

BULLETIN

of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC



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Including first notice for
42nd World Conference in
Shanghai, People's Republic
of China, 2013

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A new Secretariat

by Svanibor Pettan,
Secretary General

Dear ICTM members,
past, present and future!

Welcome to the October 2011 edition of the *Bulletin of the ICTM*, the first one being published exclusively online, which marks the start of the Council's four-year period of very active life in its new home in Ljubljana, Slovenia. Please, feel free to reward our new Executive Assistant Carlos Yoder with your compliments for dressing up the *Bulletin* in its brand new clothes, but make sure you pass on to me your –always welcomed– critical remarks.

Let me take this opportunity to briefly introduce you to the ICTM's base for the period 2011-2015. Slovenia is a twenty-year old central European country with roughly 20.000 km² of territory and 2 million inhabitants who use Slovene as the official language. A westernmost republic of Yugoslavia for most of the 20th century, Slovenia is a member state of the European Union and a part of the Eurozone (meaning that all payments to ICTM should be done in Euros). Its capital city, Ljubljana, has about a quarter of a million inhabitants and is home to Slovenia's leading, oldest and largest university, the University of Ljubljana. Established in 1919, it encompasses 23 faculties and 3 art academies, with as many as 60.000 students. The Faculty of Arts (not of Fine Arts, but of humanities and social sciences) is its largest unit, having about 7.000 students. The ICTM office is located in the Department of Musicology of that Faculty.

The Department of Musicology celebrated its fiftieth anniversary and welcomed the ICTM to its academic environment in August 2011 with the international symposium **Traditional Music and Dance and European Musical Culture in Various Times and at Various Places**.

The symposium related traditional music and dance to the legacies of colonialism and national movements, and to issues such as identity, hybridity, power,



conflict, globalisation, and others. Its program booklet with abstracts documented contributions of 41 scholars from 21 countries (Albania, Austria, Azerbaijan, China, Croatia, Egypt, France, Germany, Hungary, Ireland, Italy, Korea (ROK), Malaysia, The Netherlands, Serbia, Slovenia, Spain, Sri Lanka, Sweden, United States of America and Vietnam), including past and present ICTM Executives, National Representatives, and Study Group Chairs. The academic part of the event was complemented by four carefully planned concerts: *Bomo eno po domače*, featuring traditional music and dance of Slovenia, *Tran Quang Hai & Friends* from Slovenia, with whom he met for the first time right on stage, *Drugačna Slovenija*, presenting the art of immigrant musicians from several parts of the world living in Slovenia and *Trio Alwan* with Arabic music. More about the event can be found [here](#).

Ever since my student days in the early 1980s, I regarded the ICTM as *the* key connection with the world of ethnomusicology, its themes and methodologies, which were much more diverse in comparison to those practiced in Yugoslavia at that time. Many years later, and thanks to its commitment to honouring and respecting academic pluralism, the ICTM continues to attract ethnomusicologists, ethnochoreologists and scholars rooted in other disciplines within the humanities and social sciences from all over the world. It was a great honour

New contact information

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and pleasure for me to organise ICTM-related events in Slovenia in 2000, 2006, and 2008. However, the fact that Slovenia is the first non-English-speaking country hosting the ICTM Secretariat clearly represents a challenge, too. It required not only the translation of the Council's constitution into Slovene, but also its official registration under the extended, bilingual name: *Mednarodno združenje za tradicijsko glasbo / International Council for Traditional Music*. Just keep repeating the pronunciation exercise as demonstrated at the closing ceremony of the 41st World Conference in St. John's.

Don Niles, Executive Board Member and General Editor of the *Yearbook for Traditional Music*, recently reminded us that last month the ICTM turned 64 years of age. He described the circumstances related to its foundation and summarised the forthcoming developments as follows:



Past memories from the 35th ICTM World Conference in Hiroshima, Japan, 1999. From left to right: Gen'ichi Tsuge, Svanibor Pettan, José Maceda, Adrienne L. Kaeppler, Marianne Bröcker, Anca Giurchescu and Ursula Hemetek.

"In her capacity as honourable secretary of the International (Advisory) Folk Dance Council, Maud Karpeles (1885-1976) organised the International Conference on Folk Song and Folk Dance, held at the Belgian Institute in London, 22-27 September 1947. Delegates from 28 countries participated, mostly appointed by the governments of their respective nations, as well as a UNESCO representative. The conference was paid for by a small fund held by the English Folk Dance and Song Society, representing profits from a folk dance conference and festival held in 1935, an additional £100 from the EFDSS itself, and the same amount from an anonymous donor.

On the afternoon of Monday 22 September 1947, the vice chairman of the conference, Stuart Wilson (1889-1966), proposed 'that an International Folk Music Council be formed.' The motion was carried by a show of hands. In the following days, a provisional constitution was adopted, and Officers and an Executive Board were appointed for one year. In the same year, IFMC appointed 140 music experts as correspondents from 35 countries and regions. In 1948 the first IFMC conference was held in Basel, and the first *Bulletin* was published.

In 1949 the first issue of the *Journal of the International Folk Music Council* appeared. The *Yearbook of the International Folk Music Council* replaced it in 1969. The name change to the International Council for Traditional Music occurred at the 26th World Conference in Seoul in 1981, accompanied by the name of the journal becoming the *Yearbook for Traditional Music*."

Following a long stay in London, UK, the Secretariat of the ICTM was hosted (in chronological order) by Queen's University in Kingston, Canada (Secretary General was Graham George); Columbia University in New York, USA (Dieter Christensen); UCLA in Los Angeles, USA (Anthony Seeger); and Australian National University in Canberra, Australia (Stephen Wild). The University of Ljubljana in Ljubljana, Slovenia, took the office from its Australian predecessor at the superbly organised 41st World Con-



Lee-Anne Proberts, Stephen Wild, Adrienne L. Kaeppeler, Svanibor Pettan and Carlos Yoder at the 41st ICTM World Conference in St. John's, Canada, 2011. Photo: Don Niles.

ference in St. John's, Canada in July 2011. At the closing ceremony held at Memorial University I gratefully acknowledged the support from the Chair of the Department of Musicology Leon Stefanija, the Vice Dean of the Faculty of Arts Andrej Černe, the Rector of the University of Ljubljana Radovan Stanislav Pejovnik and the First Lady of Slovenia Mrs. Barbara Miklič Türk. Once again I thank the Executive Board and membership of the ICTM for their trust – together with Executive Assistant Carlos Yoder we will do our best to meet and exceed expectations. We will be inspired not only by the mentioned past Secretary Generals, but also by the past Executive Assistants Nerthus Christensen, Kelly Salloum, and Lee-Anne Proberts.

In order to serve the Council as good as possible in the role of Secretary General, I stepped down from all other ICTM-related positions (vice-president, chair of national committee, chair of one study group and vice chair of another) and became replaced by respectable colleagues. The Secretariat will continue to function in close cooperation with the current president, vice-presidents, members of the Executive Board and ICTM members in general. You might expect: (1) further emphasising of the role of ICTM as a meeting point for a variety of approaches to scholarly study of music and dance, working towards the inclusion of all countries and cur-

rently underrepresented regions; (2) encouraging ICTM contacts across disciplinary and institutional boundaries; (3) exploring the potentials of ICTM in connecting researchers from various parts of the globe through joint projects; (4) strengthening the role of Study Groups as the basis for organised presentations at world conferences; and (5) promoting the use of ethnomusicological knowledge, understanding and skills in responding to challenges here and now and in leading to betterment of human condition in general.

All the very best wishes and regards from your Secretariat in Ljubljana.

A new *Bulletin*

by Carlos Yoder, *Bulletin* Editor



Welcome to a new issue of the *Bulletin of the ICTM*!

This issue is, as you can see, very different from its previous incarnations, mainly because it's the first one to be distributed exclusively in online form. You can still print it out if you like—just make sure you have enough A4 pages, and use double-sided printing if you can!

At first I wanted to stay faithful to the original format (page size, fonts, layout), but after a few tests it became clear that

it would simply not work properly on screen. I consulted with the Secretary General, and he fully supported me in pursuing a new design for the *Bulletin*, which eventually evolved into what you see here now. However, we did study many previous *Bulletins* to try to stay close to its roots.

The most important changes are:

- Texts can now be submitted in longer form, since space constraints due to printing costs have been eliminated. However, brevity is always welcome.
- Texts can now be illustrated by pictures. Only a few articles feature pictures in this issue, but we hope this will change in the future.
- All links to Web and e-mail addresses are now clickable.
- All submitted texts were carefully proofread and reformatted when necessary, to keep a cohesive design. I hope our authors will understand the necessity of these changes. The number of mistakes should be small, but by all means, do [write and tell me what we missed](#), and we'll include an errata in the next issue.
- The back cover of the *Bulletin* used to include a list of ICTM National and Regional Representatives. Since now the idea of a 'back cover' doesn't apply anymore, those two pages were merged into one new section entitled **ICTM World Network**, which you'll find on page 54.

Svanibor and I will undoubtedly remember this October 2011 *Bulletin*, as it marks the first important test for the Ljubljana Secretariat. I hope you will find it useful, informative, easy to read, and why not, maybe even beautiful.

I'm really eager to know what you think. Please send me your comments, suggestions and constructive criticism at bulletin-editor@ictmusic.org. Thank you!

The next issue of the *Bulletin* will be out on the first week of April 2012. See you then!

About the Secretary General

Svanibor Pettan (1960) is Professor and Chair of the Ethnomusicology program at the University of Ljubljana, Slovenia. Educated in former Yugoslavia (BA in Croatia, MA in Slovenia) and USA (PhD, Univ. of Maryland), he gained fieldwork experiences in Africa (Egypt, Tanzania), Asia (Sri Lanka, Thailand), Australia, Europe (central and south-eastern, Norway), and North America (USA). Principal themes of his studies are music, conflict and resolution; multiculturalism and music of minorities; ethnomusicology of central and south-eastern Europe; and theory and practice of applied ethnomusicology.

Following a decade-long experience as researcher at the [Institute of Ethnology and Folklore Research of Zagreb](#), since 1995 Svanibor has held regular teaching positions at the [University of Ljubljana—Music Academy](#) until 2003, Department of Ethnology and Cultural Anthropology until 2005, and Department of Musicology from 2005 on, both at the [Faculty of Arts](#). His professional experience also include visiting professorships ([Illinois](#), [Maribor](#), [Oslo](#), [Pula](#), [Washington](#), [Zagreb](#)), visiting scholarships ([Brown](#), [Wesleyan](#)), external examining ([Limerick](#)), and over sixty invited lectures and workshops at universities worldwide (Austria, Bosnia and Herzegovina, Croatia, Egypt, Finland, Greece, India, Ireland, Japan, Macedonia, Norway, Russia, Serbia, Sri Lanka, Sweden, Thailand, Turkey, Ukraine, United Kingdom, USA). He is president of the [Cultural and Ethnomusicological Society Folk Slovenia](#), and member of several international editorial boards (Continuum Encyclopaedia of Popular Music of the World, *Glasba v šoli in vrtcu*, [Music and Arts in Action](#), [Narodna umjetnost, Traditions](#), [The World of Music](#)).

Svanibor became an ICTM member as undergraduate student in 1981 and since then gained diverse experiences within the society – as Liaison Officer for Croatia (1993-1998) and Slovenia (1998-2005), initiator and Chair of Slovene National Committee (2005-2011), Vice Chair of Study Group on Music and Minorities (1999-2011) and organiser of its first

symposium (Ljubljana 2000), initiator and Chair of Study Group on Applied Ethnomusicology (2007-2011) and organiser of its first symposium (Ljubljana 2008), Program Chair of 38th World Conference (Sheffield 2005), guest co-editor of *Yearbook for Traditional Music* (2006), convener of the Nominations Committee (2005-2007), Executive Board member (2001-2009) and organiser of its meeting with symposium (Ljubljana 2006), and Vice President (2009-2011).

Selected publications: *Music, Politics, and War: Views from Croatia* (ed., 1998), *Music and Music Research in Croatia* (= *The World of Music* 3, ed., 1998), *Glasba in manjšine / Music and Minorities* (co-ed., 2001), *Kosovo Roma* (2001), *Roma muzikusok koszovóban: Kölcsönhatás és kreativitás / Rom Musicians in Kosovo: Interaction and Creativity* (2002), "Male, Female, and Beyond in Culture and Music of the Roma in Kosovo", in *Music and Gender: Perspectives from the Mediterranean*, ed. by T. Magrini (2003), "Balkan Boundaries and How to Cross Them: A Postlude" in *Balkan Popular Culture and the Ottoman Ecu-mene: Music, Image, and Regional Political Discourse*, ed. by D. Buchanan (2007), *Applied Ethnomusicology* (= *Musicological Annual* 44/1, ed., 2008), "Music in War, Music for Peace: Experiences in Applied Ethnomusicology", in *Music in Conflict*, ed. by J. Morgan O'Connell and S. el-Shawan Castelo Branco (2010), *Lambda na Kosovu: etnomuzikološki ogledi* (2010) and *Applied Ethnomusicology: Historical and Contemporary Approaches* (co-ed, 2010). Forthcoming are: *Kosovo through the Eyes of Local Romani (Gypsy) Musicians*, *Etnomuzikologija na razpotju*, and *The Oxford Handbook of Applied Ethnomusicology* (co-ed.).

About the Executive Assistant

Carlos Yoder (1978) is a musician and Web builder born in Argentina into a mixed Jewish-Italian family. He moved to Slovenia in 2005.

He studied piano and percussion at the National Conservatory of Music "Carlos López Buchardo" of Buenos Aires, and in 1999 switched to Hindustani classical

music as a *tabla* player. Since then he performs, teaches, records and studies this endless music in the *guru-shishya-parampara* system. His interest in software development led him to develop websites as early as 1996, either for small business, multinational corporations or as a self-employed consultant.

Carlos is also passionate about languages. He is fluent in Spanish, English and Slovene, but has also dabbled in French, Japanese, Sanskrit, Arabic, Gaelic and even [Sindarin](#) and [Quenya](#).

In March 2010 he started a non-profit community website about Slovenia in Spanish ([Eslovenia Corazón](#)), which gathers more than 1500 members, and has received many awards and media attention, in Slovenia and abroad.

He is thrilled about working full time for the ICTM, and he hopes to pour all his skills and interests into this new position.

ICTM joins the JSTOR Current Scholarship Program

ICTM is delighted to join the JSTOR Current Scholarship Program (CSP), an effort to bring together archival and current content on the [JSTOR platform](#).

ICTM is a longstanding participant in the Arts & Sciences III Archive Collection, and adding its current content is a natural extension of the journal's collaboration with JSTOR. ICTM's participation in CSP will seamlessly integrate the journal's current issues alongside its archival content. Beginning in January 2012, subscribers will be able to access the *Yearbook for Traditional Music's* complete run—from the very first issue in 1969 through its most recent issue—on JSTOR.

CSP was created to help the academic community – presses, scholarly associations, libraries, faculty, and students – benefit from investment in a shared technology platform and related services to support the publication, dissemination, and use of new scholarship.

Readers of the *Yearbook for Traditional Music* will enjoy an improved user experience

via easy access to a rich and robust resource with powerful discovery, linking, and other features to aid the work of scholars. ICTM is proud to be part of this network to support the dissemination of quality scholarship through affordable and sustainable means.

For more information on the Current Scholarship Program, please contact JSTOR at participation@jstor.org or the Secretariat at secretariat@ictmusic.org.

Submissions for the 2012 Yearbook for Traditional Music

The 2012 *Yearbook for Traditional Music* will be guest edited by Salwa El-Shawan Castelo-Branco (secb@fcsh.unl.pt), Beverley Diamond (bdiamond@mun.ca), and Kati Szego (kszego@mun.ca). That issue will be focussed on the themes of the 2011 World Conference in St. John's, Canada.

Submissions for consideration for publication in that *Yearbook* should be sent to any of the guest editors by 1 January 2012. General information regarding submissions can be found on pp. v–vi of any recent *Yearbook*, or [on the ICTM website](#).

Submissions for the Bulletin of the ICTM

The *Bulletin* is released on the first week of April and October each year in electronic form by the ICTM Secretariat. It is sent to members and subscribers as an e-mail with a download link, as well as made available online on [the ICTM Website](#).

The submission **deadline** for the April issue is March 15, for the October issue is September 15.

All submissions should be sent via e-mail to bulletin-editor@ictmusic.org, in any of the following formats: Apple Pages, Microsoft Word, Rich Text Format (RTF), OpenOffice.org (ODT).

The editor of the *Bulletin* requests that ICTM National and Regional Representatives and Study Group Chairs submit articles (reports, announcements, calls

for papers, etc.) on a regular basis. Articles will be edited, when necessary, without notification.

Individual members should direct relevant announcements or reports on activities to their ICTM National Representative or Study Group Chair. ICTM members living in countries that do not have National Committees or Liaison Officers may submit reports and announcements directly to the editor at bulletin-editor@ictmusic.org.

The *Bulletin* is primarily a means for communicating ICTM information. If space allows, however, the *Bulletin* considers news from international organisations that may be of interest to ICTM members. Priority is given to UNESCO affiliated organisations.

New membership fees

Owing to the transfer of the Secretariat to a European country operating within the Eurozone, all memberships fees will be listed in Euro. In addition, a modest increase in membership fees was authorised by the Executive Board and announced by Secretary General Stephen Wild at the 40th General Assembly of the ICTM in St. John's, Canada (read more on page 8).

The updated annual membership fees are as follows:

- Ordinary membership: EUR 60.00
- Joint ordinary membership: EUR 90.00
- Student membership: EUR 40.00
- Life membership: EUR 1,200.00
- Joint life membership: EUR 1,500.00
- Emeritus membership: EUR 40.00
- Corporate membership: EUR 250.00

ICTM e-mail addresses

Did you know the ICTM has different e-mail addresses for different purposes? We kindly ask you to have a look at them and update your records when necessary, as it will help with the running of the Secretariat.

claims@ictmusic.org — for issues relating to missing publications, invoices, etc.

bulletin-editor@ictmusic.org — for submissions to the *Bulletin of the ICTM* (reports, announcements, calls for papers, etc.) and messages to its Editor.

ytm-editor@ictmusic.org — for contacting the General Editor of the *Yearbook for Traditional Music*.

secretary.general@ictmusic.org — for contacting the Secretary General.

webmaster@ictmusic.org — for questions related to the ICTM website.

secretariat@ictmusic.org — for everything else (this is the Secretariat's main address).

Thank you!

Website news

by Carlos Yoder, Webmaster

On Saturday, 24 September 2011 the ICTM Website was finally transferred from its previous location, the Australian National University in Canberra, to its new home, a state-of-the-art datacenter located in Amsterdam, The Netherlands.

Despite the coordinated efforts of Stephen Wild, Lee-Anne Proberts, Svanibor Pettan and myself (with valuable assistance from the IT personnel at ANU), the transfer took much longer than expected (and we sincerely apologise for that). However, we believe the worst is over.

I have been working intensively updating the contents of the Website to reflect the move of the Secretariat, but the work is far from over. There are many planned improvements (e.g., Study Groups 'microsites', profiles pages, blogs, storage space for papers, picture and video galleries, etc.), but they won't be possible without your help.

Therefore I kindly invite you to participate. Write to webmaster@ictmusic.org with your ideas, suggestions, and complaints — what works and what doesn't, what's good and what's not, what's broken and what's beautiful, and together we will make the Website the centre of everything ICTM.

Terminology for Study Groups and National/Regional Committees

by Stephen Wild. Approved by the Executive Board at its meeting in St. John's, 20 July 2011

To avoid confusion of terminology to identify roles and activities of different levels and functions within ICTM, the following terms and usages consistent with the Rules of the ICTM are adopted.

Executive Board: The governing body of ICTM consisting of a President, two Vice Presidents and nine Ordinary Members elected by the members of ICTM as a whole.

Executive Committee: The governing body of a Study Group or National/Regional Committee which may consist of a Chair, a Vice Chair and a Secretary and any number of Ordinary Members as determined by the Study Group or National/Regional Committee.

General Assembly: The meeting of ICTM members held during a World Conference and consisting of a Presidential Report, a Report of the Executive Board (presented by the Secretary General), announcement of election results and any proposed changes to the Rules of the ICTM.

World Conference: The biennial event of the ICTM, consisting of scholarly presentations, roundtable discussions, performances, workshops, the General Assembly, the Assembly of National and Regional Representatives, and Meetings of Study Groups and National/Regional Committees.

Colloquium: Occasional events that focus on selected themes intensively discussed by a smaller group of scholars and approved by the Executive Board.

Symposium: A scholarly event of a Study Group or National/Regional Committee consisting of presentations and discussions usually on one or more themes.

Study Group Meeting or National/Regional Committee Meeting: Meetings of these groups for purposes other than scholarly presentations and discussions

such as planning of future events and publications and election of Executive Committee members. They are normally held during a Symposium or a World Conference.

Local Arrangements Committee: The organisers of a World Conference, Colloquium or Symposium. The LAC is not normally responsible for the scholarly program.

Program Committee: Members responsible for planning the program of scholarly presentations and discussions at a World Conference, Colloquium or Symposium. The members are appointed by the Executive Board or Executive Committee depending on the type of event being planned.

Program Chair: The member responsible for coordinating the work of the Program Committee of a World Conference, Colloquium or Symposium. The Program Chair is appointed by the Executive Board or Executive Committee as appropriate.

However, if the need would arise to use different terminology to secure approval, funding or other type of support, please contact the Secretariat at secretariat@ictmusic.org for its review and approval.

New Liaison Officers, National Committees and Study Group

- Silvia Citro, Liaison Officer for Argentina.
- Zuzana Jurková, Liaison Officer for Czech Republic.
- Alvin Petersen, Liaison Officer for South Africa.
- Brazil National Committee, with Eurides Souza Santos as Chair.
- Macedonia (FYROM) National Committee, with Velika Stojkova Serafimskova as Chair.
- Study Group on African Musics, with Patricia Opondo (South Africa) as Chair.

