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for

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With
Preliminary Program – 41st World Conference
St. John's, Newfoundland 2011

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

THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
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Chairs of ICTM Study Groups
(See the Study Group Website http://www.ictmusic.org/ICTM/beta/stg/)
Folk Musical Instruments: Gisa Jachnichen - Germany
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
Computer Aided Research: Ewa Dahlig - Poland
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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: Zhao Weiping -China
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 – Patricia Matusky, USA
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

INSTITUT ZA ETNOLOGIJU I FOLKLORISTIKU ZAGREB KNJIŽNICA
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ICTM SECRETARIAT

SECRETARIAT (CURRENT) CONTACT INFORMATION:

ICTM, Secretary General – Dr Stephen Wild
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IMPORTANT SECRETARIAT NEWS

THE ICTM SECRETARIAT IS MOVING!

Please note that on July 2011, Svanibor Pettan will become the new ICTM Secretary General and the Secretariat offices will move to University of Ljubljana, Slovenia.

Please direct all correspondences, membership applications, and membership and subscription payments to the new Secretariat in Slovenia after 20July 2011.

NEW SECRETARIAT CONTACT INFORMATION after 20 July 2011:

ICTM Secretariat
Filozofska fakulteta Univerze v Ljubljani,
Aškerčeva 2,
SI-1000 Ljubljana,
Slovenia
Ph: +386 1 2411 326
Email: secretariat@ictmusic.org

SUBMISSIONS TO THE 2011 Yearbook for Traditional Music

The 2011 *Yearbook for Traditional Music* will beedited by and the General Editor, Mr Don Niles. The deadline for submissions to the 2011 volume has already passed.

Submissions for consideration for publication in the 2012 *Yearbook* should be sent to the general editor by 1 January 2012. 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 is now 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 will 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 will allow all members to manage their own ICTM members directory profile. Updates to profiles are made in the member's "My Account" dashboard. **Please note: members must fill in contact for "My Account" which lists your billing details and contact details under the"My Profile" tab which are the details shown on your entry in the Members' Directory.**

CHANGES TO MEMBERSHIP INVOICES - IMPORTANT NOTICE FOR ALL MEMBERS

ICTM Membership is for one calendar year and dues are from 1 January until 31 December, each year

2011 invoices were sent via email on 1 December this year. The website has also sent a renewal notice and renewal reminder 4 weeks and 2 weeks before renewals were due (1 January).

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

As of 1 August 2010 the ICTM Secretariat is no longer able to accept credit card details for payment of dues by fax or post. Members are 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 Members' 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 wish to support more than one supported member, to pay dues for that support online.

YEARBOOK 2010

Since 2006 the Yearbook for Traditional Music has been printed through the Australian National University Printing Service. Both the Secretariat and the General Editor have been very happy with the standard of work until the 2010 volume. Unfortunately, this standard was not met for the current issue: we received a few complaints about missing pages, and the quality of the printing was not up to the standard indicated by the page proofs, especially the contrast in the photographs. We apologise to all our members for these shortcomings and wish to assure you we are in negotiation with the printers concerning compensation.

Although there is nothing that can be done about the print quality, we urge all members to check their copies of the 2010 Yearbook for missing pages and contact the Secretariat for a replacement copy if required.

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 - 1 March deadline
October Bulletin - 1 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 the Yearbook 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.

THE ICTM BULLETIN – LAST PRINTING APRIL 2011 (THIS ISSUE)

Please note THE APRIL 2011 ICTM BULLETIN will be the last printed edition of the Bulletin. After this edition has been mailed, the Bulletin will only be available online and all members will receive a link to the online copy via email.

In order to receive the Bulletin, please ensure that your email address is correct on your account on the ICTM website:
www.ictmusic.org

ICTM 41ST WORLD CONFERENCE – Conference update

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)

Program Committee Chair Contact Information:
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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.

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

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.

CONFERENCE REGISTRATION

All participants, including those giving papers and chairing sessions, must pay a registration fee. Please keep in mind that if your paper was accepted by the ICTM program committee, you must register by 15 April 2011. Otherwise your paper will **not** be included in the final program. To receive lower registration rates, participants must be ICTM members in good standing, with their dues paid for 2011.

The registration desk will be located in the main lobby of the Arts and Culture Centre on the Memorial University campus at the following times:
12 July 15:00 – 19:00
13 July 07:30 – 17:00
On all other days, the registration desk will be located in the lobby of the School of Music.

Because ICTM membership will be checked at the registration desk, members are strongly advised to settle their membership status before travelling to St. John's. You may become a new member or renew your membership online, using a credit card, at the following website: www.ictmusic.org/ICTM/. You may also contact the ICTM Secretariat by email at secretariat@ictmusic.org, or by writing to: ICTM Secretariat, School of Music, Australian National University, Building 100, Canberra, ACT 0200, Australia. There will, however, also be an ICTM desk for membership payments at the conference. To qualify for student membership, students must bring a valid document of identification.

Please **register** for the 2011 conference **online** at www.mun.ca/ictm2011, using Visa or MasterCard. Alternatively, you may FAX the registration form provided in this bulletin.

NOTE: If you must pay by any method other than Visa or MasterCard, contact Brian Mallard, bmallard@mun.ca, to arrange for your payment.
To pay by Canadian Cheque, make payable to Memorial University/ICTM 2011 and send to: Conference Services, Rm. 315 Hatcher House, Memorial University, St. John's, NL, Canada, A1B 3P7.

To pay by Bank Transfer please email a copy of the bank transfer to Paula Hennessey, ptulk@mun.ca, and ensure you include delegate and conference name when transferring money. **Please note** there is an additional charge by **our bank of $15.00** that must be added to the cost of fees you owe for conference registration; please be sure to include this extra $15 when transferring money. You will also incur a charge of approximately **$25-$40** by **your bank** in order to complete this transaction.

Bank Transfer Details
Name and Address of Bank:
Royal Bank of Canada
Main Branch, 226 Water Street

St. John's, NL, Canada, A1C 1A9
Bank # 003 (indicates Royal Bank)
Transit # 09453 (indicates branch)
Account # 122-178-7 (Memorial University Canadian Dollar Deposit Account)
Swift # ROYCCAT2
IBAN# 003-09453
ABA # 021000021

If you register by 15 April 2011, you will be assured of the lower advance registration fee. The lower fee is intended to encourage earlier bookings, which are essential for local arrangements and the program committee.

Registration Fee Schedule
ICTM CONFERENCE (13 – 19 July, inclusive)
Early Registration (by 15 April 2011)

ICTM/CSTM Member	$240
ICTM/CSTM Student Member	$160
Non-member	$320

Late Registration (after 15 April 2011)

ICTM/CSTM Member	$320
ICTM/CSTM Student Member	$240
Non-member	$400

CSTM CONFERENCE (17-19 July only)
Early Registration (by 15 April 2011)

CSTM Member	$120
CSTM Student Member	$80

Late Registration (after 15 April 2011)

CSTM Member	$180
CSTM Student Member	$120

Cancellations and Refund Policy
Cancellations must be received in writing on or before 1 June 2011. An administrative fee of CDN $45 will be charged for cancellations received to this date. **NOTE: After 1 June 2011, no refunds will be given**.
For more information on registration matters, contact Paula Hennessey:
ptulk@mun.ca

CONFERENCE PROGRAM

Schedule

12 July	Arrival of participants in St. John's
13 July	Opening Ceremony 09:00
13-15 July	Paper sessions, business meetings; concerts, workshops & films
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

General Assembly
The 41st General Assembly of the ICTM will be held on Friday, 15 July, from 13:30 to 15:00.

Preliminary Program
Please check the preliminary program available in this bulletin and on the conference website. Check your name and the title of your presentation carefully and inform the Program Chair about possible mistakes immediately. Please note that some titles have been lightly edited. The preliminary program on the website will be updated at least twice, most likely around 15 May and around 15 June. For all questions concerning the academic program, please contact the Program Chair:

Salwa El-Shawan Castelo-Branco
Instituto de Etnomusicologia
Centro de Estudos em Música e Dança
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Fax: 351217908303

Technology for Presenting Papers
All presentation rooms will be equipped with computers running Windows 7 and VLC Media Player, which should play DVDs from all regions. However, delegates are strongly encouraged to check compatibility and arrange to test their media in advance of presentations in the Technology Trial Room. The presentation software will be Microsoft PowerPoint; therefore, prsentations should be saved in the compatible format (.ppt).
We strongly encourage all presenters to use the computers already provided in each room. Should you choose otherwise, you are advised to bring your own laptop and connectors.

Wireless Technology, Internet Access, and Computers
• Upon registration, delegates will receive a username and password that will give them access to the 1) Memorial University wireless network and 2) computer workstations in the Music Resource Centre (School of Music) and Commons (QEII Library). Your username and password will automatically expire on 20 July.
NOTE: The wireless network will only support **802.11G wireless protocol, employing WPA Enterprise security, using TKIP encryption for a PEAP**. Please ensure that your wireless device has this capability prior to arriving in St.

John's. There only will be a limited number of Wireless G USB adapters, for use with laptops, available for purchase on campus.

• On July 13, help will be available in the School of Music to configure your wireless devices. Delegates staying in residence can also be assisted by staff at Hatcher House. Please note that the university's wireless network does not extend to the Arts and Culture Centre, where delegates will register on July 12 and 13.

• Limited printing facilities will be available for paper presenters in the Music Resource Centre (School of Music). To print, please save your documents as .doc/.docx, .pdf or .rtf files. Printing in the QEII Library will require purchase of a Smartcard in the same building.

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. Advertising in the conference program is also available. Again, contact the exhibit coordinator for more information. Please consult our website to access the Exhibitor Prospectus and Exhibitor Registration Form.

Inquiries concerning local arrangements should be directed to:

Email: ictm2011@mun.ca
Maureen Houston, Conference Manager
MMaP, Memorial University
St. John's, NL
Canada A1C 5S7
Phone: +1-709-864-2058
FAX: +1-709-864-2018

Excursions on Saturday 16 July

#1: Cape St. Mary's and "The Old French Shore" (08:30 to 17:30)

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 transportation, guide, lunch, and entrance fees, and tax, Minimum 6 participants; maximum 100

#2: Whale Watching & Bird Islands Tour (08:30 to 12:30) This excursion begins with a drive up 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 transportation to and from Bay Bulls with guide, and tax. No minimum or maximum

#3: Colony of Avalon (09:00 to 16:00) 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 gourmet 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 transportation, McCarthy's Party guide, picnic lunch, entrance fees and tax. Minimum 6 participants; maximum 50

#4: Outports, Lucky Rocks, and John Guy's Colony (09:30 to 16:30) We will go "around the bay" along the picturesque coastline of Conception Bay, the home of pirates 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 Captain Bob Bartlett who took Peary to the North Pole. Here we have the opportunity to visit Hawthorne Cottage and take 'the walk' around the community. Lunch and local entertainment on this day is in Cupids, one of the oldest settled communities in Newfoundland. 2010 marked 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 transportation by motor coach, McCarthy's Party guide, all entrance fees, lunch, and tax. Minimum 6 participants; maximum 100

#5: The Far East of the Western World (14:00 to 17:00) Tour old St. John's this afternoon, with plenty of time to see such national historic sites 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 transportation, guide, and entrance fees, and tax. No minimum or maximum

CONFERENCE ACCOMMODATIONS & MEALS

On-Campus Accommodations
Conference delegates will be able to stay on the Memorial University campus—in close proximity to all conference events, including daily presentations sessions and evening concerts—or off-campus, in the downtown and surrounding area. We highly recommend that you reserve your on-campus accommodation when you register for the conference to ensure your reservation is confirmed. Please read the text below carefully. To reserve on-campus accommodations at Memorial University, consult the conference website, or fill in and fax the form contained in this bulletin.

• **Double and single rooms** are available for conference delegates in Memorial's student residences. A single room is comprised of one single ("twin"-sized) bed. A double room is comprised of one double bed or two twin beds. We intend to set up a "room-mate finder" on Facebook. All but one of the residence buildings will have been recently renovated, and provide clean, simple accommodation with a bed, desk, chair and closet for clothing. The most recently renovated buildings will be available on a first-come, first-served basis. In addition to private rooms, most residence floors have common and kitchen areas for sitting, relaxing and making coffee or tea. There is one wheelchair-accessible residence.

• **Towels & Toiletries** Each guest will be provided with fresh bed linens, one bath towel, a facecloth, and a bar of soap. Please bring your own shampoo and other personal care products. If you happen to forget something, you can find a general store and drugstore in Churchill Square, just a 7-minute walk east of campus.
• **Bathrooms & Laundromat** There are two shared bathroom facilities on each floor – one for women and the other for men. Each has separate toilets and private shower stalls. Machines for washing and drying clothing are also available in each residence building; the laundry machines are activated by swipe card, available for purchase at Hatcher House (2nd floor) or the QEII library. This same swipe card can be used for photocopying and printing at the QEII library. The price per washing load is $1.25.

• **Wireless LAN** Upon visiting the conference registration desk and receiving your conference kit, you will be issued a username and password for the Memorial campus wireless network. If you arrive before the afternoon of 12 July, when conference registration opens, you can apply independently for access to the wireless local network. Check at the reservations desk upon arrival for additional information. Accounts can only be set up Monday to Friday between 09:00 and 16:30.

• **Telephones** A pay telephone is located in most residence buildings.

• **Main Dining Hall & Junior Common Room** Breakfast for delegates staying in residence only will be served in the Main Dining Hall. Those planning on purchasing a separate evening meal package (available to *all* delegates) will also take their dinner in the Main Dining Hall. The Junior Common Room, located upstairs in the same building as the Main Dining Hall, has been set aside for evening socializing and music-making; there will also be a cash bar for you to purchase beer, wine, and spirits.

• **Checking In** The residence check-in desk is located inside the main entrance of Hatcher House of the Paton College Residences on the Memorial University campus. (Most taxi drivers will be quite familiar with Hatcher House). Enter Hatcher House via the main entrance (not visible from the road) and proceed through the double doors to the reservation/check-in desk. On July 12 and 13, the desk will be open 24 hours. After that, it will be open from 08:00 to 23:00; if you arrive after 23:00, there will be a number to call to have someone meet you and provide you with keys to your room. If you do not have a mobile phone, there is a pay phone located in this area so you can contact the person on call. The 25-cents required for the call will be in a basket on top of the phone. Check-in time is 15:00, but if you arrive early, every effort will be made to accommodate you.

• **Checking Out** Check out time is 11:00 (morning), but every effort will be made to accommodate late departures. Keys must be returned to the check-in desk in Hatcher House prior to your departure. Failure to do so will result in a $100 charge.
• **Security** The residence buildings are locked 24 hours a day for your security.
• **Smoking** The Memorial University campus is smoke free. Smoking is not permitted inside buildings or inside your room.

If you need more information about your stay at Memorial please contact Brian Mallard (bmallard@mun.ca) and indicate ICTM 2011 conference in your message.

Off-Campus Accommodations
There are several alternatives to on-campus accommodation:
• **The Delta Hotel (http://www.deltahotels.com/en/hotels/newfoundland/delta-st-johns/)** is a beautiful 4-star hotel on the west end of the downtown harbour area, and is available at the conference rate of $175/night (plus 16% tax) for single/double occupancy. A third person sharing a room is an additional $15 per night. There is no charge for up to two children 18 years old and under sharing their parents' accommodation; the maximum number of occupants per room is 4. This conference rate will be available to delegates until May 10, 2011. Deluxe rooms and suites are also available at reduced conference rates.

When making your reservation at the Delta, please identify your reservation identification number as GBM711 in order to obtain the reduced rate.

• **Quality Hotel Harbourview (http://www.qualityinn.com/hotel-st_johns-canada-CN246)** is a 3.5-star hotel located in the east end of downtown, and is available at a rate of $149/night (plus 16% tax) for single/double occupancy. When making your reservation at the Quality, please identify yourself as an ICTM

delegate.

• **The Battery Hotel (http://www.batteryhotel.com)** is a 2.5-star hotel on the east end of the downtown harbour area. Located on the road to Signal Hill, it is available at a rate of $119/night for city view or $129/ night for harbour view (plus 16%) tax) for single/double occupancy. Like other hotels, The Battery does require a credit card to check in. If you do not plan to carry a credit card, please contact matthew@batteryhotel.com well in advance to make other arrangements. When making your reservation at the Battery, please identify yourself as an ICTM delegate.

• St. John's also has many charming **bed-and-breakfasts (B&Bs)**, some within walking distance of the university. St. John's is a hilly city, so please consider this when selecting your accommodation. More information may be found at the following sites:
http://www.newfoundlandandlabrador.com/PlanATrip/PlacesToStay
http://www.bbcanada.com/newfoundland/avalon_region/st._john%27s

Public Transportation Metrobus route #10 provides service from the downtown area to the Memorial University campus. Bus tickets are $2.25 per ride; a 10-ride pass is $20.
For schedules, pick-up and drop-off points, see http://www.metrobus.com/.

Taxis There are a number of companies available for service within the city, each charging the same rate. A taxi from the downtown area to the university will cost approximately $10. Here are some easy-to-remember phone numbers:
Jiffy Cabs 722-2222
Bugden's Taxi 722-4400
NewFound Cabs 744-4444

Meals
Coffee breaks and the **Welcome Reception** are included in the registration fee.
If you are staying on campus, **breakfast** is included in your accommodation fee. Delegates who are not staying in the university residences can take their breakfast at their hotel.
Lunch will be available for purchase by all delegates in the tent on the Arts and Culture Centre lawn, on campus. Food will be prepared by the Multicultural Women's Organization of Newfoundland and Labrador. Lunch tickets can be purchased on site.
Dinner on campus will be **available by advance purchase only, using the online registration form**; it is available to *all* delegates. This is very convenient for those staying in the university residence as well as for those attending the late afternoon performances (17:45 to 19:15) or evening concerts (20:00 to 22:30). Dinner will be served in the Main Dining Hall. Please purchase your dinners using the online registration form. Delegates can also seek dinner on their own downtown; a guide to restaurants will be in your conference kit and will be posted online. **Vegetarian and vegan** options will be available for all on campus meals .

TRAVEL & VISAS

IMPORTANT NOTICE: Before you make your final travel arrangements, please ensure that you are confirmed for travel to YYT (St. John's, Newfoundland), *not* YSJ (Saint John, New Brunswick).

Getting to St. John's, Newfoundland
Unless you have a large, ocean-worthy boat, there are only two ways of reaching St. John's, Newfoundland: by car and ferry, or by air.

Traveling by Air Wherever you start your journey, there are several international and connector airlines from which to choose, including Air Canada, WestJet, Porter Airlines, and United Airlines.

St. John's International Airport provides numerous daily air travel connections between St. John's and Halifax, Montreal, Ottawa, Toronto, and western Canada. There is one direct flight a day to and from Newark, NJ, and Air Canada is offering daily direct flights to/from London Heathrow. Air Canada is providing ICTM delegates with a 10% discount. To book a flight with your promotion code, access https://www.aircanada.com and enter your promotion code in the search panel. The ICTM2011 promotion code is: CXADBKP1. There are also several direct flights from major European cities to Toronto, Ottawa, Montreal and Halifax.

