hall (on campus). One will feature the finest musicians of Newfoundland and Labrador. Films will also be screened during this time slot.

Evening Concerts: 15, 17, 18 July
Evening showcase concerts will start at 20:00 and be held at the St. John's Arts and Culture Centre, right on the university campus. Each concert will highlight three stellar acts. Concert tickets are available for purchase on the ICTM2011 website.
Atlantic Roots/Routes Artists from the Atlantic Rim will share the stage, including Irish, Portuguese, and Cuban musicians and dancers.
Indigenous Modernities will highlight renowned Indigenous groups from the Americas and Northern Europe.
Canada's Many Musical Voices will feature Québecois artists, as well as Canadian expressions of Asian and Middle Eastern musics and dance.

Wreckhouse International Jazz & Blues Festival: 16 July
Check out www.wreckhousejazzandblues.com.

EXCURSIONS: Saturday, July 16

#1: Cape St. Mary's and "The Old French Shore" (0830 to 1730)
Today we will drive the Irish Loop to the Cape St. Mary's Ecological Reserve, the most accessible and spectacular seabird colony in North America. This area is known for the thousands of Northern Gannets, who have a wing-span of over six feet, which nest in a few thousand feet of space. Also making their home in this area are Razorbills, Murres and other seabirds. We will visit the Interpretation Centre and hike along the top of sheer cliffs to a huge sea stack called Bird Rock. After lunch in St. Bride's we will travel to Placentia to the Castle Hill National Historic Site. Here we will view exhibits of French and English military history and life of the area in the 17th century.

PRICE PER PERSON: $125.00 (includes tax)
includes transportation, guide, lunch, and entrance fees
Minimum 6 participants; maximum 100

#2: Whale Watching & Bird Islands Tour (0830 to 1230)
This excursion begins with a drive down the Southern Shore to the historic Irish outport, Bay Bulls. Here we take a boat ride out to the Witless Bay Ecological Reserve Bird Islands, home to thousands of Atlantic Puffins, Murres and Kittiwakes in the spring and summer. July is peak whale season in Newfoundland and Labrador, and this morning we should get a good look at these giants, who come to our shores to feed on capelin.

PRICE PER PERSON: $90.00 (includes tax)
includes transportation to and from Bay Bulls with guide
No minimum or maximum

#3: Colony of Avalon (0900 to 1600)
We will travel to the Southern Shore of the Avalon Peninsula along the winding coastline of the beautiful Irish Loop, which is dotted with the small 'outport' communities for which Newfoundland is so famous. Following a picnic lunch at the Ferryland lighthouse, we will visit the Colony of Avalon Archaeology Site, where the remains of an early-17th century settlement is well preserved. We will walk on a 17th-century street, see a 17th-century herb garden, and look at the remains of everyday life in one of the earliest European colonies in North America. The colony was founded by George Calvert, later Lord Baltimore, in 1621. Most people have no idea that permanent European settlement in North America dates so far back, and that Newfoundland played such an important role. The Ferryland settlement was "forgotten," and its remains lay undisturbed for centuries.

PRICE PER PERSON: $125.00 (includes tax)
includes transportation, McCarthy's Party guide, entrance fees and picnic lunch
Minimum 6 participants; maximum 50

#4: Outports, Lucky Rocks, and John Guy's Colony (0930 to 1630)
Today we will go "around the Bay" along the picturesque coastline of Conception Bay, the home of pirates of centuries ago. We will stop in Holyrood to search for 'Lucky Rocks' on the beach. We also stop for picture taking as we make our way to Brigus, one of the historic sailing ports of Conception Bay and home of the late, famous Captain Bob Bartlett who took Perry to the North Pole. Here we have the opportunity to visit Hawthorne Cottage and take 'the walk' around the community. Lunch and local entertainment today is in Cupids, one of the oldest settled communities in Newfoundland. 2010 marks the 400th anniversary of John Guy establishing a colony in this area for the Merchant Ventures' in Bristol, England. Lunch is catered by Viola Wells of Skipper Ben's Bed and Breakfast and the local community. After lunch we will visit the museum in Cupids and the archaeology site where the old colony is being rediscovered. Our guide will regale you with the history, culture and language of the Newfoundland people.

PRICE PER PERSON: $125.00 (includes tax)
includes transportation by motor coach, McCarthy's Party guide, all entrance fees, and lunch.
Minimum 6 participants; maximum 100

#5: The Far East of the Western World (1400 to 1700)
Tour old St. John's this afternoon, with plenty of time to see such national historic sights as Cabot Tower, Signal Hill, the Anglican Cathedral of St. John the Baptist and the Basilica. Hear the legends of Dead Man's Pond and Government House, and the history surrounding the Colonial Building. This tour will orient you and give you a feel for the history, legend and lore of St. John's, the oldest community in North America. Next we are off to visit the National Park at Cape Spear, the most easterly point of land in all of North America. Here the lighthouse has been restored to circa 1836. Explore the bunkers built by Canadian soldiers in the side of the cliffs here during the Second World War. Now you can say you have been to the other "Far East" where you can stand with your back to the Atlantic and face every other being in North America. Or you can turn your back on them; the choice is yours.
PRICE PER PERSON: $50.00 (includes tax) includes transportation, guide, and entrance fees
No minimum or maximum

International Council for Traditional Music
July 13 - 19, 2011

in collaboration with

Canadian Society for Traditional Music
July 17 - 19, 2011

Memorial University
St. John's, NL, Canada

It is preferable if you register online at www.mun.ca/ictm. If you cannot do this, you may complete the information below and FAX it to 1-709-864-6705.

CONTACT DETAILS

Family Name: _____ **(Required)**

First Name: _____ **(Required)**

Organization/Affiliation:_____ **(Required)**

Address Line 1:_____

Address Line 2:_____

City: _____

Prov/State:_____

Postal/Zip Code: _____

Country: _____ **(Required)**

Email Address:_____**(Required)**

Phone with Area Code: _____**(Required)**

Special Needs:_____

DELEGATES' LIST
Add my name and email to the delegates' list. ____**Yes** ____**No**

REGISTRATION DETAILS

• All fees below are in Canadian dollars

• Conference Registration Fee includes access to all sessions, workshops, breaks, late afternoon performances, and the complimentary welcome reception and performance on July 14th, as well as the conference kit.

• ICTM Conference (July 13 - 19 inclusive, choose from first three categories below)

• CSTM Conference (July 17 - 19 only, choose from last two categories below)

Please select from the following:

	Early Registration – By April 15, 2011	**Fee**
☐	ICTM/CSTM Member	240.00
☐	ICTM/CSTM Student Member	160.00
☐	Non-Member	320.00
☐	CSTM Member (July 17-19 only)	120.00
☐	CSTM Student Member (July 17-19 only)	80.00

	Registration – After April 15, 2011	**Fee**
☐	ICTM/CSTM Member	320.00
☐	ICTM/CSTM Student Member	240.00
☐	Non-Member	400.00
☐	CSTM Member (July 17-19 only)	180.00
☐	CSTM Student Member (July 17-19 only)	120.00

WELCOME RECEPTION

The welcome reception is included in the delegate registration fee. For planning purposes however, please assist us by indicating your attendance at this event.

I will attend the Welcome Reception, July 14th _____Yes ____No

EVENING MEALS

Please enter the number of tickets in the box provided.

July 13th	25.00
July 15th	25.00
July 16th	25.00
July 17th	25.00
July 18th	25.00
July 19th	25.00

EVENING EVENTS

Please note:
There will be no ICTM performance events scheduled for Saturday, July 16th. Delegates are encouraged to enjoy events sponsored by the Wreckhouse International Jazz and Blues Festival.

Please select below if you wish to attend any of the following evening performance events. Ticket fees below are special advanced prices. $20 tickets are being offered at a 20% discount; they will be available on site for $25.

Please enter the number of tickets in the box provided.	**Fee**
Festival 500 Grand Finale Int'l Choral Festival– July 13	40.00
Atlantic Roots/Routes – July 15	20.00
Indigenous Modernities – July 17	20.00
Canada's Many Musical Voices - July 18	20.00

EXCURSIONS
(Saturday, July 16)

Please enter the number of tickets required in the boxes below:

Cape St. Mary's & Old French Shore (0830-1730)	125.00
Whale Watching/Bird Island Tour (0830-1230)	90.00
Colony of Avalon (0900-1600)	125.00
Outports, Lucky Rocks, John Guy's Colony (0930-1630)	125.00
Far East of the Western World (1400-1700)	50.00

ABSTRACT BOOKLET

Abstracts will be provided to delegates on the conference website well in advance of the conference, and in an electronic format in the conference kit.

If you wish to purchase a printed version of the abstracts, please indicate the number of copies in the box below:

	Fee
Abstract Booklet	8.00

Cancellation Policy/Privacy Statement

(1) Cancellation Policy

Cancellations must be received in writing before **June 1, 2010.** An administrative fee of $45.00 will be charged for all cancellations. **No refunds will be issued after this date.**

(2) Privacy Statement

The information on this form is collected under the authority of the Memorial University Act (RSNL 1990 Chapter M-7) and is needed to process your registration for the ICTM 2011 Conference. The information will be used to register you as a delegate for this conference. If you have any questions about the collection and use of this information, contact Paula Hennessey, Conference Services, Memorial University, 1.709.864.4003.

☐ I understand and agree to the terms and conditions above: _____ **Yes**

PAYMENT DETAILS

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If you must pay by any method other than Visa or MasterCard, contact Brian Mallard, bmallard@mun.ca to arrange for your payment.

Option 2:

Type of Card: _____Visa _____MasterCard

Card Number: _____

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Name on Card: _____

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Thank you for registering for the ICTM 2011 Conference.
You will receive an email confirming that your FAXed registration was received.
We look forward to seeing you at the conference in July 2011.

ICTM 2011 Conference Accommodation Reservation Memorial University St. John's, NL, Canada

It is preferable if you register online at www.mun.ca/ictm. If you cannot do this, you may complete the information below and FAX it to 1-709-864-6705.

Please complete the contact information and applicable reservation details below.

CONTACT DETAILS

Family Name:
_____

First Name:
_____

Gender:
_____

Email Address:
_____

Special Needs:
_____

Bed and Breakfast - Memorial University Residence

- **All fees below are in Canadian dollars and include 13% HST and 3% Hotel Tax**

Please enter the **number of nights you require** in the box below.

	Fee
☐ # nights in a Single Room	50.00 Per night
☐ # of nights in a Double Room (2 twin beds)	75.00 Per night

Please enter your **arrival and departure** dates below. Please be sure they correspond with the number of nights you have booked.

Arrival Date: _____

Departure Date: _____

Cancellation Policy/Privacy Statement

(1) Cancellation Policy

Cancellations must be received in writing before **May 15, 2011.** Up to May 15th a refund will be issued less the cost of one night's accommodations. **No refunds will be issued after this date.**

(2) Privacy Statement

The information on this form is collected under the authority of the Memorial University Act (RSNL 1990 Chapter M-7) and is needed to process your reservation for accommodations at Memorial University. If you have any questions about the collection and use of this information, contact Brian Mallard, Conference Services, Memorial University, 1.709.864.7657 or email at bmallard@mun.ca

☐ I understand and agree to the terms and conditions above:
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PAYMENT DETAILS

Payment in Canadian Funds Only

Option 1:

If you must pay by any method other than Visa or MasterCard, contact Brian Mallard, bmallard@mun.ca to arrange for your payment.

Option 2:

Type of Card: _____**Visa** _____**MasterCard**

Card Number: _____

Expiry Date: _____

Name on Card: _____

Card Holder's Signature: _____

THANK YOU
You will receive an email confirming that your FAXed Accommodation form was received.

ANNOUNCEMENTS

New Reviews Editors For *The Yearbook For Traditional Music*

I am very happy to announce that the following people have been appointed as the new reviews editors for the *Yearbook for Traditional Music.*:

Books: **Sydney Hutchinson**, Department of Art and Music Histories, Syracuse University, 308 Bowne Hall, Syracuse, NY 13244-1200, USA; email: sjhutchi@syr.edu
Audio: **Byron Dueck**, Royal Northern College of Music, 124 Oxford Road, Manchester M13 9RD, United Kingdom; email: byrondueck@gmail.com.
Websites: **Barbara Alge**, Musicology and Music Pedagogy Department, Hochschule für Musik und Theater, Rostock, Germany; email: barbara.alge@hmt-rostock.de.