Congratulations to all!



41st ICTM World Conference

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

13-19 July, 2011

Local Arrangements Committee report

by Beverley Diamond, LAC Co-Chair

[Memorial University](#) in St. John's, Newfoundland & Labrador, was honoured to be the site of the 41st ICTM World Conference, the first to take place in Canada in fifty years. There was interest in the conference from across the country and within the local community – one that values traditional music and community-based artistic practices. The LAC took several steps to extend the impact of the conference.

Taking up a suggestion made by YTM editor, Don Niles, the LAC enabled the creation of an exhibit, curated by Dr. Anna Kearney Guigné, that featured the distinctive contribution of Maud Karpeles both to the founding of the ICTM and to folk song collecting in Newfoundland. The exhibit was launched on July 12 with members of families from whom Karpeles collected, the ICTM Board, and members of the media at-

tending. The exhibit was open to delegates and the general public during the conference.

The LAC organised the SOUNDshift Festival of world music, with concerts featuring local or national artists of distinction (Saltwater Joys and Canada's Many Voices) or linking to conference themes in others (Atlantic Roots/Routes, and Indigenous Now!). The Festival also included 38 workshops, most involving ICTM delegates or featured concert performers. These workshops proved very popular with both conference delegates and the general public, enabling hand-on participation but also deepening the public's knowledge of the musical traditions to which they were exposed. The LAC also packaged the film showings as part of the festival. There was an unprecedented buzz around the film showings as a result of this. Of course, all the SOUNDshift components were available to the ICTM conference delegates. Music making was also a feature of our Gala Welcoming Reception at The Rooms, the

provincial museum with its spectacular view of the harbour. More informal were some of the late night performances on the Memorial University campus. In total, 112 musicians were hired to perform in one capacity or another.

The LAC was grateful that the Canadian Society for Traditional Music/La société canadienne pour les traditions musicales (the Canadian national committee of ICTM) collaborated extensively on many aspects of the conference organisation and scheduled their annual symposium to be part of the ICTM world conference. They were energetic and creative partners in the organisation of the 41st World Conference.

The local organisers were grateful for generous funding from Memorial University, the [Social Sciences and Humanities Research Council of Canada](#), the [Government of Newfoundland and Labrador](#), the [City of St. John's](#), The Atlantic Canadian Opportunities Agency, [Canadian Heritage](#), and the [Canada Council](#).

Program Committee report

by Salwa El-Shawan Castelo-Branco,
Program Chair

The Program Committee received 650 proposals addressing all conference themes from ICTM members representing 57 countries. The final program featured 101 paper sessions, 11 film sessions, 5 roundtables, 3 tri-plenary and one quad-plenary sessions, one poster session, 32 workshops and a keynote address.

The good work, commitment, and collegiality of conference participants made this meeting a wonderful and stimulating intellectual and human experience. Throughout the week, there were excellent presentations bringing cutting edge research, central questions and much fruitful scholarly exchange which continued over lunch, dinner and coffee breaks. Workshops and concerts complemented scholarly presentations, providing ICTM members with the opportunity to acquire firsthand experience with some of the issues and music and dance traditions addressed throughout the conference. The direct contact with a wide array of Canadian traditions, some of them local, was particularly valuable. Many conference participants extended their experience of local music making by attending music sessions in pubs in downtown St. John's. Finally the collaboration between ICTM and the Canadian Society for Traditional Music enriched the program, bringing current perspectives on ethnomusicological research in Canada, and reinforcing ICTM's tradition of working with local scholars and organisations.

The Program Committee is grateful for the excellent collaboration of the Local Arrangements Committee which facilitated the initial organisation of the program, and the accommodation of changes resulting from last minute cancellations.

The 2012 *Yearbook for Traditional Music* will feature the 2011 conference themes. It will be co-edited by guest editors Salwa El-Shawan Castelo-Branco, Beverly Diamond and Kati Szego. Please send the articles to either of the guest editors by 1 January 2012

(secb@fcsh.unl.pt; bdiamond@mun.ca; kszego@mun.ca). All articles will go through the regular referee process. Norms for the submission of articles for publication can be consulted in previous issues of YTM and on [the ICTM website](http://the-ictm-website).

Minutes of the 40th Ordinary General Assembly of the ICTM

Held at Memorial University, St. John's, Canada, on Friday 15 July 2011 from 1:30 to 3:00 PM.

President Adrienne L. Kaeppler opened the 40th General Assembly at 1:35 PM.

1.a) Apologies for absence. The President announced formal apologies for absence for ICTM members Woube Kasaye and Joseph Hinkson.

1.b) In memoriam. The President asked all members to stand in memory of those members of the ICTM community who passed away in the last two years.

2) President's Report

- The President thanked the Local Arrangements Committee, chaired by Bev Diamond and Kati Szego for the success of the 2011 ICTM World Conference, followed by thanks to Salwa El-Shawan Castelo-Branco for her role as Program Chair of the World Conference.
- Kaeppler announced the next 2013 World Conference, to be held in Shanghai, China, as well as the Local Arrangements Chair (Xiao Mei) and Program Chair (J. Lawrence Witzleben). She asked the members to think proper Themes for the Conference and submit then at the Theme Box which will be at the break area in the Music Building.
- The President announced the transfer of the Secretariat from Australia to Slovenia. Svanibor Pettan will replace Stephen Wild as Secretary General and Carlos Yoder will replace Lee-Anne Proberts as Executive Assistant. She also announced that Lee-Anne will be travelling to Slovenia in August to help set up the Secretariat in Ljubljana.

3) Approval of the Minutes of the 39th General Assembly – Motion to approve: Sonneborn; Seconded: Matusky; Approved.

4) Business arising from the minutes – Kaeppler reminded members about the UNESCO Intangible Cultural Heritage Plenary Session (the only plenary session of the whole Conference), and its importance for ICTM.

5) Reports of the Executive Board

Report by Stephen Wild, Secretary General

Since the last General Assembly in Durban, South Africa, in July 2009, the Executive Board has met three times — immediately after the Durban Conference, in June-July 2010 in St. John's, and immediately before the 2011 Conference on 11-12 July 2011.

At the first meeting of the Executive Board, the Board co-opted four members to the Board: Wim van Zanten, for his expertise and ICTM representation on UNESCO matters, Samuel Araújo, to give representation to Latin America; Sheen Dae-Cheol to give representation to East Asia; and Kati Szego to represent the Local Arrangements Committee for the present Conference. The Rules actually provide for three co-options, but there's also a rule which provides for replacement of a board member who resigns or dies, and one such member resigned, so that was why we had the extra co-option, the fourth co-option. Co-options enable the board to ensure wider regional representation and at the same time ensure that it has available to it the necessary expertise to fulfil its role properly. Co-options are for two years only, that is, until the next World Conference.

Since 2009, we have established a new Website, and transferred the Membership Directory to that Website. The new system of membership renewals requires members to be in good standing in order to receive renewal notices for the following year. The Secretariat has made a big effort last year to ensure that as many members as possible were up to date in their payments. All members need an e-mail address to be listed in the Directory. Members who were not in good stand-

ing last year would not have received the 2010 *Yearbook* and those who were not paid up by mid-March 2011 would not have received the April *Bulletin* or ballot papers. However, ballot papers were available at the ICTM desk until 5 PM Thursday, here at the Conference, when the voting closed. The new payment is less forgiving than the old, but it is also much more efficient, and will save the ICTM money in the future. There have been some problems and we apologise for that, but we believe that problems have been sorted out.

A number of Study Groups have met since 2009, including the Study Group of Performing Arts of Southeast Asia, and the Study Group on Multipart music for the first time. Congratulations to these two, newest, study groups.

Since its recognition by the Executive Board, the new Regional Committee for Australia and New Zealand has met for the first time in December 2010 and again in March 2011. At its last meeting, immediately before the World Conference, the Executive Board recognised two new national committees, National Committee for Brazil and National Committee for Macedonia. Congratulations to all these three National and Regional Committees (applause).

Finally, an ICTM Colloquium on Laments was held in Canberra, Australia in April 2011, this year. A Colloquium proposed by the Study Group on Anthropology of Music in Mediterranean Cultures in December 2011 was approved by the Executive Board at its recent meeting.

At the 2010 meeting of the Executive Board, a decision was made to hand over the management of institutional subscriptions to the *Yearbook* to JSTOR. JSTOR is a not-for-profit organisation based in New York, which provides electronic access to scholarly publications, mainly to institutions such as university and public libraries. Already JSTOR provides access to back issues (that is five years before the current issue) of the *Yearbook*, for which we receive a substantial royalty in payment each year. Under the new agreement, called the Current Scholarship Program, JSTOR will also

provide electronic access to current issues of the *Yearbook* as well as managing and marketing all our institutional subscriptions. We expect that the gradual decline of institutional subscriptions to the *Yearbook* that has occurred in recent years will be reversed, because a lot of institutions will not subscribe to hard copies of journals anymore, and also because JSTOR will market the *Yearbook*, which we don't have the resources to do ourselves. However, JSTOR takes a commission of 25% of the revenue, so it will be an initial loss of revenue for ICTM. Members of ICTM will still receive hard copies dispatched by the Secretariat, although JSTOR will happily provide electronic copies to Members (for a cost, of course). We haven't yet decided to go down that path, although it's a future possibility to offer members electronic copies as an alternative to receiving hard copies.

The *Bulletin* of April 2011 is the last time it will be published in hard copy. In future it will be published only electronically, although it has been published on the Website for a number of years. The next *Bulletin*, October 2011, will be published as usual on the Website, and members will be notified via e-mail. Initially, we will also send a PDF version attached on the notifying e-mail, in case a member has difficulties in accessing the Website. Perhaps later, the Secretariat will conduct a survey to find out how many, if any, cannot access the Website, and in time perhaps the *Bulletin* will only be published on the Website. Meanwhile, the same deadlines apply for materials to be published on the *Bulletin*, 1 September for the October *Bulletin*, and 1 March for the April *Bulletin*. [Editor's Note: deadlines have been slightly altered since then. See page 5 for details.]

Related to the electronic publication of the *Bulletin*, is the proposal to allow for online voting, as an alternative to postal voting. You'll be asked to vote on this proposal later in this Assembly. If successful, we will still retain the option of postal voting, for those members who will have difficulty in accessing the website, but we believe this is a small number.

We have distributed copies, in your papers, of a Comparative Financial Report, for 2008-2009 and 2009-2010. In the past, we have only provided a report for a previous year, which we believe had been misleading because of fluctuations from year to year. For example, 2008 was a very bad for ICTM finances, due to the global financial crisis that year. At the 2009 GA, only the 2008 financial report was presented, which made it look like ICTM was about to go bankrupt. Since then ICTM's finances have recovered somewhat, as you can see, although we have not fully recovered from that disastrous year, which applies to the rest of the world, of course.

Our finances were in surplus in 2009, which is usually the case in Conference years, because people join up, paid their dues in Conferences so that they can go to the Conference. In 2010, however, we are again in deficit, but not by as much as in 2008. This year, 2011, will see the transfer of the Secretariat, which will cost the organisation over 20,000 dollars, so again we're likely to be in deficit. For this reason the Executive Board has approved a modest rise in membership fees next year of 15%. Membership fees have increased only once in the last six years, and in general have remained stable over a long period of time. We will need to increase membership fees on a more regular basis to keep pace with rising costs, rather than have larger increases less frequently.

This is the last General Assembly with the current Secretariat. The transfer of the Secretariat from Los Angeles to Canberra occurred in January 2006. After this General Assembly, Svanibor Pettan will become Secretary General and Carlos Yoder will be the Assistant. On behalf of Lee-Anne and myself, thank you for your support over the last five and a half years, and we wish the new Secretariat, Svanibor and Carlos, every success.

Thank you.

Report by Don Niles, General Editor of the Yearbook for Traditional Music

I speak to you today as the General Editor of the *Yearbook for Traditional Music*, main publication of the ICTM, but

also on behalf of all the review editors and everyone else involved in its production. It's always exciting for me to come to World Conferences and get a chance to meet many of you, with whom I've only corresponded through e-mail. To everyone who's been involved in the *Yearbook* as an author, referee, or reviewer, I thank you on behalf of all the editors for your contributions, meeting of deadlines and attention to detail.

I'd like to thank Wim van Zanten for the excellent job he did as Guest Editor for the 2010 *Yearbook*. That issue focused on themes from the World Conference in Durban, South Africa, 2009. In addition to the eight articles in that *Yearbook*, there were also reviews of 43 books, CDs, Websites and videos. Three of the editors retired on that issue: Frederic Lau, book review editor, and Margaret Sarkissian, audio review editor, who began their jobs in 2002; and Suzel Ana Reily, website review editor who began the following year.

I was very fortunate that Fred, Margaret and Suzel agreed to stay on after I became General Editor. Working with them has been a wonderful, positive experience for me. Thank you Fred, Margaret and Suzel for your long, invaluable contribution to the *Yearbook* and the Council, and for teaching me so much.

The 2011 *Yearbook* has been an 'open' one, that is not tied to a Conference or its themes. Eight articles have been accepted for publication, and the authors of those articles are Anca Giurchescu & Speranța Rădulescu, Gerald Groemer, Brian Diettrich, Gilbert Rouget, Stéphanie Weisser & Maarten Quanten, Gisa Jähnichen, Leslie Hall and Florian Carl. In this issue, Lisa Urkevich in Kuwait continues as video reviews editor, and is joined by three new editors: Sydney Hutchinson from USA in book reviews, Byron Dueck from UK for audio reviews, and Barbara Alge from Germany for Website reviews. I happily welcome all new editors to the *Yearbook*, and I'm sure you will all continue giving support to them.

The guest editors for the 2012 *Yearbook* will be Salwa El-Shawan Castelo-Branco, Beverly Diamond and Kati Szego. That

issue will be concerned with themes from this World Conference. Submissions should be sent to the Guest Editors by the 1 January 2012.

Finally, as always, the other editors and I very much welcome criticism, comments and suggestions -- what do we do well, what needs improvement, most importantly how can the *Yearbook* continue to best represent the concerns of the Council and its members. We all thank *you* for your support and look forward to your ideas. It is really a great pleasure for us to work with you and for you.

Thank you very much.

Report by Salwa Castelo-Branco, Program Chair for the 2011 ICTM World Conference

Well, as you have all realised this was a complex program to put together, but I think we had a rich array of papers.

Some of our colleagues couldn't come, and some of them sent notice ahead of time, and some of them haven't. I urge you if you know about anyone, in the next few days that are left, who is not coming, to let me know, either send me an e-mail or talk to me or Beverly or to Kati, so that we can advise the Chair.

In general, I think as all ICTM conferences, there has been good dialogue in the sessions and outside the sessions among our colleagues, and we would like this to continue, because this is one of our characteristics, and one of the purposes of this conference is to keep an open dialogue with colleagues in a cordial and friendly manner and we're all here to learn from each other, and I look forward to the second half of the conference.

Thank you.

6.a) Change to ICTM Rules to allow online ballots. The President asked the Secretary General to outline the changes to the Rules [*Editor's Note: see sidebar for full text*]. Arguments in favour and against were given. Motion to approve: Sonneborn; Seconded: Matusky; Approved.

6.b) Memorandum on the procedural rules of the ICTM. The Secretary General explained that this memorandum, concerned with operation of the Executive

Proposed Alterations to Rules of ICTM

In accordance with Rule 14 (Alterations to Rules), it is proposed that

1. Rule 8 (c) (Executive Board) shall be changed as follows:

The postal or electronic ballot shall be conducted according to rule 10 (c).

2. Rule 10 (c) (Nominations Committee) shall be changed as follows:

The nominations shall be included in a postal or electronic ballot...

3. Rule 14 (c) (Alterations to Rules) shall be changed as follows:

Any proposal...shall stand adopted upon ratification by a simple majority of votes received in a postal or electronic ballot from members in good standing.

Explanation

Proposed changes 1 and 2 will allow the election of members to the Executive Board by electronic voting, that is nominations will be posted on the ICTM website and members will be able to vote via the Internet instead of by ordinary mail.

Proposed change 3 will enable members to endorse proposed alterations to the Rules that have been passed by the General Assembly in a similar manner to the electronic voting proposed for elections to the Executive Board.

In Support of the Proposed Changes

In the past, ballots have been mailed with the *Bulletin*, which will only be published on the ICTM website in future. By changing to electronic voting ICTM will save significantly on costs. Counting of ballots will be more easily automated if the proposed changes are passed. Few ICTM members do not have access to the Internet. Postal voting will still be permitted as an alternative in case electronic voting turns out to be problematic or if enough members indicate they do not have access to the Internet or do not feel comfortable voting electronically.

Against the Proposed Changes

Electronic ballots can be lost more easily than postal ballots. Members are used to postal voting and may feel intimidated by electronic voting because of its "sudden death" procedure and greater technical demands. Members will have to remember to consult the website regularly to be informed of forthcoming ballots, whereas with postal ballots they are reminded by the receipt of the paper ballot in the mail.

Board, had been in force since 2006. However, the Rules require that it be endorsed and ratified by the General Assembly. The Secretary General answered a question from the audience about the duration of electronic meetings. Motion to approve: Bendrups; Seconded: Nyakiti Orawo; Approved.

7) *Election of Officers and Members of the Board*, as read by Nominations Committee Convenor Tan Sooi Beng)

In this election, one Vice President and six Ordinary Board Members handed in their mandates. They were Svanibor Petan (Slovenia), Trần Quang Hải (France), Tan Sooi Beng (Malaysia), Wim van Zanten (Netherlands), Samuel Araújo (Brazil), Sheen Dae-Cheol (Korea) and Kati Szego (Canada).

The three-member nominations committee comprised Tan Sooi Beng (Malaysia, Convenor), Xiao Mei (China) and Anna Hoefnagels (Canada). In line with the ICTM rules, the nominations committee proposed a maximum of two candidates for each of the four vacant positions for the Executive Board and two candidates for the position of Vice President. The committee also checked and counted the ballots.

The candidates who stood for elections were Egil Bakka (Norway) and Stephen Wild (Australia) for the position of Vice President, and Samuel Araújo (Brazil), Naila Ceribašić (Croatia), Sheen Dae-Cheol (Korea), Panikos Giorgoudes (Cyprus), Alvin Petersen (South Africa), Razia Sultanova (United Kingdom), Kati Szego (Canada) and Trần Quang Hải (France) for the positions of the Executive Board.

Out of 462 members who were eligible to vote, a total of 179 members took part in the elections. There were some problems with the postal votes as a result of the Canadian postal strike. 154 ballots were valid while 25 were invalid in accordance with ICTM rules.

The successful Ordinary Members of the Executive Board are:

Kati Szego (Canada)

Naila Ceribašić (Croatia)

Samuel Araújo (Brazil)

Trần Quang Hải (France)

The new Vice President is Stephen Wild.

We thank all outgoing Board members for their dedication and hard work and welcome the successful candidates to the ICTM Executive Board.

The President thanked all outgoing ICTM officers, and welcomed the new Vice President and Executive Board Members.

8) *Other Business (by leave)*

Dan Bendrups, Chair of the Australia & New Zealand Regional Committee, addressed the General Assembly seeking support and endorsement of a **formal Statement on Indigenous Australian Music and Dance** [*Editor's note: full text available on page 32*]. Motion to approve: Bendrups; Seconded: Grau; Approved. Bendrups thanked the General Assembly for its support, adding that "it means a lot to the people working in this field".

Atesh Sonneborn read a report regarding the **transfer of the ICTM/UNESCO Traditional Music of the World series** to the Smithsonian Institution, hereby transcribed.

Madame President, members of the Board. As you requested, following is a brief report to ICTM members, keeping in mind those individuals whose albums were published in ICTM/UNESCO's Traditional Music of the World series, and with particular attention to the so-called "pipeline" compilers, those whose material has not yet been published, and whom I understand may have been waiting for as long as 17 years.

Dear Colleagues,

I will try to update you on the status of UNESCO Traditional Music of the World series, responsibility for which was transferred to the [Smithsonian Institution](#), established in 1846 at Washington, DC for the "increase and diffusion of knowledge," and its [Smithsonian Folkways Recordings](#), a not-for-profit record label and on-demand archival audio service at the U.S. national museum (which is in turn part of the [Smithsonian](#)

[Center for Folklife and Cultural Heritage](#)) and its [Ralph Rinzler Folklife Archives and Collections](#) house the material culture artifacts of the collection.

Smithsonian Folkways will, as funding becomes available, make the series available for digital downloads with PDF notes for the previously published materials, with on-demand CDs (also incorporating notes as PDFs) available by custom order. Among the first priorities is to make publicly available the so-called fourteen "pipeline" projects, contracted with UNESCO, never published, going back as far as seventeen years.

- The contract between UNESCO and Smithsonian was executed in April, 2010.
- Two pallets (415 lbs/188 kg) containing all that UNESCO had in its possession of the UNESCO series (130 titles reported as published and 14 unpublished), shipped from UNESCO Paris and received by Smithsonian on 23 July 2010.
- Fundraising efforts to obtain the necessary resources to accession the collection are ongoing but none have yet borne fruit. Smithsonian Folkways will move ahead with its work to make the collection available using its own, limited staff resources. Funding to support additional human resources would hasten the process considerably.
- Proper collection accession is time- and human resource-consuming but critical to complete the transfer of assets to Smithsonian.
- A preliminary inventory was completed in August, 2010, and complete inventory of sixty previously published and fourteen pipeline titles occurred September 2010-May 2011.
- Sixty previously published titles have now been catalogued. Next we must transfer their audio, images and texts to data servers, and add metadata to make them ready for public access.
- Fourteen pipeline titles have been partially catalogued; now project parts are being evaluated. Some parts do not appear to have been received.

- Seventy previously published titles are not yet catalogued, Smithsonian does not have physical copies, and the digital collection is incomplete.
- A publicity campaign will be initiated when a sufficient quantity of titles are ready for launch.

Please contact me with any questions here in St. John's or thereafter by e-mail at sonneborna@si.edu.