Approximate travel times by air:
Toronto to YYT (St. John's, NL) – 3 hours
Montreal to YYT (St. John's, NL) – 2 hours
Halifax to YYT (St. John's, NL) – 1.5 hours
New York/Newark to YYT (St. John's, NL) – 4 hours
Boston to YYT (St. John's, NL) – 4 hours
Amsterdam to YYT (via Halifax) – 7.5 hours
London to YYT (St. John's, NL) – 5.5 hours

Getting from the Airport to your Accommodations Taxi cabs are available upon your exit from the airport. If you are staying at the Memorial University student residences, there will be a flat fee of $17.50. If your destination is the downtown area (e.g., Delta or Quality Hotel), the fee is $22.50. It is customary to add a small gratuity to the flat fee.

Traveling by Car and Ferry
Reaching St. John's by car requires taking a ferry from the continental mainland in North Sydney, Nova Scotia to one of two Newfoundland ports: Port aux Basques or Argentia.

Option 1 North Sydney to Port aux Basques: 7 to 8 hour ferry crossing Port aux Basques to St. John's: 8 to 10 hours driving
Option 2 North Sydney to Argentia: 14 to 15 hour ferry crossing Argentia to St. John's: 2 hours driving

Trans-Canada Highway 105 will get you to the North Sydney ferry terminal, and consulting the following map should help get you there:
http://marinas.com/view/ferry/405_North_Sydney_Ferry_NS

It is necessary to make a reservation for the ferry and, should you wish to rest, for a sleeping compartment. For information on ferry schedules, reservations, and rates, please consult the Marine Atlantic website:
http://www.marine-atlantic.ca/en/schedule/routes.shtml

Car Rental Rental cars are in great demand on the island of Newfoundland during the summer. If you would like to reserve a vehicle, you should do so as much as **six months in advance**. Most major North American rental car companies are represented in St. John's:
Avis (www.avis.ca)
Budget (www.budget.com)
Enterprise (www.enterprise.com)
Hertz (www.hertz.ca)
National Tilden (www.nationalcar.ca)
Thrifty (www.thrifty.com)

Travel Documents & Visa
Registrants traveling from outside Canada must have appropriate travel documents; all non-Canadian citizens require a valid passport. Delegates traveling from other countries may require a visa. **The Canadian visa form is rather long, so please allow lots of time for completion, submission, and approval.** For more information contact your local Canadian embassy or consulate, or visit:
http://www.cic.gc.ca/english/information/applications/visa.asp
http://www.cic.gc.ca/english/visit/visas.asphttp://www.cic.gc.ca/francais/visiter/visas.asp

USEFUL INFORMATION

St. John's, Newfoundland
St. John's is the capital of the province of Newfoundland and Labrador, which joined Canada in 1949. This city of 250,000 people is located on the eastern edge of the island of Newfoundland. The island is 111,000 square kilometers.

St. John's is a very popular summer destination for North Americans and Europeans especially. Nestled in St. John's Harbour, the downtown area is bustling with activity. The city and its environs are as well known for their local music-making scenes as for their support of the visual, literary and stage arts. In addition to popular downtown pubs, there are lots of art galleries, gift shops selling local artisans' work, theatres, and plenty of good food and drink. Located at the easternmost edge of the continent, astounding physical beauty is at your doorstep. Early risers may wish to greet the sun rising on North America by walking up Signal Hill, the place of Marconi's first cross-Atlantic wireless transmission. We have excursions planned for ICTM's "day off" (Saturday, 16 July), but here are more links that might help you

think about things to do while you're visiting Newfoundland:□□
http://www.canadasfareast.com/http://www.stjohns.ca/visitors/index.jsp□
http://www.newfoundlandlabrador.com/

Language
Although Canada is a bilingual country (English and French), English is the main language spoken in St. John's.

Currency
The currency in Canada is the Canadian Dollar (CDN$). There are no exchange bureaus in the city, so we recommend that you arrive in Canada with some Canadian currency in hand. Some banks, as listed below, will exchange only Euros (€), Pounds Sterling (£) or American Dollars for Canadian Dollars. Credit cards are widely accepted and vendors will probably require you to use your pin number. However, you will need cash for some transactions that take place on the university campus. ATMs (see below) typically provide cash in Canadian Dollars only; an exception is the RBC ATM located at 226 Water St., which also provides cash in American Dollars.

Banks and ATMs (Automatic Teller Machines/Cash Points) There are several ATM machines on the university campus. For exchanging Euros (€), Pounds Sterling (£) or American Dollars to Canadian Dollars, we recommend going to the following two banks: CIBC or ScotiaBank. Both are located in Churchill Square, a 7-minute walk east of campus. Here is a list of the two banks in all their locations, with hours of operation:

Scotia Bank

Churchill Square	Monday – Friday	10:00 – 17:00
Water Street	Monday – Friday	10:00 – 17:00
Avalon Mal	Monday – Wednesday	10:00 – 17:00
	Thursday	10:00 – 20:00
	Friday	10:00 – 17:00
	Saturday	10:00 – 14:00

CIBC

Churchill Square	Monday – Friday	10:00 – 17:00
Atlantic Place, Water Street	Monday – Friday	10:00 – 17:00
Avalon Mal	Monday – Wednesday	10:00 – 17:00
	Thursday	10:00 – 20:00
	Friday	10:00 – 18:00
	Saturday	10:00 – 15:00

Time Zone
St. John's is in the Newfoundland Time Zone, 3.5 hours behind Greenwich Mean

Time (GMT-3:30). Newfoundland Standard Time is 30 minutes ahead of Atlantic Standard Time (e.g., Halifax, Nova Scotia) and 1.5 hours ahead of Eastern Standard Time (e.g., New York and Toronto). Newfoundland observes Daylight Saving Time.

Electricity
Electrical sockets (outlets) in Canada are the "Type B" North American NEMA 5-15 standard, 110-120 volts.

Telephone
When dialing from abroad, the country code for Canada is 00+1; and the area/city code is 709. The code for international outgoing calls is 011. Pay phones are located in several spots around campus; you may make local calls for 25-cents or long-distance calls by credit card. Long distance calling cards are also available for purchase at local supermarkets and drugstores.

Internet Access
Internet and wireless internet access will be available to you on campus in university residence rooms, the music library and QEII (main) library. However, if you like coffee and cake with your computer, there are several downtown internet café locations, listed on our conference website.

Health insurance and medications: All visitors to Canada are strongly urged to obtain health insurance before leaving their home country. Canadian hospital and medical services are excellent, but a hospital stay can cost in excess of $500 a day, and the cost of an extended stay can be prohibitive. Be sure you are covered. If you are a resident of Canada, you should carry your provincial health card just in case you need medical attention. Please bring all medications with you, and if you are taking medicine prescribed by your doctor, it is a good idea to make a list of what you are taking in case of emergency. Bring a copy of your prescription in the event that you need to have it renewed by a doctor in Newfoundland and Labrador.

Emergencies: To report an emergency on campus, call 864-4100. In case of an emergency off-campus, call 911.

Food and drink: Canada enjoys a high standard of food safety. You can drink tap water without risk. Milk and dairy products are pasteurized, and all meats, seafood, fruits and vegetables are generally safe to eat. A grocery store is located at Churchill Square, one long block east of the university campus. Two pubs as well as a few restaurants in the vicinity of the university will be ready to welcome ICTM delegates. Late night food and drink consumers often head to George Street in the downtown area where bars and live music abound.

Shop Hours: Most shops open between 08:00 and 10:00, Monday to Saturday; closing times vary from 17:00 to 22:00. The Craft Council of Newfoundland and Labrador will operate a small boutique in the Arts and Culture Centre, near the ICTM lunch tents. Wine and spirits can only be purchased at Liquor Stores; beer can be purchased at convenience stores or gas stations.

Climate: By virtue of being in the middle of the North Atlantic Ocean, St. John's weather is highly variable, so please come prepared for changes. While mid-July can be quite lovely and warm, you should anticipate daytime temperatures to be anywhere between 15C and 30C; it is often humid. In terms of clothing, consider items that will allow you to adjust to quickly warming and cooling temperatures. We strongly recommend bringing a sweater and rain jacket; an umbrella may be very useful. Extra clothing may be required if you are planning an excursion that takes you on or near the ocean. Yes, even in summer, Atlantic winds can be chilly!

Smoking Smoking is not allowed in public buildings, tents, public transport areas, restaurants and pubs, but is generally permitted in open-air areas.

Security
St. John's is a very safe city; personal security is normally unproblematic, but as a common precaution, we encourage you to walk in groups after dark.

THINGS TO DO

The 2011 ICTM World Conference will be packed with special events. Here is a list of highlights to anticipate:

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. A special ticket price of $40 is available for ICTM delegates.

Welcome Reception: (14 July)
The welcome reception will take place on Wednesday, 14 July 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.

***SOUNDshift:* A Time For International Music and Dance**

SOUNDshift is a festival featuring the finest music and dance from Newfoundland, Canada, and beyond. We're opening our doors not only to conference delegates, but local audiences and summer visitors. You can enjoy three specially-themed evening concerts at the St. John's Arts and Culture Centre (on campus), beginning at 20:00. Please purchase advance, discounted concert tickets ($20) using the conference registration form at the ICTM2011 website or in this bulletin.

Atlantic Roots & Routes (15 July) features the historic links between Newfoundland, Ireland, and Portugal as well as the musical legacy of the Black Atlantic:

- • Renowned Irish piper Paddy Keenan
- • Newfoundland's Crowd of Bold Sharemen together with the English WREN ensemble

- • Portuguese *fado* singer from New York, Nathalie Pires
- • Típica Toronto Cuban orchestra from Toronto

Indigenous Now! (17 July) shines the spotlight on well-known Native American groups, a trans-national indigenous ensemble and a Sámi duo who add jazz and popular music elements to the tradition of "joiking" (characterizing people, places, or animals in song)

- • Six Nations Women Singers from Southern Ontario
- • Frode Fjellheim and Ulla Pirttijarvi (Sámi) from Norway and Finland
- • Claude McKenzie (from the legendary Innu duo Kashtin)
- • Matou, featuring Soni Moreno from the award-winning Native American trio Ulali and other Native American as well as Maori musicians

Canada's Many Voices (18 July) showcases cultural diversity from coast to coast.

- • Uzume Taiko from Vancouver
- • Zari, a Toronto-based trio performing polyphonic song from the Republic of Georgia
- • Arabic Traditional Music Ensemble from Toronto
- • Club Carrefour, Québecois

Workshops: Daily
Many 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, Films & Study Meetings: Daily at 17:45
Performances bridging theatre and dance will take place in the School of Music's Cook Recital Hall (on campus).

Music of Newfoundland and Labrador with tradition bearers Anita Best and Pamela Morgan; Labrador's Flummies; Vince Collins; wicked accordion and fiddle tunes in a
session that features some of the finest instrumentalists of St. John's and beyond.

Feast of Asia featuring Canada's William Lau presenting Beijing opera excerpts and a Singapore-based Southeast Asian ensembles.

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

Family Activities and Sight Seeing
Please visit our conference website for lots of information on special activities you can plan for your family and friends before, during, and after the conference.

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

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 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:
_____ **Yes**

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.

Preliminary Program 41st ICTM World Conference
St. John's, Newfoundland 2011

ICTM 2011 – Wednesday, July 13, 2011[1]

9:00 – 10:00 Opening Ceremonies and multi-media performance
Lady Cove Choir with Director, Kellie Walsh

10:00 – 10:30 REFRESHMENT BREAK

10:30 – 12:00/12:30 Paper Sessions
(Sessions with THREE papers end at 12:00; sessions with FOUR papers end at 12:30 in order to facilitate lunch.)

Hybridity and Modernity in Peranakan Music: Localising the Nation-State in Malaysia and Singapore

Chair: Lee Tong Soon (USA)

1. Margaret Sarkissian (USA). "The More Things Change, the More They Stay the Same: Peranakan Musical Culture in Malacca."
2. Lee Tong Soon (USA). "Peranakan Music and Cultural Representation in Singapore."
3. Tan Sooi Beng (Malaysia). "The Penang Peranakan Perform Modernity."

Indigenous Music Industries

1. Donald Otoyo Ondieki (Kenya). "Youth and the Music Industry in Kenya."
2. Denis Crowdy (Australia). "Diversity of Recorded Music Production Practice versus Diversity of Musical Style in Papua New Guinea."
3. Liesbet Nyssen (The Netherlands). "The Impact of Accessible Recording and Communication technologies on Khakas music."

Musicians and Musical Legacies in Contemporary Contexts

1. Kathleen R. Danser (Canada). "Rising Star Fife and Drum: A Musical Community in Transition."
2. Jill Ann Johnson (Sweden). "WOW! What a Voice! Complications of Cultural Knowledge and Dialogical Alliances."
3. Sanubar Baghirova (Azerbajian) "Azerbaijani Traditional Music: Classical Heritage and Current Problems."

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[1] ICTM delegates may attend sessions of the International Singing Symposium (a part of Festival 500) on Wednesday, July 13. Singing Symposium delegates are also welcome at ICTM sessions for this joint day.

Migration and Transnational Networks

1. Larry Witzleben (USA). "Roots and Routes of Chinese Instrumental Performers in Hong Kong."
2. Andy Hillhouse (Canada). "Researching Transnational Musicians' Networks: Challenges in Multisite Ethnography."
3. Lari Aaltonen (Finland). "Music in Exile. Afghan Refugee Musicians in Finland."

Musical Change

1. M. Emin Soydaş (Turkey). "Change in the Music and Dance of Yaren Sohbeti in Çankırı, Turkey."
2. Sujin LEE (France). "Evolution of Indigenous Music and Dance between Expression of Life and Performance."
3. Elena Marushiakova and Vesselin Popov (Bulgaria). "Gypsy Music and Roma NGOs."

Voice , Gender and the Emergence of New Musical Genres in East Asia

1. Oshio, Satomi (Japan). "Considering the Voice in Japanese music: Conflicts between modernity, tradition and gender expressions."
2. Arisawa, Shino (Japan). "Transforming the Voice of Blind Men to Feminine Beauty in Japan's Jiuta Tradition."
3. Hyun-Seok Kwon (Korea). "Cultural Nationalism and Kugak Kayo, a (contemporary popular song genre) in South Korea."
4. Sheen Dae-Cheol (Korea). "Da-ak, Tea Music: The Appearance of a New Genre in Korean Traditional Music."

Historical Change in Vocal Aesthetics

1. Wim van Zanten (Netherlands). "Voices of the Sundanese in West Java in the last Hundred Years."
2. Ingrid Akesson (Sweden). "Voices from the Past and from Across the Borders. Recreation of Traditional Singing in Present-Day Sweden."
3. Enrique Cámara de Landa (Spain). "New Meanings and Values in the Urbanization of the Coplas and Bagualas in Argentina."
4. Evelyne Mushira (Kenya). "Sing Me the Story. Rap in Taarab?"

Interpreting Cross-Cultural Choral Singing

1. Julie Rickwood (Australia). "Singing In Between: An Australian Experience of Cultural Inter-relatedness through Community Singing."
2. Chen Tingting (China). "The Localization of Western Choral Singing in China and Indonesia."
3. Waseda, Minako (Japan). "Gospel Music in Japan: Adaptation, Practices and Problems."
4. Jennifer Newsome (Australia). "'We Should All Sing Together': Collaborations and Exchanges between Anangu Song Owners and the University of Adelaide."

Voice/Instrument/Technology: Cross-Cultural Approaches

1. Joshua Duchan (USA). "Vocal Instruments, Instrumental Voices."
2. Nicol Hammond (USA). "The Disharmonious Honking of the Vuvuzelas: African Rhythm and African Noise in the 2010 Soccer World Cup."
3. Diane Hughes (Australia) "The Presence of Self in the Technological Manipulation of Vocal Sound."
4. Cornelia Fales (USA). "Voiceness in Instrumental Music."

Workshop

12:00 – 1:30 LUNCH

1:30 – 3:00 TRI-PLENARY SESSIONS

Rethinking Music Through the Gaze of Dance: Changing the Perceptions of Dance

1. Don Niles (Papua New Guinea). "'Cooking Noses', 'Carrying Legs', and 'Turning Heads': Changing Perceptions of Courting Dances in the Papua New Guinea Highlands."
2. Andriy Nahachewsky (Canada). "Atlantic Waves in Ukrainian Dance."
3. Andrée Grau (United Kingdom) "Intercultural encounters among the Tiwi of Northern Australia: Dance, Tourism and Museification."

Indigenous Modernities: Recontextualizing Indigenous African Arts
Chair: Emily Achieng'Akuno
Organizer: Rose A. Omolo-Ongati (Kenya)

1. Jacqueline Zinale Bulinda (Kenya). "Fact or Fallacy? The Effect and Affect of Myths in Music-Making Activity among the Luhya of Western Kenya."
2. Apudo Malachi Achola (Kenya). "Continuity and Change in the Performance of Ohangla Song-Dance of the Luo of Kenya."
3. Rose A. Omolo-Ongati (Kenya). "The Dynamic Life of Dance as a Culture Indicator: The Case of Ramogi Dance of the Luo of Kenya."

Atlantic Roots/Routes: The Black Atlantic I

1. Rolando A. Pérez Fernández (Mexico). "Songs of the Orisha Cult of Grenada."
2. Carlos Ruiz Rodríguez (Mexico). "Routes and Roots: Three Musical Traditions of African Ancestry in Mexico."
3. Rui Cidra (Portugal). "Building a Diasporic Tradition: Race, Gender and the Atlantic Routes of Cape Verdean Music from the Island of Santiago."

3:00 – 3:30 REFRESHMENT BREAK

3:30 – 5:30 Paper Sessions

The Voice as Social Representation and a Sign of the Indigenous: India, Morocco, Iran and Italy

Chair: Richard K. Wolf (USA)

1. Richard K. Wolf (USA). "Tribal and Modern Voices in South Indian Kota Society."
2. Miriam Rovsing Olsen (France). "Regional Style and Vocal Art in Moroccan Wedding Songs – A Preliminary Approach."
3. Stephen Blum (USA). "The Terminology of Vocal Performance in Iranian Khorasan."
4. Nicola Scaldaferri (Italy). "Mediatized Voices: The Traditional Songs of the Arberesh Villages of Southern Italy at the Beginning of a New Century."

Improvisation

1. Kenneth Schweitzer (USA). "The Evolution of Improvisation in Ritual Batá Drumming."
2. Mikyung Park (Korea). "Is Sanjo Still Improvisational? Remaking Cultural Learning in Performance."
3. Eva Ordoñez Flores (France). "Dance Improvisation Rules and Practise in the Cuadro Flamenco."
4. Glennis Houston (Canada). "The Voice as Instrument: The Impact of Technique on Singing and Improvisation by Female Vocalists."