They will assume these roles for the 2011 *Yearbook.* The ongoing editor for *film/video* reviews is: **Lisa Urkevich**, PSC 1280 Box 79, APO AE 09880, USA; email: LUrkevich@auk.edu.kw.

I am sure that the ICTM membership will welcome them and will continue to support all the editors in the vital role they play in the production of our journal.

Don Niles
General Editor
Yearbook for Traditional Music

Call for Nominations

In accordance with the ICTM Rules a Nominations Committee has been appointed to co-ordinate nominations for the election to the Executive Board and prepare the voting papers. The members of the Nominations Committee are Tan Sooi-Beng, Malaysia (Convener), Xio Mei, China, and Anna Hoefnagels, Canada.
The next election will take place by postal ballot in the three months leading up to the General Assembly in July 2011 in St John's. Voting materials will be sent to ICTM members with the April 2011 Bulletin.

One officers position (Vice Presdient) and two positions for ordinary members of the Executive Board need to be filled at the next election. Proposals for nominations may be made by Regional or National Committees, or by two members being residents of two different countries. Proposals should reach the ICTM Secretariat by 31st of December 2010. They should be sent to ICTM Secretariat, School of Music, Australian National University, Building 100, Canberra, A.C.T. 0200, Australia or email: secretariat@ictmusic.org The Secretariat will forward all Nominations to the Convener.

Formation of an ICTM Regional Committee for Australia and New Zealand

At the 2009 World Conference in Durban, the ICTM executive approved the creation of a new Regional Committee for Australia and New Zealand. After a lengthy process of electing committee members, the formation of the Regional committee was publicly announced to the academic community in New Zealand and Australia on consecutive weekends in November-December 2009 in the following forums:

- On Saturday 28 November, the launch of the RC was included as an agenda item in the IASPM-ANZ AGM at the 2009 IASPM-ANZ Conference in Auckland. A discussion session was held as part of the conference program on the following day.
- On Friday 4 December, the launch of the RC was included as a program item in the schedule of the *Ethnomusicological Futures* meeting convened by Prof Huib Schippers at the Queensland Conservatorium. A discussion session concerning the initial role and purpose of the RC was held on the following morning.

Both of these forums provided opportunities for discussion concerning the challenges for ethnomusicology in contemporary Australasia. These discussions have served to provide the new Regional Committee with a set of objectives, including:

- Generating information about what 'ethnomusicologists' do, so as to influence how the field of 'ethnomusicology' is perceived by others
- Organising workshops aimed at building knowledge of theory in particular areas
- Liaising with other scholarly organisations and committees in order to build the potential for sharing knowledge and research initiatives
- Establishing connections with community music groups and migrant community groups to create a broad-based network of scholars and practitioners.
- Advocating for researchers, particularly by providing guiding statements about ethnomusicological theory and method
- Advocating for ethnomusicology, folk music studies or other areas in the public domain

In recognition of the diversity of music research in Australasia, the Regional Committee executive includes a member from each of the three other regional organisations for music research (the Musicological Society of Australia, the New Zealand Musicological Society, and the Australia-New Zealand chapter of the International Association for the Study of Popular music). The committee members for the two-year period 2010-2011 are:

Chair: Dan Bendrups (Otago)
Secretary: Kirsty Gillespie (Griffith)
MSA rep: Jonathan McIntosh (UWA)
NZMS rep: Brian Diettrich (NZSM)
IASPM-ANZ rep: Katelyn Barney (UQ)

Any questions concerning the Regional Committee can be directed to committee chair, Dan Bendrups, at dan.bendrups@otago.ac.nz

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Call for Papers

Meeting of the ICTM Study Group For Music Archaeology: Sound and Ritual in Music Archaeology: Bridging Material and Living Cultures

XII. Congress of the ICTM Study Group for Music Archaeology
University of Valladolid, Spain
September 19-24, 2011

Ritual aspects of sound production are frequently touched in music-archaeological studies, but seldom the main focus of research. Ritual behaviour is often reflected in material culture, but the individual meaning of ritual acts is often difficult to deduce when it comes to societies of the past. Even more difficult is the study of the interaction of ritual activities and sound production in ancient societies. In some cases, living traditions may offer hints, but ethnographical and ethnomusicological information also reveal the wide frame of possible interpretations. However, archaeological contexts, the instrument symbolism, iconographical and/or textual information, and other data offer at least some information. Also, the characteristic sounds and their respective effects can be analyzed and, when including all relevant information in a comparative way, a great portion of possible ritual settings reconstructed. This congress turns to ritual and religious behaviours related to musical practices of the past, including the performative dimension of rituals closely linked with musical practices, but also to the ritual-like nature of performing activities involving musical behaviours. Comparable and distinctive elements between societies from different cultural areas and times, including living traditions will be discussed. It is aimed to establish a methodology of studying the interrelation of ritual behaviours and sound production in past societies.

Four conference days, two concert evenings, and an excursion to visit large private collections of musical instruments and gramophones in the nearby village Urueña are planned. We ask if you could submit your abstract no later than **October 31, 2010**.

The Abstracts of 200–300 words should include the title of your presentation, and your contact details and current affiliation. The conference languages are English and Spanish. Selected papers presented at the conference will be published.
Please, send your abstracts to:

Dr. Arnd Adje Both
ICTM Study Group for Music Archaeology
D6, 1
68159 Mannheim
GERMANY
adje@zedat.fu-berlin.de

Maria Antonia Virgili Blanquet/
Jon P. Arregui/ Raquel Jiménez Pasalodos
Sección Música
UVA - Facultad de Filosofía y Letras
Plaza del Campus s/n
47011, Valladolid, SPAIN
ICTM2011@uva.es

Further information will be posted at

http://www.ictmusic.org/group/music-archaeology

and

http://www.musicologiahispana.com/es/congresos/sec/32/

Announcement of the Scholarship Award dedicated to the memory of Professor Tullia Magrini

The University of Bologna, with a view to commemorating the life of Professor Tullia Magrini, with funds allocated by the Faculty of Letters and Philosophy and with the contribution of family members, has set up a Scholarship Award to the value of 4,000 Euros gross, to be assigned to a young graduate who presents the best research project centered upon the topic "Anthropology of Music and Mediterranean Cultures". The reearch project can be drafted in Italian or English.

Deadline for applications : November 12th 2010

For full application details and requirements, please visit the website of the University of Bologna:

http://www.lettere.unibo.it/Lettere/Avvisi/2010/07/Premio_Tullia_Magrini.htm

or the website for "Music & Anthropology":

http://levi.provincia.venezia.it/ma/index.htm

or the website for the ICTM Study Group for Music in Mediterranean Cultures:

http://www.ictmusic.org/ICTM/beta/stg/index.php?lcode=2&tcode=139

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 or www.fcsh.unl.pt/inet).

ICTM Ireland Annual Conference

25-27th February 2011
Magee College, University of Ulster, Derry/Londonderry

'LISTENING'

Keynote Speaker: Prof Thomas Turino

As has been made clear by Small (1998), Keil and Feld (1994), Turino (2008) amongst many others, there is no such thing as a 'passive' consumption of music. Each musical experience involves stimulation, recognition, interpretation, evaluation, and often provokes a socially meaningful response. These processes are influenced by both the listener's own 'musical background' and shared cultural meanings.

The central focus of this conference will be the nexus of musical audition on the one hand and the listener's responses on the other. Themes we will attempt to investigate may include;

- Listening and memory
- Learning to listen
- The role of media in dislocating music from a fixed social context
- Cross-cultural listening
- Differences between musicians' and non-musicians' modes of listening
- The cultural politics of public audition
- Age, gender and interpretation

Conference convenors welcome submissions of 200 word abstracts from all relevant academic fields.

This year we particularly welcome short (10 minute max) video extract submissions, which will be shown between panel sessions.

For the first time, we also invite field audio recording extracts (max 5-minutes) accompanied by a slide presentation, from research in progress, which will presented in a slide installation.

Further details regarding submissions and registration are available at www.ictm.ie

The closing date for ALL submissions is December 1st 2010
Submissions and general queries should be sent to: tony.langlois@mic.ul.ie

Small, Christopher, (1998) Musicking, Wesleyan University Press.
Keil, Charles and Stephen Feld (1994) Music Grooves. University of Chicago Press.
Turino, Thomas, (2008) Music as Social Life. University of Chicago Press.

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.).

Negotiating 'the West' Music(ologic)ally

Monday, 11th April 2011 - 8:00am - Tuesday, 12th April 2011 - 6:00pm

The Musicology Departments of Utrecht University, and Royal Holloway, University of London, will jointly host a conference at **Utrecht University** addressing 'the West' in music(ologic)al production and consumption.

The destabilisation of 'the West' as a self-perceived entity has marked the last decade at nearly every front – economically, politically, and culturally. Meanwhile, questions about 'the West' as a category for construction and political deployment have significantly broadened research agendas in the humanities, unravelling the ways in which various artistic, literary, scholarly and popular media have been complicit in the cultural politics that have shaped, and continue to shape, the global infrastructure we experience today.

In music scholarship, too, the conceptual and geographical centre of 'Western music' has become unsettled, as has its prerogative over moral and aesthetic value. If 'Western music' ever did refer to a self-explanatory category of aural experience, it is no longer an unchallenged phenomenon against which 'others' can be perceived separately. Yet 'the West' still figures in many day-to-day representations of music. It also inheres structurally in today's fields of music research, as institutes, disciplinary societies and journals generally continue to reflect major divides in terms of methodology (anthropological/historical), repertoire (art/folk/popular), and music practice (written/oral).

This conference seeks to address this situation by probing beyond it methodologically. Postcolonial analysis in the classic sense – i.e., exposing imperialist agendas in the West's representations of its 'others' – has been criticised for being limited by the way it perpetuates the West/non-West dualism, and for being more concerned with reproving 'the West' than with other strategies. If this critique is appropriate, what would be an alternative way of analysing the power politics that inform musico-cultural production?

Questions that might inspire, but by no means are intended to limit, the discussion are:

- In which ways did/do music(ologic)al discourses and practices reflect, if not shape, the formation of the idea of 'the West' as a political and/or cultural integrity? What, by whom, under which circumstances, and to which purposes, was/is claimed to be 'Western music(ology)'?
- How have the ideologies and practices pertaining to 'Western music(ology)' been transmitted across the globe? How did they interact with existing music(ologic)al practices? Which aspects were rejected, adopted, transferred, translated and institutionalised? What was viewed from a non-Western perspective as associated with 'the West'?
- How have conceptions of 'Western music' changed as contexts have shifted between, for instance, competing nation-states, the Cold War polarity, and current challenges to the neoliberal economic paradigm from the rapidly evolving economies of China, India, and the United Arab Emirates?
- How is 'the West' located, mediated, and negotiated in record studios, film music, commercial tunes, radio broadcasting, at festivals, or on concert stages? How does it feature, for instance, in 'world music', a site of musical production and consumption putatively distinct from the 'Western' mainstream?
- How does 'the West' relate to present-day conflicts between cultural preservation and modernisation, as played out on and between, local, regional, national and global levels?
- How does 'the West' appear in the music histories taught across the globe? Do these histories conflict or do they meet with a postcolonial consensus, if any such consensus exists?

Submission

Abstracts limited to 300 words should have been sent before 1 October 2010 to Harm Langenkamp, Utrecht University (h.j.m.langenkamp@uu.nl

Procedure

Applicants will be informed of acceptance by 15 November 2010 at the latest. In order to maximise discussion we have chosen the seminar model: selected speakers will be asked to distribute their papers two weeks in advance of the conference, and then present 15-minute summaries at their session. After each presentation, there will be 15 minutes for discussion, and each day will be closed with a round table discussion which offers the opportunity to engage more deeply in the issues raised. The publication of (a selection of) the papers in a collected volume will be considered. For the most recent information, see the website here: http://www.uu.nl/EN/faculties/Humanities/congres/negotiatingthewest/Pages/default.aspx.

Organising Committee

Rachel Beckles Willson, Harm Langenkamp, Barbara Titus.

Programme Committee

Christopher Ballantine (University of KwaZulu-Natal); Rachel Beckles Willson (Royal Holloway, University of London); Karl Kügle (Utrecht University); Joseph Lam (University of Michigan); Laudan Nooshin (City University London); Tina K. Ramnarine (Royal Holloway, University of London); Barbara Titus (Utrecht University).

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

Middle East And Central Asia Music Forum (At The Institute Of Musical Research)
Wednesday 24 November 2010, 9.30am - 7pm
Chancellor's Hall,
Senate House,
University of London,
Russell Square,
London WC1H 0XG.