The President invited all attendants of the General Assembly to help with the digitalisation of the archives. There were no questions from the floor.

Kaeppler announced that all books at the Conference's Book Exhibit will be sold at half price until its closing, and mentioned the publication of the Proceedings of the First Symposium of the ICTM Study Group on Performing Arts of South East Asia [*Editor's Note: see more on page 53*].

The President thanked the outgoing Secretariat and welcomed the new one, and invited Svanibor Pettan to say a few words, hereby transcribed:

I have no doubts that the stay of the Secretariat in Slovenia in the next four years will be both an honour and a pleasure, and it will be a challenge as well, but we shall talk about this at the Closing Ceremony. I'm just curious, how many of you have been to Slovenia so far? OK, some, very good. I hope even more of you will come to see the place of your new Secretariat. Carlos and I are definitely not wasting time and we already prepared something for you, very soon. You are most welcome to join a Symposium in Ljubljana between 25 and 28 August (next month), entitled "Encounters between Traditional Music and Dance and European Musical Culture in various places and at various times". The theme is broad enough, the aim of this Symposium is just to celebrate the coming of our society to Slovenia. So if you have any other questions, if you would like to express your wish to come, please contact either Carlos or me in the forthcoming days. We'd need to have your names, titles and very short abstracts before the end of this Conference.

Thank you, and welcome to Slovenia!

The President asked the floor for questions one last time, and George Dor mentioned that Professor Emeritus Joseph Kwabena Nketia had celebrated his 90th birthday, and that a Symposium would be organised in Ghana by the end of September [*Editor's Note: the Secretariat sent an official letter of congratulations to Prof. Nketia on 3 August 2011. See sidebar for full text*].

9) Adjournment of the Meeting - Motion to adjourn approved. Meeting was adjourned at 3:00 PM.

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

Held at Memorial University, St. John's, Canada, on Friday 15 July 2011 from 5:45 to 7:00 PM.

- 1) Opening of the meeting.** President Adrienne L. Kaeppler opened the meeting at 5:45 PM.
- 2) Business arising from the Executive Board meeting preceding the Conference.** No business resulted from the previous Executive Board meeting.
- 3) Business arising from the letters received from National and Regional Representatives.** There were no letters.
- 4) Report from the representatives of the Assembly in the Nomination Committee.**

Tan Sooi-Beng, convener of the Nominations Committee, opened the discussion with her concern about receiving too little votes, only 179 out of 462 eligible. A dynamic discussion followed, which produced many interesting measures towards better encouraging ICTM members to participate in the elections. It was agreed that everything would change, for the better, with the *Bulletin* being no longer printed and members being notified electronically about voting.

- 5) Appointment of two members of the Nominations Committee.**

Dear Professor Joseph Kwabena Nketia,

It is our sincere pleasure to write to you in celebration of your ninetieth birthday. Aside from acknowledging your many contributions to ethnomusicological study and teaching over so many decades, we feel it is especially important for us to single out your very special contribution to the International Council for Traditional Music, formerly the International Folk Music Council.

We very much appreciate your contribution as a member of the Council's Executive Board, from 1958 to 1970. But what particularly stands out is your essential involvement in the eighteenth International Conference of the International Folk Music Council, held at the University of Ghana, Legon, 27 July – 3 August 1966. The conference was reportedly attended by ninety members from twenty-four countries in Europe, the Americas, Asia, and Africa. At the opening of that conference, Maud Karpeles, one of the founders of the IFMC and, at the time Honorary President, noted that many members of the Council were visiting Ghana for the first time: "we have come with great expectations and we have already seen enough to know that we are not going to be disappointed." She would later write that because of the presence of many important Africanists, such as yourself, among the Council's members, that conference in Ghana "felt almost like a homecoming."

The proceedings of the 1966 conference were published in the 1967 Journal of the International Folk Music Council. The editor noted the tremendous responsibility you undertook in the hosting of that milestone conference. It would not be until 2009 that the Council would hold another world conference in Africa.

Over a period of many years, our journal has also published a number of your articles and numerous reviews of your books.

On behalf of the Executive Board and the membership of the International Council for Traditional Music, we congratulate you on your ninetieth birthday. In particular, we wish to thank you for your tremendous contribution to the work of the International Folk Music Council / International Council for Traditional Music, and, more generally, for enriching the study of music for all of us.

Most of this letter was composed by Year-book editor and Executive Board member Don Niles and it is sent to you from the new address of the ICTM Secretariat, which is now at the University of Ljubljana, Slovenia.

Yours as ever,

Svanibor Pettan, Secretary General

Anna Hoefnagels pointed out that elected people for the Nominations Committee must deal with the physical vote counting, and be able to present at the next World Conference in Shanghai.

Kaeppler reminded attendants that those who are thinking of running for office cannot be part of the Nominations Committee.

Dan Bendrups (Australia), **Gisa Jähnichen** (Germany / Malaysia) and **Silvia Citro** (Argentina) stood up for election, and introduced themselves to the Assembly. The election was decided by secret vote, written in slips of paper.

While counting was taking place, Svanibor Pettan announced the official recognition of two new National Committees (Brazil and Macedonia), and one Regional Committee (Australia and New Zealand). Krister Malm showed concern about the usage of the name Macedonia as opposed to FYROM. After a long discussion where Pettan, Panikos Giorgoudes, Velika Stojkova and Malm were the main speakers, it was agreed by all that the term “Macedonia (FYROM)” will be used.

The election was very close. The elected members were **Gisa Jähnichen** and **Dan Bendrups**.

6) *News and announcements from National Representatives*

Felipe Barros (Brazil) expressed his happiness about ABET being accepted as ICTM’s Brazil National Committee.

Bernd Brabec de Mori (Austria) reported on the Joint Meetings that took place in the recent years in Austria, in cooperation with the National Committees of Slovenia, Slovakia and Croatia, emphasising the feeling of a ‘Central-European ICTM Task Force’ which could have a regional focus, because “we ethnomusicologists should be more used to crossing frontiers than creating frontiers”. Secondly, Brabec de Mori mentioned the idea of bringing keynote speakers from neighbouring disciplines (Bruno Nettl, Richard Pankhurst) to encourage learning about something else “and not only talk to each other”.

Carlos Ruiz (Mexico) expressed his happiness for being at an ICTM World Conference for the first time.

Hoefnagels thanked ICTM for allowing the Canadian Society for Traditional Music (CSTM) to meet within the scope of a World Conference, and invited everybody to the forthcoming joint sessions of ICTM/CSTM, since it would mean a lot to the Canadian organisation to get the support of international scholars and a real privilege for Canadians to have their words heard by an international audience.

Orfhlaith Ní Bhriain reported about the upcoming activities which will be organised by ICTM Ireland [*Editor’s Note: see Announcements and Calendars of Events in for details*], and told about its two publications, an [online journal](#) edited by Colin Quigley, and an online bulletin for students called [Spéis](#).

7) *Other business*. No other business was discussed.

8) *Closing of meeting*. Motion to adjourn (Hoefnagels); Seconded (Ramnarine); Approved.

Appendix: list of representatives present

Matthias Stöckli, Guatemala.

Tina K. Ramnarine, UK.

Krister Malm, Sweden.

Dan Bendrups, Australia / New Zealand.

Velika Stojkova, Macedonia (FYROM).

Anna Hoefnagels, Canada.

Susane Fűrnis, France.

Carlos Ruiz, México.

Sławomira Kominek, Poland.

Bernd Brabec de Mori, Austria.

Orfhlaith Ní Bhriain, Ireland.

Maj Vester Larsen, Norway.

K. D. L. Manaranjanie, Sri Lanka.

Samuel Araújo, Brazil (observer).

Felipe Barros, Brazil (representative).

Gisa Jähnichen, Germany.

Panikos Giorgoudes, Cyprus.

Don Niles, Papua New Guinea.

Silvia Citro, Argentina.

Tan Sooi Beng, Malaysia.

Xiao Mei, China.

Tsai Tsung-Te, Taiwan.

42nd ICTM World Conference

Shanghai Conservatory of Music, Shanghai, People's Republic of China.

11-17 July, 2013

First notice and Call for Proposals

You are cordially invited to attend the 42nd World Conference of the ICTM which will be held in the summer of 2013 and hosted by the Shanghai Conservatory of Music. The ICTM World Conference is the leading international venue for the presentation of new research on music and dance. Many new initiatives emerge at World Conferences and, perhaps even more crucially, discussion at these meetings helps us to shape our ongoing work. A successful World Conference—like that in St. John's, Newfoundland, in July this year—is a truly stimulating place to be. Shanghai is one of the world's most vibrant cities, and the Shanghai Conservatory is ideally located in the heart of the old French district, within easy walking distance of a wide range of hotels, restaurants, and stores, and with convenient access to metro transportation.

A conference website is in preparation. Details will be provided in the April 2012 issue of the *Bulletin*, and will also be forthcoming on the ICTM and conference websites.

Program Committee

J. Lawrence Witzleben (Chair, USA)

Samuel Araújo (Brazil)

Dan Bendrups (Australia)

Salwa El-Shawan Castelo-Branco (Portugal)

Frederick Lau (USA)

Alvin Petersen (South Africa)

Svanibor Pettan (Slovenia)

Xiao Mei (China)

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Local Arrangements Committee

Co-chairs:

Yang Yan-di (Co-chair)

Xiao Mei (Co-chair)

Members

Han Zhong-En

Luo Qin

Zhao Wei-Ping

Chen Xiao-Yi

Tang Jun-Jie

Li Xiao-Nuo

Wu Wei-Xi

Secretaries

Huang Wan

Chen Ting-Ting

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Conference Themes

1. Presentation and Representation in Minority Musics and Dance

A meeting in a nation with fifty-five officially recognised minority ethnicities is a perfect opportunity to engage in further discussions of a theme that has produced some of the most exciting work in ICTM circles in recent years. We understand "minorities" (in the broad sense as defined by the ICTM Study Group on Music and Minorities) to be "groups of people distinguishable from the dominant group for cultural, ethnic, social, religious, or economic reasons." Some suggested topics within this theme include: 1) definitions and treatment of minorities at various times and in various places, and their consequences for music and dance; 2) presentational contexts for minorities within private and public domains; 3) representation of minorities and their music and dance in various media contexts; 4) reflections of minority-minority relations (as well as minority-majority relations) in music and dance; and 5) educational perspectives and possibilities for betterment within the frame of applied ethnomusicology.

2. Rethinking, Reconstruction, and Reinventing Musical Pasts

This theme addresses the representation of historical aspects of cultural practice in ethnomusicology and ethnochoreology, and the ways in which researchers engage with history in ethnography. It seeks to open up a discourse on the role that history plays in informing and influencing cultural practices, and the ways in which researchers can use historical resources for contemporary purposes. Papers may also look into how such representations are configured by cultural politics, especially within the framework of nationalist or regionalist movements, or, alternatively, how they

emanate from grass roots movements. While revivalist movements have often appeared as ethnographic subjects in ethnomusicology, musical pasts can inform our research in other ways as well, investing contemporary practices with new meaning. Another dimension of this theme is the intersection of history, historiography, and performance. In some countries or regions, new scholarship may challenge national (and nationalist) discourses of origin, continuity, or innovation, and tensions between historical accuracy and contemporary notions of aesthetics or commercial viability are also not unusual. This theme is open to papers that discuss the place of history in research, as well as particular case studies of musical pasts reconfigured for a contemporary purpose.

3. Ethnomusicology, Ethnochoreology, and Education

Seen as both the transmission of knowledge from one generation to another and an intergenerational process reaching across cultural formations, education can benefit from the multidisciplinary approaches to the study of music and dance that are crucial to fields such as ethnomusicology and ethnochoreology. Socio-cultural and political determinants and their implications for educational processes, institutionalisation of music and dance education, national vs. regional policies, establishment of curricula or proper instructional codes, transmission processes and techniques, and generational or regional disputes over the legitimacy of knowledge are just a few issues—among a plethora of others—that can be considered within this theme. Interactions, syntheses, or conflicts between traditional ways of transmitting music and dance, and the modern standardised practices developed in conservatories, dance academies, or schools of performing arts are also processes deserving of critical and comparative discussion.

4. Ritual, Religion and the Performing Arts

In many societies, it is hard to find music, dance, or theatre that is not associated in some ways with either multinational religious traditions such as Christianity, Buddhism, and Islam, or localised belief systems and practices of

communication with the supernatural. The performing arts and ritual combine not only in religious rites and ceremonies, but also in traditions such as theatre and dance drama performed specifically for deities or in conjunction with religious festivals. We also look for papers dealing with ritualised aspects of performance, even in secular contexts, in what J. H. Kwabena Nketia has called "the manner in which familiar forms and content are reproduced, recreated or re-enacted so that they become the focus of aesthetic behaviour."

5. Screening Music and Dance

Film and television play crucial roles in the communication and mediation of culture, and their roles have intensified in the twenty-first century. Researchers of music and dance engage with film and television in a wide variety of ways, using these media platforms as both sources of information and vehicles for the dissemination of findings. Researchers, cultural organisations and communities of cultural practice also engage visual media as vehicles for preserving and transmitting aspects of intangible cultural heritage. These productions occupy a central place in our disciplinary practices, as evidenced by academic journal reviews and the inclusion of film screenings in successive ICTM world conferences. This theme invites papers that engage in critical and descriptive discussions of film, television and other screen media in music and dance research. It provides opportunities for producers of visual media to discuss their productions in a research context, for critical commentary on the role of visual media in research theory and method, and other related issues. Topics can include any aspect of screen media production and consumption, large or small, including soundtracks, music video, television programming, documentary making, visual media in applied ethnomusicology, the Internet, and so on. Papers that engage critically with the role of film and television in the representation of culture are particularly welcome.

6. New Research

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

Abstracts

Abstracts should be no more than 300 words in length, and written in English (papers may be presented in either English or Chinese, but all abstracts must be in English). Guidelines for submission will be included in the April 2012 edition of the *Bulletin*.

Following evaluation by the Program Committee, authors will be notified by December 2012.

Proposals

Proposals are invited in the following categories, which should be submitted in the appropriate form which will be available on the conference website. The Program Committee encourages the submission of panel and roundtable proposals.

1. Individual paper

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

2. Panel

Organised panels are 90 minutes (three papers, 20 minutes each, followed by 10 minutes discussion) or two hours long (four papers, or three papers and a discussant). A proposal by the panel organiser (300 words) as well as one by each individual presenter (300 words each) are required. Where an independently submitted abstract appears to fit a panel, the program committee may suggest the addition of a panelist. The program committee may also recommend acceptance of only some of the papers on a panel.

3. Film/video session

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

4. Forum/Roundtable

Forum/Roundtable sessions provide opportunities for participants to discuss a subject with each other and with

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

Guidelines for Abstracts

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

Timeline

First call for proposals: October 2011

Second call for proposals: April 2012

Deadline for submission of proposals: 7 September 2012

Notification of acceptances: December 2012.

The Preliminary Program will be published in the April 2013 edition of the *Bulletin*.

Local Arrangements

Shanghai is an international city with a population of more than twenty million. It is one of the four municipal cities directly under the Central Government in China, and one of the nation's key economic and cultural centres. For more than a century, it has been a major crossroads between Asia and the West. With many foreign settlements in the first half of the twentieth century and large expatriate communities in residence today, the city has become an international metropolis with a great diversity of cultures. It is a place of choice for people from all over the world who wish to sample its colourful past and its dra-

matic metamorphosis into today's booming trading and cultural hub.

Walking along the Bund, in the centre of Shanghai, you will find a cluster of exotic architecture, much of it in a variety of European styles. You may feel as if you are travelling back in time more than a century, and many of you will probably recognise something familiar, derived from your own culture. At the same time, Shanghai is a place where the traditional and the modern are perfectly merged. Apart from its role as a commercial and entertainment centre abounding with restaurants, boutiques, cafés and bars of Chinese and foreign styles, Shanghai also hosts all kinds of music from the Western world—classical concert music, jazz, and popular music—alongside Chinese traditional music, including the famous local ensemble genre Jiangnan Silk and Bamboo. You may also encounter music of the expatriate communities, Chinese pop song, and sounds from China's numerous ethnic minorities.

The Shanghai Conservatory of Music, where the 2013 World Conference of the International Council for Traditional Music will take place, is situated in the heart of Shanghai. Since its founding in 1927, it has built up a solid basis for composition, Chinese and Western-style performance, and scholarship. Over the years, it has contributed a great deal to the transmission of and exchange between Chinese and Western music, and student interest now extends also to many world musics. During the conference, we shall provide enough meeting rooms of various sizes for paper presentations and panels, and our Local Arrangements Committee team will provide information on accommodation and cater to all your needs during your stay. Hotel rooms of different types are being arranged close to the conservatory for your convenience. We shall also offer all delegates three choices for an excursion: a trip to the "earthly paradise" of Suzhou, one of China's most historic canal cities; a visit to Hangzhou, the beautiful and historic lake city of eastern China; or an outing to the peaceful and attractive old town of Xitang, which is divided by nine rivers into eight sections, all linked by bridges, and boasts

many well-preserved old buildings constructed in the Ming and Qing dynasties.

In honour of the conference, we shall organise many fabulous concerts including a special event titled "An East Asia Night," as well as many unique workshops with famous musicians from Shanghai, Chinese ethnic minorities, and other parts of the world.

We are confident that your trip to Shanghai will be wonderful and unforgettable, and we welcome you heartily to our city, and to the 42nd World Conference of the ICTM at the Shanghai Conservatory of Music!

Calls for Papers — ICTM

3rd Symposium of ICTM Study Group on Applied Ethnomusicology

Nicosia, Cyprus, 18-22 April 2012
Deadline: 1 December 2011

The International Council for Traditional Music's Study Group on Applied Ethnomusicology welcomes proposals for its Cyprus symposium, which will be hosted in collaboration with the Cyprus Musicological Society and the University of Nicosia with support from the Department of Social and Political Science of the University of Cyprus. The symposium features three main themes.

Themes

1. Politics and practices of applied ethnomusicology: Social activism, censorship, state control.

State control can take on a variety of forms – on the level of education, with regard to institutionalisation, yet also concerning media control and censorship. How does applied ethnomusicology implement and rethink social activism within these contexts? While presentations on the topic of censorship and state control are specifically encouraged, this theme invites presentations that document and theorise the solving of concrete social problems through applied ethnomusicology projects in the academy, and beyond in contexts of education, health, industry and culture.

2. Disability and music

This theme welcomes contributions on all types of disability in relation to music. Paper proposals can, for example, discuss music and dance in the context of accessibility and the human rights of disabled people. They can focus on how ethnomusicology can be applied in the making of disability politics. Proposals can take up the variety of musical contexts of ability, illness and health from the perspectives of disability research, special education and music therapy, among others. Proposals can deal with how dis/ability is constructed in music and dance and what are the theories and

methods that can be used in the analysis of these constructions.

3. Music and conflict

Continuing earlier work of the Study Group on Applied Ethnomusicology, this theme includes the use of music in diverse social configurations of conflict, including interpersonal and intergroup, interethnic, inter-religious and interclass. How can music scholars and practitioners address, through music, the "macro" catalysts of conflict? What can applied ethnomusicology contribute to the understanding and solving of conflicts over economic resources and ownership systems? How can scholars further theorise the specific roles of oppression in music and conflict situations, and the instrumentalisation of music as a means of creating conflict?

Location

Nicosia, a cosmopolitan and culturally rich city that is also the last divided capital in Europe (between a Greek south and Turkish-occupied north part), offers a fascinating urban setting for considering the symposium's several themes of music and inter-human relations.

The symposium will be hosted at the University of Nicosia. Delegates are invited to stay at the Hilton Park Hotel, Nicosia, accommodation in which has been organised by the Local Arrangements Committee. Delegates should fly into the international airport of Larnaca (code: LCA).

Local Arrangements Committee

1. Dr Panikos Giorgoudes (President of the Cyprus Musicological Society), Head.
2. Ms Despo Stylianou (University of Nicosia, Office of the President/ Communications), Communications/Secretary.

Tel: +357-22841568

Fax +357-22352059

ictm_AE2012@uni.ac.cy

3. Prof. Savvas Katsikides (University of Cyprus, Dept of Social and political science), Member.
4. Prof. Nicos Kartakoullis (University of Nicosia, Development and University Relations), Member.
5. Ms. Anthoula Hadjianтони-Neophytou (Secretary of the Cyprus Musicological Society), Member.
6. Ms. Kalypso Apergi-Gregoriou (Treasury of the Cyprus Musicological Society), Member.

Proposals

The program committee consists of Klisala Harrison, Chair (Canada), Samuel Araújo (Brazil), Britta Sweers (Switzerland), Patricia Opondo (South Africa), Panikos Giorgoudes (Cyprus), Aaron Corn (Australia), Hanna Väättäinen (Finland) and Tan Sooi Beng (Malaysia).

We invite proposals for presentations in four basic formats, not excluding others. These are: individual papers, organised sessions, lecture demonstrations, and films.

Please submit an abstract of up to 250 words to britta.sweers@musik.unibe.ch by 1 December 2011, in order to enable peer review by the year's end.

27th Symposium of the ICTM Study Group on Ethnochoreology

Limerick, Ireland, 23-29 July 2012
Deadline: 31 October 2011

We are pleased to announce the 27th Symposium of the ICTM Study Group on Ethnochoreology and invite proposals to be submitted by **Monday, 31st October, 2011**.

Please note that according to our aims and objectives as a Study Group of the ICTM this biennial event is not a general conference on dance but a symposium dedicated to two selected themes, which will form the focus of our presentations and discussions.

The themes for the Study Group's 27th Symposium are:

1. Dance and Place
2. Dance and Festival

Theme 1: Dance and Place

The connection between place and dance is profound. The places in which dance is done, including the choice of how to define a particular place in which it will occur, to situate it in a particular place (emplacement), or relocate it from a usual place in which it occurs (displacement), may all be powerful contributors to the meaning and significance of dance. The definition of a place for dance, and the complementary concepts of emplacement and displacement, suggest a range of possible topics for investigations, such as:

- How is a place for dance defined, and who defines it?
- How do the memories or commemorations of previous performances inform current practice in particular venues?
- How is dance transformed as it moves from place to place?
- From private to public spaces?
- From home to away?
- In the experience of displaced peoples?
- In diasporic settings?
- In the virtual world?