Rethinking Ethnomusicology Through the Gaze of Dance

1. Lawrence Ross (USA). "Representations of Movement on Orak Lawoi Song Texts, Dances and Rituals."
2. Karin Högström (Sweden). "Middle Eastern Dance: Expressing Music in Movement."
3. Karen Nioche (France). "D'un gest a l'autre…Quand la danse nous montre ce que nous entendons: un regard pose sur une danse en chaîne de basse Bretagne (France)."
4. Jonathan McIntosh (Australia). "Singing the Dance: Moving to Mouth Gamelan in a Balinese Dance Studio."

Histories of Ethnomusicological Research

1. Maurice Mengel (USA). "How to Read between the Lines: Discovering Dialogues in Historical Documents of Romanian Ethnomusicology in the Socialist era."
2. Jeremy Leong (USA). "China's guoyue: A Re-examination of Music Literature for the Chinese Public."
3. Liu Jia (China). "An Important Bibliography of Qin Worthy of Remembering -- The Study of Zhou Qingyun's Qin Shibu and Qin Shixu."
4. Felipe Barros (Brazil) "Ethnographic Music Research in Brazil in the '40s: A Review of the Documentation Project of "Brazilian Folk Music" performed by Luiz Heitor Correa de Azevedo and his Relationship with the Political Context of the Time."

Teaching World Music

1. Alison Arnold and Jonathan Kramer (USA). "How Much World is World Enough? A New Model for the Teaching of World Music."
2. Annika Bäckström (USA). "Empowering the Creative: Working Toward a Pedagogy for Expressive Singing."
3. Masato Tani (Japan). "Change in the Context for Learning Improvisation: The Influence of Modern Education on the Performance of Iranian Music."
4. Thomas J. Johnston (Ireland). "Conceptualizing Principles of Optimum Experience in Irish Traditional Music."

Individuals as Shapers of Modern Worlds

1. Lillis Ó Laoire (Ireland). "Can the Subaltern Sing? The Indigenous, the Modern and the Career of Joe Heaney (1919-1984)."
2. Paul Smith (Canada). "Reverend George Low and Sword Dancing in Shetland."
3. Jennifer Hildebrand (USA). "Roland Hayes in Russia: Examining the Musical Crossroads of Nationality and the Folk."
4. Ljerka V. Rasmussen (USA). "'Sevdah is Love': Hanka Paldum, the Singer of Bosnia."

Post-Colonial Sound Ecologies in the South Atlantic

Chair: Luis Figueiredo (Portugal)

1. Luis Figueiredo (Portugal). "Jazz Pianists in Portugal: Sound Ecologies and the Idea of a Portuguese Musical Universe."
2. Flávia Lanna (Portugal). "Belo Horizonte Invented: The Musical Identity of a Planned City."
3. Ana Flávia Miguel (Portugal). "Bridge of Love: Knowledge and Sound Ecologies in the Atlantic Ocean."
4. Pedro Almeida (Portugal). "Politics, Resistance and Post-Colonialism in the Construction of the Musical Universe of Portuguese Cantautores."

Musical Instruments and Genres, Social Memory and Community Building

1. TSAI Tsan-huang (China). "Relational Instruments: How Bendigo's Past Soundscape is Shaping its Present and Future."
2. Neil Coulter (Papua New Guinea). "Making Musical Choices: The Disappearing Bamboo Flute Music of the Alamblak in Papua New Guinea."
3. Charles Myakiti Orawo (Kenya). "Onanda: A Contemporary Luo Musical Genre."

Asian Musics: Concepts, Biomimetics and Ritual

1. Lin Lijun (China). "A Field Record on the "Fire-Walking" Ceremony at Yang'tou of the Pan'an County."

2. Yaqin Pei (China). "Nature•Bionics•Creation —A Case Study of Acoustic Ecology in Mongolian Music."
3. Ozlem Dougus Varli (Turkey). "The Sound of Throat Air in West Anatolia (Teke Region)."
4. Slawomira Żerańska-Kominek (Poland). "Music as Process: Turkmen Bagshy's Wandering in Space and Time."

Workshop

5:45 – 7:00

Films:

1. Charlotte Vignau (Netherlands). "The Alphorn."
2. Stephen Shearon (USA). ""I'll Keep On Singing": The Southern Gospel Convention Tradition."

Study Group Meetings

7:00 – 8:00 DINNER

8:00 – 10:00 Concert
Grand Finale of Festival 500 featuring the Indonesian Children's Choir

(Mile One Stadium, Gower Street)

9:00 – 12:00 Cash Bar / Music / Conversation in Gushue Hall Jr. Common Room (Memorial University)

ICTM 2011 – Thursday, July 14, 2011

8:00– 10:00 Roundtable and Paper Sessions

Roundtable: Traditional Music Performance Degrees: Translating Program Vision to Curriculum

Chair: Christopher J. Smith (USA)

1. Aileen Dillane (Ireland)
2. Peggy Duesenberry (Scotland)
3. Frederick Lau (USA)
4. Christopher J. Smith (USA)
5. Heather Sparling (Canada)
6. Mark F. DeWitt (USA)

Archives, Memory and Community

1. Stephanie Conn (Canada). "Archive and Memory in Cape Breton Gaelic Singing."

2. Amy Catlin-Jairazbhoy (USA). "Can Repatriation of Archival Materials Contribute to Post-War Reconciliation in Sri Lanka?"
3. Frederick Moehn (Portugal). "Curating Community at the Jazz Museum in Harlem."
4. Markus Coester (Germany). "Researching the 'Gramophone Library' of the Ghana Broadcasting Corporation."

On-Line Networks, Communities and Pedagogies

1. Margaret Lam (Canada). "Online Music Knowledge: The Case of the 'Non-Musician."
2. Hui Yu (China). "Virtual Music Patterns – Domination and Representation."
3. Jeffrey Roy (USA). "The Internet Guru: Online Pedagogy in Indian Classical Music Traditions."
4. Sean Linton (New Zealand). "Information Communication Technology (ICT) Enabled Networking for the Development of Indigenous Music Associations."

Diasporic Cultures and the Phenomenon of Music in Asia

Chair: Tsai Tsung-Te (Taiwan).

1. Tsai Tsung-Te (Taiwan). "Musical Cultural Construction and National Identity of Chinese Indonesian under Political and Economical Influence."
2. Lee Schu-chi (Taiwan). "Musical Activities of Chinese Immigrants in the Philippines."
3. Zhou Yun (China). "The Voice from Motherland: The Chinese Elements of Ritual Music in Japanese Huangpuo Buddhism."
4. Bogason Didrik Sveinn (Taiwan). "Devotional Music in Diaspora: Cultural Adaption, Hybridity and Change in Kiirtana and Prabhata Samgiita in Ananda Marga Taiwan."

Indigenous Modernities: Repatriation Revitalization and Revival

1. Thomas R. Hilder (United Kingdom). "Repatriation, Transmission and Revival: The Politics of a Sámi Musical Heritage."
2. Zhanna Pärtlas (Estonia). "Revitalizing Traditions, Loosing Diversity: On the Contemporary State of the Setu Song Tradition."
3. Genevieve Campbell (Australia). "Ngarukuruwala: Returning Archived Recordings to the Tiwi Islands."
4. Deise Lucy Oliveira Montardo (Brazil). "Research Practices of Indigenous Music in the Brazilian Amazon."

Performing Pasts

1. Judith Gray (USA). "The Continuity of Modernities."
2. Jun'ichiro Suwa (Japan). "Disconcerting Dialogues and 'Feel of Culture': Articulating the Past and Present for the Grassroots Music of Papua New Guinea."

3. Grazia Tuzi (Italy). "Performing Pre-Hispanic Past through Music and Dance: The Nahua Community of the Sierra Norte De Puebla (Mexico)."
4. Rebekah Plueckhahn (Australia). "Multilayered significance in Contemporary Altai Urianghai Epic Song Performance: Performing the past in a Changing present in Duut Soum, Khovd Province, Mongolia."

New Contexts for Disseminating Intangible Cultural Heritage

1. Alvin Peterson (South Africa). "South African cultural villages as Examples of Indigenous Modernity."
2. Jane Alaszewska (Japan). "Sustaining Japan's 'Folk Performing Arts' in the 21st century: The impact of Japan's Cultural Policy Protection Law."
3. Nusa Hauser (Croatia). "Singing Thin & Thick – The New Possibilities of Safeguarding the Intangible Heritage."
4. Dan Bendrups (New Zealand). "Tourism, Cultural Heritage, and Sustainable Futures for Music on Rapanui (Easter Island)."

Transformations in Chinese Opera

1. Yinyun Shi (China). "The evolution of Qunqu Opera's Artistic Inheritance in China during 20th century: The case of Qunqu artist Zhang Yunhe's life."
2. LU Wenyi (China). "The Protection and Development of Kungu Tang-Ming."
3. Anne E. Rebull (USA). "Innovating Traditional Themes: Chinese Opera in the Reform Period (1976-)."
4. Min Yen ONG (United Kingdom). "New Performance Trends: The 'Art' of Making Kunqu Opera Popular in the People's Republic of China Today."

Historical and Analytical Approaches in Ethnomusicological Research

1. Jonathan McCollum (USA). "From Monophony to Polyphony: Historical Ethnomusicology and the Armenian Chant/Modal Tradition."
2. Lisa Morrissey (Ireland). "'Representation or Imagination' – An Evaluation of the P. W. Joyce Manuscripts as a Reflection of Contemporary Traditional Music Practice and Repertoire."
3. Aurélie Helmlinger (France). "Le geste polyrythmique du calypso; analyse d'un mouvement musical à Trinidad et Tobago."
4. Patrick Savage (Canada). "Beyond Cantometrics: Quantifying Musical Diversity within and between Cultures." [Co-authors: Tom Rzeszutek(Canada), Victor Grauer (USA), Jean Trejaut (Taiwan), Ying-fen Wang (Taiwan) Marie Lin (Taiwan) & Steven Brown (Canada)]

Workshop

10:00 – 10:30 REFRESHMENT BREAK

10:30 – 12:00/12:30 Paper Sessions

(Sessions with THREE papers end at 12:00; sessions with FOUR papers end at 12:30 in order to facilitate lunch.)

Dancing in the Diaspora: Performing Irishness Through Dance

Chair: Kristin Harris Walsh (Canada)

1. Kristin Harris Walsh (Canada). "The Influence of Irish Step Dance on the Contemporary Vernacular Dancescape in St. John's, Newfoundland and Labrador."
2. Orfhlaith Ni Bhriain (Ireland). "Irish Dance in the Diaspora: Ever Evolving and Expanding. Re/de/fining the Tradition within the Competitive Step Dance Genre."
3. Kathleen Flanagan (USA). "Chicago & Ireland – Trans-Atlantic Influences."

Jazz and Traditional Music Genres

1. Kyle Brenders (Canada). "Old Ghosts and Free Spirits: the Synthesis of Jazz and Native American Music."
2. Hyelim Kim (Korea). "Groovy Korea: The Influx of Jazz into Korean Traditional Music."
3. Christa Bruckner-Haring (Austria). "The Danzon: traditional pieces and jazz interpreations.

The Modernity of Indigenous Music in Chinese Folk Performing Arts

Chair: Zhou Xianbao (China)

1. Zheng Feng (China). "How is the Modernity of Indigenous Music to be Updated? A Study on the Formation and the Development of Indigenous Modernity in the Northern Anhui of China through the Analysis of the Derivation of Feng Yang folk song."
2. Mei Zan (China). "The Innovation and Reshaping of Indigenous Art Traditions: Walking Out of the Territorial Characteristics of Huangmei Opera Music."
3. Zhou Xianbao (China). "'Conflict' and 'Fusion' The indigenous modernity of Huagudeng in Northern Anhui."

Performing Englishness

1. Rob Burns (New Zealand). "Post Revivalist Canon in English Folk-Rock: Preservation Initiatives in English Social Narrative."
2. Simon Keegan-Phipps (United Kingdom). "Performing Englishness: The Rise of the English Folk Arts."
3. Tom Wagner (United Kingdom). "The Suspension of (Dis)belief: Confession and Knowledge Production in the Study of Religious Music in London."

Indigenous Modernity, Alternative Modernities: Performing as a Minority in Asia

Chair: Mohd. Anis Md. Nor (Malaysia)

Discussant: Mohd. Anis Md. Nor (Malaysia)

1. Ricardo D. Trimillos (USA). "Modes of Modernity in Music and Dance among Muslim Filipinos of Sulu."
2. Fred Lau (USA). "Indigeneity, Modernity, and Music in colonial Hong Kong."
3. Patrick Alcedo (Canada). "Performing as 'Authentic' Filipinos: The Atis Compete at the Ati-atihan Festival."

Musical Tradition and Transition in Global Postsocialisms

Chair: Jesse A. Johnston (USA)

Discussant: Inna Naroditskaya (USA)

1. Alexander M. Cannon (USA). "Postsocialism in the Socialist Republic: Traditional Music and Trans-national Alliance."
2. Olha Kolomyyets (Ukraine). "Ukrainian-Indian Ethnomusicological Dialogue: The Author's Experience in Kirana Gharana."
3. Jesse A. Johnston (USA). "Soundscapes of World Music: Postsocialist Possibilities and Traditional Music in South Moravia."

Gender and Sexuality

1. Cory W. Thorne (Canada). "Junto a Ti: Constructing Queer Communities through Reggaeton."
2. Ardian Ahmedaja (Austria.) "Women's or Men's Songs? Multipart Singing Practices among Albanians in Northwest Macedonia."
3. Li HuanNi (China). "Mei Lanfang's female acting."
4. Henry Spiller (USA). "How Not to Act Like a Woman: Reinforcing Gender Ideology through Comedy Drag in West Java, Indonesia."

Music and Dance: Are They Always Clearly Separable Issues?

Chair: Jörgen Torp (Germany).

1. Tiago de Oliveira Pinto (Germany). "Intangible Cultural Heritage and Ethnomusicological Dance Research: The Case of Samba de Roda in Bahia."
2. Sydney Hutchinson (USA). "'A limp with rhythm': Black Atlantic Movement and Music in the Dominican Republic."
3. Jörgen Torp (Germany). "Do Different Styles of Dance-Music Lead to Different Styles of Dance? Do Different Styles of Dance Lead to Different styles of Dance-Music? A Case Study on the Argentinian Tango."
4. Elina Seye (Finland). "Dance as Key to understanding Sabar Music."

Roots/Routes and the Politics of Musical Instruments and Resource Use

1. Shelley Brunt (New Zealand). "From Atlantic Roots to Pacific Routes: Reconsidering the Ukulele as a Globalised Instrument."
2. Ury Eppstein (Israel). "Music and Musical Instruments in Ukiyo-e."
3. Andrew Alter (Australia). "Flutes and Magic in the Central Himalayas of India."
4. Lillie S. Gordon (USA). "The Violin's Role in the Construction of Egyptian Musical Modernity."

Workshop

12:00 – 1:30 LUNCH

1:30 – 3:00 Paper Sessions

Roundtable: Ethnomusicology in the South Atlantic

Chair: Susana Sardo (Portugal)

1. Jorge Castro Ribeiro (Portugal).
2. Rosário Pestana (Portugal).
3. Sílvia Martinez (Spain).
4. Elizabeth Travassos (Brazil).

Indigenous Modernities on Screen

1. Jane Freeman Moulin (USA). "Pollywood: Polynesian Music and Dance on the Screen."
2. Karl Neuenfeldt (Australia). "'Ailan Style': Recording and Filming Torres Strait Islander Music and Dance in Remote Australia."
3. Marc Benamou (USA). "Translating Music: Mozart, Gamelan, and the New Crowned Hope Festival."

New Research on Vietnamese Music I

Chair: Tran Quang Hai (France).

Organizer: Le Van Toan (Vietnam).

1. Le Van Toan Xoan (Vietnam) Singing in the Past and Now
2. Pham Minh Huong (Vietnam). "About a Traditional Ritual Vocal Art HAT DO of North Vietnam – Restoration and Evolution in Contemporary life."
3. Tran Quang Hai (France) "Preservation and Innovation in Hmong Jew's harp Dan Mopi in Vietnam."

Music and Political Struggle I

1. Marie Agatha Ozah (USA). "Ritual, Music, Dance and Socio-Political Discourse in Moninkim of the Ejagham People."
2. Leonor Losa (Portugal). "Music, Recording, and Socio-Political Contestation in the Final Years of the Portuguese Dictatorship."
3. Ana María Alarcón Jiménez (Portugal). "The Kiwe Thensa Anthem and other Protest Songs: Struggle and Resistance in South-Western Colombia."

Indigenous Minorities in China: New Performance Contexts

1. Zhang Yanli (China). "'Aboriginal Folk Songs' on the Stage and the 'Stage' for 'Aboriginal Folk Songs'."
2. Wu Fan (China). "A Created Tradition: An Interpretation of Hong-yao People's Half-Year Ceremony in the Southwest of China."
3. Li Ping (China). "The Case study of Xuanjuan(□□)Ritual in WuXi of Jiangsu province in eastern China."

Changing Cultural Traditions in the Context of Life-Cycle Events

1. Fattakh Khalig-zada (Azerbaijan). "Past and present in a 21st-century Baku Wedding Celebration."
2. Inna Naroditskaya (USA). "Diasporic Weddings: An Ongoing Dance of Negotiation."
3. Kapambwe Lumbwe (Zambia). "Indigenous mfunkutu and Contemporary ubwinga (wedding) Music of the Bemba-speaking People: Continuity and Change."

Learning Music and Dance in School

1. Jane B. Lindamood (USA). "The History and Contemporary use of Traditional, Jazz, and Vernacular Styles of Music in Secondary School String Programs in the United States."
2. Cristina Rebelo Leandro; Elisabete Monteiro; Filipe Melo (Portugal). "How can Dance Influence Learning?"
3. Tiffany Schoneboom (USA). "Archiving the Performance and Transmission of Arab and Middle Eastern Music in a University Ensemble: A Historical and Ethnographic Study."

Festivals and Tours

1. Carinna Friesen (USA). "Performing Culture and (Re)presenting Tradition: West African Drumming and Dance in the 'New' African Diaspora."
2. Jared Mackley-Crump (New Zealand). "The Festivalisation of Pasifika Cultures in New Zealand: Diasporic Flow and Identity within a 'Sea of Islands'."
3. Josko Caleta (Croatia). "Croatian Traditional 'Voice' – The Case of the Croatian National Folk Dance Ensemble *Lado*."

orkshop

3:00 – 3:30 REFRESHMENT BREAK

3:30 – 5:30 TRI-PLENARY SESSIONS

Cross -cultural approaches to the Study of the Human Voice

1. Line Grenier (Canada). "'What a Voice!' The Signature and Endurance of the Celine Dion Phenomenon."
2. Amanda Weidman (USA). "Female Voices in the Public Sphere: Playback Singing and Ideologies of Voice in South India."
3. Heather A. Willoughby (Korea). "Concord and Discord: Sonic Expressions of Gender in Northeast Asian Theatre Arts."
4. Alessandra Ciucci (USA). "Embodying the Countryside in the Voice of the 'Aita'."