Full schedule to follow - speakers and musicians to include:
Alexander Knapp (SOAS), Theresa Steward (Edinburgh), Hasan Hejairi (Exeter), Samir Mokrani (Paris/Yemen), Amir Eslami (Art University, Tehran) and Hooshyar Khayam (Art University, Tehran)

The Middle East and Central Asia Music forum is open to researchers, students and anyone interested in the music and culture of the region. In the spirit of fostering dialogue and interdisciplinarity, we hope that the issues discussed at the forum will be of interest to a broad audience, including musicologists, ethnomusicologists and other researchers in the arts, humanities and social sciences. In addition, we welcome those working on other aspects of Middle Eastern and Central Asian culture broadly speaking (dance, visual arts, media, film, literature, etc.). Since March
The convenor of the Forum is Laudan Nooshin (City University, London, l.nooshin@city.ac.uk).
Advance booking is requested via music@sas.ac.uk; a contribution to costs of £10 is requested on the door. Attendance for students and the unwaged is free.

REPORTS

UNESCO NEWS

CD series to Smithsonian Folkways

On 23 April 2010 Smithsonian Folkways (Washington DC, USA) signed a contact with UNESCO about the CDs and earlier audiovisual materials that have been produced by UNESCO. As from now Smithsonian will be the institute dealing with the UNESCO CD series, both the already published CDs and the ones that have been entirely edited by the ICTM but not yet been published.

Smithsonian Folkways has begun to allocate resources for publishing the volumes that have been on the shelves for many years ready to be published, as a first priority for that series. That these projects were never produced was the main reason why UNESCO cancelled the distribution contract with Auvidis/ Naïve in May 2005.

UNESCO already sent the inventory and all the materials concerning these recordings to Smithsonian Folkways. Mary Monseur will be responsible for the 'pipeline projects' and the overall responsibility lies with Atesh Sonneborn. All ICTM members that have compiled such 'pipeline projects' have been informed about the new situation. You may find more information about Smithsonian Folkways and its staff at http://www.folkways.si.edu/.

We are very happy that at last the CD series will again become available to the interested public and researchers. Although the authors will have to be patient a little longer, because the materials sent by UNESCO have first to be sorted out by Smithsonian, we hope that the 16 'pipeline projects' will soon be published so that proper tribute is paid to the compilers and the performers on these recordings. I conclude by repeating what Tony Seeger and I wrote five years ago in the October 2005 Bulletin: 'We also deeply regret the delays in releasing some fine projects. We are certain that the value of the recordings that have been released will endure, and that they will serve as points of reference for future researchers and for artists.'

2003 Convention

The General Assembly of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) met from 22 to 24 June in Paris. The GA confirmed the decision of the Intergovernmental Committee on the accreditation of 97 NGOs, including ICTM, for a period of 4 years. The GA also adopted new Operational Directives that are a real improvement when compared to the older version (see for Resolutions of the GA
http://www.unesco.org/culture/ich/index.php?lg=en&pg=00283: for only the new Operational Directives http://www.unesco.org/culture/ich/index.php?lg=en&pg=00026).

The new Operational Directives mention the establishment of a Consultative Body of the Committee in section I.7, especially paragraphs 26-28. This Consultative Body will consist of six independent experts and six accredited NGOs and advice the Committee on (1) the received nominations for inscription on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, (2) on the proposals of programmes, projects and activities that best reflect the principles and objectives of the Convention and on (3) the International Assistance requests greater than US$25,000. This means that the structural role of the NGOs in the convention has been increased, as compared to the earlier Operational Directives. The establishment of the Consultative Body to the Committee is an experiment that will be evaluated.

UNESCO is also trying to strengthen the capacity of NGOs in safeguarding ICH. The first capacity-building workshop was held in Tallinn, Estonia, from 2-4 September 2010 and the participants consisted mainly of representatives from eastern European countries. In the mean time UNESCO is preparing materials for following workshops. The UNESCO-ICH secretariat will also arrange a meeting of one day for the NGOs on 14 November 2010, just before the start of the Committee meeting in Nairobi from 15-19 November. This will be announced on the UNESCO-ICH website.

Wim van Zanten

National Committee Report – Austria

The annual meeting of the ICTM National Committee Austria took place in Innsbruck, June 18 – 19, 2010. The symposium was dedicated to the situation of young academics in Austria. The participants raised the question of whether there was sufficient national and international sponsorship and individual promotion for young academics in ethnomusicology? How successful is the Mentoring Program for Women Academics and Scientists at the University of Vienna? The National Committee had invited four young academics to Innsbruck. In the first part they were provided the opportunity to present their current research activities, i. e. their respective PhD projects:

Hande SAĞLAM, „Zur *Aşik*-Tradition in Sivas/Mittelanatolien"
Pei Ju TSAI, „Chinesische Musikinstrumente in der modernen Musik"
Wei-Ya LIN, „Musik im Leben der Tao: Tradition und Innovation"
Bernd BRABEC DE MORI, „Die Lieder der richtigen Menschen. Musikalische Kulturanthropologie in Westamazonien".

On the next day the small-sized symposium was continued by a colloquium, where we addressed the actual situation of young academics in Austria. In the course of the discussion it emerged that the senior scientists among us were rather concerned with the question whether our educational programs at the universities really met the requirements of the future. Questions as "Is field research still the core of ethnomusicology?" or "Do we need a better theoretical framework and more well-grounded intra-disciplinary discourse?" were raised. Whereas our younger colleagues were much more worried about how to earn their living and feared for unemployment.

The participants argued for this matter to be continued in the next meeting in 2011 which is supposed to (again) be a joint meeting in cooperation with Slovenia, Croatia, and Slovakia.

The meeting was framed by a concert "Echoes of diversity in Tyrol" organized by the University Mozarteum Salzburg, the Initiative Minorities and the Institute of Popular Culture and Culture Development, conception by Yeliz Dagdevir and Thomas Nußbaumer.

Among the manifold activities of the Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna the invitation of Marcello Sorce Keller for a guest lecture in June 2010, the finalization of a research project on "Bi-Musicality and the Intercultural Potential of the Students at the University" (Hande Saglam and Ursula Hemetek) in May 2010, and the presentation of the results of a field research project involving students on Migrant Music in Vorarlberg in June 2010 should also be mentioned. As two ICTM Study Group chairs work at the institute, there has been involvement in preparation of two Study Group symposia: the 6th Study Group Symposium Music and Minorities in Hanoi (20.-25.7 2010, Ursula Hemetek) as well as the 1st Study Group Symposium on Multipart Music in Sardinia (15.-20.9. 2010, Ardian Ahmedaja).

Regine Allgayer-Kaufmann, Chair

National Committee Report – Germany

The German National Committee held its General Assembly and Annual Meeting on February 12 – 13, 2010, by invitation of Prof. Dr. Gretel Schwörer-Kohl at the Institute for Musicology and Music of the Martin-Luther-University Halle/Wittenberg in Halle.

The topic of the Annual Meeting „Music-Transfer" could be interpreted broadly and in a multilayered way, in order to give possibly to many of our members the opportunity to contribute to the conference with a paper out of their research field. The term „transfer" - though being a non music-specific term – can be set in its meanings of „transmission", „passing on", „transformation", „conversion" in relation to music in a highly complex way. The papers discussed different questionings, like aspects of the transfer of music in relation to colonization and migration, processes of transfer and re-transfer, in a diachronic comparison as well, processes of acculturation, intercultural interactions.
In addition, reports on recent research projects were presented.

After a warm welcome by the President Dorit Klebe, the conference was opened by Prof. Dr. Gretel Schwörer-Kohl. Matthias Lewy started into the conference's topic with a post-colonial discourse on the process of re-transfer investigating the reception of the music recorded on wax cylinders by Koch-Grünberg (1911-1914 in North Brazil and South Venezuela) today by members of the ethnic group Pemon (Venezuela). The first session containing four papers on music out of regions in Middle and South America was continued by Sven Kirschlager who examined in his paper on „*Corrido*-s and the transfer of information during the Mexican revolution" a possible explanation of the transfer of information in ballads (*Corrido*-s) representing - in form of a „folk newspaper" - partly alternative perspectives to an official historiography. Jörgen Torp gave a paper on forms and styles of an elder and specific urban popular music in the transfer of atlantic seaports (between Europe and America, esp. South America) and had a critical look on the term "transfer" concerning its methods for Ethnology and Ethnomusicology. The paper of Helen Hahmann - though not refering to the conference's topic – was part of this section because of its geographical affiliation. Her elaborations on cultural reformism in Peru concentrated on music and dance competitions formally carried out by governmental and non-governmental institutions pointing out observations of interactions in relation to the fusioning of a „national" and „regional" repertoire. The following session faced two papers eachother, combining elements became obvious as well. Barbara Alge looked upon the role of the internet in musical projects of interactions and discussed chances and limits of interactive practise and transfer of music raising questions of f.i. the change in concert habits, performance practise,

emergence of new music genres. The performance practise of Greek *psaltes* focusing on various forms of the diatonic *echos varys* as found in the living tradition today were explored by Oliver Gerlach, and he made an attempt to trace back to the theoretical concept of this mode, completed by different forms of intonation in a live performance. Belonging to the conference's topic as well, Ekkehart Royl had examined the transfer of music from Portugal to Indonesia and from Spain to the Malayan island world concentrating on the process of acculturation of the Philipino *Rondalya/Rondalla*, a parallel phenomenon of the Indonesian *Kroncong*. Cultural processes of transfer and transcultural identity not only mirroring a religious but also a musical level were demonstrated by Marieluise Herrmann who contemplated the Javanese Gamelan orchestra in the context of different religions. A further paper related to the topic „Music-Transfer" by Arnd Adje Both researching on intercultural tranfers of music traditions by means of archeological examples had to be cancelled.

The presentation of reports on recent research had been opened by Angelika Jung on a project sponsored by the DFG [German Research Socitey] with the title: The *Shashmaqam* from Buchara in the last version of Ari Babakhanov, the last master of this tradition. This compilation being printed represents the last version of the Bucharian *Shashmaqam* in its most complete documentation. A report on a video collection of the German Dance Archive Cologne putting in the center the art of movement and music styles of the *Pencak Silat* in Western Java and Western Sumatra gave Uwe U. Pätzold and he demonstrated complex and interwoven phenomena of the *Pencak Silat* often being seen as a journey through life by those who practise it. A diachronic attempt to compare playing techniques of reed instruments in the ancient world and present time was planned to be given by Olga Sutkowska. It had to be replaced by a paper of Pooyan Azadeh (Iran) reporting of his research among the Sangsar nomads in Iran and setting a focus on the Persian cane flute *ney*. The Vice President Edda Brandes gave a distinct look in her research on the instrument *imzad* exploring the situation of the *imzad* music among the Tuareg in Mali in a diachronic comparison (2009 and 1994). Rewadee Ungpho from Bangkok gave a paper on *The Ritual Music in the Thetsakhorn Kin Che-Ceremony of Southern Thailand* pointing out multifold mutuel influences and interactions of and between Buddhism, Chinese Buddhism and Taoism, and the development of a concept of integration by Thai and Chinese Thai peoples. Music of Albania stood in the centre of two speakers. Eckehard Pistrick had investigated lamentation songs and songs in the context of migration; Bledar Kondi (Tirana) had examined male dirges, representing a form of collective crying, in his paper titled *The Rite of Gjama - the male scream for grief and self-sacrifice in the death ceremony of Albania.*
A prospect for the place of the next Annual Meeting of the German National Committee in 2011 presented Wolfgang Bender, managing director of the Center for World Music (CWM), an autonomous institution cooperating with the Institute for Music and Musicology of the Hildesheim University. He reported on the opening ceremony of the CMW in June 2009, its objectives and its most comprehensive collections of music instruments.

The topic's main emphasis of the Annual Meeting of the German National Committee showed that the research on the transfer of culture in general and on music in special is of elementary signification for our discipline Ethnomusicology;

distinct papers made an important contribution, though partly in its initial stages. The discussion revealed furthermore that up to now the required methods still seem to be in development. The publishing of the elaborated papers will take essential steps for a further development in future.