Theme 2: Dance and Festival

The relationships between dance, festival, and festivity are many and multifaceted. From the prescribed formats of 'folk dance festivals' to the sometimes unruly chaos of mass celebrations, along with many examples in between, bodies in motion can powerfully perform festive feelings.

The theme of dance and festival suggests a variety of questions such as:

- What are the diverse functions and meanings of dance festivals around the world?

- How do festivals generate and shape different kinds of human behaviours and experiences?
- How might gender, race, and class be evident in dance and festival?
- How might dance and festival make issues related to community, conflict, and negotiation manifest?
- How does dance contribute to the multi-sensory character of festive behaviour?

We welcome proposals that address one or more of these questions and other related issues that arise directly from the themes. All proposals should be based on substantial fieldwork experience and/or textual consideration. It is expected that all individual presentations and panels will present new insights. Proposals for presentations that were previously given or have appeared in print, or in other formats, will be rejected.

Languages

English is the official language of the Symposium. Participants not familiar with English may present the paper in a language of large circulation (such as French, German, Russian, Italian, Spanish) or in Irish, the language of this year's host country. They are asked to provide at the conference and disseminate a translation of the full paper in English for the sake of wider understanding. Proposal abstracts should be submitted in English for selection purposes.

Proposal Format

Please send your proposal by email. The text should be pasted in the body of the email and also sent as a Word.doc or Rich Text Format (RTF) attachment to assure access. If you are unable to send your proposal by email, you may send a hard copy plus computer disk format. Please label all communications clearly with your full contact details. It is expected that all individual presentations and panels will present new insights. If you are at the beginning of your research career, whether student status or otherwise, please submit in the category

for students/new research as detailed below.

PLEASE NOTE THAT YOU ARE ONLY ALLOWED TO TAKE PART IN ONE PRESENTATION.

The Programme 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.

Proposals should be sent to the Chair of the Local Arrangements Committee and all members of the Programme Committee by Monday, 31 October 2011:

Catherine Foley, Local Organising Chair
(Catherine.E.Foley@ul.ie)

Colin Quigley, Programme Chair
(Colin.Quigley@ul.ie)

Hanafi Hussin
(hhhanafihussin1@gmail.com)

Mehmet Öcal Özbilgin
(ocal.ozbilgin@ege.edu.tr)

Daniela Stavelová (stavelova@eu.cas.cz)

Judy Van Zile (zile@hawaii.edu)

The Programme Committee will not consider proposals received after the deadline of 31 OCTOBER 2011. In certain cases, the Programme Committee may invite revisions to a proposal and invite resubmission. The Committee will notify all those submitting proposals in need of revision by 1 December. Proposers should acknowledge receipt of the invitation, confirm whether or not they intend to resubmit their proposal, and resubmit to the Programme Committee for reconsideration by 31 December. Resubmission may not necessarily guarantee acceptance.

Notification for Acceptance or Rejection of all proposals will be announced by 31 January 2012. If you have a deadline for funding applications for travel, accommodation, and so on, please notify the Chair of the Programme Committee of your deadline date.

Membership

Please note that the Programme Committee will only consider proposals

whose authors are current members of the ICTM in good standing for 2012. For membership in the Study Group, please contact both the Chair: László Felföldi, Folk Dance Department, Institute for Musicology of the Hungarian Academy of Sciences, Budapest, Hungary; email: laszlof@zti.hu; and Secretary: Anne von Bibra Wharton, Dance Department, St. Olaf College, 1520 St. Olaf Avenue, Northfield, MN. 55057, U.S.A.; email: annevibrawharton@gmail.com. Members may join and submit a proposal at the same time. Membership applications are available at the [ICTM website](http://ictmwebsite.org). For membership questions, contact the ICTM Secretariat at secretariat@ictmusic.org.

Presentation formats

You may present once only during the symposium. Please indicate clearly your preferred format. If members have any questions about the programme, or the suitability of a proposal, please contact the Programme Chair or a member of the Programme Committee and ask for assistance. Colleagues are advised to bring alternative modes of presentation delivery if using PowerPoint, DVD, and so on in case of unexpected technical failure on the day of presentation.

Individual Presentations: The Programme Committee will group presentations from individual members into sessions of one-and-a-half hours. Each presentation will be allotted 20 minutes inclusive of all illustrations, audio-visual media or movement examples, plus 10 minutes for questions and discussion. There will be no deviation allowed from this time allotment. A 20-minute paper is normally around 5 pages of 12 point double-spaced type.

Please submit a one-page abstract (about 300 words) outlining the content, argument and conclusion, its relation to the symposium theme you have chosen to address, plus a brief bibliography and/or statement of sources, if appropriate, on a second page. Please include the type of illustrations to be used in the presentation, such as slides, DVD, video (including format), and so on.

Media Presentations: Media presentations should be no more than 20 minutes

in duration. Your presentation should engage critically with the media (video, CD, DVD, and so on) and key material for viewing should be preselected. It is essential that your presentation address one of the two themes. Please submit a one-page abstract (about 300 words) outlining content, argument and conclusion, the relevance of the media presentation to the selected theme, plus a brief bibliography and/or other sources.

Panels: We encourage presentations in the form of panels: sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. Proposals may be submitted for panels consisting of three or four presenters and the structure is at the discretion of the coordinator. The total length of a panel will be one hour with an additional 20 minutes for questions.

The proposal should indicate the overall purpose, the role of the individual participants, and the commitment of all participants to attend the conference, including a short summary (one-page) of the panel, and an abstract for each individual paper, as described under Individual Papers above, to be sent together. Each panel proposal will be accepted or rejected as a whole.

You may submit a panel proposal on a topic of your own choice, but priority may be given to those proposals that address one of the two symposium themes.

Roundtables: We also encourage presentations in the form of roundtables. These are sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. The aim is to generate discussion between members of the roundtable each of whom presents questions, issues, and/or material for about 5 minutes on the preselected unifying theme of the roundtable. The following discussion, at the discretion, may open into more general discussion with the audience. The total length of a roundtable will be one and a half hours inclusive of all discussion.

Proposals may be submitted for a roundtable consisting of up to 10 pre-

senters, and the structure is at the discretion of the convener who will chair the event. The proposal explains the overall purpose, the role of the individual participants, and signals the commitment of all participants to attend the symposium. Each roundtable proposal will be accepted or rejected as a whole.

The choice of topic is open, but priority may be given to those proposals that address one of the two symposium themes.

Film/DVD/ Presentation: At the discretion of the programme committee, new films/DVDs of longer duration than those that can be accommodated in a media session, as described above, preferably related to the Symposium themes, may be proposed for viewing. The Programme Committee will inform delegates proposing such material of the possibilities of inclusion when drafting the programme. Individuals desiring to do such a presentation should send a query to the conference committee.

Student Presentations/Current Research: We welcome short presentations from students and new or old members whose subjects may or may not relate to the themes. These presentations may take the form of either (a) an 8-minute presentation inclusive of any illustrations, or (b) a poster. Please indicate clearly which mode of delivery you intend.

For either category, please supply a brief statement of your subject, noting if it relates directly to either of the themes, a selected bibliography, major sources, statement of methodology, and theoretical perspective. The whole should be no more than 1 page, although the bibliography may be additional.

Programme Changes

The Programme Committee reserves the right to change the programme, and unless otherwise notified by 16 March 2012, will expect all delegates to be present on the published dates of the symposium.

Programme Committee

Colin Quigley (Chair), Hanafi Hussin, Mehmet Öcal Özbilgin, Daniela

Stavelová, and Judy Van Zile.

Local Arrangements Committee

Catherine Foley (Chair), Colin Quigley, Mats Melin, and Orfhlaith Ni Bhriain.

MEMBERS SHOULD ALSO COMPLETE THE PROPOSAL FORM BELOW.

Proposal for the 27th Symposium of the ICTM Study Group on Ethnochoreology

**The Irish World Academy of Music and Dance University of Limerick, Ireland,
July 23rd 29th, 2012**

Name of person submitting:

Institutional affiliation:

Mailing address:

Phone/Fax number:

E-mail address:

Are you a current member of ICTM? Only abstracts from members will be considered.

Type of presentation:

- Individual Presentation

Topic 1 ☐

Topic 2 ☐

- Media Presentation

Topic 1 ☐ Time:

Topic 2 ☐ Time:

- Panel
- Roundtable
- Student Presentation/Current Research

Title:

Technical Equipment Required:

Video: VHS ☐ PAL ☐ NTSC ☐ DVD ☐

PC or Mac (for Power Point or other Projection):

Slide Projector:

Audio (please specify cassette, CD or other):

Other Visual or Spatial Requirements (please specify):

Other Technical Requirements:



ABSTRACT TEXT

Finally, we look forward to welcoming you to Limerick and remind all that presentation of a paper is not required for participation. Financial assistance may be available for those unable to secure sufficient institutional support. Scholars in need should submit a request to the Programme Chair for consideration.

Local Organiser's Information for Participants

The local organiser is Catherine Foley (Catherine.E.Foley@ul.ie, tel. +353 61 202922, fax: +353 61 202589) supported by Colin Quigley (Colin.Quigley@ul.ie), Mats Melin (Mats.Melin@ul.ie), Orfhlaith Ni Bhriain (Orfhlaith.NiBhriain@ul.ie), Micheál Ó Súilleabháin and the Irish World Academy of Music and Dance, and Dolores Hanly and Yvonne Clarke, Conferences and Sports Events, University of Limerick.

Timings

Registration will be on Monday, 23rd July, at 17.00, at the Irish World Academy of Music and Dance, University of Limerick. A Welcome Reception and Formal Opening of the Symposium will be at 19:00. The Symposium will end with a closing Barbecue Céilí and Dinner at the University of Limerick, on Saturday, 28th July. There will be an optional excursion on Sunday, 29th July. Please make your travel arrangements to coincide with these timings.

Travel

Limerick University is located in the Castletroy area, some 4kms from Limerick city. It is easily accessible by air, rail, road, and public transportation.

By Air: Shannon International Airport is only 28kms from the University of Limerick. There are transatlantic flights direct to Shannon from the US and, from Europe, Aer Lingus, Ryan Aer, and other airlines provide scheduled connections daily through London/Dublin from all major European cities. There are economy fares from cities to Stansted Airport (UK). There is a regular service from Stansted to Shannon. The journey from the airport to the University of Limerick is approximately 40 minutes.

There are bus services between Shannon Airport and Limerick City; and between Limerick City and the University of Limerick. For information on bus services please visit the [Bus Éireann website](#). From Limerick city centre, there are regular buses (numbers 308 or 308a) to the University of Limerick

from William Street. These cost about EUR 1.60 per person; tickets are bought on entering the bus and it is advisable to have the correct amount of money. Top Cabs or Speedy Taxis are also available costing EUR 35 (per taxi not per person) from Shannon Airport to the University of Limerick; Tel: + 353 61 417417. If using this taxi service please mention that you are a delegate at the Ethnochoreology Symposium at the Irish World Academy of Music and Dance, University of Limerick.

By Rail: There are a number of trains from Heuston Station Dublin to Limerick City's Colbert Station daily. These take approximately 2-3 hours, depending on whether they are direct or indirect. For information on train services please visit Irish Rail's website (Iarnród Éireann). A taxicab service (not Top Cabs or Speedy Taxis) is available from Limerick City's Colbert Station to the University of Limerick. The cost is approximately EUR 15.00. Alternatively, one may also get a bus from William Street to the University of Limerick (see above).

By Road: From Limerick City take the M7 to Dublin. At the Parkway Roundabout go straight and take the next left at the Groody Roundabout, following signs to the University of Limerick, which is well sign-posted. If driving on the M7 from Dublin, the University of Limerick will be sign-posted some 4kms before reaching Limerick City.

Public Transport: Public Transport is available from all the major cities in Ireland to Limerick. See websites provided above.

Accommodation

Participants are urged to choose accommodation in the unique atmosphere of Cappavilla Student Village on the University of Limerick campus, just 3 minutes walk from the conference venue of the Irish World Academy of Music and Dance. The village provides high quality six-bedroomed apartments with en-suite facilities. These apartments are stylishly decorated and are located adjacent to the River Shannon. Continental breakfast is delivered to each apartment daily. Non-conference people are wel-

come at Cappavilla Student Village also. See www.limerickconferencepark.ie for information on Cappavilla Student Village and its facilities.

Participants (friends and families) will need to make their own room reservations for Cappavilla Student Village. A PayPal facility will be available on the Symposium website (currently under construction).

The prices for accommodation per night (Bed and Continental Breakfast) are:

- Single Room: EUR 45.00
- Double Room: EUR 80.00

Food

Light Lunch and Dinner on campus will be served at a fixed price, with an option for vegetarians.

- Lunch: EUR 8.50
- Dinner: EUR 13.00

Light snacks will be provided between conference sessions.

The choice of meals or any other special requirements for food will be made by each participant at registration on arrival.

The University of Limerick employs professional catering companies who provide the highest standards of European cuisine. It has various restaurants to cater for lunches and dinners (with vegetarian options); barbecues are also held on campus.

Payment

The conference fee and payments for accommodation, lunch, dinner, and optional excursions should be made through the PayPal facility which will be available on the Ethnochoreology Symposium Limerick website; this is currently under construction.

- Conference Fee: EUR 130.00
- Students and Old Aged Pensioners: EUR 90.00

Options

- An evening workshop of Irish céilí dancing: EUR 0.00

- A half day excursion on the "Spirit of Killaloe" a river cruise of Lough Derg on the River Shannon, followed by a visit to the historical town of Killaloe, home of King Brian Ború (926 A.D.–1014 A.D.). Dinner afterwards in Flanagan's, Killaloe. EUR 35.00

- An evening performance: EUR 10.00
A Barbecue Céilí and Dinner at the University of Limerick: EUR 25.00

- A one day excursion to the Burren and the Cliffs of Moher in County Clare. Lunch in Ballyvaughan, followed by a visit to the famous Bunratty Castle and Dolan's pub-restaurant in Limerick for the evening. Bring your dancing shoes and your instruments: EUR 50.00

Weather

Weather can be variable with temperatures of 14 degrees to 22 degree; be prepared for occasional rain fall.

Local Attractions

Limerick city is a vibrant city some 4 km from the university campus with interesting museums and galleries, local theatre, lively pubs and restaurants: it is an excellent region for Irish traditional music and dance. Particular attractions include: King John's Castle; Bunratty Castle and Folk Park; The Hunt Museum; the Treaty Stone; the Georgian House and Garden; St. Mary's Cathedral; Walking Tour of Locations from Frank McCourt's book, Angela's Ashes; and Horse Drawn Carriage Tours.

Closer on campus, delegates may enjoy the sports and recreational facilities at the University Arena which has some of the best facilities in Ireland. These include: 50 metre Olympic size pool with sauna, steam room, fully equipped gym, indoor and outdoor running tracks, and fitness rooms. Also on campus is the National Dance Archive of Ireland; Ireland's National Portrait Collection; and the Irish Watercolour Society's Collection.

Delegates may enjoy pre/post conference visits to Killarney, Dingle, the Aran Islands, Galway and Connemara, all of which can be reached by day excursions from Limerick. Other places of interest

include: Craggaunowen; Aillwee Cave; Lahinch Seaworld; Foynes Flying Boat Museum; Siamsa Tire the National Folk Theatre of Ireland; and the Aqua Dome, Tralee. For further information please see www.discoverireland.com.

19th Symposium of ICTM Study Group on Historical Sources of Traditional Music

Vienna, Austria, 6-10 March 2012
Deadline: 1 October 2011

We are happy to announce that the next meeting of our Study Group will take place by invitation of the Vienna Phonogrammarchiv from March 6 – 10, 2012 in Vienna. The symposium site will be the main building of the Austrian Academy of Sciences. Gerda Lechleitner has kindly offered to serve as contact person and local organiser for the forthcoming Study Group meeting. The symposium will start on March 6 and end on March 10, 2012. On the last day we will have the opportunity to visit to the Vienna Phonogrammarchiv.

At the moment the local organiser cannot provide any financial support, so please try to get funding for travel, accommodations and stay in Vienna from your home institution, if possible. The local organiser shall, however, ask for financial support and we will keep you informed about that. In any case, we will try to keep the costs low.

Topics

The symposium will focus on two different but related topics:

1. Historical sources and contemporary fieldwork in ethnomusicology – relationship, dialogue, mutual benefit.

Historical sources are, today, easily accessible and already in use in manifold ethnomusicological studies. Historical sources include all types of ethnomusicological materials from the transcriptions and manuscripts of early collectors to the beginnings of sound recording in the late 19th c. up to current times. Knowledge of historical sources deepens and widens the approach to contempo-

rary fieldwork. "Questioning fieldwork" offers the opportunity for the researcher him or herself, as well as other researchers, to rethink and evaluate the results of a study. Comparing early fieldwork with more recent efforts can offer a different understanding of change in cultural processes.

The dialogue between printed and aural, archival and recent materials, including results based on fieldwork (sound recordings, field notes, video recordings, photographs, interviews etc.), implies a specific kind of relationship, which should be studied and evaluated to our mutual benefit.

2. Multidisciplinary approaches to the study of historical sources of traditional music

Historical sources of traditional music are the ideal materials to be researched from different aspects. In general, there is no single approach to sources, but many possible ways to view them. Whereas the ethnomusicologist focuses on the sound, the linguist will see the same recordings from another perspective. Ethnomusicologists, linguists, historians, ethnologists, cultural anthropologists, folklorists – we each have our own scientific background and apply specific research methods. Views from outside of the field of ethnomusicology are extremely helpful and can considerably expand our knowledge about historical sources of traditional music. We therefore encourage colleagues to submit papers within the areas of ethnomusicology, folklore, literature, ethnology, history, linguistics, etc.

Paper proposals, not exceeding 300 words, should be sent to the programme committee consisting of Susanne Ziegler, Ingrid Åkesson, and Gerda Lechleitner before October 1, 2011. We also encourage presentations in the format of panels, which should consist of at least three presenters.

If you have any questions regarding the Study Group on Historical Sources, former meetings and/or publications and the forthcoming Vienna symposium, please contact us.

We look forward to seeing you in Vienna!

Best wishes,

Susanne Ziegler, Study Group Chair
(s.ziegler@smb.spk-berlin.de)

Ingrid Åkesson, Study Group Co-Chair
(ingrid.akesson@visarkiv.se)

Gerda Lechleitner, local organiser
(Gerda.Lechleitner@oeaw.ac.at)

8th Symposium of ICTM Study Group on Maqām

Sarajevo, Bosnia and Herzegovina,
8-11 November 2012
Deadline: 29 February 2012

The Eight Symposium of the ICTM Study Group on Maqām will be held in Sarajevo, Bosnia and Herzegovina, from 8-11 November 2012.

Topics

The general topic will be "Maqām: Historical Traces and Present Practice in South European Music Traditions", as well as three special topics, namely "Between maqām and mode: the intermediate realms (Greece, Macedonia, Bulgaria, Bosnia, Serbia, Kosovo, Albania, Central Europe; klezmer, Sephardic music; Roma music)", "History of Ottoman music in its expansion in the Mediterranean", and "The role of Sufi brotherhoods for the propagation of the maqām in Western Europe and North Africa".

Herewith we call for papers, of which an abstract of not more than 250 words should be sent via email to the programme committee. Please, indicate which kind of technical support you may need.

The definite deadline for submissions will be the 29 February 2012. Early submissions are highly appreciated.

You will get your confirmation until 1 May, thus you will have enough time to organise your trip and eventually some funding. Please, do not hesitate in case of any questions or suggestions to contact the local organiser or the programme committee.

Programme committee

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9th Symposium of ICTM Study Group on Mediterranean Music Studies

Malta, 10-12 July 2012
Deadline: 31 January 2012

The ICTM Study Group on Mediterranean Music Studies, formerly "Anthropology of Music in Mediterranean Cultures", will hold its Ninth Symposium in Malta, hosted by the Mediterranean Institute at the University of Malta on the theme **Musical Insularity: How it Favours Conservation, How it Triggers Innovation**.

All interested in presenting a contribution, or simply in attending the Meeting may contact Marcello Sorce Keller at mskeller@ticino.com.

The deadline for sending paper proposals is January 31, 2012. Proposals will be selected by a Program Committee: Caroline Bithell, Kevin Dawe, Marcello Sorce Keller.

The Study Group for Mediterranean Music Studies is a very informal pole of

interest within the ICTM, and we like paper proposals to be as long or as short as the presenter wishes them to be.

Although papers are expected to be, as usual in conferences, 20 minutes long, we plan to have in our Symposium a relaxed atmosphere, with abundant time for discussions and convivial interaction.

Description of the Theme

Islands, Borders, and Insularity

A world without islands is hard to imagine. That is because what an island is, much depends on who you are and where you are. A tableland is an island of sorts, if you are unable to cross the mountains surrounding it. A lake is an island for the wildlife inhabiting it. It would also be very difficult to imagine a world without borders, because so many kinds of them exist: geographic, political, linguistic, social, psychological, etc.

Islands and borders can also be transient, rather than permanent, or even porous (a concept Walter Benjamin introduced speaking of "Naples" in 1925). Islands and borders, alone, or intersecting one another (as borders may also exist within islands) generate multifarious forms and degrees of "insularity".

Insularity and Cultural Diversity

Without insularity cultural diversity would not develop, because humans would be confronted with the same environment everywhere; and without barriers separating them, all their knowledge and experience would be shared. A common culture reacting to a common environment is hardly likely to generate diversity. In fact, the point could be made that insularity of one form or another is the main factor at the origin of all cultural diversity (as in the biological domain). Insularity triggers variation and selection by giving people access to different kinds of resources, and the possibility to interact with them in idiosyncratic ways, depending on their history and experience. Do you need to send signals to be heard over long distance? In Switzerland it was done with Alphorn and Yodel; in the Canary Island of Gomera it was done

with a whistled language that can be heard far away.