Roundtable: Dialogic Knowledge Production: Research Practices in Europe
Chair: Ursula Hemetek (Austria).

Organizer: Britta Sweers (Switzerland)

1. Naila Ceribasic (Croatia)
2. Dan Lundberg (Sweden)
3. Svanibor Pettan (Slovenija)
4. Tina K. Ramnarine (United Kingdom)
5. Ian Russell (United Kingdom)
6. Hande Saglam (Austria)

Acoustic Ecology: Sustainability

1. Susana Moreno Fernández (Spain). "Promoting Sustainability through Music. Case Studies from the Iberian Peninsula."
2. Kylie Smith (Australia). "The Revelation of Ecomusicology in Technology. Epistemological Implications for Sustainability."
3. Robin Harris (USA). "Factors in the Sustainable Ecology of a Masterpiece. Dynamism in the Siberian epos olonkho."
4. Jennifer Post (USA). "Sharing Rosewood, Smuggling Ivory: The Global and Local Politics of Resource Use and Distribution in Musical Instrument Making."

5:45-7:00 –

Mini-concert – Music of Newfoundland and Labrador

Study Group Meetings

7:00 – 10:00 Gala Reception at The Rooms

9:00 – 12:00 Cash Bar/ Music / Conversation in Gushue Hall Jr. Common Room.

ICTM 2011 – Friday, July 15, 2011

8:00– 10:00 Paper Sessions

Popular Music's Traditional Roots

1. Takamatsu, Akiko (Japan). "British Traditional Ballads and their Development as Popular Music."
2. Amy Frishkey (USA). "Modes of Cultural Preservation in Garifuna World Music."
3. Peter Narváez (Canada). "'Running Bass': An African-American Blues Guitar Figure that Contributed to the development of Rock."
4. Véronique Audet (Canada). "Why do the Innu Sing Popular Music? - Cultural Assertion, Healing and Identity Movements in Music."

Music and Healing

1. Robert Chanunkha (Malawi). "Malombo Healing Music of the Amanga'nja People."

2. Laryssa Whittaker (Canada). "'In my blood': Exploring the Source of the Power of Traditional Music in South African HIV/AIDS Advocacy."
3. Earle Waugh (Canada). "Healing for Body and Soul: Moroccan Sufi Music."
4. Savitri Albinca Pesek (Slovenia). "Bach Flower Dances and their Positive Impact on the Lives of the Elderly."

Southeast Asian Gazes on Music and Movement
Chair: Patricia Matusky (USA)
Discussant: Ricardo Trimillos (USA)

1. Jacqueline Pugh-Kitingan (Malaysia). "Gong Ensemble Music of the Tinagas Dusun of Sabah through the gaze of movement."
2. Mohd. Anis Md. Nor and Hanafi Hussin (Malaysia). "Gendering Dance, Gazing Music: Dance Movements, Healing Rituals and Music Making."
3. Patricia Matusky (USA). "Shadow Puppets, Drums and Gongs: Knowing Music Through the Gaze of Movement."

Music in Women's Cultural Networks

1. Bode Omojola (USA). "Engaging Asa and Esin: Islam, Women and Musical Performance in Yoruba Culture."
2. Katharine Stuffelbeam (USA). "Dagbamba Traditional Music in the 21st Century: Women's Songs and Their Significance in Northern Ghana."
3. Lisa Urkevich (Kuwait). "Taqqāqāt: Female African Drummers of the Arabian Peninsula."

World Music Pedagogies

1. George Worlasi Kwasi Dor (USA). "Explaining the Vibrancy of West African Dance Drumming Classes at York and University of Toronto."
2. Daniela Ivanova-Nyberg (USA). "From Breaking Down to Building Up: Rethinking Ethnomusicology Through the Gaze of an Ethnochoreologist."
3. Keith Ford (United Kingdom). "A new 'High School Musical': remaking cultural learning in performance."
4. Marian Jago (Canada). "CFA: Atlantic Canadian Influence on Jazz and Jazz Pedagogy in Canada."

Music and Dance Legacies in the Modern World

1. Gretel Schworer-kohl (Germany). "The Impact of Modernity on the Genealogy Songs of the Akha people in Thailand, Myanmar and Yunnan."
2. Terrill Maguire (Canada). "Pulse - Heartbeat of the Natural World: A Cross-Cultural, Cross-Temporal Investigation Through Traditional and Contemporary Arts Practices."

3. Frances Chy Nnamani (Canada). "Folk Music and the implications of the modern Concert Space : A study."
4. Kamini Rangaradjou (St. Louis Reunion). "Aspects Sustained In Indian Classical Dance Forms in the XXIst Century."

Hybridity, Modernization and the Construction of Nation

1. John Winzenburg (Hong Kong). "Chinese Vocal Styles as Cultural Signifiers in Hybrid Musical Genres."
2. Tatyana Jacques (Brazil). "Villa-Lobos et La Découverte du Brésil."
3. Andrew C. McGraw (USA). "Wayan Sadra's Musik Dialektis: Locating the New between the Modern and the Moderen in Indonesia."
4. Barbara Rose Lange (USA). "Spoofing Slovakia's Smallness in the Music of Pozon Sentimental."

Music and Dance in Sub-Saharan Africa

1. Georgiana Gore (France). "Gazing, Dancing and Drumming: Relations between Dancers and Musicians in West African Choreo-Musical traditions."
2. Anja Brunner (Austria). "Balafon Orchestras in Yaoundé – Changes in a Musical Tradition in Urban Southern Cameroon."
3. Sylvie Le Bomin (France). "The Pygmies of Gabon and their Neighbors: Musical Systematics, Categorization and phylogeny."
4. Isabela de Aranzadi (Spain). "The Fernandino Creole and Annobonese Musical Culture from Equatorial Guinea in a Reconfiguration of Atlantic Culture in a Complex Process of Social Relations in the Colonial Situation after the Abolition of Slavery."

Ideologies, Power and Contexts of the Voice

1. Nina Reuther (Germany). "Singing the Land: Linking Sound, Space and Time through the Voice."
2. Victor A. Friedman (USA). "The Polyglot Voice: The Expression of Multilingualism in Balkan Traditional and Popular Music."
3. Adriana V. Cerletti (Argentina). "The 'Voice' of Power. A Comparative Study between Shamanic Songs and the Evangelical Song-Dances among Tobas in the Argentine Chaco."
4. Helen Hahmann (Germany). "The Construction of a Divided Yodel-history: The Development of Yodeling in the German Harz-mountains after the 1989."

Workshop

10:00 – 10:30 REFRESHMENT BREAK

10:30 – 12:00/12:30 Paper Sessions
(Sessions with THREE papers end at 12:00; sessions with FOUR papers end at 12:30 in order to facilitate lunch.)

Malleable Authenticity

1. Gavin Douglas (USA). "Ozis in the Myelat: The Performance of Ethnicity in Southern Shan State, Burma/Myanmar."
2. Sarah Weiss (USA). "Malleable Authenticity and Hybrid Cultural Productions: Negotiating Expectation and Innovation in Indonesia."
3. Jean Ngoya Kidula (Kenya). "'Why are bagpipes playing in our parade?' Voicing Patriotism and Entertaining Masses."

Nationalism and Festivals

1. Tom Solomon (Norway). "Performing Indigeneity: Aesthetics and Politics of Folkloric Festivals in Highland Bolivia."
2. Alyson E. Jones (Canada). "Playing out the Nation: Contemporary Women's Festival Ensembles in Tunisia."
3. Helen Rees (USA). "'Connecting Cultures': Yunnan at the Smithsonian Folklife Festival, 2007."

Music, Political Struggle, Conflict and Conciliation I

1. Rana El Kadi (Canada). "Free Improvised Music in Beirut: Transcending Societal Barriers and Proposing a Model for Post-war Society."
2. Jennifer Game-Lopata (Australia). "The Aqueduct: Investigating an Intercultural Synergy between Western, Arab and Jewish musical Traditions in the Composition of a Chamber Opera."
3. Panikos Giorgoudes (Cyprus). "'Your Musicians have all been Released!' The Prison Director Said."

Acoustic Ecology: Voice and Nature

1. Gao Hejie (China). "Singing Praises of the Forest: Research on the Relationship between Oroqen Singing and the Forest."
2. Robert Reigle (Turkey). "Voice Modifiers and Tropical Soundscape in New Guinea and Amazonia."
3. Julie To'Liman-Turalir (Papua New Guinea). "'Mavunai': Nature Sings."

Vocal Aesthetics and Identities in Transformation

1. Velika Stojkova Serafimovska (Macedonia). "A Voice or a Song –A variable conditioned by the Function and Traditional Aesthetic Values of Macedonian Rite Singing."
2. Kelin and Wang Qichao (China). "The Relationship of Chinese Minority Vocal Music and Bel Canto from the perspective of Assimilation and Reference."
3. Anita Balasubramanian (USA). "The Role of the Voice in Tembang Sunda."

Indigenous Responses to the Musical Legacies of Missionization

1. Vít Zdralek (Czech Republic). "Whose Modernity? Performing Authority in Zion Christian Church, South Africa."

2. Olgi Godwin Ejembi (Nigeria). "Adaptive Continuity through Idoma Indigenous Gospel Music."
3. Chad Hamill (USA). "Catholic Expressions of Indigeneity: Indian Hymns of the Coeur d'Alene."
4. Tom Gordon (Canada). "The Inuit Voice in Moravian Music."

Musical Modernities in Africa

1. Perminus Matiure (Zimbabwe). "The impact of modernity on the Indigenous Music of the Zezuru people of Zimbabwe: The Case of Mbira Music."
2. Femi Adedeji (Nigeria). "Training an African Voice to Sound European: Problems, Prospects and Demarcations."
3. A.A. Idamoyibo Atinuke (Abraka). "Indigenous Modernities: The Systematic Development of Ijala Genre from the Hunters Chant to a Contemporary Genre in Christian Worship."
4. Jerry Rutsate (Zimbabwe). "Ngoma: An Engaged Clarity of Mhande Dance."

Roundtable: Finiteness of Dance Knowledge or Infinite Dialogues
Chair: Egil Bakka (Norway)

1. Egil Bakka (Norway)
2. Anne Margrete Fiskvik (Norway
3. Sigurd Johan Heide (Norway)
4. Gediminas Karoblis (Norway)

Music, Political Struggle, Conflict and Conciliation II

1. Katherine In-Young Lee (USA). "Transnational Samulnori and the Politics of Place."
2. Colette Moloney (Ireland). "Music, Song, Shebeens and Suspicion: The 1802 Tour of Connacht."
3. Rachel J. Maine (USA). "'They Called me Edith Piaf': Liza Umarova and Chechen Musicians in Moscow and Grozny."
4. Leonid Manyakin (Kazakhstan). "New Challenges to Security in Popular Song Culture."

Workshop

12:00 – 1:30 LUNCH

1:30 – 3:00 40th ORDINARY MEETING OF THE ICTM GENERAL ASSEMBLY

3:00 – 3:30 REFRESHMENT BREAK

3:30 – 5:30 TRI-PLENARY SESSIONS

Australian Indigenous Modernities I
Chair: Aaron Corn

1. Marcia Langton (Australia). "The Garma Festival of Traditional Culture as vehicle for cultural dynamism."
2. Neparrnga Gumbula (Australia). "Archival Discovery, Digital Media and New Recording Initiatives for Yolngu Music Traditions."
3. Sally Treloyn (Australia). "Ambiguous Good(s): Repatriating Recordings to Revive and Sustain Song and Dance Traditions in Northwest Australia."
4. Linda Barwick and Michael Walsh (Australia). "Archiving Language and Song in Wadeye."

European-American Roots/Routes

1. Muriel Smith (United Kingdom) "The Polish Folk Ensembles of Winnipeg: Rooted in Tradition, Shaped by Atlantic Cultural Currents."
2. Sverker Hylten-Cavallius (Sweden). "Gnome rock: the Transatlantic Identities of Swedish 1970s Revival"
3. Edwin Seroussi (Israel). "A Jewish Musical Atlantic?"

Rethinking Ethnomusicology through the Gaze of Dance: The Two-Way Gaze

1. Timkehet Teffera (Germany). "Gazing Dancing Bodies in Moving East African Wind Ensembles: A Case Study of the Berta People."
2. Kanemitsu, Mariko (Japan). "Transcription of Music from the Performer's Perspective: The Case of the Italian Tarantella."
3. Patricia H. Ballantyne (Scotland). "The Two-Way Gaze: The Connection between Musicians and Dancers in Traditional Scottish Dance."
4. Stephanie Smith (USA). "The Interactive Gaze of Dancer and Musician in English Country Dance."

Workshop

5:45-7:00

Films

1. Amy Catlin-Jairazbhoy (USA). "Music for a Goddess: Dalit Devidasis of India's Deccan."
2. LIU Guiteng (China). "The Drum Language: Ominan Ritual Music of Daur Ethnic Minority Shaman."

11th Meeting of the ICTM Assembly of National and Regional Representatives.

7:00 – 8:00 DINNER

8:00 – 10:00 Concert : Atlantic Roots/Routes (A& C Centre)

9:00 – 12:00 Cash Bar/ Music / Conversation in Gushue Hall Jr. Common Room.

DAY FOR EXCURSIONS, SATURDAY, JULY 16, 2011

ICTM 2011 – Sunday , July 17, 2011

The Canadian Society for Traditional Music/La société canadienne pour les traditions musicales is meeting jointly with the ICTM on Sunday, July 17, and Monday, July 18.

8:00– 10:00 Paper Sessions

The Interrelationship of Music, Movement and other Sensory Fields

1. Judith E. Olson (USA). "Dance to Music to Dance to Music—Going Balkan in New York City."
2. José Alberto Salgado e Silva (Brazil). "Movement, Non-movement and Social Order in Professional Practices of Music."
3. Ann Morrison Spinney (USA). "A Song is Not a Thing."
4. Jean Pouchelon (Canada). "Gnawas' forms of Knowledge: Words, Sounds and Moves."

Indigenous Modernities: Musics and Media

Chair: M. Celia Cain (Canada)

1. Klisala Harrison (Canada). "Third Texts in Indigenous Performance: The Silent Film."
2. Pirkko Moisala (Finland). "Indigeneity in Sámi CDs."
3. Elyse Carter Vosen (USA). "Justice Hunters: Negotiation and Resistance in Indigenous Popular Music."
4. M. Celia Cain (Canada). "'This is the Music I know': Producing Canadian Indigenous Popular Music Television."

Methodological Approaches: Toward Dialogical Knowledge Production

Chair: Gerda Lechleitner (Austria)

1. Bozena Muszkalska (Poland). "Bakhtin's Dialogicality as a Framework for Ethnomusicological Research."
2. Tomasz Polak (Poland). "Monologicality vs. Dialogicality in Bakhtin's Concept."
3. Zuzana Jurková (Czech Republic). "Semiotic Dialoguing in Ethnomusicology."
4. Gerda Lechleitner (Austria). "Intercultural Communication as an Example of Dialogical Knowledge Production."

CSTM-SCTM/ICTM: Music, Migration, and Communities: Canadian Diasporic Interactions

1. Gordon Smith (Canada). "Diasporic Musicians: Creative Pathways and the Politics of Place in a Small Urban Community."

2. Margaret Walker (Canada). "Karnatak Kingston? Musical Collaborations with Lakshmi Ranganathan."
3. Marcia Ostashewski (Canada). "Interpreting Ukrainian musical lives in Cape Breton, Nova Scotia."
4. Gloria Wong (Canada). "Thriving at the Periphery: Dialogues with Chinese Canadian Musicians."

CSTM-SCTM/ICTM: Negotiations of Genre and Music Making

1. Patrick Smith (Canada). "Contemporary African Art Music in Ghana."
2. Chris McDonald (Canada). "Singer-Songwriters in Cape Breton: Marking Ground Between Traditional and Popular."
3. Sherry Johnson (Canada): "Maleness and Masculinities in Ottawa Valley Step Dancing."
4. Marc Finch (Canada). "Toronto Bluegrass: Stage Talk and Lyrical Changes in the Localization of Bluegrass."

Transmission

1. Bussakorn Binson (Thailand). "The Transmission of Southern Thailand's Music."
2. Ali Fuat Aydin (Turkey). "Changes in Today's Media for Oral Transmission Techniques in the Kaba Zurna Repertoire of Turkish Zeybek Music."
3. Lys Stevens (Canada). "B-boying Transmission in Transition."
4. Dai Wei (China) "The Evolution of Jin Yu Qin Society's Transmission Patterns of Qin music."

Representation, Transformation and Displacement of musical Cultures in Brazil

1. Barbara Alge (Germany). "Rethinking the Classification of 'Luso-Brazilian' Dramatic Dances through Dialogic Research in a Mineiro town."
2. Paola Andrade Gibram (Brazil). "On the Edge of Indianity: Reflections upon Kaingang Contemporary Music."
3. Kaio Dominigues Hoffmann (Brazil). "Notes about Xokleng's 'Jungle Music'."
4. Beatriz Magalhães-Castro (Brazil). "'…mas pra eu poder usar essa flautinha… but for me to Use this Little Flute…': Dislocations and Encroachments of Sacred Flute Rituals of Ye-pamasa Groups in Amazonian Rio Negro Highlands."

Ottoman Legacies

1. Leslie R. Hall (Canada). "Ottoman Music in Contemporary Istanbul."
2. Kathleen Wiens (USA). "Strategies of Transmission and Integration of Ottoman Jewish Heritage in a European Setting: 'The Empire Strikes Back'."
3. Sonia Tamar Seeman (USA). "'Boil, stir, from the side, from the soul!' Musicking Dance in Turkey."

Re-signifying and Recontextualizing Expressive Culture in Local and Global Contexts

1. Elizabeth Whittenburg Ozment (USA). "Re-signifying Confederate Recruitment Videos."
2. Seppo Saari (Finland). "Sleep on Sweet Bird: Strange Travels of an Ancient Finnish Folk Tune."
3. Lars Kaijser (Sweden). "Swedish Progressive Music; Fragments of Authenticity, Musical Visions and Contested Politics."
4. Charlotte Hylten Cavallius (Sweden). "Trans-Atlantic exchange: Frank Manning and Herräng Dance Camp as sites for glocalization processes in the Swedish swing dance scene."

Workshop

10:00 – 10:30 REFRESHMENT BREAK

10:30 – 12:00/12:30 Paper Sessions

(Sessions with THREE papers end at 12:00; sessions with FOUR papers end at 12:30 in order to facilitate lunch.)

CSTM-SCMT/ICTM: Cultural and Political Negotiations

1. Eric Hung (USA). "The Irony of Shen Yun's Anti-Communist Propaganda."
2. Eric Vandal (Canada). "De *puri à pura?* Enquête historiographique sur les musiques du nord de Bali."
3. Giovanna Iacovazzi (France). "Women and Men: Vocal Games and Stakes of a Corsican village."