The General assembly was opened by the President Dorit Klebe. In her report she informed about the activities of the German National Committee, especially the representation at the 40th ICTM World Conference July, 2009 in Durban (South Africa). Chairs and/or participating members of ICTM Study Groups reported on meetings which had already taken place and which will take place. 2009: Folk Musical Instruments, April, Berlin/Germany; Music Archeology, September, New York/USA. 2010: Balkan Music, April, Izmir/Turkey; Historical Sources, April, Vilnius/Lithuania; Music of the Turkic-speaking World, May, Berlin/Germany; Music and Minorities, July, Hanoi/Vietnam; Music of East Asia, August, Seoul/Korea; 1st conference of the ICTM National Committee of Portugal/SIBE, October, Lisboa/Portugal.
A new Website was presented: http://ictm-deutschland.de
The assembly applauded and expressed their highest approval and gratitude to Prof. Dr. Marianne Bröcker and our member Florian Ball for their efforts.
The proceedings of the Annual Meetings [*Berichte aus dem ICTM-Nationalkomitee Deutschland*] 2008 and 2009, edited by Marianne Bröcker, are published and available under www.mv-buchhandel.de The ISBN number is: 978-3-86991-029-1. These two volumes XVIII and XIX contain the papers given 2008 and 2009; a CD with the musical examples illustrating the articles of the authors is attached and included in the book's price of 22,80 €. Please find the table of contents of the volumes on our website.
Remark: Please notice that – because of an error of data transfer - the article of Dorit Klebe (vol. XVIII, p. 89 – 112) is printed without footnotes. The complete manuscript can be ordered: dorit.klebe@fu-berlin.de

The Annual Meeting of the German National Committee owed its good atmosphere to the Institute for Musicology and Music of the Martin-Luther-University Halle/Wittenberg in Halle being the host for this conference. I would like to express again my gratitude to Prof. Dr. Gretel Schwörer-Kohl and her staff and last but not least to the students' helping hands, including a delicate care of our gourmets. I am also thankful to all participants who found their way to Halle in spite of really very snowy, chilly, unfavourable weather conditions, and especially to those who helped with their papers to make the conference a success.

The next Annual Meeting will take place in February 2011 at the Center for World Music (CWM) in Hildesheim.

Dorit Klebe, Chair

ICTM Liaison Officer Report— Greece

This **annual report,** the third since 2005, intends to give ICTM members and other interested people information about the ICTM Greek members' activities. Therefore, it provides a brief overview of ethnomusicological and ethnochoreological activities with special regard to research, teaching, conferences, and publications.

1. **Conferences, Symposia, Seminars & International courses recently held and forthcoming.**

a. ***International Conference 2009. Greek music for the opera and other form as of the performing arts in the 20th century*** held at the Megaron, The Athens Concert Hall from 27-29 March 2009 in Athens.

From 27 to 29 May 2010, the Music Library of Greece "Lilian Voudouri", Megaron, The Athens Concert Hall, the Athens State Orchestra, and the Greek Composers Union organized an international conference on "Greek music for the opera and other forms of the performing arts in the 20th century" within the context of the 5th annual cycle of the "Hellenic Music Festivities". The objective of the conference was to bring to the attention of specialists in the international community, the music of Greek composers for the stage, in the 20th century. It focused on the presentation of historical and traditional genres and forms, along with new and contemporary musical trends, and their interaction with various aspects of the performing arts. Contributions covered the following topic areas: opera, operetta, musical, incidental music, dance music, ballet, music theatre, experimental music theatre, instrumental theatre, film music and new forms (sound installations, video art, etc).

b. **Neither the difficult financial circumstances and the strikes in Greece, nor even the Volcano eruption could managed to cancel the *1st International Dance Conference of the Association of the Greek Choreographers* held at the Department of Theatrical Studies (University of the Peloponnese, Nafplion), and in Athens Concert Hall from 22rd – 25th April 2010. Co-organizers:** The University of the Peloponnese, Department of Theatrical Studies, The Athens Concert Hall. Under the auspices of The Ministry of Culture.

Scientific Committee: **Vasso Barboussi**, President, Associate Professor at the Department of Theatre Studies in the University of the Peloponnese, **Katia Savrami**, Vice President, Lecturer at the Department of Theatrical Studies in the University of Patra, **Maria Tsouvala**, Secretary, Lecturer at the Department of Preschool Education in the University of Thessaly, Dance educator.

Honorary members: **Ramsay Burt**, Professor of Dance History at De Montfort University, UK., **Susan Leigh Foster**, Choreographer, Scholar, Professor in the Department of World Arts and Cultures at UCLA, USA., **André Lepecki**, Associate Professor in Performance Studies at New York University, USA., **Maxine Sheets-Johnstone**, Dance Researcher, Honorary Professor at the Department of Philosophy,

University of Oregon, USA., **Nikos Tsouhlos**, Conductor, Director of the Artistic Programming of the Athens Concert Hall.

Participants: Sherry B. Shapiro, *Choreography, Culture and Consciousness; A Critical Look at the Education of the Body,* Maxine Sheets - Johnstone, *Lessons from Aristotle,* Ioanna Tzartzani, *Reflections on contemporary dance narratives and representations of identity: choreographing Greekness(?),* Vasso Barboussi, *Greek contemporary dance through narrated stories,* Maria Tsouvala, *The greek contemporary dance scene,* Efrosini Protopapa, *From Exhaustion to "Possibilising": an attempt at renewing contemporary choreographic thinking,* Ramsay Burt, *Contemporary dance and the politics of historical consciousness,* Sophia Lycouris, *The city as new: a choreographic view of the urban space,* Dionysis Tsaftaridis, *"Screen Choreutics" in "Dynamic Camera Space",* Maria Wiener, *The Unconscious and the Wonder of Creativity,* Ann Cooper Albright, *Gravity Matters,* André Lepecki, *Object - dance: time, event, and performance in contemporary choreography,* Vera Mantero, *Choreographic process,* Sherry Shapiro and Svi Shapiro, *Art, The Body and Pedagogies of Transformation,* Mårten Spångberg, *Education in Choreography as Generic Competence,* Katia Savrami, *The functioning of the title in the choreographies of the 20th century,* Susan Leigh Foster, *Klunchun and his Demons.*

c. 8th International "Border Crossings" Student Conference 22-25 April 2010, Zadar, Croatia. *Exploring Everyday Life in Southeast Europe: Identity, Culture and Representation.*

Organizers: Border Crossings Network, Department of Ethnology and Cultural Anthropology, University of Zadar, Municipality of Zadar, Department of History and Archeology, University of Ioannina, Institute of Ethnology and Anthropology, Faculty of Natural Sciences and Mathematics, St Cyrill and Methodious University, Skopje, Department of Ethnology and Cultural Anthropology, University of Ljubljana, Ljubljana, Department of Ethnology and Anthropology, Faculty of Philosophy, University of Belgrade, Belgrade, Department of Ethnology, Sv Kliment Ohridski University, Sofia, Department of Anthropology, New Bulgarian University, Sofia, National School of Political Studies and Administration, Bucharest, Department of Balkans Studies, University of Western Macedonia, Florina

Themes: *Local, Regional, National and European Identities, Rural and Urban Studies, Space and Place in Southeast Europe, Developing the Border Crossings Network: A Round-Table Forum, Consumption and Commodification, Migration and Transnational Networks, Migration and Transnational Networks, Ethnology and Anthropology: Disciplinary Crossings and Boundaries, Past and Present, Tourism and Heritage, Anthropology, War, Ethnic Cleansing and Refugees, Visual Cultures - Artistic Expression, Popular Culture and Border-Crossings.* (see more details on the programme www.unizd.hr/Portals/5/ZADAR%20CONFERENCE%20-%20CONFERENCE%20programme.doc.

d. *5th Summer School in Anthropology, Ethnography and Comparative Folklore of the Balkans* was organized in Konitsa, Greece, in the period 28/7-12/8 2010 **by the University of Ioannina in collaboration with the «Border Crossings» network of academics and the Municipality of Konitsa. Course Director: Prof Vassilis Nitsiakos, University of Ioannina, Greece.**

Thematic fields: "Historical Anthropology of the Balkans", "Economic Anthropology and/of Postsocialist Europe : From 'Transition' to 'Global Transformations'", "Doing Fieldwork : Theory , Method and the Production of Anthropological Knowledge, "Ethnographic Research in Border Areas: Field Practice in both Sides of the Greek-Albanian Border", "Interculturality as a *Topos* of Anhropological Theory", "Studying Oral Traditions in Comparative Perspective: Introduction to the Study of Oral Tradition: Comparative Method, Fieldwork and Ethnography, Gender and Genre in Comparative Perspectives: Festival, State and Folklore Texts and Performances "Border Zone's Minorities (the Pomak Case)".

Guest lectures and workshops by invited speakers: Prof. Chris Hann, Max Planck Institute for Social Anthropology, Halle (Germany) Lecture: "One Capitalism or Many? Perspectives from Economic Anthropology", Workshop: "Competing paradigms at the interface between anthropology and economics: the eternal recurrence of the Methodenstreit" Professor Dr. Neni Panourgia, Department of Anthropology, Columbia University, Department of Anthropology and Program in Narrative Medicine, Lecture: "The Improbable Worlds and Lives of Things: Stones, Papers, Humans", Workshop: "From Village to Hospital to Courtroom, From Malaria Shots to Protection of Human Subjects, to Security Clearance: New Fieldwork Sites and their Challenges".

The following web sites are provided for obtaining information on the University of Ioannina http://www.uoi.gr/en/. the Border Crossings network of academics and the town of Konitsa http://www.konitsa.gr

The following volume is the successful outcome of the 1st Konitsa Summer School: Nitsiakos Vassilis, Angelidou Aliki, Angelopoulos Giorgos, Dalkavoukis Vassilis, Manos Ioannis (eds.) *Balkan border crossings: first annual of the Konitsa Summer School.* Vo;. I. Konitsa Summer School in Anthropology, Ethnography and Comparative Folklore of the Balkans. Konitsa, Greece, 30/7-12/8/2006. Konitsa 2008. LIT Verlag Münster ISBN 978-3-8258-0918-8.

e. *Ethnomusicology and Music Education*, 1st educational seminar. Athens, September 6-11, 2010. Organizer: Ethnomusicology and Cultural Anthropology Laboratory (University of Athens).

The Ethnomusicology and Cultural Anthropology Laboratory supports the study, research and promotion of the relationship between music and culture through activities that include all, academic, research, teaching, and educational dimensions of the discipline. In this context, the Laboratory organizes the 1st seminar titled "Ethnomusicology and Music Education" in Athens (September 6-11, 2010). The

seminar targets at the contemporary educational and academic community of Greece and offers specialized theoretical, methodological and practical skills in the fields of music, culture and education, specifically in the area of intercultural music education.
In this context, three courses titled: *On the occasion of a book: Music, culture and education*, *Basic concepts from the perspectives of ethnomusicology and anthropology in music education*, and *Movement, Body and Culture. From the anthropology of dance into the anthropology of human movement* will coordinate by Dr. Pavlos Kavouras, Dr. Maria Papapavlou and Irene Loutzaki respectively.
Website: http://ethno.music.uoa.gr/ethnoedu. Contact address: ethnoedu@gmail.com

2. Music Research Centres, Music Libraries and Music Archives

a. Musical Folklore Archives Melpo Merlie (see http://www.mla.gr/arch_index). The Musical Folklore Archives (M.F.A.) founded in 1930 by Melpo Merlie (1889-1979), is the oldest and the most historic center studying Greek traditional music, whether Byzantine, demotic or rebetica. From that time to the present day, the loving care of Melpo Merlier herself above all, as well as her distinguished associates (Nikos Skalkottas, Petros Petrides, Georges Poniridy, Nicholas Chryssochoides, Aglaia Ayioutanti, Despina Mazaraki, Samuel Baud-Bovy), has enriched the centre's precious collection with uniquely invaluable material. The head of M.F.A., Markos F. Dragoumis, aided by Thanassis Moraitis and also friends that offer voluntary work, is devoted to enriching the Musical Folklore Archives with ever fresh material. From 1975 to the present day, over 50 expeditions to several parts of the country have been carried out. Many songs and airs have been recorded, with the participation of local singers and musicians, unknown to the wide public. The purpose is clear: to study the musical, linguistic and ethnographic peculiarities of each specific locality and to do research on the correlation of influences absorbed from or exerted on other areas, both in the narrower sense of adjacent Greek regions and in the wider sense of neighbouring peoples.

Irene Loutzaki

Report on the 8th Meeting of the ICTM Study Group for the Anthropology of Music in Mediterranean Cultures

The eighth Meeting of the Study Group on the theme "Musical Translations Across the Mediterranean took place in Malta (July 1-4, 2010) hosted on its premises by the Mediterranean Institute of the University of Malta. The Program Committee was made up of Marcello Sorce Keller (Study Group Chair), Philip Ciantar (University of Malta), Ruth F. Davis (Cambridge University), Simon Mercieca (University of Malta), Martin Stokes (Oxford University). We are all very grateful to Dr. Simon Mercieca, Director of the Mediterranean Institute, for the hospitality he offered and for all the good advice and organizational input he provided.