In other words: environments offer diverse challenges, but even when they are identical, different solutions may be found when different sets of experience, attitudes and resources are available. That is why it is so wonderful, to have territories surrounded by waters, small populations in out-of-the-way valleys, immigrants establishing Chinatowns and Little Italies within larger urban centers, tribal societies separated by the affluents of the Amazon River, cities that grow as veritable islands in the middle of the countryside. Wonderful because all such conditions of "insularity" develop special kinds of music.

Insularity and Isolation

To be sure, the term "insularity" is evocative of isolation and self-containment, and yet absolute isolation is only an "ideal type," a mental construct, useful to gauge how distant single realities may be from the model. Insularity is always relative, and usually combines isolation on some levels with openness on others.

One symptom of insularity is usually the persistence of repertoires showing archaic features, when compared with the corresponding genres existing on the mainland or in surrounding areas (anthropologists call it "marginal survival"; sociologists, after William Ogburn, speak of "cultural lag"). It happens in Islands (in Mallorca ritual dancing survives, that disappeared long ago in mainland Spain; in the Faroer older forms of Danish music and dance still exist that you would no longer find in Denmark) and it happens with migrant populations as well, when immigrant communities – islands of sorts – retain behaviour patterns (language, music, cuisine, etc.) in older forms, that do not undergo the evolutionary process taking place in their land of origin.

Insularity and Innovation

Confusingly, however, marginal survival is not the only and inevitable result of insularity, as it is also possible for cultural forms cultivated in insular conditions to develop along lines that will lead them to be very different from those

still existing in the locale where they originated: the steel bands of Trinidad are an example of unique creativity, where oil cans were transformed into musical instruments. Transplanted African traditions only in Trinidad produced this very special kind of instrumental music. Such creativity is at the same time the result of insularity and contacts with the outer world - without oil cans steel bands would not have been conceivable. Obviously insularity and innovation are not necessarily in contradiction. Insular territories are known to offer very special soundscapes, where the local and the non-local, living side by side, provide striking contrast. We may get to hear the U2, Genesis and Bocelli in Mallorca, as well as in Corsica, Sardinia, Sicily, or Malta, but how such international genres intertwine with the local older traditions – and what space the overall mix occupies in the life of their people – is strikingly different from one island to the other; and it is different from what you find on the nearest shore of the mainland.

Insularity does not make contacts impossible. It rather allows more subtle selectivity about what forms of contact to accept and what others to reject. In other words, the existence of very local repertoires (not shared or claimed by others) may point to cultural isolation, but it is no sign of complete insularity “per se.” Some repertoires may only exist in one village but, at the same time, others may circulate in that village as well, even transnational ones. In other words still, insular territories can be open to innovation, they are just rather choosy about what kind of innovation and /or external influence they wish to accept. One could probably make the point that conditions of insularity are those where their dynamics of culture change can better be studied and understood.

Patterns of Insularity Across the Mediterranean

A Meeting of the Study Group for Mediterranean Music Studies, where scholars knowledgeable of different contexts may help develop a better understanding of how insular musical cultures, make choices between endogenous innovation, external influences, and retention

of ancient practices. The Mediterranean, “the most vigorous place of interaction between different societies on the face of this planet” (as David Abulafia recently called it in his *The Great Sea: A Human History of the Mediterranean*, 2011) is surely an ideal geographic area to pursue this kind of endeavour.

9th Symposium of the ICTM Study Group on Music and Minorities

Zefat, Israel, 7-12 August 2012
Deadline: 15 January 2012

Colleagues are warmly invited to join the symposium and present papers.

Themes

1. Music and Minority Nationalisms

The massive population movements that have accelerated since their onset in the twentieth century have strained the long-held belief in the ties that bind nationalism exclusively to the culture of the nation-state. Ever-larger groups of people, migrants of all kinds, now live away from their cultures of origin becoming minorities that, in their attachment both to their past and present cultures, have created minority nationalisms. This now-global phenomenon invites close attention: increasingly, the complexity of majority-minority and minority-minority group relations, often implied in the current common and questionable usage of the term, “multiculturalism”, finds highly visible expression in the public life of nations worldwide. Against this background, the theme, “Music and minority nationalisms” seeks to address an issue of particular significance: the multifaceted role that music can and does play in the creation and maintenance of minority nationalisms.

2. Representation of minority musics in film and video

We live in the age of motion pictures, which strongly influence our experience of ourselves, of others, and of the world around us. How are minority cultures and their musics reflected and affected by motion pictures, be these in the form of fictional movies, documentaries, ethnographic films, music videos, shared

Internet video files or interactive videos? What are characteristics of music-related films and videos created from minorities’ and majorities’ perspectives in past and present? How does film and video production relate to other channels that represent minority musics, especially to scholarly publications and recordings?

3. Music Education and Cultural Identity in Minority Groups.

Transmission is a core process for every human culture. Thus, one of the most important issues in ethnomusicology is the transmission of musical cultures, of which music education can be a most effective too. This is especially true among minority groups inside nation states in which a national education system that can endanger the cultural identity of children of any minority. This theme therefore includes any aspect of music education that is relevant to the formation and reinforcement of cultural identity among minorities.

4. Methodology in the Study of Music and Minorities

Since the inception of the Music and Minorities study group, many important case studies have been presented, each rich in ethnographic detail and analytical insight. But where do they lead us collectively? A sustained effort is needed to strive for a generalised and theoretical understanding of the specificity of the relationship between music and minorities, beyond individual cases. This theme proposes to reassess our methodological present as a study group, by comparing various methodologies so far taken, by appropriating methodologies from other disciplines, or even by formulating new ones that will best suit the nature of the Study Group’s subject matter.

Research papers should be based on original research that addresses one of the symposium themes and should not have already been presented. Papers should be designed and presented to take no more than 20 minutes, including audio and audio-visual materials. Abstract proposals should not exceed one page.

Film and panel presentations are welcome.

Costs: There is no registration fee but costs of travel and accommodation will have to be covered by participants

Local organiser: Essica Marks, Zefat Academic College.

Program committee: Ursula Hemetek (chair), Naila Ceribašić, Essica Marks, Yoshitaka Terada, Adelaida Reyes.

Language: English.

Location

Zefat Academic College is situated in the city of Zefat in the very north of Israel. The college consists of three main buildings and our meeting will take place at the main building which has rooms that can accommodate about 100-120 people. The rooms are equipped with all the technical equipment necessary for academic presentations. There are coffee break areas and a dining room.

Accommodation

For accommodation, there are three main options. The first is the dorms of the college, where there are accommodations for 50 persons. There are two single-room apartments (one person in each room) with all facilities inside. The price for now is \$40 a night for a person, without breakfast. In case of additional funding the price may include breakfast or may even decrease. The second option is the youth hostel, two people in a room with all the facilities breakfast included, \$ 70 a night for one person (there are 20 beds). The third option is the hotels in Zefat, all of them within walking distance from the college. The prices range from \$ 90 to \$ 150 per night.

Travel

Delegates should fly to International Ben Gurion Airport. There is a train from Ben Gurion Airport to Akko station 24 hours a day. Should there be a large enough number of people arriving at the airport at approximately the same time, the Local Arrangements Committee can arrange transportation from the airport to Zefat as well.

Please submit abstracts, not to exceed one double-spaced printed or typewritten page, by 15 January 2012 to:

Ursula Hemetek

Institut für Volksmusikforschung und Ethnomusikologie
Anton von Weber Platz 1
1030 Wien
Tel: + 711 55-4211
Fax: + 711 55-4299
hemetek@mdw.ac.at

3rd Symposium of the ICTM Study Group on Musics of East Asia (MEA)

**Chinese University of Hong Kong,
31 July-2 August 2012
Deadline: 10 December 2011**

The Study Group for Musics of East Asia (MEA), which was formed within the framework of the International Council for Traditional Music in 2006, is pleased to announce its third meeting, to be held 31 July, 1 August, and 2 August in Hong Kong, at the Chinese University of Hong Kong. Those interested in East Asian musical cultures are welcome to become members and attend the symposium to exchange knowledge and ideas and further develop the field.

Symposium themes

The themes of the symposium for 2012 are as follows:

1. World Music and Asian Traditional Music

Nowadays groups performing East Asian traditional music may frequently be heard at "world music" fairs and on the international stage. Indeed, many groups positively seek out such opportunities. How does music from East Asia fit into the "world music" paradigm, a music industry-created category? What is at stake when traditional music groups and governments promote their arts in such fora? What is the impact back home afterwards?

2. Music Education and Asian Identities

Formal music education in East Asian schools has long been oriented towards Westernised musical genres and styles,

Greetings from the Sub-Study Group on Research on Music and Colonial Modernity in East Asia!

We are planning to organise at least two panels or a workshop with a guest speaker at the next MEA Symposium, to be held July 31-August 2, 2012 at the Chinese University of Hong Kong. While details are to be worked out under guidance of the Executive Committee, at this point we would like to know how many of you may be interested in presenting papers at our panels, and/or participating in a workshop.

The Sub-Study Group is intended as a forum for interaction and exchange of ideas and research materials among scholars working on diverse aspects of music under colonialism in or across any of the cultures, states or former states of East Asia.

If you would like to participate in planned Group events that will be proposed for the 2012 MEA Symposium, please email us at cmodernity.mea@gmail.com. Would you be interested in presenting a paper at one of our panels? Would you be interested in participating in a workshop that involves a guest speaker? Please email us *before November 15, 2011*. Based on your response, we will move our panels/workshop plans forward.

If you cannot come to the 2012 symposium, but in any case would like to express interest in joining the Sub-Study Group, or have suggestions to offer, please send us an email. Besides organising the 2012 symposium events, we would like to generate a mailing list for the Group. We need to see a sufficient response from interested people to begin, however, so please do send a message to the address given above.

Thank you!

Joy's Cheung and Hugh de Ferranti

although that is beginning to change in some countries. Do we in fact ever attempt to formulate Asian identities in the music educational context, and have we moved beyond confronting just the east/west, or oriental/occidental, dichotomy?

3. Cultural Destruction and Revival

We have all been shocked by the devastation in Japan resulting from the 2011 earthquake and tsunami. Both natural and manmade disasters destroy cultural contexts and artefacts, while the performing arts can be a force in memorial-

ising these events and their victims, and in assisting in material and cultural revival. How does this happen in East Asia, and what role does music have to play in this?

4. Cultural Tourism and Cultural Policy

In all East Asian countries now, cultural tourism is crucial to numerous local economies. In addition, all the East Asian nations have implemented complex cultural policy directives that seek to favour local arts. What effects are cultural tourism and cultural policy having on local heritage and its bearers? And how does an awareness of tourism potential affect government policy?

5. Music at East Asia's Cultural Crossroads

Meeting in Hong Kong in 2012, we are assembling in a city that has long been a cultural crossroads in East Asia. There are several other sites in East Asia that have fulfilled a similar role, be it through functioning as a hub for physical migration, through hosting important centres of the film and music industries, or through colonialism. What musical developments do we see in such locales, and what kind of longterm impact do they have throughout the rest of East Asia and its diasporas?

6. New Research

New research on other topics is also welcome.

Presentation formats

We invite four presentation formats:

1. Individual paper presentations (20 minutes in length, with 10 minutes at the end for questions)
2. Group panels of either three or four individual papers on linked subjects (total 90 minutes for three speakers, 120 minutes for four speakers)
3. Roundtable discussion with up to six participants (90 minutes)
4. Showing of ethnographic film by the filmmaker (90 minutes, to include opening remarks, the film showing, then discussion)

Language

English is the official language of the meeting, and only presentations to be delivered in English can be accepted. Proposals must all be submitted in English as well.

AV Equipment

The following will be available:

- Projector for PowerPoint presentations, etc. In-house PCs (though you may also bring and use your own Mac or PC)
- Multi-region VHS and DVD players
- CD players

Please note the following important points:

- You are welcome to use your own PC or Mac rather than the PCs supplied, but (a) Mac users MUST bring their own power adapters and VGA adapter cables; and (b) the internet can ONLY be accessed via the PCs provided by the local IT department. It would, however, be possible to toggle between your own laptop and the PC provided if you wished to use your own computer but also include internet material.
- If you would like to use some of the older technologies (such as cassettes or slide projectors), you should state this when you submit your abstract. CUHK will try to accommodate as many requests of this nature as they can, but advance notice is required, and they cannot guarantee to be able to provide for the more obscure formats.

Deadline for submissions / Notification of acceptances

The deadline for all proposals is 10 December 2011. Notification of whether or not your submission has been accepted for the symposium will be given on or before 15 April 2012.

Address for proposal submission

The preferred method of submission for all proposals is email. Please submit your proposal to ICTMMEAabstracts@gmail.com.

If you are unable to submit your proposal by email, you may send a hard copy plus jump drive. Submissions sent this way must be postmarked by the deadline of 10 December 2011. The address for postal submissions is:

ICTM Study Group for Musics of East Asia

Attn.: Donna Armstrong for Liz Macy
Department of Ethnomusicology
2539 Schoenberg Music Building
University of California, Los Angeles
Los Angeles, CA 90095-1657

Proposal formats

1. If you are preparing an individual paper presentation, send us the following:
 - (a) an email in which you paste the following capitalised headers with your information:
2. Proposals for a panel of either three or four linked individual papers should include:
 - (a) an email in which you paste the following capitalised headers with the panelists' information:

FAMILY NAME/SURNAME:
GIVEN NAME:
INSTITUTIONAL AFFILIATION:
EMAIL ADDRESS:
POSTAL ADDRESS:
TITLE OF PROPOSED PAPER:
AV EQUIPMENT REQUIRED:

- (b) as a pdf or .doc attachment, an English-language abstract of no more than 350 words (please do NOT include your name in the body of the abstract, since abstract review is anonymous)

FAMILY NAME/SURNAME OF
PANEL ORGANISER:
GIVEN NAME OF PANEL
ORGANISER:
INSTITUTIONAL AFFILIATION OF
PANEL ORGANISER:
EMAIL ADDRESS OF PANEL
ORGANISER:
POSTAL ADDRESS OF PANEL
ORGANISER:
TITLE OF PANEL:
NAMES OF PANEL PRESENTERS:

FAMILY NAME / SURNAME OF PRESENTER #1:
GIVEN NAME OF PRESENTER #1:
INSTITUTIONAL AFFILIATION OF PRESENTER #1:
EMAIL ADDRESS OF PRESENTER #1:
POSTAL ADDRESS OF PRESENTER #1: TITLE OF INDIVIDUAL PAPER:
AV EQUIPMENT REQUIRED:

Please continue with the same information for presenters #2, #3, and #4. If one of the panel members is a discussant, please provide their details, as follows:

FAMILY NAME / SURNAME OF DISCUSSANT:
GIVEN NAME OF DISCUSSANT:
INSTITUTIONAL AFFILIATION OF DISCUSSANT:
EMAIL ADDRESS OF DISCUSSANT:
POSTAL ADDRESS OF DISCUSSANT:

(a) as a pdf or .doc attachment, an English-language abstract of the panel as a whole, not to exceed 350 words (please do NOT include your names in the body of the panel abstract, since abstract review is anonymous)

3. Proposals for roundtable discussion should include:

(a) an email in which you paste the following capitalised headers with participants' information:

FAMILY NAME / SURNAME OF ROUNDTABLE ORGANISER:
GIVEN NAME OF ROUNDTABLE ORGANISER:
INSTITUTIONAL AFFILIATION OF ROUNDTABLE ORGANISER:
EMAIL ADDRESS OF ROUNDTABLE ORGANISER:
POSTAL ADDRESS OF ROUNDTABLE ORGANISER:
TITLE OF ROUNDTABLE:
NAMES OF ROUNDTABLE PRESENTERS:
AV EQUIPMENT REQUIRED:

FAMILY NAME / SURNAME OF PARTICIPANT #1:
GIVEN NAME OF PARTICIPANT

#1:
INSTITUTIONAL AFFILIATION OF PARTICIPANT #1:
EMAIL ADDRESS OF PARTICIPANT #1:
POSTAL ADDRESS OF PARTICIPANT #1:

Please continue with the same information for the other participants.

(b) as a pdf or .doc attachment, an English-language abstract of the roundtable, not to exceed 350 words (please do NOT include your names in the body of the abstract, since abstract review is anonymous)

4. Proposals for a film showing should include:

(a) an email in which you paste the following capitalised headers with your information:

FAMILY NAME / SURNAME:
GIVEN NAME:
INSTITUTIONAL AFFILIATION:
EMAIL ADDRESS:
POSTAL ADDRESS:
TITLE OF FILM:
AV EQUIPMENT REQUIRED:

(b) as a pdf or .doc attachment, an English-language abstract of the film and any important themes it addresses, not to exceed 350 words (please do NOT include your name in the body of the abstract, since abstract review is anonymous)

Abstract length is important: maximum length is 350 words. If you exceed 350 words, the programme committee assistant is instructed to cut off your abstract after 350 and send only the first 350 to the committee!!!!

Membership

Following ICTM policy, all participants whose proposals have been accepted for the programme must be ICTM members. New members may join and submit a proposal at the same time. Proposals from students are strongly encouraged. Membership applications are available at the [ICTM website](http://www.ictm.org).

Programme Committee

The programme committee consists of the following members: Hsin-chun Tasaw LU (Taiwan), PARK Mikyung (Korea), TERAUCHI Naoko (Japan), YU Siu Wah (Hong Kong), and Helen REES (US/UK) as chair. The programme committee's administrative assistant is Elizabeth MACY. For further questions about abstract submission for MEA 2012, please contact Helen REES by email, hrees@ucla.edu.

Symposium website

For further information and updates, please visit the [MEA homepage](http://www.mea2012.org).

2nd Symposium of the ICTM Study Group on Performing Arts of South-east Asia (PASEA)

Manila, 14-19 June 2012

Deadline: 1 November 2011

We are pleased to announce the Second Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA) and offer this call for abstracts to be submitted by 1 November 2011. Please note that this symposium will focus on the themes described below, which will form the basis of the presentations and discussions.

The host and local arranger for this symposium is the Citizens for Arts & Culture, Manila, Inc. and the main sponsor is the National Museum of The Philippines (other sponsors forthcoming).

Tentative Schedule

June 14 (Thursday): Registration, Opening of Symposium & Sessions

- June 15 (Friday): Sessions

- June 16 (Saturday): Sessions

- June 17 (Sunday): Out of town day trip possibly to Villa Escudero in San Pablo, Laguna (Leave Manila in the morning and return in the afternoon; please check Villa Escudero website)

- June 18 (Monday): Sessions

- June 19 (Tuesday): Sessions, Closing, Departure of Participants

Themes

Theme I: (RE)PRODUCING SOUTHEAST ASIAN PERFORMING ARTS — TRADITIONS IN THE HERE AND NOW

In the modern world, local traditions are reconstructed in new and myriad ways that are more intelligible when seen in the context of intense international movements of peoples, ideas, images, technology, and money. The influx of tourists and foreign workers of all types, the infusion of multinational capital, and the diffusion of peoples away from the region have all worked to situate Southeast Asia as an important nexus in an increasingly intricate network of global exchange.

In this symposium, we seek to understand the complex pragmatics behind the reconstructions and re-contextualisations of Southeast Asian performing arts traditions vis-a-vis the "here and now". In particular, we aim to interpret the meanings and motivations behind the initiatives of various agencies – from local grassroots communities to formal ideological apparatuses such as government and market institutions – to (re)produce "traditions" at specific times and in particular places in Southeast Asia and the Southeast Asian diaspora. In this context, we consider the following issues:

Local Identity Formation

How do Southeast Asian communities (re)construct their identity through the performing arts, considering the impact of globalisation and new contexts? How do performing artists or culture-bearers mark their distinctiveness amidst change in their environment?

Tourism and Commodification

As one of the steadily growing phenomenon in Southeast Asia, the influx of tourists and the cultural performances designed for this clientele pose a number of questions relative to the music and dance found throughout the region. What is the impact of tourism on Southeast Asian performing arts? What are the specific effects of tourism on the culture-bearers and their performing arts traditions? What kinds of subjectivities and identities are forged when folk tradi-

tions are "staged" into cultural presentations for tourists? What is the impact of global production modes and employment patterns on cultural recreation? What is the role of mass media in the process of promoting tourism? Is there a reduction or redefinition of ritual or religious justification of performances put on for tourists?

Institutionalising Southeast Asian Performing Arts Traditions in Modern Multicultural Music Education

What political dynamics in Southeast Asia propel the inclusion of local musics into mainstream, often Western-based—or otherwise "modern"—music education? What interests and roles do the state and the market play in this re-contextualisation of local traditions? What transformations occur when traditional arts are transmitted to the youth in dance/music groups and schools? Are the pragmatics of assimilating local traditions consistent across the region and throughout the history of modern Southeast Asia? How are we to understand the role of governmental and non-governmental cultural initiatives such as the "School for Living Traditions"? What is the role of the UNESCO Intangible Cultural Heritage (ICH) program and other educational initiatives vis a vis Southeast Asian performing arts?

Theme II: SOUTHEAST ASIAN BODIES, MUSIC, DANCE AND OTHER MOVEMENT ARTS.

This theme focuses on movement arts and their relation to music, dance and theatre. In an overall view of movement arts in Southeast Asia, individual papers and panels are invited in the following sub-topics (and others as well):

Movement arts and the Southeast Asian body

This topic examines the construction and the conceptualisation of the body as it is played out in the performing arts of Southeast Asia. Some possible topics would include representation of the Bugis in Central Javanese wayang or sendra tari, Arab-ness in Malaysian zapin, masculinities in the enactment of the Rama character in Southeast Asian dance dramas, Isan pop singers in Thailand and Laos, waria in 'folk' theatres of

Indonesia, the Filipino pop musician presence throughout Southeast Asia, 'the body as canvas' in Singaporean Teochew opera, Balinese beleganjur, Philippine ati-atihan and so on.