Trajectories and Archival Histories in Newfoundland

1. Colleen Quigley (Canada). "Newfoundland and Labrador's Music, Theatre and Dance Traditions: Issues and Answers."
2. Anna Kearney Guigné (Canada). ""Old Brown's Daughter": Re-contextualizing a 'Locally' Composed Newfoundland Song."
3. Susan Motherway (Ireland). "'A Home Away from Home': The Significance of Trade Routes in the Establishment of a Transnational Irish Identity in Newfoundland."

Perspectives on a Jewish Musical Atlantic

1. Mike Anklewicz (Canada). "The 'Yiddish Atlantic'. Klezmer Migrations."
2. Samuel R. Thomas (USA). "Carving the Next Layer of Sephardic Identity: Music of the Hillula in Brooklyn's Moroccan Jewish Community."
3. Messod Salama (Canada). "Musical Counterfactum and Vestiges of Judeo-Spanish Liturgy Among Canadian Sephardim: A Power Point and Live Presentation."

Indigenous Modernities: Endangered Traditions I

1. LI Mei (China). "Xi'an Drum Music, Adapt or Become Extinct?"
2. Liu Yong (China). "Saving Yimakan."
3. R. J. Meyer and Linell Botha (South Africa). "Where has the Music Gone in Modern HaMakuya, Venda?"
4. Henry Johnson (New Zealand). "'The Group from the West': Music, Modernity and Endangered Language on Guernsey."

Indigenous Modernities: An Irish Perspective
Chair: Fintan Vallely (Ireland)
Organizer: Liz Doherty (Northern Ireland)

1. Fintan Vallely (Ireland). "The Invigorating enablement of A Perfect Past."
2. Mats Melin (Ireland). "Visual Learning in the 21st Century: Cape Breton Step-dance on the Small Screen."
3. Desi Wilkinson (United Kingdom). "Contemporary Changes in the Social Reality of Bretin Traditional Music and their Possible Effect on Performing Aesthetics."
4. Martin Dowling (Northern Ireland). "Modernity and Irish Traditional Music: A Historical View."

CSTM-SCTM/ICTM: Politics and Activism for/through Music.

1. Marie-Hélène Pichette (Canada). "Le *gwoka* contre 'la vie chère'."
2. Annemarie Gallaugher (Canada). "Music, Indigeneity, and Blackness: Cultural Rescue and Modernity among the Garifuna People of Nicaragua's Atlantic Caribbean Coast."
3. Paula Conlon (USA). "Songs of Resistance: The American Indian Movement."
4. Jennifer Hartmann and Nicholas Hartmann (Canada). "Saving the Parrsboro Citizens' Band: Conservation, Local Heritage, and Environmental Integration."

Inscribing Grief

1. Lauren Ninoshvili (USA). "Articulacy, persuasion, and the Tushetian women's lament."
2. Prasenjit Dasgupta (India). "Sound of Silence: Tradition and practice of Mourning as Funeral Music in the Popular Culture of Postcolonial Bengal."
3. Athena Katsanevaki (Greece). "'All our Songs once had been Laments'. The Reformation of Lament Practices in their Social and Musical Context: Greece as a case study."
4. Marko Kölbl (Austria). "Jafkat: A Lament Practice and its Implications."

Film:

1. Aaron Carter-Cohen (USA). "At Home with Music: Burundian Refugees in América."

2. NGUYEN Thuy Tien (Vietnam). "Vietnamese Hiphop in a Dialogue With the Past."

Workshop

12:00 – 1:30 LUNCH

1:30 – 3:00 UNESCO Plenary

Workshop

3:00 – 3:30 REFRESHMENT BREAK

3:30 – 5:30 TRI-PLENARY SESSIONS

CSTM-SCTM/ICTM Roundtable: The Dual Intellectual Traditions of Anglophone and Francophone Music Research in Canada.

1. Judith Cohen (Canada). "Introduction."
2. Moniques Desroches and Gordon E. Smith (Canada). "Anglophone and Francophone Intellectual Traditions."
3. Marie-Helene Pichette (Canada). "Bilingual Students and their Perspective."
4. Regula Qureshi (Canada). "Summing it Up."

Dialogic Knowledge Production: Ethics and Impact

1. Samuel Araujo (Brazil). "Music, Politics, and Citizenship: The Scholar in the Public Sector."
2. Eric Martin Usner (USA). "From Applied to Engaging Ethno/musicology: Pedagogies of Self, AesthEthics, Justice, and Love."
3. Sarah Ross (Switzerland). "Fieldwork between Heart and Brain, Imagination and Reality: Towards the Production and Representation of Jewish Musical Knowledge."

Acoustic Ecology: Human and Non-Human Music and the construction and transformation of Bodies in Lowland South America
Chair: Bernd Brabec de Mori (Austria).

1. Rafael José de Menezes Bastos (Brazil). "Apyap World Hearing II—Conversing with 'Animals' and 'Spirits' and Listening to the Apperently Inaudible."
2. Dale A. Olsen (USA). "Musical Formulas and Cultural Functions Among the Warao of Venezuela."
3. Bernd Brabec de Mori (Austria). "Shipibo Osanti Animal Songs and 'Shamanic' Practice: Transforming into and Performing the 'Other'."
4. Anthony Seeger (USA). "Focusing the Gaze and Establishing Boundaries and Power: Why the Suyá/Kisêdê Sing for the Whites."

5:45-7:00

Mini-concert: Feast of Asia: Beijing Opera / SE Asian Ensemble

Study Group Meetings

7:00 – 8:00 DINNER

8:00 – 10:00 Concert : Indigenous Now!

9:00 – 12:00 Cash Bar/ Music / Conversation in Gushue Hall Jr. Common Room.

ICTM 2011 – Monday, July 18, 2011

8:00– 10:00 Paper Sessions

New Media Influences

1. Essica Marks (Israel). "Influences of Media, New Contexts and Audiences on Old Traditions of Jewish Religious Songs."
2. Patrícia Paula Lima (Portugal). "The Ambivalence in the Expansion: Amazonian Roots in Cyberspace Expressed in the Musical Context of the Rituals of Ayahuasca."
3. Kathryn Alexander (USA). "Vanished Music Scenes: Social Networking Sites as Tools of Historical Ethnomusicology."
4. Nolan Warden (USA). "Huichol Music and the Commodification of Identity."

Roma Singing Traditions

1. Christiane Fennesz-Juhasz (Austria). "On the aesthetics of Romani vocal performance."
2. Katalin Kovalcsik (Hungary). "Tradition and modernity in the Music of Hungarians and Roma in a Hungarian Village."
3. Ieva Tihovska (Latvia). "On and beyond Defined Identities and Boundaries: A Study of the Latvian Roma Music Repertoire."
4. Kai Aberg (Finland). "These Songs Tell About Our Lives, You See – Analysis of the Empirical Material and the Interpretation in the context of Traditional Roma Music in Finland."

Australian Indigenous Modernities II

Chair: Aaron Corn

1. Steve Wanta Jampijinpa Patrick and Yukihiro Doi (Australia). "Milpirri: An Aboriginal Community Event that Joins the Ancient with the Contemporary."
2. Muriel E. Swijghuisen Reigersberg (United Kingdom). "Indigenous Modernities and the Use of Culturally Appropriate Choral Facilitation in Indigenous Australia: Using Dialogical Knowledge Production as a form of Preservation, Education and Advocacy."

3. Rrikawuku Yunupingu and Aaron Corn (Australia). "Keeping Milkarri Strong: Documenting Yolngu Women's Crying Songs in the Digital Age."
4. Myfany Turpin (Australia). "Community Attitudes and Ideology Surrounding Traditional Music in Central Australia."

The Transition of Tradition: A Reflection upon the Modern Representation of Chinese Music

Chair: Guo, Shuhui (China)

1. Guo, Shuhui (China). "The Transition of the Representations of Chinese Sizhu Ensembles in 20th Century."
2. Xu, Xin (China). "Indigenous or Not? Mongolian Khoomei in China."
3. Lu, Xiaolu (China). "The Evolution of Tradition Amid Development –Research on the Chinese "Qin" Folk Music Since 1950s"
4. Qi, Kun (China). "Upset or Continue: The Study of Oral History and Literature about the Change of the Performer's Social Position in Huizhou, a Region in the southeast of China."

Middle Eastern Modes and Modernity

1. Ann E. Lucas (USA). "The Relationship between Modernity and Modality in Traditional Iranian Music."
2. Okan Murat Ozturk (Turkey). "Turkish Modernization and Traditional 'Makam' Concept: Some Determinations on Two Different Music Systems."
3. Dariush Zarbafian (Canada). "Iranian Erudite Music: Contribution to the Analysis of the Modal and Metric Systems."
4. Aoyagi, Takahiro (Japan). "Modernity as Implemented in Arab Sound Culture of the East Mediterranean."

CSTM-SCTM/ICTM: Pioneers and the Construction of Musical Narratives

1. Elaine Keillor (Canada). "Kines Hearing and Presenting African Music in the 1970s."
2. David E. Gregory (Canada). "Lucy Broadwood and the Folk-Song Society, 1903-1914."
3. Michael Corcoran and Lorna Arndt (Canada). "Vic Mullen – Tales of the Country Road."
4. Alisabeth Concord (Canada). "Frances Densmore's *Music of the Indians of British Columbia*: An Unexplored History."

CSTM-SCTM/ICTM: Acadian and Cajun Musical Practices

1. Marion MacLeod (Canada). "Sacrilege as Sacrament: Whiskey River Landing and Deviance in Cajun Music."
2. Meghan Forsyth (Canada). "'Acadie' re-imagines: Island routes and the performance of pan-Acadian identity."
3. Holly Everett (Canada). "Music and Counterhegemony in Texas' Cajun Lapland, 1900-1950."

Film:

Enrique Cámara de Landa (Spain). "Non morirá mai: el tango italiano en cuatro movimientos. Buenos Aires, centro feca, 2010."

Workshop

10:00 – 10:30 REFRESHMENT BREAK

10:30 – 12:00/12:30 Paper Sessions
(Sessions with THREE papers end at 12:00; sessions with FOUR papers end at 12:30 in order to facilitate lunch.)

Post Socialist Music and Industries: Self-orientalizing or self-empowerment?
Chair: Ana Hofman (Slovenia)

1. Adriana Helbig (USA). "Reversing the Gaze: The Rise of Musical Tourism in Eastern Europe's Romani Settlements."
2. Eran Livni (USA). "Commercial but not Capitalist, Pluralistic but not Democratic: Bulgarian Popfolk Music and Self-Orientalizing Narratives of Transition."
3. Ana Hofman (Slovenia). "(Re)Balkanization of Europe: Balkan Music Music Awards 2010."

CSTM-SCTM/ICTM: New Directions in Ethnomusicological Research

1. Jessica Roda (Canada). "Un label universel pour la diversité culturelle dans le monde: vers quelle éthique?"
2. Michael MacDonald (Canada). "Music of the Multitude: Folk Music as a Mode of Production."
3. Tendai Muparutsa (Canada). "Ethics, Power Politics and Inter-Racial Relationships in African Music of North America."

Acoustic Ecology I: Environmental Sound and Listening Practices

1. Gisa Jähnichen (Germany). "Sound Environmental Accounts in Early Publications about Borneo's Land Dayaks and their Echoes in Contemporary Performing Arts of the Bidayuh."
2. Heikki Uimonen (Finland). "Everyday Sound Revealed: Acoustic Ecology and Environmental Recordings."
3. Douglas Ferreira Gadelha Campelo (Brazil). "The Hawks, Their Sounds and the Tikmũ'ũn Listening."

Soundscapes, and Landscapes in Song and Moving Images

1. Alexsander Duarte (Portugal). "The Imagination as Territory from Landscapes Built by the 'Sound Mirage' of the Poetic Narrative on the Caipira Music."
2. Kirsty Gillespie (Australia). "Coming Out of the Stone: Musical Landscapes of Lihir and the Death of the Twinhox Band."
3. Jennifer Fraser (USA). "Inscribing Grief, Marketing Tragedy: Exploring the Sonic Ecology of the 2009 West Sumatran Earthquake."

Techniques of Vocal Authenticity and the Embodiment of Culture.
Chair: James Revell Carr (USA)

1. Katherine Meizel (USA). "Finding a Voice: Genre, Vocality and Personal Identity in Classical Crossover."
2. James Revell Carr (USA). "'A Clear Voice, Strong Lungs and Much Practice': Vocal Interpretations of Race, Gender and History in the Sea Music Revival."
3. Kara Attrep (USA). "'My Voice is Real': Yoko Ono and the Globally Gendered Voice."

Music and Emotion

1. Nathalie Fernando, N. Gosselin, I. Peretz (Canada). "Modalité de catégorisation des émotions musicales. Perspective transculturelle."
2. Kember A. Lillo (Canada). "This Song Makes me Cry: How Emotional Meaning is Constructed in the Performance of the Phuo Funeral Song."
3. Babu Avadhanula (India). "Classical and Traditional Music Composers of Andhra Tyagaraja-A Study in Emotional and Spiritual Perspective."

Balinese (Post)Modernities: Changing Interpretations of Local performing Arts Traditions.
Chair: David Harnish (USA)

1. David Harnish (USA). "Between Traditionalism and Postmodernism: the Balinese Performing Arts Institution, Cudamani."
2. Kendra Stepputat (Austria). "Using different Keys – Dalang Made Sidia's Contemporary Approach to Traditional Balinese Performing Arts."
3. Mashino Ako (Japan). "Classical or Modern: The Aesthetic and Social Evolution of Balinese Arja from the 1990s to 2010."

CSTM-SCTM/ICTM: Community, Collaboration and Interaction

1. Judith Klassen (Canada). "Sie moll stell (be once silent): Gesture, gaze, and representation in Stellet Licht."
2. Kate Galloway (Canada). "Sounding Environmental Change: Applications of Acoustic Ecology and Environmentalism in Contemporary Experimental Music Practice."
3. Rebecca Draisey-Collishaw (Canada). "Creating a Collage of the World: 'Playing for Change' and Representations of Diversity."

CSTM-SCTM/ICTM: Local Narrative through Song

1. Joseph Scanlon (Canada). "It Was Sad: Folk Songs of the Titanic."
2. Heather Sparling (Canada). "Brave Deeds and Grave Endings: Nova Scotia Mining Culture & Disaster Songs."

3. Julie Anne Heikel (Canada). "Come Follow Me: Shifting Ideologies of Recruitment Ballads from the British Empire to Present Day Canada."

The Emergence of New musical Genres in Korea

1. Hyun-Seok Kwon (Korea). "Cultural Nationalism and Kugak Kayo, a (contemporary popular song genre) in South Korea."
2. Sheen Dae-Cheol (Korea). "Da-ak, Tea Music: The Appearance of a New Genre in Korean Traditional Music."

Workshop

12:00 – 1:30 LUNCH

1:30 – 3:00 Keynote Speaker: TBA

3:00 – 3:30 REFRESHMENT BREAK

3:30 – 5:30 Paper Sessions

Indigenous (Post) Modernities in Music and Dance: New Processes and Theories in Comparative Perspective
Chair: Silvia Citro (Argentina)

1. Najwa Adra (USA). "Dancing with Modernity: Changes in Yemeni Dancing."
2. Chi-fang Chao (Taipei). "From Modernization of the Indigenous to the "Indigenization of Modernity". Post-Colonial Dance Theaters of the Indigenous in Taiwan."
3. Silvia Citro (Argentina). ""Now, We are Modernized": A Dialectical Approach to the Indigenous Dances in the Argentine Chaco."
4. Anna Hoefnagels (Canada). "Negotiating "Modernity" Through "Traditional" Music: Aboriginal Women's Hand-drumming Circles."

Indigenous Modernities: Negotiation and Competition as Process

1. Patricia Dold and Jayashree Athparia (Canada). "To Whom do These Songs Belong? Questions of Ownership among Women Performers of Religious Hymns at the Kamakhya Temple Site."
2. Nan Coolsma (Canada). "Negotiating the Borderlands: a Haudenoshonee and Western Collaboration."
3. Doreen Helen Klassen (Canada). ""I guess we should use some drums": Negotiating Mennonite musical pluralism."
4. Sarah Quick and Monique Giroux (Canada). "Contesting Métis Fiddling: The Fiddle Contest Arena as Modern intervention and Revival."

Speak, Shout, Weep, Sing – The voice and the Boundaries of Music
Chair: Victor A. Stoichita (Portugal)

1. Jean Lambert (France). "Koran Chanting as a Limit between 'Music' and 'Speech'."
2. Estelle Amy de la Bretêque (Portugal). "Melodised Speech and Empathy of Sorrow in the Yezidi Community of Armenia."
3. Victor A. Stoichita (Portugal). "'Vocal instruments' and Sonic Artefacts in the Performances of Romanian Roma Singers."
4. Christine Guillebaud (France). "Vocal Interactions in Urban Soundscapes: An Indian Example."

CSTM-SCTM/ICTM: The North Atlantic Drift: A Diachronic Reappraisal of Cultural Contexts and Musical Identifiers in Five North Atlantic Music Communities.

1. Laura Risk (Canada). "The Chop: The Propagation of an Instrumental Technique within North Atlantic Fiddling Traditions."
2. Jean Duval (Canada). "To Print or Not to Print: Motives, Processes, and the Transcription of Crooked Tunes from the Traditional Music of Quebec."
3. Evelyn Osborne (Canada). "From Solo to Ensemble: The Changing Dynamics of Newfoundland Traditional Music."
4. Ian Hayes (Canada). "Pick-ups, Preamps and Keyboards: Audio Technology and Cape Breton Fiddling."

CSTM-SCTM/ICTM: Performance Practices and Styles

1. Gillian Turnbull (Canada). "Toward an Ethnography of Vocal Performance Practice."
2. Judith Cohen (Canada). "What Makes a Song a Song? Timbre and Ornamentation in Sephardic, Spanish and Portuguese Singing and Concepts of Singing."
3. Norman Stanfield (Canada). "Morris Dance as a Parody of Country Dance."
4. Robin Desmeules (Canada). "(Re)Gendering Possibilities, (Re)Gendering Jazz? Gender and Relational Identity Formation in Jazz Improvisation."

CSTM-SCTM/ICTM: Music, Dance and Identity

1. Niyati Dhokai (Canada). "Situating Indigenous Sounds in Modern Soundscapes: Examining Gujarati Identity in India through 'Sugam Sangeet'."
2. Fethi Karakecili (Canada). "Kurdish Dance Identity in Contemporary Turkey - Case Study – Delilo."
3. Dance." Ivona Opetcheska Tatarchevska (Macedonia). "Recontextualization as a Modernizing Process of Dance Identity: The Macedonian Case."
4. Sofiya Zahova (Bulgaria). "Expressions of Ethnic Identity in Music and Song Texts in Montenegro."