This 8th Meeting represented a new turn for the Study Group, in more ways than one. It took place in Malta for the first time (one can hardly get more Mediterranean than that…), and also its format was in part reconfigured. The Meeting was in fact part of a combined event entitled "Encounters with Mediterranean Music", in which the paper presentations were preceded by two intensive days of International Music Pedagogy Workshops for primary and secondary school music teachers. The workshops comprised "Introduction to Ethnomusicology and Mediterranean Soundscapes" taught by Philip Ciantar (University of Malta) and "Applied Ethnomusicology in the Classroom" taught by Elita Maule (Conservatorio di Musica di Bolzano, Italy). The music teachers were also invited to attend the Study Group Meeting, so that they could see ethnomusicologists "in action," and make contact with them. The rationale behind this combined event was that music teachers all over Europe are facing the challenge of teaching pupils from different cultural backgrounds, and may therefore benefit from interaction with ethnomusicologists, with their long and diverse experience in dealing with composite musico-cultural situations. Hopefully music teachers may have learned something useful from ethnomusicologists, and a few of us ethnomusicologists may have become more sensitive to how dramatically music educators need our expertise as a result of such "Encounters".

On the evening of June 30th, as a prelude to the Meeting, a concert and reception were held in the Parish Church of Bormla (not far from Valletta) where we were treated to a performance of music by Maltese composers on the historical Ottavino Organ of the Parish Church. This was followed by a lecture demonstration by Ruben Zara (University of Malta) who showed us how traditional Maltese instruments are used in world music groups.

The Meeting proper began on July 1, with Philip Bohlman (University of Chicago and Hannover), delivering the Keynote Address "Found in Translation: Epic, Song, and the Discovery of the Mediterranean." Martin Stoke (Oxford University) responded to Bohlman's Address with a commentary that turned out to be a veritable parallel lecture, albeit an improvised one.

There followed presentations by Britta Sweers (Universität Bern), "Early Music and Mediterranean World: Historical Translations of Musical Encounters"; Ranier Fsadni (University of Malta), "Maltese Għana and Cultural Translation"; Francesco

Del Bravo (Freie Universität, Berlin), "Translation or Transfer? Hermeneutical Perspectives on the Relationships between Mediterranean and Bellinian Song"; Michael Saffle (Virginia Tech), "Translating and Rebuilding Musical Place: 'The Sopranos' and Italian-American Musical Culture"; Philip Ciantar (University of Malta), "The Process of Musical Translation: Composing a Maltese *Festa* Band March from Libyan *Ma'luf* Music"; Simon Mercieca (University of Malta), "Translated Repertoires in Malta from Secular to Religious: The case of Vincenzo Mifsud"; Edwin Seroussi (Hebrew University, Jerusalem), "Translating from Nothing and from Everything: a Retrospective of Israel's Band *Habrera Hativeet*"; Özlem Dogus Varli (Black Sea Technical University-State Conservatory, Trabzon-Turkey), "Music and Traditional Translation from Trabzon (Black Sea Region in Turkish Republic) To North Cyprus"; Nahoko Matsumoto (Tokai University, Japan), "What is 'Our' music/dance? Cultural translation style in the Association Activities of Circassian Turkish"; Marco Lutzu (Conservatory of Music, Cagliari) "Sardinian Rap Between Mass Culture and Local Specificities"; Franco Fabbri (University of Turin), "Found in Translation: Rembetika"; Maria Hnaraki (Drexel University, US), "Bridging the Local with the Local: Ross Daly and the Cretan *Lyra*"; Sarah Ross (Universität Bern), "Translating American-Jewish Feminism through Mediterranean Music"; Caroline Bithell (University of Manchester), "Ripples in a Sea of Ex(change): Songs and Sentiments in Translation"; Paul Sant Cassia (University of Malta), "Is 'Ethnic Music' Like Ethnic Cuisine? Some Reflections on the Paradoxes of 'Essential' Essentializing"; Linda Barwick (University of Sydney), "'Oltre l'Australia c'è la luna': an Australian Researcher Encounters the Tuscan Maggio"; Gila Flam (The National Library of Israel), "Jewish Music from Jerusalem to Jerusalem: the Mediterranean Timeless Music". Regrettfully, because of a minor accident, that luckily turned out to be without serious consequences, Ruth Davis (Cambridge University) could not make it to Malta and deliver her paper "Tunisian Jewish Song, 'El Ghriba', and the Musical Semantics of Otherness."

Finally, Goffredo Plastino (Newcastle University), delivered a paper, entitled "Different but Equal. On Mediterranean Musical Translation", that was not just an original paper, which it certainly was, but also a clever summary of the themes discussed by all the previous papers!

In conclusion the Marcello Sorce Keller (University of Malta) announced what the Study Group has the pipeline. The web Journal founded by Tullia Magrini for the Study Group, *Music & Anthropology*, will continue to exist with the new name of *Mediterranean Music Studies* but will no longer be a periodical publication. It will host contributions, multimedia complementary to the books published by the Study Group, and information about Mediterranean associations, centers and journals whose interests include music. *Mediterranean Music Studies* has been in preparation for a long time, for too long actually. The difficulty has been that of finding technical expertise at no cost - because the SG has no money whatsoever. Finally, in Malta the home page was presented and with a bit of luck MMS will be officially open by the end of the year. In this connection Artemis Vakianis (Fachhochschule Kufstein; Association for the Promotion of the Music of the Mediterranean) showed us a huge portal also in preparation, with support of the EU, devoted to

Mediterranean music and musicians that, in some way to be examined, could become complementary and/or supportive of MMS.

A proposal to the Secretary General has been submitted for the next Study Group Colloquium on "Dueling songs in the Mediterranean" that we would like to take place in October 2011, in Portugal, hosted by Salwa el-Shawan Castelo Branco. Details will be released as soon as possible, pending approval.

The proceedings of the Cambridge Colloquium of 2008, "Al-Andalus and its Jewish Diasporas: Musical Exodus" edited by Ruth Davis, is expected to be published by Scarecrow Press in 2011.

The proceedings of this Maltese 8th Meeting also deserve to be published, because the quality of contributions presented was very high. More than one possibility seems to be available. Mediterranean Music Studies could naturally host contributions essentially based on multimedia. The *Journal of Mediterranean Studies* (University of Malta) could be another possible venue. Scarecrow Press may possibly be persuaded to publish a second volume ,which would almost be tantamount to initiating a book series?

Our Maltese Meeting was enriched by the presence of Maltese scholars, of historical musicologist (as the tradition has it, as in the Mediterranean one cannot conceive of anthropology without history), and of several scholars who for the first time became part of our group. This is the recipe that we would like to apply for the future: an alternation of Meetings (possibly in Malta) and Colloquia (in other parts of the Mediterranean broadly defined); and time after time, the participation of new people and people representing the locale hosting us.

So, when and where are we going to have the 9th Meeting? Definitely the year will be 2012, and Malta is the likely place. The theme might be "Mediterranean Islands: Patterns of Isolation and Contact, but a final decision will be made before the end of the year".

Marcello Sorce Keller
Chair

Report on the 26th Symposium of the ICTM Study Group on Ethnochoreology

Třešt, Czech Republic, 19-25 July 2010.

The old castle of Třešt, Czech Republic, was the venue of the 26th Symposium of the ICTM Study Group on Ethnochoreology held from July 19 to July 25, 2010, bringing together 60 scholars from more than 20 countries across the world. This Symposium was hosted by Daniela Stavělová (Institute of Ethnology of the Academy of Sciences in Prague), in collaboration with Dorota Gremlicová (Academy of Performing Arts, Prague), Zdeněk Vejvoda (Institute of Ethnology of the Academy of Sciences in Prague) and Kateřina Černičková (The National Information and consulting Centre for Culture). Three very efficient students completed the team and contributed to this smoothly run week-long event. The Programme Committee comprised Irene Loutzaki, Andriy Nahachewsky, Ann David and Marie-Pierre Gibert.

Today a comfortable Hotel and Conference Centre, the castle was a perfect setting for both stimulating scholarly meetings and informal gatherings for discussing, dancing and music making. Conceived primarily as forums for collective work and debate between all participants throughout the entire duration, Ethnochoreology Study Group Symposia do not run parallel sessions. So despite a dense programme of 46 papers, much time was allowed for questions after each paper or panel and this gave rise to vivid stimulating discussions in this friendly working atmosphere. Presentations focussed on two topics: (1) Dance, Gender and Meanings; and (2) Contemporizing Traditional Dance.

László Felföldi, Chair of the Study Group, and Daniela Stavělová, Organising Committee Chair, launched Monday evening's Opening Ceremony. The Symposium began the following morning with warm introductory words from Zdeněk Uherek, director of the Institute of Ethnology of the Academy of Sciences of the Czech Republic, and Lubomír Tyllner, head of the Department of Ethnomusicology of that same institut, emphasizing the relevance of this Symposium for the hosting institutions.

Topic 1 was tackled during the first day and a half. S. Smith's (USA) paper set the tone with a rich presentation of various experiments in North America to "erase gender" in English Country Dance. She was followed by A. David (UK) who explored male South Asian dancers' positions towards gendered roles on stage, and the potential influence of an orientalist gaze in such positioning. G. Girgin Tohumcu (Turkey) focused on the body movements of women gypsy dance in Turkey, situating them within a larger frame of social learning processes. C. McKenna's (Ireland) paper took a more reflexive turn, revisiting gender conventions and limits of gendered innovations in Irish dance competitions to which she used to contribute. C.-F. Chao (Taiwan) then I. Loutzaki (Greece) both pursued this question of gender distinction and display through staged dance performances, respectively in Okinawa and in Thrace. E. Seye (Finland) also explored the constructions of femininity within a dance event, focusing, however, on social gatherings for sabar dances.

Furthermore, in other situations, it is joint performances of men and women which may be emphasised and politically significant, as F. Dinçer (Turkey) demonstrated. Papers dedicated to the first topic continued on Wednesday morning. Two panels - "*Gendered movement in Canadian percussive dance*" organised by K. Harris Walsh (Canada) and M. Melin (Ireland), followed by "*Performing women, third sex, and gendered bodies: from dance drama through carnivals and classical dances*" organised by A. Md Nor Mohd (Malaysia) and P. Thiagarajan (Malaysia) - offered rich material and analytical proposals giving rise to long discussions with the audience. Focussing on participants' written accounts of their dance experience, H. Saarikoski (Finland) explored gender relations in Finnish open-air dance locations. Finally, Y. van Ede (The Netherlands) presented an anthropological sensory approach to teaching and learning Flamenco in Japan.

Topic 2 started on Wednesday afternoon with A. Kaeppler's (USA) analysis of the transformations occurring through Hula competitions, focusing on dancers' actions in, and audiences reactions to, dances about the volcano Pele. The impact of conjugated reactions from dancers, choreographers and audience on a "dance tradition" was also the core of K. Stepputat's (Austria) paper on Balinese Kecak. Similarly, looking at stage production during the International Folk Dance Festival of Lefkada through the eyes of Lefkadians themselves, M. Koutsouba (Greece) argued that such dances must be considered as a dance tradition in their own right. Next came J. Olson (USA) who took her audience on a journey through successive periods of staged Hungarian dance in New York/New Jersey from 1958 to the present. Finally, N. Lee Ruyter (USA) proposed an overview of various "*Conceptions of authenticity in writings*". On that evening, delegates were invited to Třešt's local Culture House for a show of Czech folk ensembles. In keeping with the second topic of the Symposium, this performance entitled "Staging Folk Dance in Post-War History" had been carefully put together by the local organisers and its construction could be seen as a conference paper in act.

Thursday started with M. Phillips' (USA) suggestion to look at different versions of a Masked Dance in Guinea "as different layers of contemporary dance" largely influenced by successive national cultural policies. M. Nilson (Sweden) then challenged the audience with a lively discussion around the well worn notions of "traditional/tradition", "heritage", "dance" and "contemporary/contemporizing" through an investigation of current dancing practices in Nordic spaces today. The morning was completed by a comprehensive panel entitled "*Contemporizing Irish traditional step dance*", in which B. Orfhlaith Ní (Ireland), C. Foley (Ireland) and B. de Gallai (Ireland), each of them occupying the multiple positions of dancer-researcher-teacher-choreograph, explored successively the contexts of dance competitions, University curricula and art-practice research. The Thursday afternoon was dedicated to an outing to the nearby beautiful towns of Slavonice and Telč.