Movement arts, music, ritual and theatre.

This topic invites individual papers or panels on movement arts and their correlation to music, ritual and dramatical arts. The movement arts may include such examples as muay Thai/krabi-krabong (Thailand), bando/banshay (Myanmar), kali/arnis de mano/escrima (Philippines), and silat systems including pencak silat as found throughout the region. This theme also proposes to examine the cross relations between silat and the Sino-Malay forms of kuntao/kuntau, and any music and movement art related with these (for example, the Dragon Dance, local variants of Chinese opera and so on). It is hoped that a sub-Study Group may develop from this theme to carry on research in a long term working project.

Theme III. NEW RESEARCH

Language

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

The proposal and format

Proposals are invited in the following formats:

1. Individual paper, 20 minutes long and followed by 10 minutes of discussion,
2. Organised panel, 90 minutes long for 3 presenters, 120 minutes long for 4 presenters OR 3 presenters and a discussant (each presentation is 20 minutes with 10 minutes for discussion),
3. Forum/Roundtable, up to 90-120 minutes long with 3 or 4 presenters on a given topic, organised and run by a given Chair of the Roundtable, with discussion among the presenters and the audience,
4. Participatory Workshop, informal, interactive hands-on session on one topic for a maximum of two hours,

5. Film/Video, recently completed or in-progress films, video programs or excerpts thereof, each presentation about 20-30 minutes in length including some discussion of the film/video,
6. This symposium is also accepting proposals for 'lightning' sessions of 10-15 minutes in length to focus on reports of current research by graduate students and others.

Please submit an abstract for your individual paper, panel, round table discussion, film/video, workshop or 'lightning session' plan of approximately 250 words, and a very short biographical note (100 words or less) on the main organisers/presenter and all other presenters in a panel, round table or workshop, and those proposing a film/video production. Panels and roundtables must submit a statement on the focus and central concern of the panel/roundtable along with an abstract from each presenter on the presentation (each abstract is limited to 250 words).

Please send your proposal by email. The text should be pasted in the body of the email and also sent as a Word file (.doc) or Rich Text Format (.RTF) attachment to your email to assure access. If you are unable to send your proposal by email, you may send a hard copy and an electronic version on a CD. Please label all communications clearly with your full electronic and postal contact details. The Program Committee reserves the right to accept only those proposals that, in their opinion, fit best into the scheme of the Symposium, and that can be situated within the time frame of the Symposium.

Send proposals to the Chair of the Program Committee and the Chair of the Local Arrangements Committee by 1 November 2011

1. Made Mantle Hood, Program Committee Chair,
made.hood@unimelb.edu.au
2. Felicidad Prudente, Local Arrangements Committee Chair, email:
feprudente@gmail.com

If sending your proposal by hard copy and on CD, please send to:

Dr. Made Mantle Hood
Melbourne Conservatorium of Music
Conservatorium Building
Melbourne, Victoria 3010, AUSTRALIA

Please note that when your emailed proposal has been received, you will receive an email acknowledgment within 4-5 days. If you do not receive an acknowledgement within this time, please contact the Program Committee Chairperson (email address above).

All proposals will undergo peer review, and notification of acceptance will be announced by early January 2012.

A note on Sub-Study Groups

For those of you who are interested in starting a sub-study group focusing on a specific theme or topic, you will need to select a chair or spokesperson and write up a brief description of your proposed sub-study group, noting the rationale and any projects that can be earmarked by the group at the time of your proposal. Submit your proposal for the particular sub-study group to the Chair of this Study Group (pmatusky@gmail.com). Your proposal will be tabled at the Business Meeting for discussion and approval.

A note on membership in ICTM

Please note that all presenters must register as a member of the International Council of Traditional Music directly with the ICTM Secretariat before attending the Study Group Symposium. The email contact is secretariat@ictmusic.org. Those visitors who wish to attend this Symposium as non-members will be able to do so under a special registration fee, as will students. All registration fees and other information will be forthcoming from the Local Arrangements Committee.

The Program Committee for this Symposium is Made Hood (Program Committee Chair), Felicidad Prudente (Local Arrangements Chair), José Buenconsejo (Philippines), Tan Sooi Beng (Malaysia), Bussakorn Binson (Thailand), David Harnish (USA), Wim van Zanten (Netherlands), Paul Mason (Australia).

ICTM Ireland Annual Symposium 2012: 'Movement and Music'

Dublin, 24-26 February 2012
Deadline: 31 October 2011

Keynote Speaker: Prof. Salwa Castelo-Branco (Universidade Nova de Lisboa and ICTM Vice President).

Conscious that music, like musicians, can never stand still, this conference theme will explore issues of musical flows between places, spaces and generations. The conference theme is open to the exploration of:

- Migratory movements of people & transference of cultural traditions
- The musically inspired physical movements of the body
- The intercultural movement of musicians
- The movement of dancers, performers and audiences.
- The role of music & sound in social movements & political causes.
- The structures of music itself: movement in time & space.
- The flow and dislocation of musical ideas, techniques & technologies

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

Sessions presentations will be 20 minutes long. Shorter postgraduate presentations of their work in progress may also be considered.

ICTM Ireland aims to include an even mix of research on Irish and non-Irish case studies.

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

The closing date for ALL submissions is 31 October 2011.

Submissions and general queries should be sent to tony.langlois@mic.ul.ie

Further details of submission and registration will be available at www.ictm.ie

Calls for Papers — Related Organisations

2012 International Congress of the German Society for Music Research

Göttingen, Germany, 4-8 September 2012
Deadline: 31 December 2011

The International Congress of the German Society for Music Research (Gesellschaft für Musikforschung) will take place in Göttingen, in the 275th anniversary year of the founding of the university there. The Congress will run from 4-8 September under the general title **"Music | Musics. Structures and Processes"**.

Since around the mid-twentieth century, it has become increasingly common to use the word "musics", rather than "music", in order to do justice to the plurality of different phenomena to be captured under that term.

This heightened sensitivity to the multifarious forms that music and music-making can take is echoed in the article "Musiké – musica – Musik" in the new edition of *Die Musik in Geschichte und Gegenwart*. This article begins with the rather defensive remark that an encyclopaedia containing over 40 entries featuring the terms "music" or "musica" in their titles cannot hope to offer a (binding) definition of what this phenomenon is actually meant to entail. Thus, any claim to the primacy, or even universality, of individual concepts of "music" is dealt a simple terminological and relativistic death blow. However, if a unified concept of "music" no longer seems possible, given the plurality of phenomena associated with this term, understanding the constituents of these individual phenomena becomes increasingly important. What connects them, what do they have in common? And what differentiates them? Such questions are more pressing than ever – and one way of approaching them analytically is to focus first and foremost on the structures and processes associated with the phenomena concerned.

ena concerned.

This, then, is the central aim of this Congress. It will provide a forum for the discussion of research into musical structures, the structures that are necessary for music to happen at all, and the impact of the one on the other. It will promote the analysis of musical processes as well as the larger-scale historical, cultural and social processes in which musical structures in turn transform and adapt, just as the environment in which these occur is also in a state of constant transformation.

For the purposes of this Congress, the conceptual pairing of Structures | Processes should therefore be understood in a very general sense as delineating the extreme points of a gamut running between static structures and dynamic processes. Musical, institutional and cognitive structures are all implicated, as are the continuous transformations that characterise both the immediate acts of making, perceiving and thinking about music, and the historical, cultural and social processes in which these developments take place.

"Musicology" itself as an academic discipline must also be considered here – not least given that musicology, too, has undergone significant transformation in recent years. This transformation is due in part to growing recognition of the coexistence of different musics, and in part to the necessity of collaborations across disciplinary borders, which in turn mean that the limits of the discipline are constantly shifting. Musicological research as a discursive category can itself be understood in terms of particular structures and processes, which form the basis for the ascription of particular meanings to particular musics. Thus, reflections on the dynamics of our discipline, on contemporary developments, on "future musi-

cologies", and on what the discipline needs in order to develop further, are particularly welcome contributions to the Congress.

Researchers are herewith invited to participate in this stimulating discussing by submitting proposals for symposia, round tables, poster sessions and individual papers:

Symposia can be planned to cover half a day (three hours = two sessions of 90 minutes each) or one full day (six hours = four sessions of 90 minutes each). Applications should state the topic, the objectives, and how the symposium is to be structured (e.g. papers, podium discussions, etc). This information should be presented in the form of an abstract of around 500 words in length, to which should be added a list of the researchers who will participate and contact details (one main contact person is to be named), the topics which the individual participants will address, and a shorter abstract of around 250 words for each of these individual topics.

Round tables have a standard length of 90 minutes duration; the focus here should be on discussion rather than individual presentations. Applications should name the topic and provide an abstract of around 500 words in length, as well as a list of the researchers who will participate, and contact details (one central contact person is to be named).

Poster sessions are intended for the presentation and discussion of research projects covering all aspects of musicological research. These can consist of either one or two sessions of 90 minutes each. Applications should name the topic and provide an abstract of around 500 words in length, as well as a list of the researchers who will participate, and contact details (one central contact person is to be named).

Free papers that do not refer specifically to the main topic of the Congress are also possible, not least in order to give a fuller impression of the plurality of contemporary musicological research. These can either take the form of papers of 20 minutes' duration plus 10 minutes for discussion or lecture recitals of 30 minutes' duration. It is also possible to present a poster in a free poster session.

Applications for free papers/ lecture recitals/posters should name the topic and the research objective and provide an abstract of around 250 words, and should also include the contact details of the applicant. The abstract should make clear if the proposal is for a paper, a lecture recital or a poster.

Please note that the Congress organisers are unable to provide any financial assistance for free symposia, round tables, poster sessions and free papers/ posters as outlined above.

Deadline for applications

Free symposia, round tables and poster sessions: 31.06.2011; free papers/posters: 31.12.2011.

Applicants for symposia, round tables and poster sessions will be informed of the decision by 15.11.2011, applicants for free papers/posters by 31.03.2012.

Languages of the Congress

German, English.

Applications may be submitted by e-mail (PDF format only please; the file name should include the surname of the applicant and the type of application, e.g. symposium, free paper) to gfm2012@uni-goettingen.de or by post to Department of Musicology Programme Committee GfM 2012, University of Göttingen Kurze Geismarstraße 1 D-37073 Göttingen.

(MUSIC \wedge DANCE) € ENVIRONMENT

Malaysia, 3-5 May 2012

Deadline: 1 January 2012

Music and dance are both (\wedge) part of (€) environment, in which they are practiced and brought up, through which they are shaped and to which they contribute.

Fast changing sound environment creates re-structured musical experiences from various historical, social and ethnic backgrounds, which are influencing one of the most significant cultural identity markers: the auditive self-positioning in space and time including related dynamic movements. Due to new mobility dimensions this kind of self-positioning becomes even more important than the real local placement of individuals. It represents distinctiveness, inclusion and exclusion of soundscapes and movement patterns in a multilayered relationship among different groups (gender, age, socially, ethnically, racially different groups).

Thus the ethnic background as a main sound experience reference might be replaced by environmental identities, which do not necessarily support a reconstruction of ethnic awareness. Another central question might be which kind of cultural knowledge represented in music and dance embedded in traditional or conservative soundscapes will become obsolete and how can we preserve this knowledge without negative polemics against actual technical developments. Further questions concern the enhancement of flexible research methods for sound environmental categories and corresponding music and dance experiences.

Contributions to this research topic or to parts and in any relation of it are warmly welcome. Submissions can be sent to the UPM-ICmus'12 programme committee inserted into a normal email-text until 1 of January 2012, to:

juliachieng@yahoo.com and/or
gisajaehnichen@web.de
(Tel: 0060-3-8946-7120 or 7127)

Decisions about the acceptance of papers will be made latest by January 15th.

All paper presentations should not exceed 20 Min in length, followed by 10 Min of questions and answers. The use of multimedia facilities such as PC with projector connected to audio and video replay units are welcome. Commented video and film projects are welcome as well. Please, contact us for technical details.

Proposals should contain the title of your paper, an abstract of not more than 150 words, and a short attachment of biographical information. Please, indicate which kind of technical support you may need.

In case that you have any question, please, do not hesitate to contact us. We'll provide you with further information soon.

Reports from ICTM National and Regional Representatives

Australia and New Zealand

by Dan Bendrups, Chair of Regional Committee



The recently established ICTM Regional Committee for Australia and New Zealand is now into its second year of existence. The growth of the regional committee was marked by an impressive showing of regional members at the 2011 World Conference in St John's, including a number of new ICTM members, Indigenous researchers and graduate students. Presentations included fifteen individual papers, one plenary session and a very well received workshop on Australian Indigenous songs.

In March 2011, the ICTM-ANZ Regional Committee co-hosted a symposium on Sustainability and Ethnomusicology at the Queensland Conservatorium, Griffith University, Brisbane, Australia. Presentations at this symposium highlighted the urgent need for support for Indigenous Australian music research, and a committee of members convened to draft a statement to this effect, which was then brought to the World Conference to seek the endorsement of the ICTM General Assembly.

The attendees at the general assembly were unanimous in their support of the statement, which was thereby formally endorsed by the world body. While the statement is a symbolic gesture, the support of the ICTM lends international weight to its importance, ensuring that it can now be used as evidence that the needs of Indigenous music research in Australia are recognised internationally. The statement is as follows:

Australia/New Zealand Regional Committee of the ICTM - Statement on Indigenous Australian Music and Dance, 2011

The International Council for Traditional Music, an NGO in Formal Consultative

Relations with UNESCO, is a worldwide organisation dedicated to the preservation of traditional music. Recent scholarship reveals that Australia's traditions of Indigenous music and dance are in crisis. These traditions are among the oldest and most endangered in the world, and yet insufficient financial support is currently available to undertake the work that is required to protect and preserve them. The Australia and New Zealand Regional Committee of the ICTM, with the endorsement of the ICTM General Assembly, has issued this statement to draw attention to this crisis and to call for greater support and action in this domain of endangered intangible cultural heritage.

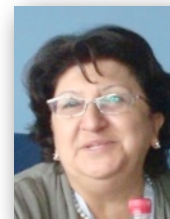
Songs, dances and ceremonial performances lie at the centre of Indigenous Australian cultures, playing a vital role in religious beliefs and practices. They are important repositories of cultural knowledge. Through song and dance, Indigenous Australians maintain social and personal wellbeing, sustain their cultures, and maintain Law and their own identity. Performance traditions also serve to strengthen Indigenous languages and provide intergenerational links between families and communities. Indigenous songs and dances are therefore essential to Indigenous culture and society.

Once found all across Australia, these traditions now only survive in a few regions, and it is estimated that 98 percent of musical traditions have already been lost. Many senior composers and performers have passed away leaving limited or no record of their knowledge. Modern lifestyles and the ongoing devastating impact of colonisation are affecting the dissemination of cultural knowledge between generations. The preservation of Indigenous Australian performance traditions through recording and documenting is therefore vital for their survival.

Members of the Australia and New Zealand Regional Committee of the ICTM collaborate in projects aimed at preserving and revitalising Indigenous Australian music and dance, including the establishment of Indigenous Knowledge Centres and initiatives such as the National Recording Project for Indigenous Performance in Australia. The ICTM recognises the benefits of these initiatives, and calls for them to be supported and expanded in any way possible. Urgent action is required to ensure the protection of those living practices that remain, for the benefit of all Australians, and for cultural diversity worldwide.

Azerbaijan

by Sanubar Baghirova, Liaison Officer



Since this is the first report from Azerbaijan, I will have to begin with a brief general description of Azerbaijani traditional music and musical science. In the contemporary musical culture of Azerbaijan we find, along with native music of European tradition, such main genres of traditional music as mugham, the art of ashiks, and different other folk song, dance and instrumental music genres which are of great significance in public musical life.

Traditional music is widely performed in Azerbaijan in both folk-social and public festive events, on the radio and TV, and on the stages of the International Mugham Centre, Baku Philharmonic, the State Opera House, the Haydar Aliyev Concert Palace, and on many other concert halls of Baku and other cities. Public performing of traditional music, especially mugham, is the field of professional musical activity. The system of formal professional training for mugham performers was established in Azerbaijan in 1922, and since 1926 it has included three levels — primary

musical education. Currently, performers of mugham, singers and instrumentalists alike, receive higher musical education at the National Conservatoire and the University of Art and Culture in Baku. In addition to traditional music, they also get classes on music literacy, basics of piano performing, theory and the history of European music, and other disciplines. Professional training of the ashigs still keeps mostly its traditional way of individual informal transmission of professional knowledge and skills from teachers ("ustad") to students ("shagird"). However, since the 1990s a number of music schools and colleges, and the University of Art and Culture began to include in their curricula classes on ashig music performing. Although most of contemporary ashigs of middle and old generations have not received any formal musical education, however, they must demonstrate sufficient professional performing standards to be admitted to a public concert stage or to TV and radio channels.

The history of ethnomusicological research, collecting and notation of Azerbaijani traditional music harks back to the end of the XIX century (without taking into account the treatises on music theory and music manuals by the medieval scholars of 13th-18th centuries, natives of Azerbaijan). The establishment of the Music Research Council (Cabinet) in 1932 in Baku marked the beginning of the systematic work on the collection and study of traditional musical heritage, namely mughams, art of ashigs and folk music. This Research Council constituted the structural core of the Institute of Azerbaijani art which was founded in 1945 and transformed in 1965 into the Institute of Architecture and Art, nowadays one of 36 research institutes in the National Academy of Sciences of Azerbaijan. The main centres of ethnomusicological and musicological studies on traditional music are the Department of history & theory of Azerbaijani traditional music at the Institute of Architecture & Art (the scholars: Sevil Farhadova, Sanubar Baghirova, Suraya Agayeva, Saltanat Taghiyeva, Rena Mamedova), the National Conservatoire (the scholars: Fattah Khalygzade, Ariz Abdulaliev), and the departments of

history and theory of Azerbaijani traditional music at the Baku Music Academy (the scholars: Ramiz Zohrabov, Saadat Abdullaeva, Jamila Hasanova, Tariel Mamedov), and the Institute of Culture & Arts (the scholars: Kamila Dadashzade, Irada Kocharli).

In 2003, the Azerbaijani mugham was proclaimed by the UNESCO as a "Masterpiece of oral and intangible cultural heritage of Humankind", and in 2009 the art of Azerbaijani ashigs was included in the Representative List of the UNESCO on intangible cultural heritage. The world's recognition of the main genres of Azerbaijani traditional music, their inclusion in the UNESCO Lists has intensified their promotion, both on national and international levels. One can point at a number of international and national music festivals and academic conferences that were held for last years, as well as at publication of many scientific musical editions — books, CDs, and DVDs. Below is the list of the most important music events and publications for the last several years.

Festivals and competitions

1. Biennial National TV competitions of singers and mugham performers. Baku, 2005, 2007, 2009 and 2011.
2. Biennial National Festivals "Music Art of national minorities of Azerbaijan. Baku, 2006 and 2008.
3. International Music Festival "Space of Mugham", Baku, March 17-23, 2009. International Mugham Centre. All the concerts of the festival were recorded on 6 DVDs.
4. International Ashiq Festival. Baku (also Gandja, Tovuz, Qazakh), September 24-30, 2010. Participants from Azerbaijan, Iran, Turkey, Kazakhstan, Uzbekistan, Kyrgyzstan, Georgia, Russian Federation (Dagestan). Haydar Aliyev Palace.
5. II International Music Festival "Space of Mugham", Baku, Mart 14-21, 2011. International Mugham Centre.
6. III National Festival "Music Art of national minorities of Azerbaijan", Baku, June 14-18, 2011. State Opera

and Ballet Theatre. All concerts of the festival were recorded and published in a CD format with a leaflet in 6 languages added to the disk.

Conferences, symposia and workshops

1. I International Musicological Symposium "Space of Mugham", Baku, March 18-20, 2009. Museum of history of Azerbaijan.
2. International Scientific Symposium "Musical Instruments of Turkic peoples", Baku, December 15-17, 2010, Museum Centre.
3. Scientific workshop "Ethnic culture in Azerbaijan in the age of globalization", Baku, June 17, 2011, Museum Centre.
4. II International Musicological Symposium "Space of Mugham", Baku, March 15-17, 2011, Azerbaijan Composers Union.
5. II Scientific conference "Comparative studies of eastern systems of mugham-makam", Baku, February 7, 2011, Azerbaijan Composers Union.