Music Across the Atlantic

1. Alfonso Benetti (Portugal). "Music Across the Atlantic: The Old and New World."
2. Anne Caufriez (Belgium). "The Music of Madeira Archipelego at the Crossroads of Atlantic Routes."
3. Matthias Stöckli (Guatemala). "Sounds of War in Bernal Díaz de Castillo's Account of the Spanish Conquest."
4. Jorge Castro Ribeiro (Portugal). "African Batuko Threatens the European Waltz: Music, Dance and Social Tension in Colonial Atlantic Cape Verde."

Analytical Methods and Techniques

1. Dorit M. Klebe (Germany). "Vocal Traditions of Free-metric Singing in Eurasia – some methodological aspects on metrics."
2. Joe Peters (Singapore). "Multitrack Timeline Field to Laboratory Systems-Integration and Method."
3. Jacqueline Pattison Ekgren (USA). "Behind Irregular Rhythm in Norwegian *stev* is the *kvedarars'* (singers) Use of a Predictable Pattern of Poetic Accents: Accentual Poetry as Sung Offers a New Tool for Analysis."
4. Saida Elemanova (Kazakhstan). "Methodology for Studying Kazakh Traditional Song."

Films:

1. Patrick Alcedo (Canada). "Panaad: A Promise To The Santo Niño."
2. Aaron Carter-Cohn (USA). "Texas Celebrates the 50th Anniversary of Nigerian Independence."

Workshop

5:45-7:00

Film: Timothy Rice (USA). "May It Fill Your Soul."

Study Group Meetings

7:00 – 8:00 DINNER

8:00 – 10:00 Concert : Canada's Many Voices

9:00 – 12:00 Cash Bar/ Music / Conversation in Gushue Hall Jr. Common Room.

ICTM 2011 –Tuesday, July 19, 2011

8:00– 10:00 Paper Sessions

CSTM-SCTM/ICTM: Hip Hop

1. Albert Oikelome (Nigeria). "'That our Songs May Live': Preserving Nigerian Folksongs with Hip Hop."

2. Siphiwe Dube (Canada). "'Hate Me Now': An Instance of NAS as Hip-Hop's Self-Proclaimed Prophet and Messiah."
3. Charity Marsh (Canada). "Keepin' it Real?: Masculinity, Indigeneity, and Media Representations of Gangsta' Rap in Regina, Saskatchewan, Canada."
4. Lee Chandra Veeraraghavan (USA). "Building Bridges: Hip Hop and Healing Among Canadian First Nations."

Perspectives on Epistemologies and Dialogical Research

1. Miguel A. García (Argentina). "Music from Tierra del Fuego. Rethinking Epistemological and Aesthetic Researcher's Approaches."
2. Hugh de Ferranti (Australia). "Music Cultures in Imperial Japan and the Case for Collaborative Research on Colonial Modernity in East Asian Music."
3. Dena Davida (Canada). "Conversations with Indigenous Ethnographers: Twenty-Five Researchers doing Anthropology at Home in their Local 'Art Worlds of Dance'."
4. Evert Bisschop Boele (The Netherlands). "Ethnomusicology-at-Home and Grounded Theory."

What Happened to Irish Music in New Brunswick? Hybridity, Revival and Changing Musical Forms

Chair: Peter G. Toner (Canada).

Discussant: Neil V. Rosenberg (Canada)

1. Greg Marquis (Canada). "The Folk Music of New Brunswick? Old-time and Country Music in the 20th Century."
2. Daniel Downes (Canada). "Genre, Culture and Mediation: The Strange Case of Irish and "Old-Time" Music in Saint John."
3. Peter G. Toner (Canada). "Hybridity, Revivalism, and the Second Life of Irish Music in New Brunswick."

Indigenous Meeting Grounds

1. T. Chris Aplin (USA). "'That Was the Only Time It Was Good': Imprisonment, Agency and Cosmopolitanism in Fort Sill Apache Song."
2. Dylan Robinson (Canada). "Meeting Grounds: Powwow Symphonies / Symphonic Powwows."
3. Jessie M. Vallejo (USA). "Teach Them How to Speak Back! Music, Identity, and Language Acquisition on the Ahkwesáhsne Reserve."
4. Dawn Ieriho:kwats Avery (USA). "Tekeni - Two Worlds: A Look at Classical Native Music through Indigenous Eyes."

Acoustic Ecology

1. Donna Weston (Australia). "The Soundscape of Local Identity."
2. Janice Esther Tulk (Canada). "'Dogs Don't Sing that Well. Cats do': Sound, Music and the Environment in Mi'kmaw Expressive Culture."

3. Marcello Sorce Keller. "Do We Need Zoomusicology as Much as it Needs Ethnomusicology."

Modernities and Post-Modernities

1. Yan-yan Chen (China). "The Tradition and Modernity of Primitive Witch Dance CSSP."
2. WANG Yuhwen (Taiwan). "Linear and Circular Musical Times: Their Significance in the Modernization of Taiwanese Music."
3. Tahir Abba (Nigeria). "Kanuri Modern Music Performance: Instrumental Music of Ahmed Mohammed Kaka."

Music in the Making: Creative Processes

1. Susanne Fürniss-Yacoubi (France). "Bricolage: Composing New ritual Music in Baka Culture."
2. Katharina Stadler (Georgia). "Eavesdropping on the Creation Process – New Georgian Music in the Making."
3. Yolanda van Ede (The Netherlands). "Getting 'across' Differences in the Perception of Time in Art: Japanese Flamenco Dance and the Western Impatient Gaze."
4. Luiz Henrique Fiaminghi (Brazil) "WARRIOR MAIDEN: cultural juxtaposition and hybridization as creative process in Brazilian music."

Films

1. Ryan Koons (USA). "People of One Fire Continuing a Centuries-Old Tradition: Winter."
2. Shalini Ayyagari (USA). "Folk Sustainability."

Workshop

10:00 – 10:30 REFRESHMENT BREAK

10:30 – 12:00/12:30 Paper Sessions
(Sessions with THREE papers end at 12:00; sessions with FOUR papers end at 12:30 in order to facilitate lunch.)

Vocal Aesthetics in a Changing Social and Political Environment

1. Huangwan (China). "Dolphin Vocal Sound: Voice as an indicator of Social Change."
2. Frederic Leotar (Canada). "Conceptions locales, considérations universelles : l'exemple vocal des bardes karakalpaks."
3. Elena Shishkina (Russia). "Some Acoustic Aspects of Traditional Music."

Ethiopia and Nigeria: Traditions and Post-Colonial Change

1. Leila Qashu (Canada). "Discussing Women's Role in a Patriarchal Society: Perspectives from Arsi Oromo Women (Ethiopia)."

2. Woube Kassaye (Ethiopia). "The Yaredic Music System: Analysis of its Compositions."
3. Ovaborhene Idamoyibo (Nigeria). "Postmodernities in Nigerian Indigenous Dances: Theories and Practice of Postcolonial Change and Harmonization in *Midaka* Dance of the Okpe."

Children's Musical Worlds

1. Liz Mackinlay (Australia). "Listen to the Drummers: Playing and Performing Children's Musical Worlds through Auto-Ethnography."
2. Megan Raschig (The Netherlands). "'El Sistema' in Scotland: Classical Music, Passionate Play, and a Community's Coming Together."
3. Julie C. Bishop (United Kingdom). "'Through the Looking Glass': Multi-modal Perspectives on Children's Hand-clapping Routines."

Transformations in the musics of China's Indigenous Minorities

1. Xiaodong Zhang (China). "A Historical Overview of Ruan in the 20th Century."
2. Andy Flood (USA). "Labopho Musical Traditions: Han Chinese Influences in a Changing Musical Soundscape."
3. Yang Hong (China). "Ordos Folk Music in the Modern World."

Christian Worship Music

1. Annalise Smith (Canada). "Global Music in the National Church: Exploring the Lutheran Hymnody."
2. Mellitus Wanyama & Wilson O. Shitandi (Kenya). "Choral Musicking and Hymn Singing in Kenya: An Assessment."
3. Michael Webb (Australia). "From Palang to Fulset: Expressing and Experiencing Locality in post-missionary Christian worship music in Papua New Guinea."
4. Roberta R. King (USA). "Musical Dynamics of global Religious Encounters: Reflections on Spiritual Indigenous Modernities at the Fes Festival of World Sacred Music."

Ritual Enactments in Transformation II

1. Nicolas Prevot (France). "The Status of the Racket-Tailed Drongo in the Performance of the Ritual Kokoreng in Bastar, Central India."
2. Amélie Pavard (France). "Socio-cognitive Processes in the Representation of Music in Syrian Sufi rituals."
3. Huang Ci-tie (China). "The Research of Niangniangci Folk Ritual Music of Pingyang County in Wenzhou."

Ecologies of Sound: Exploring New Paradigms in Musicology
Chair: Leon Chisholm (USA)

1. Shalini Ayygari (USA). "Interactions with Technology: Manganiyar Musicians in Recording Studios in Rajasthan, India."
2. Sumitra Ranganathan (India). "Hearing with Feeling: Theorizing Tradition in North Indian Classical Music."

3. Leon Chisholm (USA). "An Ecology of Music Theory: Instrument Playing, Soundscapes and the Reconceptualization of Polyphony in Late 16th-Century Italy."
4. Jose Vicente Neglia (USA). "Towards an Acoustemology of Everyday Life: The Case of Rock Revival Music in Contemporary Japan."

Globalization

1. Joshua Green (Canada). "Miramichi and Faroese Singing: Musical Place-Making in the Global Market."
2. Li-Hua Ho (Taiwan). "Modernisation and Globalisation of Buddhist Music-Dance in Taiwan Today."
3. Raja Iskandar Raja Halid (Malaysia). "Identity, Islam and Globalization: The Transformation of Dikir Barat in Kelantan."
4. Ndubuisi E. Nnamani (Canada). "From Local Pop to Transnational Politics – Perspectives on Lyricism in Sunny Okosun's Ozziddi."

Workshop

12:00 – 1:30 LUNCH

1:30 – 3:30 Paper Sessions

Music, Dance and Visual Worlds

1. Iain Foreman (Portugal). "Listening Practices in Abandoned Spaces: Imagining Place through Sound Romances."
2. Martin Lussier (Canada). "Do you hear what I see? Visual Art, Collecting and Traditional Music."
3. Ling Wang (China). "Classification and Characteristics of the Prehistoric Dance Images in the Cangyuan Cliff Paintings."

Atlantic Roots/Routes: The Black Atlantic II

1. Clara Biermann (France). "Roots Politics and Routes of Imagination. The Afro-Uruguayan Candombe Reinvented."
2. Nina Graeff (Germany). "Samba de Roda's Different Styles."
3. Marcela Pinilla (Brazil). "Appropriating Bullerengue: A Music Recognized as 'Afro' in Bogotá, Columbia."
4. Paul D. Ormandy (Canada). "Traditional Drumming of the Cayman Islands."

Cross Cultural Approaches to the Study of the Human Voice: Georgian Multi-Part Singing

1. Andrea Kuzmich (Canada). "A Traditional Georgian Uratz? Schenkerian-Styled Reduction Analysis Applied to the Polyphonic Singing Tradition of the Caucasus."
2. Ursa Sivic (Slovenia). "Encountering Multi-part Singing: The Sonic Aspect."

3. Alma Bejtullahu (Slovenia). "Encountering Georgian Multi-part Singing: Aspect of Ethnicity and Gender Identity."
4. Caroline Bithell (United Kingdom). "Unlocking the Power of Song: Non-native Performers of Georgian Polyphony and their Quest for the Georgian Sound."

Inuit Modernities

1. Sophie Stevance (Canada). "The Inuit Katajjaq in Popular Culture."
2. Claudine Caron (Canada). "Les Katajjait en concerts: des resonances du Nord dans la musique contemporaine canadienne."
3. Andreas Otte (Denmark). "Popular Music from Nuuk."
4. Tom Artiss (United Kingdom). "Approaching Music as 'A Life': Ethnographic Reflections from a Radio Station in Nain, Nunatsiavut."

Vocal Aesthetics and Training

1. Laxmi G. Tewari (USA). "Training of an Indian Classical Singer."
2. Tatyana Rudneva (Kazakhstan). "About the Preparation of Kazakh Vocalists."
3. Madhu Mohan Komaragiri (India). "Vocal Intonation Tendencies in the Classical Music Tradition of South India."

Ritual Enactments in Transformation I

1. Xiao Mei (China). "Embodied Audible and Inaudible in Ritual Soundscape."
2. Larry Francis Hilarian (Singapore). "Trance Music and Rituals in the Urban Context of Singapore."
3. Razia Sultanova (United Kingdom). "Indigenous Modernity or Modern Indigenousity? Yassaviya Sufi Zikr Performance in 21st Century Kazakhstan."
4. Xiao Wenli (China). "Imagination of Official and Folk: DaShenHui Ritual Music in Modern Times."

Field Work Communication

1. Lin Wei-Ya (Austria). "Communication in the Field – An Example from Research on the Life and Music of the Tao (Aboriginal tribe of Taiwan)."
2. Laila Rosa (Brazil). "Situated Knowledge: A Fieldwork Experience in Afro-Brazilian Music and Religion."
3. Di Roy (Australia). "Re-creating Lučnica: A Conversation-Analytic Approach to an Ethnographic Interview."
4. Katelyn Barney (Australia). "Conversation, Collaborations and Contestations: Building Dialogue between Indigenous and non-Indigenous Australians in Ethnomusicological Research."

Poster Session

1. Gulnar Abdirakhman (Kazakhstan). "Evolution of Kazakh traditional music thinking."

2. Eva Ferkova (Slovakia). "Trial of Computerized Detection of Tonal - Modal Key and Frames of the Music Piece and Its Fingerprint in Harmony."

Workshop

3:30 – 4:00 REFRESHMENT BREAK

4:00 – 5:30 CLOSING CEREMONIES and RECEPTION

ANNOUNCEMENTS

ICTM Executive Board Election 2011 - Ballot Instructions

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

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

ICTM Secretariat - ICTM Ballot 2011
c/o Ms M Houston, ICTM 41st World Conference
Research Centre for Music, Media and Place
School of Music,
Memorial University of Newfoundland
St. John's Newfoundland, Canada
A1C 5S7

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

Once you have completed the ballot, insert it into the small envelope labelled "ICTM BALLOT" and put this into the larger envelope addressed to "ICTM Secretariat-ICTM Ballot 2011". on the back of the larger envelope, print your name and address. Underneath this, sign your name. Envelopes without your signature will mean that the ballots contained are invalid and will not be included in the counting.

Deadline. Ballots must reach the office in St John's by **Thursday, 14 July 2011 at 1700.** You can mail them or bring them to the conference, but they must be received by that date and time—any ballots received after then will not be counted. The ballot box will be at the ICTM desk at the conference site. Ballots brought toSt John's should be prepared according to the instructions above and deposited in the ballot box.

Note. Only ICTM members who are paid up for the year 2011 are eligible to vote. If you are not paid up for 2011, invoices for membership dues have been sent to you separately. The ICTM Secretariat must receive your dues for 2011 by Thursday, 14 July 2011 at 1700 in order for you to be eligible to vote.

Information about the Candidates

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

40th Ordinary Meeting of the ICTM General Assembly

Members are herein given notice, in accordance with Rule 7 C., that the 40th Ordinary General Assembly of the International Council for Traditional Music will be held during the 41st World Conference of the ICTM. The General Assembly meeting will be held on Friday 15 July 2011, from 1:30-3:00 pm

AGENDA

1. a) Apologies for Absence
   b) In Memoriam
2. President's Report
3. Minutes of the 39th General Assembly
4. Business Arising from the Minutes
5. Report of the Executive Board
6. Election of Members of the ICTM Executive Board
7. Change to ICTM rules to allow online ballots
8. Other Business (by leave)
9. Adjournment of the Meeting

*Only members in good standing for 2011 are entitled to participate and to vote in the General Assembly.

11th Meeting of the ICTM Assembly of National & Regional Representatives

Chair: Dr Adrienne L. Kaeppler
Chairs of ICTM National and Regional Committees and ICTM Liaison Officers are invited to participate in a meeting to be held during the 41st World Conference of the ICTM.

Please read the ICTM rule no. 9 "Assembly of National and Regional Representatives". Especially note that no other member of the Executive Board or Administrative Officer than the President and the Secretary General may also be a member of the Assembly of National and Regional Representatives.

AGENDA

1. Opening of the meeting.
2. Business arising from the Executive Board meeting preceding the Conference.
3. Business arising from letters received from National and Regional Representatives.
4. Report from the representatives of the Assembly in the Nomination Committee.
5. Appointment of two members of the Nomination Committee.
6. News and announcements from National Representatives. (Regular reports from NCs, RCs and LOs should be sent to the Secretariat for publication in the ICTM Bulletin)
7. Other business.
8. Closing of meeting.

Encounters Between Traditional Music and Dance and European Musical Culture in Various Places and at Various Times

On the occasion of the move of the ICTM Secretariat from Australia to Europe, Slovenia as the hosting country prepares a conference titled Encounters Between Traditional Music and Dance and European Musical Culture in Various Places and at Various Times. The conference will take place in Slovenia's capital Ljubljana between 25th and 28th of August 2011 and will be managed jointly by the University of Ljubljana's Faculty of Arts, Imago Sloveniae, Cultural and Ethnomusicological Society Folk Slovenia and other partners. It will be accompanied by several concerts, workshops and other events.

Traditional music was central to both major research directions that emerged in Europe and marked the history of ethnomusicology: folk music research and comparative musicology. The two considered different traditional musics in terms of place, while different motives behind their activities resulted in different roles they associated with the time component. Contemporary ethnomusicological views take into account the existence of traditional music and dance and also of what can be named European musical culture in various spatial and temporal contexts. This theme thus has relevance for ethnomusicologists and for representatives of related scholarly disciplines, for researchers focussed on any world areas and specialized in the domains as different as e.g. historical sources and musical instruments. It relates traditional music and dance to the legacies of colonialism and national movements, to the issues such as identity, hybridity, power, conflict, globalization, and more.