Friday started with A. Conger's (Ireland) investigation into the links between choreographic issues and political context in Hungary. The five following presentations all addressed more specifically one of the sub-themes suggested for topic (2): the UNESCO-inspired notion of "Dance as Intangible Cultural Heritage (ICH)". L. Felföldi (Hungary) questioned the relevance of different forms used for

safeguarding dance traditions as heritage, framing his presentation in a context of socio-cultural change and the reformulation of what can be called today "cultural development". G. Gore's (UK-France) challenging presentation addressed very explicitly the political issues at stake in designating dance practices as Intangible Cultural Heritage, therefore questioning in a reflexive perspective the responsibility of the researcher in such processes. Panel 4, "*Heritagization of Latin American dances within UNESCO's Program for Safeguarding Intangible Cultural Heritage*" by J. Torp (Germany), E. Bakka (Norway) and G. Karoblis (Lithuania) expanded on this question of political issues, as the researchers presented their collective project aiming at analyzing processes that lead to the declaration of something as ICH and the consequences thereafter. Later on that day, E. Ivancich Dunin (Croatia-USA), D. Ivanova-Nyberg (Bulgaria-USA) and M. Ö. Özbilgin (Turkey) explored some of the internal influences of so-called "folk dance" stage productions, paying specific attention to the leaders and/or choreographers in charge of such productions. Ivancich Dunin's paper, based on extensive fieldwork in Southern Europe, suggested that choreographic choices made by non-professional groups are often influenced by the personal experience of the group leader, choreographic choices for a specific dance piece being rather different whether the leader has previously experienced this dance as a social form or only as a staged form. Ivanova-Nyberg proposed combining diachronic and synchronic perspectives to look at USA-based Bulgarian ensemble choreographers and their productions from the 1950s onward. Starting from interviews with one of the first actors of staged performances in Turkey, Özbilgin traced the political genesis and turning points of this process. The day ended with four shorter presentations from early-stage researchers who addressed the overall theme of "Contemporizing Traditional Dance" from various perspectives: K. Černičková (Czech Rep.) raised questions around the decreasing audience interest for Moravian dance; J. You (China) contrasted various opinions on the risk or the opportunities of innovation in Mongolian dance in China; L. Mellish (UK) suggested a networks approach to investigate dance transmission within dance ensembles in Romania, and N. Green (UK) followed the trajectory of dances practices between Romanian rural and urban contexts, focusing on the central music-dance relationship.

Setting high standards for the last working day, A. Giurchescu (Romania) presented a detailed analytical account of the consequences following the listing as Intangible Cultural Heritage of the Romanian Căluş ritual, therefore echoing what had started to be discussed the previous day on the potentials and limits of dance as an ICH. Following this presentation, G. Aktaş (Turkey) introduced the audience to cave carvings and their relation with today's staged dance performances in Azerbaijan. Moving from iconography to social practice of dance, B. Kurtişoglu (Turkey) showed how, for populations considering themselves as "Bosniaks" in Turkey, dance becomes an "embodied social practice" to claim and perform a distinct sense of belonging. A. Nahachewsky (Canada)'s engaging presentation then proposed to tackle in more theoretical manner the question of "contemporization", while basing his reflexion on empirical data from Ukrainian youth dance-song-games repertoires in Brazil. The final three presentations of the Symposium were thoughtfully designed as a panel entitled "*Stage production of the Czech traditional dance and music: heritage, changes and authenticity*". The close articulation between D.

Gremlicová's (Czech Republic) analysis of the historical relations between Czech modernism and folk dances, D. Stavělová's (Czech Republic) investigation of the shifts in ideological backgrounds of dance staged performances, and Z. Vejvoda's (Czech Republic) account on the musical side of such ideologies, offered a striking example on how dance and music knowledge is constantly manipulated and transformed, thus echoing in more analytical terms what had been presented during the Wednesday evening's performance at the local Culture House.

The Symposium also featured a sub-study groups meeting during which their coordinators gave reports on the aims and latest activities of each group. An evening was marked by a workshop of Moravian dances given by talented young musicians from this border region. The business meeting saw the re-election of Laszlo Felföldi as Chairperson of the Study Group and, after strong collective thanks to the outgoing Secretary, Tvrtko Zebec (who was not physically present), Anne von Bibra Wharton was elected as the new Secretary. Announcement of a project for publication of the Proceedings of this Symposium, as well as discussion around themes and location of the next symposium also took place during the business meeting. The symposium concluded with summaries of the two topics, summaries done in pairs (a confirmed scholar and a younger researcher for each theme), providing delegates with synthetic and thought provoking overviews of themes and issues raised during the week.
The first and the last days of the symposium were dedicated to travel from Prague to Třešt and back. The return trip provided the local organizers (as well as the bus driver) with an unexpected opportunity to confirm once more their perfect control of any kind of situation, as approximately 20 minutes before arriving in Prague, a flat tire abruptly interrupted the journey. No harm was done though, and an hour or so later all the delegates arrived safely and happily in Prague.

Marie-Pierre Gibert, (France)

Report on the ICTM Study Group for Performing Arts of Southeast Asia

The 1st Symposium of the ICTM Study Group on Performing Arts of Southeast Asia took place at the Republic Polytechnic in Singapore on 10-13 June 2010. This Symposium saw some 57 delegates from Australia, Austria, Germany, Indonesia, Japan, Hong Kong, Malaysia, the Philippines, Singapore, Thailand, the United Kingdom and the USA come together to hear and discuss some 43 paper presentations, video documentaries, demonstrations, and dance and music performances.

The Symposium began with a short opening welcome and encouraging remarks from Dr. Victor Valbuena, Director of the School of Technology for the Arts, Republic Polytechnic, the host for this Symposium. Welcoming comments also came from Dr. Tan Sooi Beng of the ICTM Board, Ms. Joyce Teo, Assistant Director of the School of Technology for the Arts and Chair of the Local Arrangements Committee for this Symposium and from Dr. Patricia Matusky, Chair of the Study Group and Program Chair. Also attending this symposium from the ICTM Board was Dr. Larry Witzleben.

The main themes for the 1st Symposium of this ICTM Study Group were Hybridity in the Performing Arts of Southeast Asia, *Silat* (martial arts) of Southeast Asia, Archiving and Documentation, and New Research by graduate students and experienced scholars alike. In addition, a Roundtable session was planned.

The theme of Hybridity in the performing arts, addressed in some 16 papers, was seen across national and cultural boundaries as a means of creating and sustaining cultural identity, creating new traditions, authenticating tradition, creating new styles within a given tradition, and even as loss and demise of tradition. The Symposium opened with two papers focusing on the 'ethnomusicology of the individual' and the creation of identity, firstly in the gamelan/jazz/heavy metal-infused music and performance of the contemporary Balinese jazz guitarist I Wayan Balawan by David Harnish (Bowling Green State University), and secondly in the Western classical-based music of the mid-20th century composer in Malaysia, Gus Steyn by Jim Chopyak (California State University at Sacramento). Other papers on hybridity and creating identity dealt with the Straits Chinese in Melaka at the close of the colonial era richly illustrated in photographs in a presentation by Margaret Sarkissian (Smith College), and the emergence of accordions and harmonicas from China into Singapore presented by Shzr Ee Tan (University of London). The use of *rodat* song/dance and the *rebana* drum in Muslim Balinese communities was presented by Ako Mashino (Tokyo University of the Arts & Kunitachi College of Music), asserting Cordillera identity among the indigenous peoples of the Northern Philippines was presented by Felicidad Prudente (University of The Philippines), and the recreation of local identity in the Thai *Menora* dance theater in Penang, Malaysia in a paper was presented by Tan Sooi Beng (Universiti Sains Malaysia).

The hybridity theme also drew attention to the creation of new traditions among a number of communities throughout Southeast Asia. Jennifer Fraser (Oberlin College) discussed emergent traditions and *Talempong Kreasi* in West Sumatra, while Mohd. Anis Md. Nor (University of Malaya) explained the emergence of Indonesian dance styles developed by Minangkabau women choreographers and based on *silat* martial arts from that community. In addition, Susan Ang Ngar Jiu (Universiti Putra Malaysia) spoke about the emergence of lullaby styles of the Dusun Labuk who live in Sabah, Malaysia, and Lawrence Ross (City University of New York) discussed the hybrid melodies and song lyrics of the *Rong Ngeng Tanyong* of Southwest Thailand. The topic of creating new traditions and 'new technology' processes was addressed by Joe Peters ((Sonicasia, Singapore) in his discussion of hybridity, seen as 'onloading' and 'inloading' trajectories in current computer applications.

The hybridity theme continued with papers that addressed the question of authenticity in a given tradition. In this respect, Kendra Stepputat (Kunstuniversitaet Graz) discussed the *kecak Ramayana* in Bali and tourist-oriented performances. Crossing national boundaries by the Sama maritime peoples of the southern Philippines and Sabah, Malaysia saw traditions changing from acoustic to electronic instruments in a paper by Bernard Ellorin (University of Hawaii), and finally Pamela Costes-Onishi (Center for American Education) and Hideaki Onishi (National University of Singapore) focused on authenticity and the Philippine *kulintang* music in its local and global contexts.

Hybridity was also seen in the context of loss or demise of tradition in two papers, one by Fredeliza Campos (University of Hong Kong) who spoke of changing musical traditions including loss of instruments and other artifacts of the Ifugao People in the Northern Philippines, while Patricia Matusky (Grand Valley State University) discussed the hybrid character of the Malaysian *wayang Jawa* shadow puppet theater and its music/ensemble created by the Malay aristocracy strictly for their use and its eventual demise by the late 20th century.

Two panels comprising five papers addressed the theme of *Silat* martial arts of Southeast Asia (unfortunately, the 6th panelist, Edy Utama of W. Sumatra, was unable to attend). Margaret Kartomi (Monash University) began this half-day session on *silat* by looking at the nature, history and distribution of martial arts displays (*pencak*) and duels (*silat*) in Indonesia, while Bussakorn Binson (Chulalongkorn University) discussed the distribution of this martial art form in Southern Thailand. Gisa Jaehnichen (Universiti Putra Malaysia) addressed the current state of affairs of *silat* in two Malaysian locations: Stong, Kelantan and Kuala Penyu, Sabah. Similarly, Paul Mason's (Macquaire UIniversity) discussion of the transmission of knowledge in the context of teaching methods and performance of *silat* also covered two differing regions: West Sumatera and West Java. The last paper on this theme was given by Uwe Paetzold (Robert Schumann University of Music) who took an even broader view of where *silat* has spread today, covering not only West Java but also *silat* in The Netherlands and other parts of Western Europe.

Finally, all panelists came together to further discuss issues and questions that arose earlier when individual papers were presented. In the spirit of a roundtable discussion led by Uwe Peatzold, the audience was invited to join the discussion on

all aspects of *silat* including the influence this martial art form has had on dance in Indonesia in particular. To illustrate *silat* movements and dance movements derived from this martial arts form, the graduate student Indra Utama from the Cultural Centre of the University of Malaya, gave demonstrations during the breaks between the panel sessions. In a follow-up, informal session the next day, videos on *silat*, produced in Germany, were shown by Uwe Paetzold.

The theme of Archiving and Documentation was well presented by eight papers, four of which were delivered in the context of a panel organized by Alex Dea (Indonesia). This panel dealt with the problems researchers have storing their research materials before they are publicly archived. Alex Dea addressed many issues facing researchers today who collect the audio/video materials and then want to get the materials out to public access, and related to these issues Endo Suanda's (Institute of Indonesian Art Education, Indonesia) paper looked at the almost total lack of effort to build an archival system in Indonesia and indeed in other parts of Southeast Asia, however he also discussed his own initiatives in forging ahead with an archive and the technical management of it. In contrast, this panel continued with a paper by Bussakorn Binson who spoke about the history of a 1994 project for archiving the music of the renown Master Prasit Thavon, a project sponsored by Chulalongkorn University's Cultural Center. The panel concluded with Gini Gorlinski's (Encyclopedia Britannica) presentation focusing on merging ethnographic documentation and educational intent in archives of Southeast Asian materials. Her own collection of audio/visual documentation from Sarawak, Malaysia and the EVIA Digital Archives at Indiana University were used as cases in point.