Important publications

Books:

1. Saadat Abdullayeva. Azerbaijan Khalq chalqy aletleri. (Musiqishunasliq organoloji tedqiqat) [Azerbaijan folk music instruments. Organologic research], Baku, 2002, 453 pages, ill., Azerbaijani language.
2. Kamila Dadashzade. *Znakovaya sistema Dastana* [Symbolic system of Dastan] Baku, 2004, 292 pages, notes, in Russian language with appendix of poetic text of Dastan "Asli and Kerem" in Azerbaijani language.
3. [Farah Aliyeva, compiler, author of commentaries, dictionary, and preface] *XX asr Azerbaijan musiqi medeniyeti tarixinin qaynaqlari (1901-1911)* [Sources on the history of Azerbaijani musical culture of the XX century], vol. I, 360 pages, vol. II, 418 pages, vol. III, pp. 451, Baku, 2005. Materials from the Azerbaijani periodicals of 1901-1920 in Russian and

- Azerbaijani languages.
4. Safiaddin Urmavi. *"Kitab-ul-advar"*, commented by Zenfira Safarova, Baku, 2006, pp. 208, ill, Arabic facsimile.
This is an Azerbaijani translation of the Arabic treatise by Safiaddin.
 5. Safiaddin Urmavi. *"Sharafiyaya"*, commented by Zenfira Safarova, Baku, 2006, pp. 344, charts, Arabic facsimile.
This is an Azerbaijani translation of the Arabic treatise by Safiaddin.
 6. Fatullah Shirvani. *"Musiqi majallesi"* [Musical collection"], commented by Zenfira Safarova, Baku, 2006, pp 216, charts, Arabic facsimile.
This is an Azerbaijani translation of the Arabic treatise by Fatullah Shirvani.
 7. Saadat Abdullayeva. *Azerbaijan folklorunda chalqy aletleri* [Musical instruments in Azerbaijani folklore] Baku, 2007, pp. 214, ill., in Azerbaijani language.
 8. Sanubar Baghirova. *Azerbaijanskiy mugham. Statyi, issledovaniya, dokladi* [Azerbaijani mugham. Researches, articles, and papers], Baku, 2007, vol. I, pp. 251
The book includes 21 works published or presented in Russian and English.
 9. Sanubar Baghirova. *Azerbaijan muqami. Meqaleler, maruzeler, tedqiqatlar* [Azerbaijani mugham. Articles, papers, and researches] Baku, 2007, vol. II, pp. 152.
The book includes 17 works published in Azerbaijani or specially translated for this edition.
 10. Maharram Qasimli. *Ozan-Ashiq senei* [Art of Ozan and Ashiq], Baku, 2007, pp. 304, in Azerbaijani language.
 11. Hasan Adigezalzade. *Stanovleniye I razvitiye ethnomuzikoznaniya v Azerbaijane* [Formation and progress of ethnomusicology in Azerbaijan], Baku, 2008, pp. 328, in Russian language.
 12. *Mugham ensiklopediyasi* [Encyclopaedia of Mugham. Dictionary] , Baku, 2007, pp.215, ill., photos, in Azerbaijani language
 13. «Proceedings of International Musicological Symposium "Space of Mugham" Baku, March, 18-20, 2009, pp.440, prefaced by UNESCO Goodwill Ambassador M-me Mehriban Aliyeva. In English, also two editions in Russian and Azerbaijani. Contributors from Azerbaijan, Canada, China, France, Germany, Hungary, Iran, Italy, Netherlands, Russia, Tajikistan, Tunisia, UK, USA, and Uzbekistan.
 14. Tariel Mamedov. *"Koroqlu" ashiq havaları* [Ashiq songs "Koroqlu"] Baku, 2010, pp. 375, notes, ill., CD (MP3), in Azerbaijani language, summary in English, French, German, and Russian.
 15. Ramiz Zohrabov. *Azerbaijanskaya professionalnaya muzika ustnoy traditsii: mughami-dastgahi i zerbi-mughami* [Azerbaijani professional music of oral tradition: mugham-dastgah and zerbi-mugham], Baku, 2010, pp. 458, notes, in Russian language.
 16. Uzeyir Hajibeyli. *Azerbaijan khalq musiqisinin esaslari* [Basics of Azerbaijani folk music], Baku, 2010, pp. 176, 4th edition, prefaced by Farhad Badalbeyli, edited by Tariel Mamedov, in Azerbaijani language, with new appendix of 50 tests for students, multimedia disk with textbook in Azerbaijani, Russian, and English, and musical video materials.
 17. «Proceedings of II International Musicological Symposium "Space of Mugham" , Baku, March 15-17, 2011, pp. 191, in English, also two editions in Russian and Azerbaijani. Contributors from Azerbaijan, Canada, China, Finland, France, Germany, Iran, Russia, Tunisia, Turkey, USA, and Uzbekistan.
- Music publications:**
1. *Instrumental muğam. Rast, Şur, Segah, Çahargah, Bayatı Şiraz, Şüştər, Hümayun* [Instrumental mugham. Rast, Shur, Segah, Chahargah, Bayati Shiraz, Shushter, Humayun]. Commentaries and notation by Arif Acadulayev / ed. by Ramiz Zohrabov / Baku, 2009, pp. 163.
 2. *Klassik aşiq havaları* [Classical ashig melodies] Compiled, commented, and notated by Tariel Mamedov. / ed. by Jamila Hasanova / Baku, 2009, pp. 471.
 3. *Azərbaycan muğamları* [Azerbaijani mughams] Notated by Akram Mamedli / ed. by Ramiz Zohrabov / Baku, 2010, pp. 327
- CDs, DVDs:**
1. *Mugham ensiklopediyasi* [Encyclopaedia of Mugham] DVD multimedia, Baku, 2007. Haydar Aliyev Foundation / 'Musiqi dunyasi'.
 2. *Azerbaijan khanendeleri. Diskografiya* [Khanendes of Azerbaijan. Discography] 5 CD albums: vol.1. *'Qarabag khanendeleri'* [Khanendes of Qarabag], 4 CDs in MP3 format, vol.2 *'Mugham Destgahlari'* [Mugham-Dastgahs], 4 CDs in MP3 format, vol.3. *'Ustad khanendeler. Kishiler'* [Masters- mugham singers. Men], 4 CDs in MP3 format, vol. 4 *'Ustad khanendeler. Qadinlar'* [Masters- mugham singers. Women], 4 CDs in MP3 format, vol.5. *'Genj khanendeler'* [Young mugham singers], Baku, 2007. Haydar Aliyev Foundation / 'Musiqi dunyasi'.
 3. *Music from Azerbaijan. Sari Gelin Ensemble.* [mugham recordings] ARC Music Productions Int., EUCD 2146, UK, 2008, liner notes, track description in English by Sanubar Baghirova, translated into French, German, Spanish, photos by Agdes Baghizade.
 4. *Azerbaijan. Anthology of Ashiq.* 2 CD INEDIT, W 260135, Paris, 2008, liner notes, track description in English and Azerbaijani by Sanubar Baghirova, translated into French, photos by Agdes Baghizade.
 5. *Azerbaijan Ashiqlari* [Ashiqs of Azerbaijan], 2 CD, Ministry of culture & tourism of Azerbaijan Republic, Baku, 2009, liner notes and track description in Azerbaijani and English by Sanubar

Baghirova, photos by Mamed Rahimov.

5. *Gochag Askarov. Mugham*. Series "Traditional music of Azerbaijan", Ministry of culture & tourism of Azerbaijan Republic/ "Felmay' CD fy 8183, Italy, 2011, liner notes, track description in English and Azerbaijani by Sanubar Baghirova, translated into French, photos by Agdes Baghirzade.

Bosnia and Herzegovina

by Jasmina Talam, Liaison Officer



The **Seventh International Symposium "Music in Society"** was held in Sarajevo from 28 to 30 October 2010 and was organised by the Academy of Music in Sarajevo and the Musicological Society of the Federation of Bosnia and Herzegovina. This event is held every other year since 1998, when it was first held under the name it is held today.

The Symposium "Music in society" brought many interesting lectures, discussions and presentations concerning current fieldworks in the fields of musicology, ethnomusicology and musical pedagogy. Before the symposium, lectures from the fields of ethnomusicology and composition were held. Lecturers were: Svanibor Pettan (Slovenia), Judith Cohen (Canada), Larry Francis Hilarian (Singapore) and Zlatko Baračkai (UK). Lecturers who attended the symposium came from various countries in the world including Austria, Belgium, Germany, Finland, Great Britain, Turkey, Singapore, Canada, Sri Lanka, Slovakia, Croatia, Slovenia, Macedonia, Serbia and Bosnia and Herzegovina.

As in previous years, the topics of the symposium were divided according to different fields:

Musicology

- Historical aspects: musical life in the period of Austro-Hungarian Monarchy.
- Music in society: musicological aspects.

Ethnomusicology

- Representation and Safeguarding of Intangible Cultural Heritage.
- Historical sources of traditional music.
- Current research.

Musical pedagogy

- Creative transfers in modern musical pedagogy

During the three sessions on the topic "Historical aspects: Musical life in the period of Austro-Hungarian monarchy" works were presented by Ivan Čavlović, Fatima Hadžić, Lana Pačuka, Amila Ramović, Mirela Šečić and Miradet Zulić (Bosnia and Herzegovina); Ognjen Tvrtković (Bosnia and Herzegovina / UK), Judith Cohen (Canada), Marija Benić-Zovko, Lada Duraković, Ivana Paula Gortan-Carlin, Miljenko Grgić, Mirna Marić and Irena Miholić (Croatia); Risto Pekka Pennanen (Finland), Susanne Ziegler (Germany), Selena Rakočević and Ira Prodanov-Krajišnik (Serbia); Jernej Weiss and Franc Križnar (Slovenia).

The first ethnomusicological workshop was on the topic "Representation and Safeguarding of Intangible Cultural Heritage", and five ethnomusicologists presented their works: Larry Francis Hilarian (Singapore), Ali Fuat Aydin (Turkey), Ivona Opetcheska Tatchevska (Macedonia), Gerda Lechleitner (Austria) and UNESCO expert Tvrtko Zebec (Croatia). New fieldworks were presented at three different workshops by Lasanthi Manaranjanie Kalinga Dona (Sri Lanka), Anne Caufriez (Belgium), Katarina Juvančič (Slovenia), Vesna Ivkov (Serbia), Rudolf Pietsch (Austria), Bernard Garaj (Slovakia), Ayhan Erol (Turkey), Jakša Primorac (Croatia), Belma Kurtişoğlu (Turkey), Svanibor Pettan (Slovenia), Tamara Karačabeljak (Bosnia and Herzegovina) and Jasmina Talam (Slovenia / Bosnia and Herzegovina).

The only topic from musical pedagogy was "Creative transfers in modern musical pedagogy". During two workshops, works were presented by Zlatko Baračkai (UK), Snježana Dobrota, Sabina Vidulin-Orbanić and Davorka Radica

(Croatia); Valida Akšamija-Tvrtković, Merima Purić-Čaušević, Senad Kazić and Refik Hodžić (Bosnia and Herzegovina).

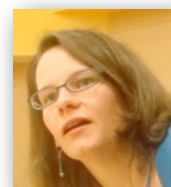
Two concerts were held during the symposium. The first was held on Thursday 28 October 2010 at the Bosniak Institute, featuring pieces by composers of BH performed by professors and students of the Academy of Music of Sarajevo. The following day the second concert was held at the House of Sevdah, where Ethnoakademik and Judith Cohen performed traditional music from BH.

The last day of the symposium was spent in a friendly atmosphere, sightseeing and lunch. Participants commended the organisers and concluded that the International symposium "Music in Society" is, according to its quality and continuity, one of the most important conferences in the region. It is our pleasure to mention that the Symposium was included in the calendar of important meetings of ICTM for the first time.

Currently we are preparing a collection of papers from the symposium which will be published in Bosnian / Croatian / Serbian and English languages. We hope that this collection of papers will, as the previous one, find its readers all over the world.

Canada

by Anna Hoefnagels, Past-President of CSTM



PRESIDENT'S REPORT 2011 ANNUAL GENERAL MEETING ST. JOHN'S, NEWFOUNDLAND

It is with mixed feelings that I write this last report as the President of the Canadian Society for Traditional Music (CSTM). During the past few years I have truly enjoyed working with so many people to sustain vitality and interest in the CSTM. There have been many changes in recent years, including the new name and look of MUSICultures, our peer-reviewed journal; the now fully bilingual and visually enhanced website; as well as an update to the CSTM's Constitution to reflect the dynamism of the society and the enabling of electronic means of disseminating information.

The CSTM office has also streamlined the membership records for the Society to reflect the move to calendar year memberships, they continue to facilitate the translation of various materials into French, and they oversee the final preparation and mailing of our publications. Needless to say, I am delighted that we have accomplished so many important tasks in a relatively short span of time. There are too many people to mention by name here, but I do want to acknowledge the ongoing assistance and direction from the members of the executive and the board, the design expertise of Graham Blair and especially Lorna Arndt and Justina Watt at folkwaysAlive!, whose tireless efforts enabled these changes to take place. Thanks, too, to folkwaysAlive! for continuing to support the CSTM through office support and the financing of translations; the support of folkwaysAlive! has allowed the CSTM to flourish and grow into a more bilingual society.

I am sure that those of you who were able to attend Spaces of Violence, Sites of Resistance – the CSTM's joint conference with IASPM-Canada in Regina in June – will agree that the meeting was a fabulous success. All conference attendees benefited from the fantastic organisational skills of Charity Marsh and her various supporting committees, and we were able to participate in diverse types of music-making, socialising and sharing of ideas. Thank you Charity for organising such a wonderful conference!

Another significant initiative that was realised at the 2010 annual symposium was the implementation of the CSTM paper prizes for best papers in English and French given by a student at the conference. Although all the papers that were submitted were of high quality, the prizes were awarded to Ons Barnat (Université de Montréal) for his paper "La paranda garifuna en Amérique centrale: de sa redécouverte à son internationalisation grâce au studio d'enregistrement" and to Sija Tsai (York University) for her paper "Public Policy and the Mariposa Folk Festival: Shared Ideals in the 1960s and 1970s". I encourage other students who participate in our conferences to submit their paper for consideration for this prize (value \$100, with

the possibility of publication in *MUSICultures*).

Since the AGM in 2010 in Regina, much of my own energy has been directed to assisting with the planning of the 2011 conference that is taking place jointly with our parent organisation, the International Council for Traditional Music in July 2011. Plans have been ongoing for this important international meeting for many years, mostly under the direction of long-term CSTM member Beverley Diamond.



Judith Klassen, Beverley Diamond, Anna Hoefnagels

Beverley secured the 2011 ICTM meeting in St. John's, and she has also created the opportunity for CSTM to take part in this important gathering, with dedicated panels, performances and activities for CSTM members. I want to extend a huge thank you to Beverley Diamond, Kati Szego, Maureen Houston, Salwa Castelo-Branco and Stephen Wild for their creative ideas regarding CSTM's participation at this important international conference!

Other important work of this year involved soliciting nominations and commitments for new editors for both of the CSTM's publications; Heather Sparling is onboard to assume the editorship of *MUSICultures* and Gillian Turnbull is already planning the 2011 issues of *Canadian Folk Music*. I am also excited that Bev Diamond has agreed to guest edit one or two issues of *MUSICultures* with articles drawn from the conference presentations at CSTM/ICTM this summer. Our publications are very important to the professional identity of our society, so it is fantastic that there is great momentum and future directions for these Society materials. Special thanks to Gordon Smith and David and Rosaleen

Gregory for their dedicated service and hard work with these publications of the past many years – your work has been critical to the Society and you have set high standards for our incoming editors.

This is the first year that the new executive structure for the CSTM is in effect, and I am happy to report that this seems to be working well. I am sure that having a Past-President / President / President-Elect structure will facilitate smooth transitions in leadership, allowing the President-Elect to "learn the ropes" before taking over, and also giving the President an opportunity to see some projects to fruition. This will also allow for an ongoing sense of renewal within the CSTM, as every year we will have a new executive and new members serving on the board. The CSTM is always interested in having new faces participate in its leadership, so if you are interested in becoming more involved, please let us know!

Finally, I wish the incoming President, Marie-Hélène Pichette and the board of the 2011-2012 year the best of luck as you continue the work of the CSTM. I have learned a great deal about this Society, its members and the various musical expressions that people love to make and study, and I am sure you, too, will benefit greatly from this experience. In Canada we are very fortunate to have such a diversity of musical repertoires and traditions, and we are also lucky to learn and share about traditions outside of Canada through the activities and publications of the Society. Perhaps most important are the friendships and relationships that are fostered and encouraged through our participation in the wonderful CSTM community.

Germany

by Dorit Klebe, Chair of National Committee

The National Committee Germany held its Assembly of Members and Annual Meeting on February 11 and 12, 2011, by invitation of Prof. Dr. Wolfgang Bender at the Centre for World Music (CWM), supported by the University of Hildesheim Foundation, in Hildesheim. Since the inauguration of the CWM in 2009, the archive comprises a series of

collections, and assembles about 4000 musical instruments which on one hand are at the disposal for ethnomusicological research, on the other hand accessible to the public.

The topic of the Annual Meeting 2011 "Musical Instruments – Soul and Heritage" was as usual coordinated with the inviting institution. The papers discussed the chosen topic as well as different questionings concerning research, collection, conservation, and transmission of knowledge and practise of musical instruments – thus taking the main tasks to which the Centre for World Music is dedicated as well into account.

After a warm welcome by the President of National Committee Germany Dorit Klebe, the conference was opened by the Dean of the faculty of Cultural Sciences and Aesthetic Communication at the University of Hildesheim Foundation, Prof. Dr. Tilman Borsche. The inaugurating paper was a report on Past History, Development and Future of the Centre for World Music (CWM) by Wolfgang Bender (CWM) and Raimund Vogels (CWM/Hannover) followed by an informative tour of the CWM building.

Presentations principally relating to the heritage and soul of musical instruments, pointing out aspects of diachronic dimensions, political and socio-cultural

cultural processes of transformation and emancipation, migratory wanderings and influencings, problematics of national competitions with non-indigenous instruments, approaches of rescue, preservation and revitalisation, were given by Wolf Dietrich, Nevzat Çiftçi, Ingrid Bertleff, Klaus Näumann and Edda Brandes. Wolf Dietrich (Sulzheim) introduced the klarino (Greek=clarinet) and the so-called clarinet ensemble, being on one hand the heritage out of the occupation of the Balkans and Greece during the time of the Ottoman Empire and succeeding the davul-zurna play of the Ottoman Turks. On the other hand, in the traditional music of the Epirus the klarino recently could be seen as possibility to express feelings, f.i. in specific tone intervalls. Nevzat Çiftçi (Frankfurt)

examined processes of transformation and emancipation of the Turkish long-necked lute bağlama, before the background of social and cultural changes resp. radical changes in Turkey up to recent approaches and possibilities among the Turkish communities in Germany in projects of ethnomusicological research and music pedagogical transmission between the migrant generations. The central position of the diatonic accordion in the Bal Folk movement was in the focus of the paper given by Ingrid Bertleff (Freiburg), a movement of local and international dance events in form of festivals starting from France to surrounding countries and German-speaking areas. Klaus Näumann (Köln) discussed the problematic of the one-stringed chordophone box-bass in the Parang music of Trinidad, being as a non-indigenous music instrument part of national music competitions. The history of the rescue of the bowed one-stringed lute imzad of the Tuareg women of the Southern Sahara examined Edda Brandes (Mainz) in her report on the Imzad-School for Kidal in Northern Mali, focussing on approaches of preservation and revitalization of the imzad, being heritage and soul of the culture of the Tuareg.

The presentation of free reports on recent research was opened by Daphne Wolf (Weimar/Jena) exploring construction and playing practise as well as development, history, performance practise and repertoire of the hsaing waing in its function of being a leading instrument, a permanent component of the courtly life in Myanmar. Donatella Friebe (Marburg) looked upon the tradition of the violin play in Monghidoro (Appennino Bolognese) and the repertoire of about 400 years old pair dances, its tradition and transmission. Sven Kirschlager (Berlin) talked about the effects of the transport on local musicians featuring the corridistas (wandering musicians) and how, on the contrary, they take possession of busses and bus stops as places for local interest. Rhythmic structures of the Samba de Roda from the Recôncavo Baiano, an African Brazilian dance tradition had been examined by Nina Graeff (Weimar/Jena). The Yangge, a genre of Chinese folk

dances, was the subject matter of Yongfei Du, Weimar/Jena who reflected on the Yangge being in its actual form part of the UNESCO world heritage list and on the other hand, due to its living tradition, will be still open for changes and further developments. Guilherme Werlang (Weimar/Jena, Universidade Federal Fluminense) examined Amerindian Music Traditions in the Amazon Region developing the hypothesis that Amazonian musicology could contribute fundamentally to the concept and practise of transculturality.

The documenting, collecting and preserving of musical instruments, creating a digital access to collections of musical instruments was thematised by Lars-Christian Koch, Susanne Ziegler, Andreas Richter, Verena Höhn and Michael Oehler. Lars-Christian Koch (Berlin) and Susanne Ziegler (Berlin) reported about activities, projects and publications of the department of Music Ethnology at the Ethnological Museum of Berlin, furthermore about media techniques and the Berlin Phonogram-Archiv of the Ethnological Museum of Berlin, Berlin State Museums and Prussian Cultural Heritage Foundation thus emphasising the significance of the approximately 350 collections accessible for research and teaching. Andreas Richter (Berlin) und Verena Höhn (Berlin) presented the project MIMO (musical instrument museums online), a project in cooperation between the Ethnological Museum of Berlin and further European institutions with the aim to create a single access point to digital content and information on the collections of musical instruments held in European museums (www.mimo-project.eu). The presentation of Michael Oehler (Hannover/Hildesheim) referred to the "Music of Man Archive", a digitalisation in form of a data base of different ethnomusicological collections hosted by the CWM. In their paper on cultural diversity in the musical education Janne Groth (Hildesheim), Lutz Dollereder (Hildesheim) and Raimund Vogels (CWM/Hannover) demonstrated a new course of studies in further training at the University of Hildesheim Foundation (www.musikwelt-niedersachsen.de).

The Assembly of Members, held on February 12 from 9 till 10:30 AM, was opened by Dorit Klebe. In her report she informed about two meetings of the presidency in June and December 2010. President and Vice Presidents—with the exception of Gisa Jähnichen who could not participate in the Annual Meeting at Hildesheim—reported on their activities of the last year, like participations in various meetings of ICTM Study Groups, informed about upcoming Study Group Meetings in this year 2011, and especially the representation at the 41st ICTM World Conference in St. John's, Newfoundland, warmly encouraging the members to participate in the World Conference. Furthermore, she reported of the establishment of a Google Group, a possibility to intensify the flow of information among the members. In addition to the website the recently established platform facilitates a free exchange of information at any time, gives way to discuss topics concerning many of the members.

- ictm-deutschland.de
- groups.google.com/group/ictm-deutschland?hl=de

The proceedings of the Annual Meetings [Berichte aus dem ICTM-Nationalkomitee Deutschland] 2008 and 2009, edited by Marianne Bröcker, are published and available under www.mv-buchhandel.de.

The ISBN is: 978-3-86991-029-1. This volume XVIII/XIX contain the papers given 2008 and 2009; a CD with the musical examples illustrating the articles of the authors is attached and included in the book's price of EUR 22,80. Please find the table of contents of the volumes on our website. The proceedings of the Annual Meetings 2010 and 2011 are in preparation.