The organizers invite 250-word proposals for individual papers, organized panels and film presentations. Proposals should be sent to Svanibor Pettan, conference chair, before May 1, 2011 at: svanibor.pettan@gmail.com

Svanibor Pettan

18th Meeting of the ICTM Study Group on Folk Musical Instruments
13-17 April, 2011 – Stubičke Toplice, CROATIA

preliminary program

WEDNESDAY 13 APRIL 2011

Get together/informal meeting/ registration/ business meeting of the Study Group
19.00 – opening ceremony + concert

THURSDAY 14 APRIL 2011

09:30 – 11:00
Session 1 chair: Joško Čaleta

Lujza Tari (Hungary)
Some effects of vocal and instrumental music on each other: identities and differences

Jasmina Talam (Bosnia&Hercegovina)
Examples of an interesting practice: Singing by the pan

Miroslav Stojisavljevic (Serbia)
Gusle – the sound of Serbian epic poetry – perspective of the tradition in modern Serbian society

11:00 – 11:30 coffe break

11:30 – 13:00
Session 2 chair: Svanibor Pettan

Gisa Jaehnichen (Malaysia/Germany)
The Last of their Kind: Khmu Flute Songs

Rewadee Ungpho (Thailand)
Pi Nai and Saw Sam Sai: Special Instruments Imitating the Vocal Solo

Giuseppe Massimo Rizzo (Italy)
Networked construction of Krk's Island Musical Identites

13:00 - 15:00 lunch break

15:00 – 16:30
Session 3 chair: Gisa Jähnichen

Margaret Kartomi (Australia)
Interaction between Violin (Biola) and Vocal Melody in Malay Sea Songs along Sumatra's Coast

Naoko Nagai (Japan)

A Song not for Singing? Historical scores for the Chinese zither qin

Rinko Fujita (Japan/Croatia)
Tofu-Rappa: Adaptation of Reed Aerophones in Japan

16:30 – 17:00 coffee break

17:00 – 18:30
Session 4 chair: Lujza Tari

Maja Milošević (Croatia)
Instrumental accompaniment in new compositions for klapas

Vesna Ivkov (Serbia)
Vocal (and) instrumental relation of melody performed by accordionists in Vojvodina

Timkehet Teffera (Germany/Ethiopia)
Melodic Dialects of Ethiopian Folk Music Instruments: An Illustration of the six-stringed bowl lyre Krar of central and northern Ethiopia

18:30 – 20.30 dinner

20:30 Film Screening "Intangible Asset No 82" by Emma Franz

FRIDAY 15 APRIL 2011

09:00 – 11:00
Session 5 chair: Timkehet Teffera

Zlata Marjanović (Montenegro)
Ljubo Duletić's gulse and diple modulations

Ulrich Morgenstern (Germany)
The garmoshka Player Mikhail Srochinsky. A Young Non-revivalist musician in the Smolensk Region

Mohd Hassan Abdullah (Malaysia)
Revealing the Uniqueness of the Kompang (Frame Drum) Ensemble in Malaysia: Theoretical Consideration in an Ethnomusicological Research

Jürgen Elsner (Germany)
Some Aspects of Dan-Singing in Yemen

11:00 – 11:30 coffee braek

11:30 – 13:00
Session 6 chair: Rinko Fujita

Nana Zeh (Germany/Brasil)
Instrumental Melodies and Voice Construction: Brazilian Percussion Instrument Cuica

Svanibor Pettan & Ljuben Dimkarovski (Slovenia)

Paleolithic Bone Flute from Divje Babe Revisited (II)
Gao Hejie (China)
The Shaman's raiment as an Instrument – Research on RitualMusic of Oroqen Shamans

14:30 – 22:00 Excursion with dinner party and performance
Muzej krapinskih neandertalaca
"Staro selo" Kumrovec
* * * Dinner party

SATURDAY 16 APRIL 2011

09:00 – 10:30
Session 7 chair: Irena Miholić

Nice Fracile (Serbia)
Bagpipes "of Banat" in Vojvodina – between past and present
Marina Kovač, Amila Čengić, Amra Toska (Bosnia&Hercegovina)
Bosnian instrumental rural practice: Soundscape of Rama
Mojca Kovačič (Slovenia)
No laughter without bellows (Brez meha ni smeha) or accordion in Slovenia today

10:30 – 11:00 coffee break

11:00 – 12:30
Session 8 Panel: The Presence of Rural Instruments in Serbia Today
Mirjana Zakić (Serbia) *S*virala
Rastko Jakovljević (Serbia) *G*ajde
Danka Lahić – Mihajlović (Serbia) *G*usle

12:30 – 15:00 lunch break

15:00 – 16:30
Session 9 chair: Bernard Garaj

Irena Miholić (Croatia)
Looking for rural instruments in the 21st century – Some case studies from northern Croatia
Marco Lutzu (Italy)
A new device for the Analysis of relations between music and gestures in Launeddas (Sardinia)
Roberto Corona (Italy)
Launeddas: A rural instrument but not only
16:30 – 17:00 coffee break

17:00 – 19:00

Session 10 chair: Ulrich Morgenstern

Vilena Vrbanić (Croatia)
Bagpipes in modern musical practice in Croatia
Bernard Garaj (Slovakia)
Rural musical instruments at the turn of two centuries: the case of bagpipes in Slovakia
Urša Šivic (Slovenia)
Revival of traditional instruments under the label of authenticity
Joško Ćaleta (Croatia)
"Re-shaping" of the tradition – licitarsko srce tamburica collection

19:00 – 21:00 dinner

21:00 jam session

SUNDAY 17 APRIL 2011

09:00 – 11:00
Session 11 **Panel:** Pavo Gadanyi and Croatian bagpiping
ANDOR VEGH (CROATIA) The main characteristics and diffusion of Slavonian dude bagpipes
NINA ŠALA (CROATIA) How to make dude bagpipes? A lesson from Pavo Gadanyi
Katarina Duplaničić (Croatia) Pavo Gadanyi's repertoire and style of playing
NAILA CERIBAŠIĆ (CROATIA) Pavo Gadanyi: a profile of a bagpiper and a convivial builder of social communication

11:00 – 11:30 coffee break

11:30 – 13:00 Closing meeting of the Study Group

13:00 – 14:30 lunch break

14:30 – 15:15 Lecture: *Viennese singing instrumentalists* RUDI PIETSCH (AUSTRIA)

15:45 – 16:30 Workshop: *Stimulating instrumental skills* HANNES HEYNE (GERMANY)

Free time/Departure

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 analysed 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.

Contacts
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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/

Second Meeting of the ICTM Study Group on Multipart Music

April 22-29, 2012
Tirane, Albania

Call for papers

DEADLINE FOR SUBMISSIONS: September 1st, 2011.

PLACE: Tirane, Albania.

LANGUAGE: English.

THEMES
1. Multipart music practices as creative processes
How can creative processes in multipart music making be recognized? How do the acts of performance, interpretation and local discourse give shape to them? How can individual, collective and collaborative dimensions, which are so essential for multipart music practices, be defined in this context? How and to what extent do they determine transmission processes?
Dealing with these and other questions emerging from the elaboration of diverse investigation tools, the aim is to initiate a discussion on local and global understandings of musical creativity, exploring various methodologies and theoretical approaches.

2. Multipart music in religious practices
This theme provides an opportunity for elaboration on sources related to discussions and statements about multipart music, mainly from a theological perspective in the past and the present. Presentations related to multipart music in different religious practices which highlight the diversity of the roles, powers, symbolism, meanings and values given to multipart music in specific cultures and their religious rituals are especially welcome. Mutual influences between religious and secular music practices as part of transformation processes are also of significance for the discussion.

3. Multipart music awarded
In public discussions, the awards given at public presentations of local music and dance (such as at folklore festivals) are often connected not only with the performers, but also with a 'ranking' of local repertoires. Multipart music repertoires are significant in this context because of their remarkable influence on the establishment of local cultural distinctiveness. Similar situations are apparent in the cases of inclusion of a number of multipart music repertoires in UNESCO's Intangible Cultural Heritage List.
Some of the questions to be discussed in this context are: What does an award mean for the performers and the communities practising the repertoire? What does it mean for communities who practice other repertoires? Does an award influence everyday practice? What is the role of the ethnomusicologists in this context?

Dear colleagues,
we are pleased to announce the Second Meeting of the ICTM Study Group on Multipart Music that will take place in Tirane, Albania in April 22-29, 2012.

We invite proposals for individual presentations, panels and round tables. They are to be sent by email before September 1st, 2011.

The text should be pasted into the body of the email and also sent as a Word.doc or Rich Text Format (RTF) attachment to assure access. Please label all communications clearly with your full contact details.

Please note that participants are limited to a single presentation.

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

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

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

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

Individual Presentations

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

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

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

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

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

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

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

MEMBERSHIP
Please note that the Program Committee will only consider proposals by current members of the ICTM in good standing for 2012. Please contact Ardian Ahmedaja (*ahmedaja@mdw.ac.at*) for membership in the Study Group. Members may join and submit a proposal at the same time. Membership applications are available at the

ICTM website. For membership questions, contact the ICTM Secretariat at *www.ictmusic.org/ICTM/info.php* or write to ICTM Secretariat, School of Music, Australian National University, Building 100, Canberra, ACT, 0200, Australia. (*secretariat@ictmusic.org*)

Where to send the proposals?

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Program committee:
Ardian Ahmedaja (Austria)
Ignazio Macchiarella (Italy)
Zhanna Pärtlas (Estonia)
Ankica Petrović (Croatia)

The committee can not consider proposals received after the deadline of September 1st, 2011.
Notification for acceptance or rejection will be announced by November 1st, 2011.

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

Looking forward to seeing you in Albania!

One Common Thread: ICTM Colloquium on Laments

20-22 April 2011

The International Council for Traditional Music (ICTM) in collaboration with The Australian National University (ANU), the National Folk Festival (NFF) and the National Library of Australia (NLA).

The colloquium will seek to explore the musical expression of loss and bereavement and responses to it across a variety of cultures. Laments are a particularly interesting genre of music as they are found worldwide and in all historical periods, providing a common thread linking all humanity from the Iliad and the Odyssey, Hindu Vedas, Ancient Jewish poetic forms, Scots Gaelic 'Ceol Mor' (Great Music), Mongolian folk songs, Hakka funeral laments and Australian Indigenous women's "crying songs". Laments are a catalyst in the healing process through the private or public outpouring of grief often in ritualized ways; by retaining in the memory positive associations and connections surrounding the loss through eulogy and panegyric forms; and in oral cultures laments often become an important part of the cultural history of a people handed down through generations. For the purpose of the colloquium laments are broadly defined as the musical expression of loss and bereavement. They can include expression of loss of culture, language, home or country, or personal loss.

The colloquium will have three main themes:

- Loss of place/displacement
- Personal loss, death, funerals
- Cultural loss, language loss

The three days of the colloquium are planned around a variety of formats, including a Keynote Address on each theme, paper presentations, roundtable discussions, and a public forum at the National Folk Festival. Participants will join the annual National Folklore Conference at the National Library for one afternoon. Also planned are an Indigenous music performance, concerts at the School of Music, ANU and at the National Folk Festival, and the launch of a book on music of the Southern Highlands of Papua New Guinea by Kirsty Gillespie and published by ANU E-Press.

The Society for Ethnomusicology – 2011 Annual Meeting Call for Proposals

The 2011 Joint Annual Meeting of the Society for Ethnomusicology and the Congress on Research in Dance will be held on November 17-20, 2011, at the Sheraton Philadelphia City Center Hotel in Philadelphia, hosted by the University of Pennsylvania. For information on all meeting arrangements and for updates, please visit www.ethnomusicology.org and select "Conferences."
The theme for the 2011 meeting will be **Moving Music / Sounding Dance**.
Proposals are encouraged on the following topics:

1) Where Music Meets Dance
2) Advocacy and Outreach
3) Health and Healing
4) Interculturalism
5) Hybridity
6) Local Philadelphia Communities

Proposals on these topics will be given priority by the Program Committee. SEM sections, special interest groups, committees, and other constituent units are encouraged to sponsor organized sessions on or relevant to these topics, though the Program Committee will not give extra weight to sponsorship. Proposals on any other topics relevant to the field of ethnomusicology are also welcome. The online and postmark **deadline** for submission of all proposals is **March 14, 2011**.
In conjunction with the Annual Meeting, the University of Pennsylvania will present on November 16, 2011, a Pre-Conference Symposium on "Music, Dance, and Civic Engagement."

REPORTS

UNESCO NEWS

2003 Convention: Intergovernmental Committee meeting Nairobi, November 2010

This meeting was in many respects similar to the meeting in Abu Dhabi, Sept-Oct 2009: 47 items of intangible cultural heritage (ICH) were added to the Representative List (RL) and only 4 items were added to the Urgent Safeguarding List (USL). The major problems were still around:
(1) the secretariat and the Subsidiary Body of the Intergovernmental Committee cannot cope with the many nominations for the Representative List and they did therefore not process all nominations, so that there is a backlog;
(2) although NGOs have been given some more tasks, their knowledge is not used appropriately.

Generally the position of NGOs is slowly improving, but the position of international NGOs, like ICTM, remains problematic as they are treated exactly the same as national NGOs. There is also no clear distinction about the safeguarding tasks: safeguarding measures on the national level and capacity building and USL on the international level. There was a one-day NGO Forum, scheduled the day before the Committee meeting and this will be repeated at the next Committee meeting in Bali, Indonesia, in November 2011. The NGO Forum in Indonesia should be organized in a better way than the Nairobi one, in which there was no proper discussion on the major issues of safeguarding.

In his opening speech, Toshiyuki Kono, the chairperson of the General Assembly of the convention, was critical on how things were going. Kono warned his audience that 'as things currently stand the Convention is in risk of collapse' and he mentioned some major problems of the convention:
(1) there are 'irreconcilable discrepancies in understanding the fundamental concepts of this Convention';
(2) a common language is needed and therefore he asked the Committee 'to do everything within its power to make it possible for the Secretariat to promptly restart its work to draft a Manual to implement the Convention.' This would provide 'crucial support for our African friends';
(3) the convention has no 'institutionalized mechanisms to integrate scholarly and scientific activities' like the 1972 Convention where ICOMOS and IUCN are officially expected to bring about the outcomes of scholarly and scientific works. However, it was time 'to seriously consider how to integrate scholarly and scientific activities into the practice of the Convention.' [2]

During the meeting a Consultative Body, consisting of 6 independent experts and 6 NGOs, was established for 2 years with half the membership stepping down after

[2] See Kono's speech and other, more detailed, information on the Nairobi meeting on http://www.unesco.org/culture/ich/index.php?lg=en&pg=00272

one year. This Consultative Body would examine 56 files for the USL/ Best practices/ international assistance and present its report to the Committee meeting in November 2011 for evaluation. This body replaced the sets of one independent expert and one NGO that were used in 2009-2010 to examine a particular file. ICTM was nominated by the UNESCO secretariat for the Consultative Body but not elected by the Asian group (ICTM is considered to be an Australian NGO).

There had been a few protest letters to the UNESCO secretariat about particular files for the RL. These letters from communities and individuals included protests about (1) the Azerbaijan nomination (not enough involvement of communities, and copyright issues); (2) Spain´s nomination Human Towers (violation of the children's rights, two children died when making such towers); (3) the Mediterranean diet and (4) Falconry (falconry is not known by the Belgian public and only limited to the elite).

Further, the Committee invited the States Parties 'to ensure that, in case of proposals of elements containing references to war or conflict or specific historical events, the nomination file should be elaborated with utmost care, in order to avoid provoking misunderstanding among communities in any way, with a view to encouraging dialogue and mutual respect among communities, groups and individuals.'

There was no solution found for the backlog of nominations for the RL. Kristin Kuutma (Estland, chair of the Subsidiary Body 2008-2010) suggested that the Committee changes the whole system: we need the NGOs, we should bring in the expertise of NGOs. Then the members of the Committee can just do the evaluation task. Her plea was strongly supported by Cécile Duvelle (ICH secretariat) and Francesco Bandarin, UNESCO´s Assistant Director-General for Culture.

An intergovernmental working group was asked to look into this matter and report its findings at the next meeting in November 2011. For the time being, the UNESCO secretariat will process between 31 and 54 nominations to the Representative List and transmit these to the Subsidiary Body for examining. Priority will be given to multi-national nominations and those submitted by States Parties that do not have elements inscribed or have few elements inscribed on the RL.

At the next meeting in Indonesia, November 2011, there will be an 'academic workshop' / symposium organized by Toshiyuki Kono and most probably it will be connected to the NGO Forum of one day.

Wim van Zanten

Report from the ICTM Regional Committee for Australia and New Zealand

A new Regional Committee for Australia and New Zealand was approved by the ICTM Executive Committee in 2009, with the aim of fostering communication and collaboration between ethnomusicologists in both countries and extending the activities of the ICTM in the region. The Regional Committee became active in 2010 with a Chair and Secretary elected by regional ICTM members, and three further representatives nominated by existing regional music research organisations: the Musicological Society of Australia (MSA), the Australia/New Zealand branch of the International Association for the Study of Popular Music (IASPM-ANZ), and the New Zealand Musicological Society (NZMS). This is a significant achievement as it is the first time that all four of these major music research organisations have assembled jointly on a representative committee in this region. For the 2010-2012 period, the Regional Committee members are Dan Bendrups (Chair) Kirsty Gillespie (Secretary) Katelyn Barney (IASPM-ANZ rep), Jonathan McIntosh (MSA rep) and Brian Diettrich (NZMS rep).

In December 2010, the ANZ Regional Committee held a Business Meeting and colloquium in conjunction with the 2010 joint conference of the MSA and NZMS at the University of Otago, Dunedin, New Zealand. This meeting yielded important discussion for determining the aims and objectives of the Regional Committee over the next two years. Key areas of discussion included advocacy and mentoring for Indigenous researchers, increased communication between scholars, graduate students and others in education/community sectors, advocating for ethnomusicology as a discipline, and developing position statements on matters of professional practice such as research ethics processes and best practice models for doing ethnography.

The committee has established a website (https://sites.google.com/site/ictmanz) as a point of contact and repository of information. A bi-annual newsletter is posted here, along with minutes of all meetings and other matters in which the Regional Committee is involved. This website will also provide regularly updated information about new publications by ICTM members in Australia and New Zealand. Currently, in March 2011, the Regional Committee is collaborating with the MSA and the Queensland Conservatorium Research Centre (QCRC, Griffith University) in a joint symposium on the topic of Sustainability and Ethnomusicology. This symposium, which will be hosted in Brisbane by the QCRC, includes keynote presentations by Anthony Seeger and Tina K. Ramnarine.

Contact: dan.bendrups@otago.ac.nz

The 2nd symposium of the ICTM Study Group for Applied Ethnomusicology

The symposium was organized together with the 6th Symposium of the ICTM Study Group on Music and Minorities (see Minutes by Adelaida Reyes in the October 2010 Bulletin, pages 58-60) and hosted by the Vietnamese Institute for Musicology in Hanoi. The first 17 sessions of the event were related to Music and Minorities and the the other 13 to Applied Ethnomusicology. The entire event was hosted by Le Van Toan, Director of the Institute and his efficient team, partly in hotel Dien Luc and partly at the Institute. Tran Quang Hai, Huib Schippers, Kjell Skyllstad, Ursula Hemetek and the undersigned assisted the organizers on behalf of the ICTM, and Geir Johnson provided invaluable assistance on behalf of the Norwegian Transposition program. The two symposia were smoothly connected by the two-day excursion to the Halong Bay, where papers with the agenda shared by the Music and Minorities and Applied Ethnomusicology domains were presented at a boat.

Just like the Music and Minorities symposium, the symposium on Applied Ethnomusicology had its own three themes: (1) History and workings of applied ethnomusicology, (2) Performing arts and ecology, and (3) Performing arts in dialogue, advocacy and education. The forms of presentation included individual papers, panels such as Applied ethnomusicology, cultural heritage, social relevance, and discussions within the so called talking circles, introduced by Klisala Harrison at the previous STG symposium in Ljubljana. The event was accompanied by several concerts, demonstrations (Ca tru, Xam) and integrated performances (water puppet theatre).