A second session on Archiving and Documentation included four papers that began with Gisa Jaehnichen's discussion of Southeast Asian audio and video documents as important resources noting that a huge amount of audio/video files are sitting on private computers and are not reaching archives of any kind. A close look at an actual audio/video documentation project by Julia Chieng (Universiti Putra Malaysia) offered practical insight into the documentation process using her research and documentation of *sape* performance in Sarawak. Another graduate student, Belinda Maria Salazar (Philippine Women's University), spoke in detail about the digitization project of Filipino composers' music scores in the Music Heritage Collection of the Philippine Women's University, while Made Mantle Hood (Monash University) addressed issues and negotiations that led to the digitalization and publication of 1950s Central Javanese field recordings made by ethnomusicologist Mantle Hood. Considerable discussion ensued with the possible prospect of connections developing between an organization like the Berlin Phonogram Archive and various local collections in Indonesia in particular.

New Research papers were presented by many local and international graduate students as well as some faculty members in the region, indicative of the substantial activity in research and documentation that is taking place throughout Southeast Asia today. New research projects using new technology was represented by Jacqueline Pugh-Kitingan (Faculty, Universiti Malaysia Sabah) who reported on the ethnographic mapping of KadazanDusun gong ensembles in the Tambunan area of

Sabah, Malaysia using current GIS technology, while Ng Ting Hsiang (Faculty, Republic Polytechnic, Singapore) discussed and illustrated the development of *gamelan* virtual instruments for modern music production. New research by Rebekah Moore (Indiana University) focused on the pop Indie music scene in Denpasar, Bali, while Christine Yong (University of Malaya) spoke about the development of the Malay *gamelan* tradition and a new *gamelan* group called Rhythm in Bronze that is establishing a new tradition in Malaysia. Also from Malaysia, Toh Lai Chee (Faculty, Malaysian Teachers' Training Institute) discussed the teaching and learning of *gamelan* music through the theory and method of multiple intelligences. Abdul Hamid Adnan (University of Malaya) presented a semiotic analysis of the melodies in P. Ramlee's mid-20th century pop songs in Malaysia. Lilymae Montano (University of the Philippines) discussed the gong tradition, trade and tourism in Ifugao Province of The Philippines. Raja Iskandar (Faculty, Universiti Malaysia Kelantan) spoke about Nobat music that installs a sultan in Malaysia, and Mumtaz Begum Aboo Backer (Faculty, Universiti Sains Malaysia) discussed the passing on of the *Gidda* dance among the Punjabi women of Penang, Malaysia.

A final session for this Symposium was planned by Birgit Abels (University of Amsterdam) as a Roundtable presentation and discussion entitled 'Cultural Studies and Music/Dance Analysis: On the Utility and Futility of Postmodern Approaches to Southeast Asian Performing Arts'. As Dr. Abels wrote in her description of this Roundtable, "... How can we, as music and dance researchers, integrate cultural studies-related approaches into our analysis without neglecting the music and dance themselves?" Two case studies were to be presented: Sumarsam (Wesleyan University) presenting "Binary Division in Javanese Gamelan and Socio-Cosmological Order " and Birgit Abels on "Nomadic Explorations, Musical Worlds: Performing Arts, Identity, Space". Unfortunately, Birgit Abels was not able to come at the last minute, however, Sumarsam carried us to the conclusion of this Symposium with his highly insightful presentation.

As a welcome addition to the full 4-day program, we were fortunate to have Jose S. Buenconsejo University of The Philippines) present a showing of the video accompaniment to his book *Songs and Gifts at the Frontier: Person and Exchange in the Agusan Manobo Possession Ritual* (Routledge, 2002). The video production itself is entitled *The River of Exchange: Music of Agusan Manobo and Visayan Relations in Mindanao.*

The 1st Symposium of the Study Group on Performing Arts of Southeast Asia signaled a concerted effort to a dedicated continuation of scholarship and research activity in the region by local and international scholars. Mohd. Anis Md. Nor (University of Malaya) is chairing a publications committee (Tan Sooi Beng, Felicidad Prudente, Jacqueline Pugh-Kitingan, Patricia Matusky) to edit and prepare the Proceedings of this Symposium, a peer-reviewed publication that is expected to be available by April 2011.

The Sub-Study Group 'Performing Arts of the Muslim Communities in Southeast Asia' was approved at the Business Meeting on 12 June 2010. It will be chaired by

Mohd. Anis Md Nor. All interested ICTM members should contact Anis directly at anisnor55@gmail.com

At the Business Meeting, it was decided that officers terms would be 4 years and that the posts would be Chair and Liaison to the ICTM parent Board, Vice-Chair (post to be held by the former Chair when his/her term expired) and Secretary/Treasurer. A sub-committee (David Harnish, Joyce Teo, Felicidad Prudente, Made Mantle Hood [Secretary], Patricia Matusky [Chair]) will begin work on writing up the ByLaws and Guidelines for Running A Symposium for this Study Group. Joe Peters (Sonicasia, Singapore) and David Wong (Reading University, UK) will investigate the possibility of establishing a website for this Study Group and report back to the membership at the 2012 meeting. David Wong has volunteered his services as web master when the Study Group is ready to set up such website. Made Mantle Hood was elected as Secretary/Treasurer of the Study Group and he also offered to take the post of Program Chair for the next meeting in 2012. Patricia Matusky was elected Chair to serve another 2 years, and in lieu of a Vice-Chair a governing Board (Mohd. Anis Md. Nor (Publications chair), Joyce Teo (former local arrangements chair), Felicidad Prudente (future local arrangements chair), David Harnish (member at-large) was selected to help run the Study Group until the next meeting.

Throughout the 4-day Symposium we were not without performances of music and dance. The first evening was celebrated with a reception and opening show at the Republic Cultural Centre Studio. A dance drama with *gamelan* accompaniment, entitled "Borobudor – A Royal Pursuit in Harmony", was danced and enacted by the students from STIAB-Semarang and Singapore, and was sponsored by Firefly Mission, an NGO dedicated to humanitarian projects in Southeast Asia.

As a compliment to the paper presentations, the lunch and tea times featured Southeast Asian cuisine enhanced with daily performances by groups and individuals. These performances included classical music and dance of Thailand (sponsored by the National University of Singapore Thai Language Programme, the Absolutely Thai group, Phattayakul Thai Music and Drama School and Chulalongkorn University), Indonesian *angklung* music (by the Angklung Web Institute and SDS Trisula Menteng groups) that included participation and performance by the audience, and a performance of *gamelan* music by *Gamelan Naga Kencana* of the Republic Polytechnic in Singapore, the host of the symposium. The Study Group delegates were also treated to a Young Composers' Concert, featuring Andy Chia, Tze Toh and RX Gan, all of Singapore, which focused on 'hybridity' in popular music. Finally, as noted above, the breaks between the two *Silat* panels featured expert demonstrations of *pencak silat* movements (martial arts displays) and dance movements derivative of the *silat* movements by the dancer Indra Utama from Sumatera, Indonesia and currently a graduate student at the Cultural Centre of the University of Malaya in Kuala Lumpur, Malaysia. In addition, performance-demonstrations of kulintang music and dance were presented by the delegates Pamela Costes-Onishi, Hideaki Onishi, Bernard Ellorin and Lilymae Franco-Montano with a local Singapore member from Sari-sari ensemble Saw James Hsar Doe Soe.

We, the Study Group, send our heartiest thanks to all these performers, to the local arrangements group (Joyce Teo, Chair, Tania Goh of Saltshaker Productions Pte. Ltd events manager, the staff and students in the Technology and Arts Management Program of the Republic Polytechnic of Singapore) and to the Program Committee (Gisa Jaehnichen, Tan Sooi Beng, Mohd. Anis Md. Nor, Made Mantle Hood, Joyce Teo, Patricia Matusky) who worked diligently for a successful 1st Symposium. We look forward to another meeting in 2012 at a yet to be determined venue in Southeast Asia.

Patricia Matusky,
Chair

ICTM Study Group on Music and Dance in Southeastern Europe

7-10 April, 2010
Izmir, Turkey
Second Meeting Report

The second meeting of the ICTM Study Group on Music and Dance in Southeastern Europe was held at the Ege University's State Turkish Music Conservatory in Izmir, Turkey, from 7 to 11 April 2010.

The whole event was very well organized, hosted by the Local Organization Committee (Arzu Öztürkmen, Mehmet Öcal Özbilgin, İlhan Ersoy, Emir Cenk Aydın, Ömer Barbaros Ünlü, Ferruh Özdinçer). Members of the Program Committee, led by the symposium co-chairs Mehmet Öcal Özbilgin (Turkey) and Velika Stoykova Serafimovska (Macedonia) were: Arzu Öztürkmen (Turkey), Dieter Christensen (USA/Germany), Iva Niemčić (Croatia), Lozanka Peycheva (Bulgaria) and Selena Rakočević (Serbia). For five days, more than fifty scholars not only from Southeast European countries (Bulgaria, Romania, Turkey, Albania, Bosnia and Herzegovina, Macedonia, Croatia and Serbia), but also from Austria, USA, UK, Germany, Cyprus and Slovenia took part in the plenary study group sessions and effectuated fruitful intellectual interaction.

The region of Southeastern Europe and its bigger part – the Balkan Peninsula, have a very tempestuous history marked by ceaseless and intense political, social and cultural transitions, which have been and still are reflected in traditional music and dance practices. Powerful influences of the national politics ruled by the states and their institutions, the ethnic (re)identifications and differentiations, diverse role of the media, are just some of the processes which marked out the continual transitional times of this part of Europe. In the aim of exchanging regional, national and local experiences within those processes two major themes of Izmir conference were: (1) How do public presentations affect perception and practices of music and dance? Regional and national experiences, (2) Educational systems of music and dance (learning and teaching processes).

Right after the official opening ceremony, the symposium study sessions began by announcement of this year's guest of honor, dance researcher Dr. Anca Giurchescu and brief overview of her rich scholarly legacy especially to the ethnochoreology in Southeastern Europe (by Mehmet Öcal Özbilgin). Beside the notable number of the young scholars who took part in this ICTM Study group, it should be mentioned that the intellectual interaction within its second meeting was remarkable complemented by the incomparable enthusiastic impact of the "older generation" of scholars such as Anca Giurchescu, Elsie Dunin, Dieter Christensen, Timothy Rice and Speranța Rădulescu. They all took part in the working sessions.

Anca Giurchescu and Speranța Rădulescu analyzed the relatively new, extremely popular musical/dance phenomenon in Romania within their smoothly synchronized, comprehensive presentation titled as "Music and Dance of pan-Balkan (and Mediterranean) fusion. The case of the Romanian 'manea'." Summarizing her decades-long experience in researching traditional dance practice in Macedonia,

Elsie Dunin spoke about the influence of television on the structural and contextual dimensions of the "čoček" dance in the paper "Romani dance and music programming on Macedonian national television." Trying to find connections between past and present, global and local historical and geopolitical circumstances which influenced the traditional dance/music scholarship, Dieter Christensen presented the key lecture "The ICTM and 'the Europeans': Globalism in Theory, Nationalism in research practice, and the role of the our Study Group." Contrary to them, Timothy Rice decided not to present a paper, but to show a 50-minute documentary film *May you have courage in your life: a Bulgarian and American musical story* about two outstanding Bulgarian traditional musicians who immigrated to the United States in 2001.

Among two proposed themes of the meeting, several more papers were devoted to the questions of how public presentations affect perception and practices of music and dance. Unfortunately, only a few presentations could be set apart this time. Ardian Ahmedaja and Jane Sugarman presented different cases of shaping public presentation of music and dance in and from Albania (Ahmedaja: "About the impact of research and individual artists on public presentation of music and dance in Albania", Sugarman: "Life and Art: commercial folklore videos and musical practices among Prespa Albanian immigrants"), while Liz Mellish and Nick Green concentrated on the similar, but diverse processes in Romanian Banat ("Public presentations, regional perceptions and dance learning processes in 21st century Romanian Banat"). Carol Silverman presented a historical overview of the diverse public presentations of Macedonian Romani singer Esma Redžepova, which has been changed over time depending on different political and cultural circumstances ("Representation, sexuality, and multiculturalism: Esma Redžepova as mediator and collaborator"). Considering presentations within this conference theme, it is important to emphasize that scholars from all ex-Yugoslav countries presented their national experiences, which certainly enrich the intellectual interactions not only between themselves, but the whole group too.

Among papers whose authors explored different educational systems of music and dance, four of them were devoted to Bulgarian practice (this time Lozanka Peycheva's paper "Different educational systems for transmission of folk music in Bulgaria" could be set apart) and six of them presented different case studies from Turkey (the general overview of Ferruh Özdinçer "Folk Dance training (education) methods in Turkey" could be singled out for this short report).

Regardless of the chosen general themes, an approximately equal number of papers devoted to music or dance were presented. The second meeting of the ICTM Study Group on Music and Dance in Southeastern Europe achieved the essential balance in researching two aspects of an integral domain of human expressive behavior – music and dance.

Thanks to the accompanying program, participants of the SEE Study Group meeting had opportunity to become more familiar with some of the rich cultural legacy of Turkey (visit to Selçuk and Anatolian-Balkan traditional costumes museums, excursion to Ephesus ancient city, several exciting concerts of folk and classical

Turkish music and dance at Ege University, but also the joint experience of the traditional music and dance performances in the local restaurant). Beside the useful and exciting intellectual exchange, the participants of the Izmir meeting had also an opportunity to enjoy participating together in the common, but at the same time diverse repertoire of South European and Balkan dance and music, which most of them performed together during the evening hours.

Selena Rakočević

Minutes of the 13th General Assembly (Business Meeting) of the ICTM Study Group on Music and Minorities

July 22, 2010
Hanoi, Vietnam

The meeting was called to order by Ursula Hemetek and Svanibor Pettan, chairs, at 11:00 AM.

Agenda Item #1: Introductory remarks briefly reviewed the history of the Study Group, its acceptance by the ICTM in 1997, the first business meeting in Hiroshima in 1999 and the current membership which stands at 291.
Apologies for absence from ICTM president, Adrienne Kaeppler, and Secretary General Stephen Wild were noted.

2. An emendation to the minutes of the meeting in Prague in 2008 was made as follows: "There have been few nominations, all of which suggested re-election of the board. Ursula Hemetek (chair) Svanibor Pettan (vice-chair) and Adelaida Reyes (secretary) accepted the nomination. The board was re-elected."
The minutes were approved as amended.

3. a) Zuzana Jurkova reported on the 2008 meeting in Prague, and specifically on the volume containing papers read at the meeting. Edited by Zuzana Jurkova and Lee Bidgood and including a CD mastered by Gerda Lechleitner, the volume was published within a record 9 months after the meeting. For the first time, the papers were refereed and hence, not all the papers presented at the meeting were included in the volume. All, however, were published online. The volume is available on order. Copies of the volume were sent to three or four journals for review.

For the first time, a keynote speaker, Bruno Nettl, was invited to address the meeting. Illness prevented his coming, but his paper was read by Ursula Hemetek.

b) Svanibor Pettan reported on the ICTM programme in Durban, South Africa where he represented the Study Group on Music and Minorities of which he is vice-president. He also spoke on the preparations then being made for the meeting in

Hanoi at which he, Kjell Skyllstad, and Huib Schippers along with their counterparts in Vietnam, Tran Quang Hai and Le Van Toan were actively engaged.

c) Reviews of published Proceedings from the Study Group meetings have been published in *Ethnomusicology* and *World of Music.*

Gisa Jaehnichen suggested a publications list; Ursula Hemetek mentioned a website list and a link; Svanibor Pettan noted a new ICTM website which features the first publication of the Study Group for Applied Ethnomusicology, *Applied Ethnomusicology. Historical and Contemporary Approaches*, edited by Klisala Harrison, Elizabeth MacKinlay and Svanibor Pettan.

4. Membership status of participants in Study Group symposia was clarified. ICTM membership is required of all presenters, and while membership in the Study Group is not strictly enforced, it is strongly recommended.

5. Attention was drawn to the themes of the upcoming ICTM Conference in St. Johns, Newfoundland and participation from Study Group members in the form of individual papers and panel presentations was encouraged. Members were reminded of the September 7 deadline for submission of abstracts/proposals. These are to be sent to Salwa El-Shawan Castelo Branco of Universidade Nova in Lisbon.

Leila Qashu announced that student arrangements for accommodations were being made to make attendance at the ICTM meeting more affordable.

Ursula Hemetek urged students to apply for the Barbara Smith grant when submitting an abstract.

6. A letter of invitation from Essica Marks to hold the next Music and Minorities Study Group meeting in Zefat, Israel was read. Discussion followed at which transportation issues from Tel Aviv to the conference site as well as political issues that could restrict entry into Israel from some countries were brought up. Although conditional acceptance was suggested, no vote was taken.

7. Themes and "talking circles" for the next meeting of the Music and Minorities Study Group were proposed. These included:

- The concept of music in minority studies
- Theory and methodology in studies of music and dance
- Power balance between minority groups
- Different approaches to specific topics
- Integration and intercultural understanding through musical practices
- Crossing social, cultural and regional boundaries through musical practices
- Minorities within minorities: The role of music in the power balance

Larry Hilarian proposed that other suggestions be sent to Ursula Hemetek for consideration.

8. For papers presented at the Hanoi symposium, edited manuscripts to be submitted for publication are requested by December 30, 2010. Such manuscripts are limited to 10 pages.

9. The gratitude of the Study Group was extended to the local organizers—to Le Van Toan and his whole team—for their extraordinary efforts to make the Hanoi symposium, the first outside Europe, a success. Le Van Toan acknowledged and responded to the thanks.

Kjell Skyllstad, speaking for the Norwegian government and the Norwegian Transposition Program which, with the Vietnamese Institute for Musicology sponsored the Symposium, announced that funding from the Norwegian government will support the study of minority cultures in Vietnam for two years and possibly ten. He proposed a map of endangered musics in parallel to UNESCO's map of endangered languages.
Dae-Cheol Sheen, on behalf of the Academy of Korean Studies, extended an invitation to a conference of the Korean Study Group on the Music of East Asia scheduled to take place in August 2010.

Svanibor Pettan announced the meeting of the Society for Ethnomusicology from November 11 to 14, 2010 in Los Angeles, California. He also expressed his wish that there be more contact between Vietnamese and other Study Group members.

The Assembly adjourned at 12:30 P.M

Report on the 18th Meeting of the ICTM Study Group on Historical Sources of Traditional Music
Vilnius (Lithuania) 14–18 April 2010

The 18th Meeting of the ICTM Study Group on Historical Sources of Traditional Music was held in Vilnius (Lithuania) on April 14–18, 2010, thanks to an invitation by the Lithuanian Academy of Music and Theatre. The conference was made possible through the efforts of Rimantas Astrauskas and his colleagues in Vilnius, and was supported by the Lithuanian Academy of Music and Theatre and Saulius Karosas Charity and Support Foundation.

The chosen topic "Methodological approaches to historical sources in ethnomusicology" presented the opportunity to focus on methodological questions related to different kinds of historical sources, iconographic and written sources as well as sound recordings. The decision to extend the time for presenting a paper to 30 minutes and to allow 15 minutes for discussion was greatly appreciated by all participants and resulted in a compact program on an outstandingly high level.
Scholars from Austria, Belgium, Brazil, Finland, Germany, Lithuania, Poland, the Russian Federation and Sweden presented papers in high quality and discussed various methodological approaches to historical sources.

Problems of historical research in ethnomusicology were touched upon in papers given by Sławomira Żeranska-Kominek (Warsaw): "Myth and history. The problems of historical research in ethnomusicology" and Ulrich Morgenstern (Frankfurt a.M): "Imagining the past. The concept *starina* in Russian folk music discourse and in traditional culture". It became quite clear that historical research in ethnomusicology does not follow a general line, but is subjective and depends to a great extend upon the researcher himself. So even reconsidering one's own fieldwork from the historical aspect could bring new results, as Andreas Meyer (Hamburg) pointed out in his paper "Narrated Past – Experiences in the Caribbean". The importance of a combination of historical archival material and fieldwork was also successfully demonstrated by Rimantas Astrauskas (Vilnius) in his paper: "Complementarity of fieldwork in historical research".

Historical iconographical examples were also used as examples of methodological approaches. In his paper entitled "Iconography in Ethnomusicology – An Example of Polish Painting XIX and XX centuries", Tomasz Nowak (Warsaw) demonstrated different types of methodological approaches in the study of Polish paintings.

The publication of historical sound documents was discussed in Gerda Lechleitner's (Vienna) paper: "Publishing historical sound documents – a challenge of interpretation and presentation"; this resulted in a reflection about the latest CD-edition of the Vienna Phonogrammarchiv: Croatian recordings.

Transdisciplinary approaches and interdisciplinary research were the topics in papers given by Ingrid Åkesson (Stockholm): "Cross-disciplinary studies of traditional singing. Some practical examples of methodological approaches" and Susanne Ziegler (Berlin): "Methodological approaches and interdisciplinary research in historical sound recordings. Case studies from the Berlin Phonogramm-Archiv".

Studying historical sources in ethnomusicology can only benefit from interdisciplinary research and contribute valuable results from other fields of subject. Examples of specific methodological approaches were provided by Anne Caufriez (Brussels) in her paper: "The approach of a Portuguese ballad, a case of methodology for historical sources" and by Erkki Pekkilä (Helsinki) with "Folk music and the study of the history of ideas: Contemplating the influence of H.G. Porthan, a Finnish 18th century scholar", also using iconographic sources, and by Gaila Kirdiene (Vilnius): "Notations as historical sources of Lithuanian folk instrumental music".

Historical research in musical instruments was addressed in papers by Alice Lumi Satomi (Paraiba/Brussels): "Towards a Brazilian organology" and Mikhail Shilnov (Gothenburg): "Fretless Zithers of Northern Europe in the Light of Historical Sources and Ethnological Data. An Attempt of Re-Evaluation". Both papers delivered valuable information, which could also be a valuable contribution for the STGR of musical instruments.

Different methodological approaches in the study of wax cylinder collections were demonstrated in the papers of Aleksey Andronov (St. Petersburg): "On the history of E. Wolter's phonographic recordings: collecting and storage", and of Adelajda Merchan-Drazkowska (Berlin): "Reconstruction of the history of the Julius Block wax cylinder collection". These scholars presented ongoing research projects, and again it was proven that historical sources are not accessible without cross-disciplinary research across borders.

Thus, interdisciplinary research and the successful application of different methodological approaches turned out to be the common theme in this meeting.
Thanks to the organiser the participants of this meeting also gained insight into research and public activities of the Lithuanian colleagues. A visit to the Archives of the Lithuanian Academy of Music and Theatre was followed by a reception and culminated in a party with music and dance. The visit to the Institute of Lithuanian Literature and Folklore was accompanied by short presentations by Rūta Žarskienė on "Collections of the Lithuanian folklore archives" and Austė Nakienė on "Records of the first Lithuanian choirs (1907–1918) and popular musicians (1930–1938)".

A business meeting was held, and Ingrid Åkesson from the Svenskt visarkiv in Stockholm was elected to serve as co-chair, replacing Björn Aksdal from Norway. The STGR members were invited to hold the next meeting in Vienna in spring 2012. Unexpectedly the volcanic-ash cloud from Iceland had its effect on the meeting by either preventing participants to take part or by forcing them to take a train or ferry instead of flying back home. But even the – in some cases – long trip home did not diminish the success of the conference and the feeling that Vilnius was a great experience. We again express our sincere thanks to the organisers.

Susanne Ziegler
Co-Chair

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

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

July 13-19, 2011: ICTM 41st World Conference, Memorial University, St. John`s, Newfoundland, Canada for more information visit: http://www.mun.ca/ictm2011

September 19-24, 2011: Meeting of the ICTM Study Group For Music Archaeology: Sound and Ritual in Music Archaeology: Bridging Material and Living Cultures XII. Congress of the ICTM Study Group for Music Archaeology University of Valladolid, Spain for more information see http://www.ictmusic.org/group/music-archaeology or http://www.musicologiahispana.com/es/congresos/sec/32/

25-27th February 2011: ICTM Ireland Annual Conference, Magee College, University of Ulster, Derry/Londonderry, Further details regarding submissions and registration are available at www.ictm.ie

MEETINGS OF RELATED ORGANIZATIONS

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

24 November 2010: Middle East And Central Asia Music Forum (At The Institute Of Musical Research), Chancellor's Hall, Senate House, University of London, Russell Square, London WC1H 0XG.

April 11-12 2011: Negotiating the West' Music(ologic)ally, Utrecht University, Utrecht, the Netherlands for more information please visit: http://www.uu.nl/EN/faculties/Humanities/congres/negotiatingthewest/Pages/default.aspx.

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ICTM Directory Online
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