The joint STG symposia attracted scholars from world-wide countries and research traditions. Those who presented their studies within the scope of Applied Ethnomusicology STG included: Kirstie Gillespie, Catherine Grant, Elizabeth Mackinlay, Huib Schippers (Australia), Rodrigo Caballero, Klisala Harrison and Leila Qashu (Canada), Panikos Giorgoudes (Cyprus), Britta Sweers (Germany), Davide D'Allo (Italy),Yoshiko Okazaki (Japan), Tan Sooi Beng (Malaysia), Saemund Fiskvik and Kjell Skyllstad (Norway), Manuela Magno (Portugal), Elena Shishkina (Russia), Hideaki Onishi, Pamela Costes Onishi and Joe Peters (Singapore), Bernhard Bleibinger (South Africa), Lasanthi Manaranjanie Kalinga Dona (Sri Lanka), Esbjörn Wettermark (Sweden/UK), Mary Saurman and Victoria Vorreiter (Thailand/USA), Barley Norton and Tina K. Ramnarine (UK), James Napoli and Brian Schrag (USA), and Khuong Van Cuong, Nguyen Thi Minh Chau and Nguyen Thuy Tien (Vietnam).

The 3rd General assembly (Business meeting) of the Applied Ethnomusicology STG took place on 27 July. It was chaired by the undersigned and Klisala Harrison. The agenda included:

1. Introductory remarks, greetings and apologies for absence.
2. Report from the Study Group's 2nd General Assembly in Durban in 2009 - minutes were prepared by the absent STG secretary Eric Martin Usner.
3. Report on the Study Group's activities:
   - Progress about the edited volume based on the 1st STG symposium in Ljubljana in 2008 (the volume titled *Applied ethnomusicology: Historical and contemporary approaches* was published in late 2010 by Cambridge Scholars Publishing).
   - Presence of the Study Group at the 40th ICTM World Conference in Durban in 2009.
   - Presentations and announcements of new publications by the members.
4. ICTM rules concerning the membership status of the participants in STG symposia.
5. Presence of the Study Group and its members at the 41st ICTM World Conference in St.John's in 2011.
6. Location of the 3rd Study Group symposium in 2012. The four candidate countries included: Canada, Cyprus, Russia and Switzerland (final decision is still to be made)
7. Themes for the 3rd Study Group symposium in 2012 (the same as 6)
8. Reflections on the 2nd Study Group symposium in Hanoi and discussion about edited volume based on it
9. Expression of gratitude to local organizers
10. Other matters

The experience of the joint symposia in Vietnam was overwhelmingly positive and this situation creates a suitable opportunity for congratulations to the Vietnamese Institute for Musicology and all others involved.

Svanibor Pettan,
Chair

Report on the Second Meeting of the ICTM Study Group on Music of the Turkic-speaking World

26 -30 May 2010 Berlin, Germany, the Institute for Turcology, Free University of Berlin.

The Study Group on Music of the Turkic-speaking World within the International Council for Traditional Music (UNESCO/NGO) was established in order to provide a forum for the exchange of experiences between scholars coming from cultures of Central Asia with those from European-transatlantic ones. For the first time, the whole complex of the field of activity of the music cultures of the Turkic-speaking peoples shall be investigated as well from the point of the historical development as of the recent situation. For each ethnie, these music cultures are an essential component
and represent the grade of identification at a high degree. The First Meeting of the Study Group had been held in London from February 3 – 4, 2006 by invitation of SOAS, University of London (UK).

The Second Meeting of the ICTM Study Group on Music of the Turkic-speaking World took place in Berlin from May 26 – 30, 2010, at the Institute for Turcology at the Free University of Berlin, gratefully invited by the director Prof. Dr. Claus Schönig. The Institute for Turcology was an excellent host. The venue was the Senate Assembly Hall, the largest conference room of the Henry Ford Building of the Free University of Berlin; this building complex, being named after Henry Ford II, had been renovated and provided with extensive media equipment in 2007. The meeting place created an excellent working atmosphere.
The conference was made possible through the efforts of the local organizers Dorit Klebe, Ildar Kharissov and, from the Institute for Turcology, especially Kerem Kayi as well as many helping hands. The program committee members were Claus Schönig (Germany), Dorit Klebe (Germany), Ildar Kharissov (Germany/Tatarstan), Razia Sultanova (Uzbekistan/UK), Janos Sipos (Hungary). The conference was generously sponsored by the Fritz Thyssen Stiftung (Köln) giving especially those scholars from Central Asia, The Russian Federation and the USA the opportunity to follow the invitation; without this great financial support many would not have been able to take part in this conference. In addition, the Ernst-Reuter-Gesellschaft der Freunde, Förderer&Ehemaligen der Freien Universität Berlin e.V. supported the conference selectively.
Twenty scholars from Austria, Hungary, Kazakhstan, Kyrgyzstan, The Netherlands, Poland, Russia (including Adygheya, Siberia, Tatarstan and Tuva), Turkey, Turkmenistan, The United Kindom, The United States of America, Uzbekistan and Germany presented their papers – some of them for the first time in Germany.
Several ethnomusicologists, musicians and students attended the conference as guest visitors, partly coming from other German and Berlin universities and institutions, partly representing some of the immigrant communities in Germany.
As the languages of the conference were English and Russian, papers and discussions were given alternately in English resp. Russian language and had been simultaneously translated.

The topic of the conference "Vocal Traditions of Free-metric Singing in Eurasia" set a focus on free-metric singing traditions, a common phenomenon in Eurasia, within a far-reaching and complexe cultural area, determined by its transcontinental hugeness as well as its manifold interactions of most different and partly also marginal cultures.
The term „metric" in general, and „free-metric" in special is, as an important shaping element of music (and poetry), of eminent signifcation and belongs to the main questionings in occidental musicology. The term „metrics" itself being defined as a distinct term in different scientific disciplines – like natural sciences or poetics as well – on the contrary remained in musicology within a proto-terminological stage, thus giving the chance to conceptualize more general and comprehensive aspects. Comparable to mathematics where metrics is a basis for three-dimensional space views, the meter in music determines bound as well as free applications as fundamental shaping principles.
In the sense of Henri Bergson the meter represents a „pulse of life", for the shaman, the singing poet always connected to a transit, and just the free-metric passages
can form this unique artistic process of transition in a creative and free manner.

The compact program included distinct papers on a highly qualified level and intensive fruitful discussions, controverse discourses. The participants set focus on different stages of importance: like poetic as well as music meters in its interactions, the unique view on the free-metric, free and regular meters in its mutual relations of suspense or abstracting systems of measures of the metrics contrasting to characteristic rhythmic components in realizations. On the other hand, the papers widen the scope in a richly facetted variety from different starting points, like synchronic and diachronic comparisons, featuring specific genres, performance practise in its multifold parameters, and last but not least, the performer himself was the aim of contemplation.

The conference was opened by the director of the Institute for Turcology, Prof. Dr. Claus Schönig, and by the chair of the Study Group, Dorit Klebe.
The presentation of papers started with a keynote address by Prof. Dr. **Anna Czekanowska** (Poland) who introduced into the conference's topic with her talk on „Litterary vs. Musical Message. On Tradition of Siberian Epics and its Contemporary Rendering". In her contribution she presented results of investigations on North Siberian epic traditions, especially the Yakutian epos *Olonkho*, showing differences of one hundred years, completed by historical material. She pointed out the mastery of the poetic media (f.i. metaphors) and the primary dimensions of the musical message (f. i. timbre) as universal values of communicational processes still being preserved in contemporary times. The keynote address was followed by two sessions concentrating on Siberian, esp. South Siberian, vocal traditions. **Galina B. Sytchenko** (Russia) delivered a paper on "sung poetry" of the South Siberian Turkic Peoples demonstrating different cases of interrelations between music and poetry – syllabic vs. rhythmic feet – as well as between "short" and "long" songs. **Valentina Suzukei** (AR Tuva, Russia) looked in her presentation into the reasons of the free-metric genres of Tuvan music orientated towards the ethnic "sound ideal". The so-called "not rhythm" genres have their roots in the specifics of the perception of time and space in traditional nomadic culture.

Katia E. L. Tiron (Russia) based her paper on an ethnic group among the Tuvan peoples, the Todjinzy, examining the genre opposition *yr - kojamyk* and focusing on the system of poetry and the system of music and poetry. **Liesbet Nyssen** (The Netherlands) explored on the basis of her own recordings on free-metre *sïït* lament singing having a big tradition in Khakassia and being performed in various ways. She discussed the transformation of the ritual *sïït* – as performed in the context of funerals – into an artistic *sïït* song for enjoyment.

The second day, the conference started with presentations on free-metric/rhythmic melody/song types being performed vocally as well as instrumentally. **Wolf Dietrich** (Germany) explored the *uzun hava* played by flutes thus correlating with the shepherds' technique to add a humming or buzzing produced as a rule in their laxynx to their instrumental performance. These specific techniques, called *boğaz* or *hollu* (among the Yörük people) in Turkey and used in Eurasia only among Turkic peoples, were discussed in its esthetic aspects. In her paper on "Vocal/Instrumental and Speech Origin in Music of the Turkic peoples" **Saule Utegalieva** (Kazakhstan) focused on the point of equality, like voice and instrument meet eachother, like performers orientate themselves toward the instrument and the voice is intrinsically connected with the instrument. **Roza Amanova** (Kyrgyzstan) based her examinations on the national Kyrgyz song tradition, referring to the skills of singing and playing techniques combining the sound of the voice with the one of the long-necked lute *komuz*. Furthermore, she discussed formal structures of lyrics and melodies, performance practise and traditional manners of the performers. Specific forms of free-metric singing within the Turkmen traditional music were the subject matter of **Shakhym Gulliyev** (Kazakhstan). Stressing upon the metric system of the Turkmen folk song he analyzed by means of audioexamples several phenomena of the relationship between lyrics and voice in different genres and carried out by various types of performers demonstrating free-metric singing or the shifting from strict to free meter and vice versa. **Ildar Kharissov** (Germany/Tatarstan) examined common and distinguishing features of the Tatar and Bashkir *ozon köy*, literally a prolonged melody. He faced a free-rhythmic "intonation foot" typical for Bashkir songs to a quantitative measure which follows the principals of syllabics or of Aruz being used in many Tatar *ozon köy* songs and observed an interaction or combination of both rhythmic systems.

Stephen Blum (USA) and **Ameneh Youssefzadeh** (USA/Iran) highlighted the Khorasani Dastan of ‚Shah Esma'il', facing two versions of the epic tale one another: as performed by Moxtar Zambilbaf (Blum), and as performed by Rowshan Golafruz (Youssefzadeh). The exploration, presented by both scholars in alternating parts, based on a complexe of questionings on variables in the performance idiom of the performer, the *baxşi*, on one hand and the construction and use of melody-types on the other. The comparison was applied to external as well as internal variables of vocal and/or instrumental parts. The elaborated analysis concentrated on different reference systems of poetic meter, on the relation between poetic and music meter, selected descriptions of melodic and metro-rhythmic structures emphasized especially the moments of the maintainance of regular pulse or the abandonment resp. restoration of the pulse. **Razia Sultanova** (U. K./Uzbekistan) spoke about the musical performance of the Sufi Zikr of Hodja Ahmad Yassavi. The main subject of her presentation basing on own audiovisual fieldrecordings questioned the relation of poetry and the basic rules of metrical development within the ceremony. **Alla**

Sokolova (AR Adygeya, Russia) contributed with a hypothesis that the combination of free and regular metrics in the traditional male Bordun-singing of the Adyghe is the result of the interplay of occidental and oriental cultures. She substantiated the hypothesis by analyzing some archaic vocals by the Adyghe following the "solo – *jyu* (choir)" principle. It was completed with a live demonstration of solo-bourdon songs by the speaker as soloist and the audience taking the choir's part. The free-rhythmic component of the vocal part in the context of the instrumental dance tradition of Turkish Adyghe was the matter in **Marziet Anzarokova's** (Russia) presentation, examining the similarity of the dance genre *zh'yu*, which only exists in the Turkish Diaspora, with old traditional Adygei songs, provided by audivisual recordings made in 2009 in Turkey. **Janos Sipos** (Hungary) presented examples of free-metric singing styles of the rural Azeri people and that of the Azeri mugham players on which he reflected the differences and similarities. He discussed singing style, timbre, rhythmic formulas lying under the free metric singing, the dynamics and the ornamentation as well.

In the last session of this conference three papers reported on the genre of the *uzun hava*- "long/great melody/song" in Turkey from different points of reflection. **Feza Tansuğ** (Turkey) after having given an overview on genres and styles in free-metric singing traditions both in art and folk musical traditions of Anatolia, presented a series of *uzun hava* audiovisual material starting from performances in a religious context up to popular music, folding out its richness and diversity and having partly great market value as well. **Hande Sağlam** (Turkey/Austria) discussed the role of different ways of using the *uzun hava* and the different ways of using rhythmic patterns in the music of the Alevi and Sunni Âşıks of the Sivas region being significant to identify their musical language differences. **Ayhan Erol** (Turkey) finally concentrated on the vocal quality *yanık* in performing the *uzun hava*, representing feelings of grief, sadness, sorrow, and passion. He proposed the theory of associative structure for understanding the cultural dynamics of *yanık* in the Turkish musical tradition in terms of the discourse of sentiment and gave an analysis that investigated the range of meanings of sound material perceived as *yanık* for Turkish listeners.

After having ended the compact program, a final discussion was held. The assembly agreed to work on a common terminology, to plan probably a special conference on this topic, to create a data banc for the terms, to organize colloquia, to establish a website of our SG to ameliorate the communication among eachother. A group for coordination was built.

A business meeting was held and resulted in the main points: for the publication of the proceedings the papers in English and/or Russian shall be sent to Dorit Klebe by the 1st of December 2010. The aim is to hold the SG-meetings every two years. Proposals for the next meeting in 2012 were offered by Feza Tansuğ for Istanbul(Turkey), Roza Amanova for Bishkek (Kyrgyzstan), Razia Sultanova for Turkestan (Kazakhstan) and ESCAS in Cambridge, September 2011. A decision for a topic for the next conference was not made yet. Anna Czekanowska underlined to choose one topic rather than several topics.

Supporting activities of the conference contained excursions, concerts and evening gatherings. The first excursion followed an invitation of Dr. Stefan Weber, the Director of the Museum of Islamic Art within the Pergamon Museum on the

Museum Island (Berlin-Mitte), to visit one of the oldest, richest and most significant collections of Islamic Art outside of the Islamic World. Miriam Kühn from the staff of the Museum guided through the exhibition presenting the worlwide unique treasures. The Mshatta hall - the façade from the Mshatta desert Palace – was the framework for a presentation of our international conference in public. Our colleague **Roza Amanova** - being a professional performer from a dynasty of musicians in Bishkek (Kyrgyzstan) and a scholar as well – gave a short introduction into the art of the national Kyrgyz song tradition with a live performance of her outstanding skills of singing and playing techniques on the long-necked lute *komuz*. It was honoured with an admiring applause by the audience, consisting of the conference's participants and visitors of the Museum who had been attracted by the performance. The second excursion led to the Ethnological Museum (near by the conference's site in Berlin-Dahlem). Dr. Susanne Ziegler had invitited for a visit of the Berlin Phonogramm-Archiv, guiding through the exhibition of music instruments with detailed information and commitment, and especially highlighting the wax cylinder collection with a live demonstration on the phonograph.
Informal evening gatherings with Turkish, Tadjik and Oriental buffet and partly with music performances gave the opportunity to make the acquaintance of eachother and to come together in a relaxed atmosphere.

On the business meeting of our SG during the 39th ICTM World Conferente in Vienna 2007, a second meeting had already been planned for being held in Berlin. The preparations however, including efforts for a financial support, made a realization possibile not before the year 2010. Because of technical reasons, the conference had to be postponed from the first date of March 2010 to the end of the month of May 2010, and I am very grateful to the Institute for Turcology and to all participants for their understanding and their patience.
Though the month of May did not show itself from the springtime side, it smiled upon the meeting with occasionally sunny periods. The weather was not at all effecting the mood of the participants and the good and harmonic atmosphere among the scholars made the conference to become extremely successful and remarkable, emphasizing the importance of the attempt to come to a continuity in bringing together scholars coming from cultures of Central Asia with those from European-transatlantic ones for a mutual exchange of ideas, experiences, results of research, and to work in common projects.

Berlin, August 2010
Dorit Klebe

President of the National Committee of the German Federal Republic
within the ICTM International Council for Traditional Music (UNESCO/NGO);
Co-Chair of the ICTM SG "Music of the Turkic-speaking World"
(Chairs: Klebe&Sultanova)

ICTM MEETING CALENDAR

13-17 April 2011: Meeting of the ICTM Study Group on Folk Music Instruments, Stubičke Topice, Croatia (see this Bulletin for details).

20-22 April 2011: One Common Thread: ICTM Colloquium on Laments, Australian National University, Canberra Australia (see this bulletin for details).

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

25-28 August 2011: ICTM Symposium on "Traditional Music and Dance and European Musical Culture in Various Places and Times", Ljubljana, Slovenia (see this Bulletin for details).

19-24 September 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/

22-29 April 2012: Second Meeting of the ICTM Study Group on Multipart Music Tirane, Albania (see this Bulletin for details).

MEETINGS OF RELATED ORGANIZATIONS

11-12 April 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.

17-20 November 2011: Society for Ethnomusicology and Congress on Research in Dance Joint Annual Meeting, Philadelphia, Pennsy.vania, USA.

MEMBERSHIP INFORMATION

To be a member in good standing, entitled to participate in the activities of the Council, to vote, and to receive the Council's publications, you must have paid your membership fee for the current year (and any preceding year since you became a member). Yearbook and Bulletins will be mailed only to paid-up members. Institutional subscriptions do not include voting rights.

Modes of Payment
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As of 1 August 2010 the ICTM can no longer accept credit card payments via fax or post. For all credit card payments members will need to pay online using the secure credit card payment facilty.

Advance Payments
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Corporate Memberships are available to organizations and companies for AUD$200 per year. Unlike Institutional Subscriptions, Corporate Members are entitled to vote on ICTM matters and they receive copies of the Yearbook, Bulletins and the Directory. In addition to the publications sent to the organization or company, they are entitled to receive up to 3 additional copies of ICTM publications that may be directed to 3 individuals at the organization or company.

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This category is available for husband/wife, and/or partners who both wish to join. They will receive one copy of the Yearbook and the Bulletin, but otherwise enjoy all privileges of Ordinary Members.

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For an annual payment of $100.00 (AUD), Institutional Subscribers receive the Yearbook for Traditional Music each year. The ICTM also sends them the Bulletins, twice a year, at no extra cost. Institutional Subscribers are not eligible to vote on ICTM matters.

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

ICTM MEMBERSHIP APPLICATION 2010

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