The proceedings I – XV of the Annual Meetings 1992 - 2005 can be ordered at:

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The President Dorit Klebe would like to express her gratitude to the Centre for World Music (CWM) and the University of Hildesheim Foundation being the host for this Annual Meeting of the National Committee Germany. The meeting owed its good atmosphere to Wolfgang Bender and his staff. Special thanks are said to Rolf Irle, the collector of more than three thousand musical instruments from all over the world, who himself guided through his collection with detailed information and high commitment. The main hall of the CWM shows a great part of his collection exhibited in glass vitrines, thus being an inspiring venue for this Annual Meeting. Special thanks go also to the students' helping hands, and to our member Ekkehard Royle who took care of us with home-made gourmet cakes which –even in spite of the transportation to Hildesheim– still melted in the mouth. Most of all, she is thankful to all participants for their elaborated papers, lively discussions who made this meeting a success.

The members are warmly invited to join the next Annual Meeting which will take place in February 3 – 4, 2012 by invitation of Prof. Dr. Ralf Martin Jäger at the Institute for Music Research of the Julius-Maximilians Universität Würzburg.

Guatemala

by Matthias Stöckli,
ICTM Liaison Officer

Since the last country report published in the *ICTM Bulletin* 113 (October 2008), one of the mayor occurrences in Guatemalan ethnomusicology has certainly been the launching of the editorial project *Senderos. Revista de Etnomusicología*, directed by Alfonso Arrivillaga Cortés and the author of these lines, both researchers at the Centro de Estudios Folklóricos (CEFOL), Universidad de San Carlos de Guatemala. The idea behind this editorial project is providing a platform for ethnomusicological and musicological research not only in Guatemala but in other Middle American countries as well. The first issue of the journal, pub-



lished in 2008, focuses on music and dance traditions past and present from the Cuchumatanes, a mountainous region in the northwestern part of Guatemala, bordering with Mexico and being home to a great variety of Mayan languages. The 2009 issue presents a diversity of topics, ranging from pre-Columbian Mayan trumpets and colonial ecclesiastical music in the Guatemalan highlands to traditional songs and instrumental music of contemporary K'iche, Ixil and Lacandon musical practices and their meaning for Guatemalan refugees in Mexico, and the social history of the *Baile de la Marimba* in Nicaragua. Both issues published so far were accompanied by a compact disc. The third issue (forthcoming) will be dedicated mainly to music traditions from the Middle American Atlantic (Caribbean) coast. Moreover, the same two editors have in preparation a book by Linda O'Brien-Rothe on a traditional indigenous song genre which may or may not be the first of a series of ethnomusicological monographies.

In March 2011 the **First Meeting on the Music Archaeology of the Americas** took place in Guatemala City, hosted by the Departments of Anthropology and Archaeology at the Universidad del Valle de Guatemala. Initiated by Arnd Adje Both (Germany), José Pérez de Arce (Chile), and the author of these lines, the four-day meeting was attended by 24 participants coming from Colombia, Honduras, Guatemala, Mexico, United States of America, Germany and Russia. It attracted a very lively response from Guatemalan scholars, students and the general public, as well as from the local media. Its proceedings will be published. For further information on that publication and future meetings see www.mixcoacalli.com.

Guatemala has a **RILM National Committee** now which sees to it that the bibliography of local publications on music issues becomes more easily and widely available on the organisation's database.

Ireland

by Caroline Bithell,
University of Manchester



ICTM Ireland's annual symposium took place on the 18th-20th February 2011 at the University of Ulster's Magee Campus in the city of Derry / Londonderry (Northern Ireland's second largest city). The old centre of Derry is a fine example of a walled city, built on the banks of the River Foyle, and one could not have wished for more congenial surroundings or more delightful company. The organisers are to be congratulated for their supremely efficient management of the event, aided by an attentive team of helpers. The 10am start each morning was highly civilised and, miraculously, there were none of the technical hitches that so often slow down proceedings. The fact that this was a relatively small conference with no parallel sessions made for a strong sense of continuity and collegiality.



Over 60 delegates—including members of the British Forum for Ethnomusicology as well as ICTM Ireland—made the journey to Derry. Speakers from the universities of Ulster, Belfast, Dublin, Limerick, Maynooth and Cork were joined by colleagues from London, Oxford, Newcastle and Edinburgh, with a few delegates coming from further afield. Panels were interspersed with short films by Colin Quigley, Lonán Ó Briain and Svend Kjeldsen. The keynote address was given by Thomas Turino (Professor of Musicology and Anthropology at the University of Illinois at Urbana-Champaign). I had the pleasure of bringing the proceedings to a close by acting as respondent. The programme opened on Friday evening with ICTM Ireland's Annual General Meeting,

which gave a refreshing insight into the great amount of time and energy that committee members have invested in establishing ICTM as a distinct organisation in Ireland and in developing various initiatives, including a lively website and a new online journal. After the AGM, all delegates were invited to a civic reception with the Lord Mayor of Derry at the magnificent old Guildhall. Following dinner at a nearby restaurant, those with energy still to spare were able to attend a traditional music session at one of the city's more traditional bars. The animated session at the Tower Hotel the following evening saw many delegates showcasing their own talents and went on well into the small hours.

The conference theme—"Listening"—proved to be an especially productive one. A good theme makes for good papers, and there were some especially sharp theoretical papers here as well as colourful case studies. Several clusters of issues and concepts emerged in the course of the weekend. Listening to the past was a strong current, with several speakers offering thoughts on listening and memory, noting how emotions aroused by listening transport us to other times and places. Another prominent theme was that of active listening, with related concepts of embodied listening, absorbed listening, imaginative listening, interactive listening, layers of listening and "listening beyond the ear". Other papers considered listening as an act of participation and the role of the audience as part of a performance. Some speakers considered listening as an ambiguous act, posing questions such as: What are we actually hearing? Are we hearing "the truth"? (And if so, whose truth?) How can we know what others hear? Can we ever hear as the microphone hears? A number of speakers alluded to the fallacy of the ideal or representative listener, reminding us that listening is never neutral but always involves interpretation, and as such is an inherently political act. Others argued for the need to privilege individual experience. The insistence that the sound object takes on a life of its own once it is released from the body or instrument that produces it presented a refreshing alternative to the notion of the "com-

poser's intention". In all of this I was struck by the deeply humanist and moral dimensions of the kind of musical and human understanding that lies at the heart of ethnomusicology and other disciplines represented at the meeting.

Not surprisingly, several papers featured topics relating to traditional music and dance in Ireland. Daithi Kearney (Cork) addressed the notion of "listening to the region". Via a case study of Sliabh Luachra, he argued that music regions are based not only on concepts of musical style but also on ideas and images associated with recordings and the way in which these are packaged. Svend Kjeldsen (Limerick) presented his model for mind-mapping traditional Irish music, developed as part of a case study of musician Mick Conneely. Material gleaned from Conneely's recorded responses to a set of recordings and worked on using mind-mapping tools was imported into a structured database from which reports were then produced for further analysis. Mats Melin (Limerick) spoke of how aural learning interconnects with visual and kinaesthetic modes of transmission, three modalities that come together in the notion of learning to step dance through "osmosis" rather than in the setting of a formal, taught class. Nic Gareiss (Limerick) also focused on step dance from the perspective of an experienced performer and dance educator. Stressing the appeal of percussive step dance to both eyes and ears, he introduced us to his own method, Dance the Tune—a new step dance technique that uses listening as a basis for choreography. Niall Keegan and Orfhlaith Ni Bhriain (Limerick) gave a lively double-handed presentation on "Listening to music and hearing dance", in which they presented traditional dancers and musicians in Ireland as two separate communities of sound who, though listening to the same music, hear very different things and showed how this results in functional and aesthetic practices that are often in opposition. Ivan Deasy (Maynooth) turned our attention to the question of traditional Irish themes in Irish underground music, while John O'Flynn (Dublin) examined the use of the term "African music" by musicians and cul-

cultural musical networks found among immigrant communities to underground happenings to which the “African” label is far more loosely applied. Mairi McFadyen (Edinburgh), in her paper on Scottish “ballad experience”, built on notions of “deep listening” (Becker) and ballad “presence” (Porter). Considering the role of the listener as an active participant in the somaesthetic, visual and expressive qualities of performance, she spoke of the way in which deep listening results in narratives beyond those embodied in song texts as the world of the imagination opens up. Gabrielle Maas (Oxford) offered an analysis of the performative aspects of Kabyle café culture in Paris from the perspective of a political scientist, showing how cracks came to be revealed in the idealised narrative of shared listening and shared identity nurtured by participants, with physical togetherness marking boundaries of ethnicity, regional/ village affiliation and gender. Ioannis Tsioulakis (Belfast) drew our attention to the politics of non-listening. Taking as his subject professional musicians in Athens, he presented the intriguing case of musicians who consciously avoid listening to the local music in which they themselves participate but which they view merely as “work” — and as such something to get away from during one’s leisure time — with non-listening becoming part of musicians’ self-perception and self-representation. This was explored in terms of an opposition between local communities of practice and more cosmopolitan communities of the imaginary. Jaime Jones (Dublin) took us further afield, examining the way in which listening and listeners inform the ideologies and practices of music-making during the *bhajan* rituals of the Varkaris (Hindu devotees), focusing on one event in Pune. Considering the different levels of involvement for diverse participants, she noted that the same levels of auditory perception are not available to everyone. Saida Daukeyeva (London) drew on her research into *kiii* performance in Kazakhstan and among diasporic communities in western Mongolia. Citing the local dictum that a *kiii*-master is “the one who is a good listener” and exploring



ing the notion of *kiii* as a “state of mind”, she offered insights into the cultural and experiential dimensions of listening to *kiii*, whereby each listening is expected to relate to the *kiii* in his or her own way and, in the process, becomes tantamount to a co-creator.

Barbara Bradby (Dublin) harnessed concepts from conversation analysis in her examination of the interactions between performers and audience at a live rock concert, situating this within the broader project of explaining how “collective/ emotional effervescence” is accomplished in such live encounters. Cathy Lane (London) spoke of the many ways in which listening may activate engagement with the past in a paper that was evocatively illustrated by an account of the way in which she has attempted to communicate, through the medium of composed sound, ideas about history and memory in relation to the Outer Hebrides. Referring to the notion of sound as methodology as well as mediation, she posed the tantalising question: do past events leave sonic traces, and if they do, how can we hear and interpret them? She offered intriguing clues regarding how we might hear what came before recordings, pointing, for example, to the sounds hidden in pictures. Jessica Cawley (Cork) considered the educational implications of solitary and social listening, arguing that while appearing to be an example of solitary listening, the act of listening to a recording in private may also have social dimensions, for example, by evoking memories and feelings from the past that cause the listener to feel a sense of-

connection to a past time, place or person. Simon McKerrell (Newcastle) proposed a theoretical approach to aesthetics based in the body, suggesting that a somatic understanding of hearing might allow ethnomusicologists to begin formulating comparative questions about the human meaning of music without denying local specificities. Anthony McCann (Ulster) made a case for alternative approaches to listening, both as a synonym for a fully embodied “presencing” and as a doorway to methodological reflection. Insisting that not all of what is experienced can be adequately conveyed through the conventional privileging of sight and sound, he asked whether “sensitive presence” — privileging people and the time we spend with them and trying to bring “heart” into our writing rather than rushing to record everything — might provide us with a more appropriate way of thinking about the epistemological aspirations of ethnomusicological fieldwork than “participant-observation”. Last but not least, Annemieke van den Tol (Limerick) reported findings from research she is conducting (together with Jane Edwards) into the reasons why people choose to listen to sad music. She described their method of analysing narratives using grounded theory, with responses then organised using factor analysis.

In his keenly anticipated and richly textured keynote address, Thomas Turino offered a fascinating explication of a set of fundamental premises and concepts inspired by the work of philosopher and semiotician C.S. Peirce. Taking as his

title "The Necessary Disappearance of the Ideal Listener in Musical and Ethnographic Analysis", he deftly elaborated on Peircian notions of icon, index and symbol and the way in which these may be applied to listening experiences. Working from the premise that the way in which individuals interpret signs is crucially informed by their own history, he emphasised the need to investigate individual experience through ethnography, taking the unpredictable quality of the enterprise as one's starting point and giving weight to the importance of personal testimony.

My only disappointment was that musical sounds were strangely absent from several of the presentations, leaving audience members to use their imagination to guess what the musical performances, idioms and situations that were described or seen on slides might actually sound like. This seemed particularly odd in a conference entitled Listening. Musical examples do not have to take too much time out of a 20-minute paper: one can, in fact, glean a lot from 30 seconds of quality listening. I would therefore make a plea for presenters to consider including at least one short musical extract, even if only for delegates not familiar with the tradition or genre under discussion. This was, however, a minor quibble. Like many of my fellow delegates, I left feeling refreshed and inspired, and above all happy to be part of such an interesting, vibrant and committed community.

Reports from ICTM Study Groups

Applied Ethnomusicology

by Klisala Harrison, Study Group Chair

The fourth business meeting of ICTM's applied ethnomusicology study group (AESTG) was held on 18 July 2011 as part of the 41st ICTM World Conference in St. John's, Canada. It was hosted by outgoing Chair Svanibor Pettan together with outgoing Vice Chair Klisala Harrison, and was attended by more than forty ICTM members.

A review of scholarly accomplishments associated with the AESTG highlighted the volume of peer-reviewed articles **Applied Ethnomusicology: Historical and Contemporary Approaches** (2010, Cambridge Scholars Publishing) [*Editor's Note: see page 53 for details.*] edited by Klisala Harrison, Elizabeth Mackinlay and Svanibor Pettan. Forthcoming publications of the study group include a collection of essays, which is being edited by Eric Martin Usner and developed from the 2nd AESTG symposium in Hanoi, Vietnam in July 2010. Study group members provided synopses of recent applied ethnomusicology publications and projects including those of Manfred Bartmann, Muriel Swijghuisen Reigersberg, Kirsty Gillespie, Dan Bendrups and Aaron Corn.

Panikos Giorgoudes then presented the agenda for the 3rd AESTG symposium in Nicosia, Cyprus. The symposium will take place at the University of Nicosia on 18–22 April 2012. For further details, please see the Call for Papers in this *Bulletin*.

The meeting concluded with elections of a new study group executive. Klisala Harrison was elected as Chair while Samuel Araújo became Vice Chair and Britta Sweers, Secretary. Founding chair Svanibor Pettan was warmly thanked for his work on the AESTG and for his ongoing contributions to applied ethnomusicology.

Folk Musical Instruments

by Gisa Jähnichen, Study Group Chair



The 18th Symposium of the ICTM Study Group on Folk Musical Instruments took place in Stubičke Toplice, a small spa town 30 km north of Zagreb. About 60 participants from 15 countries gathered in the hotel Matija Gubec for the 2011 meeting, held during 13–17 April.

The main organiser was our Study Group member Irena Miholić, supported by the Institut za etnologiju i folkloristiku and other local institutions. The programme consisted of 35 paper presentations, an exhibition of musical instruments for educational purposes, a film screening session, two workshops, an excursion that included the opening of the exhibition 'The Skill of Making Traditional Instruments Today' in the Ethnological Museum Staro Selo (Old Village) Kumrovec and a detailed visit to the Krapina Neandertal Museum as well as performances in the castle Orsíc (Gornja Stubica) and during dinner time. The meeting was professionally prepared. There were neither technical nor administrative problems so that all participants were able to enjoy the excellent facilities and the relaxed atmosphere of the spa hotel. Many thanks go to Irena Miholić, her colleagues and her friends.

Papers submitted fell into the two main topics announced in the foregoing call for papers: 'Instrumental Melodies and Voice Construction', and 'Rural Musical Instruments in the 21st Century'. Additionally, new researches were presented.

Topic I: Instrumental Melodies and Voice Construction

Lujza Tari opened the first session with a historical overview on this topic in her paper entitled 'Some effects of vocal and instrumental music on each other: identities and differences'. She was followed by Miroslav Stojislavjević referring to 'Gusle – the sound of Serbian epic poetry – perspectives of the tradition in modern Serbian society'. Nana Zeh talked about the Cuica, whereas Gisa Jähnichen's paper focused on Khmu flute songs and Rewadee Ungpho on 'Pi Nai and Saw Sam Sai: the Special Instruments Imitating the Vocal Solo'. The paper of Margaret Kartomi 'Interaction between Violin (Biola) and Vocal Melody in Malay Sea Songs along Sumatra's Coast' could not be held at the meeting due to personal reasons, but it will be published in the next issue of *Studia Instrumentorum Musicae Popularis II* (New Series). Naoko Nagai contributed to the topic a paper entitled 'A song not for singing? Historical scores for the qin (Chinese zither)'. Rinko Fujita gave some insights on the adaptation of reed aerophones in Japan. Vesna Ivkov spoke about melody relation between vocal and instrumental performances by accordionists from the Vojvodina region, Timkehet Teffera examined melodic dialects of Ethiopian folk musical instruments taking the lyre 'krar' as an example. Special perspectives on the main topic were presented by Jürgen Elsner in his paper referring to Dan-singing in Yemen and by Jasmina Talam who spoke about the 'Singing by the pan'.

All these well-discussed papers offer an overview about the current state of research and put forward further questions on the balance between musically detailed investigations and the discursive analysis of the role of musical instruments in societies, communities, ethnic, age and gender groups.

Topic II: Rural Musical Instruments in the 21st Century

This topic covers a wide range of studies on musical instruments that are labelled as "rural" in their current social, ethnic, and technological setting. Furthermore, papers were especially dedicated to local

studies of the cultural region, where the meeting took place (Croatia, Balkan, Mediterranean cultures). Zlata Marjanović opened the series of contributions to the topic with her paper 'Ljubu Duletic's gusle and diple modulations' followed by Ulrich Morgenstern who presented a recent study on Mikhail Srochinsky from the Smolensk region. A more general view on the topic offered papers by Irena Miholić 'Looking for "rural" instruments in the 21st Century – Case Studies from Northern Croatia', the panel by Mirjana Zakić, Rastko Jakovljević, and Danka Lajić-Mihajlović under the title 'The Presence of Rural Instruments in Serbia Today' as well as Urša Šivic's paper 'Revival of traditional instruments under the label of authenticity'.

A series of papers were dedicated to bagpipes such as Nice Fracile's paper 'Bagpipes "of the Banat" in Vojvodina, between past and present', Vilena Vrbanić's paper 'Bagpipes in modern musical practice in Croatia', Bernard Garaj's paper 'Rural musical instruments at the turn of two centuries: the case of bagpipes in Slovakia', and the panel organised by Naila Ceribašić, Katarina Duplančić, Nina Šala, Andor Vegh about 'Pavo Gadanyi and Croatian bagpiping'. Other detailed studies on the topic were presented by Mojca Kovačič in her paper 'No laughter without bellows (Brez meha ni smeha) or accordion in Slovenia today' and in the panel by Marina Kovač, Amila Čengić, and Amra Toska under the title 'Bosnian instrumental rural practice: Soundscape of Rama'.

New Research

Under 'new research' we enjoyed Giuseppe Massimo Rizzo's paper 'Networked construction of Krk's island musical identities', Svanibor Pettan's and Ljuben Dimkaroski's paper on the Paleolithic bone flute from Divje Babe, especially their interesting demonstrations, Joško Čaleta's paper on the Licitarsko srce tamburica collection, and Marco Lutz's paper entitled 'A New Device for the Analysis of Relations between Music and Gesture in Launeddas (Sardinia)'. Additionally, Rudolf Pietsch gave a lecture with many Austrian folk

music examples on vocal and instrumental musicianship in personal union.

Finally, Hannes Heyne introduced some of his educational experiments with self-made musical instruments.

All papers, workshops and demonstrations were well-prepared and presented. The meeting imposes high standards in terms of methodology and discussion culture. Twenty-eight out of 32 papers were submitted for the next issue of *Studia Instrumentorum Musicae Popularis II* (New Series), which is on the way to be published at the end of the year 2011. The publication procedure was then discussed in the final business meeting. Furthermore, a proposal of Marianne Bröcker was accepted, who suggested the meeting in 2013 to be held in Bamberg following an invitation of a famous instrument maker in this long-standing Franconian city.

Maqām

by Jürgen Elsner, Study Group Chair

Longterm conceived but short-term embedded in the 2nd International Musicological Symposium on Mugam within the framework of the International Festival "Space of Mugam" (March 14-21, 2011, Baku) the **7th meeting of the ICTM Study Group Maqām** was held in Baku on March 15-17, 2011 in the concert hall of the Composers' Union of Azerbaijan. The conference was organised in cooperation with the ICTM Study Group under the auspices of the Heydar Aliyev Foundation, the Ministry of Culture and Tourism of Azerbaijan Republic and the Union of Composers of Azerbaijan. The idea of former meetings such as focussing on real music practice, its theoretical foundations and implied historical relations was continued. With a main regard to the Azeri mugam the main topic was "The mugam of Azerbaijan and related traditions in Middle East". The discussion was dedicated to questions of the relationship between the maqām-principle and the mugam, to the construction and formation of mugam music, to the evidences of personal style in mugam performing arts. Proceeding this way, the result of the conference was very impressive.

There were 22 scholars from twelve countries who contributed to the success of the conference, which was open to the public as well. The papers treated the subject given in a multilayered way. The ideas of some scholars revolved around the scope of the tonal system on which the mugams are based. The development and the changes of music making and transmission during the 19th and 20th centuries implies a certain dichotomy between traditional performance and socialisation of traditional music. Modern composition and music teaching mediated through notation favoured the adoption and use of the western staff notation and consequently the implementation of the corresponding tonal system. At times, the introduction of the western system has been even manifested in a centralistic political position, as it was noted by Suraya Agayeva and Shamil Hajiyev (Azerbaijan) in their contribution on "Problems of research into the pitch systems of Azerbaijani mugams". Referring to the tar, the main instrument of mugam, both authors prepared an unequal scale of 17 degrees. The essential differences between this scale and the equal tempered tonal system reflected in some computer programs were shown by Imina Aliyeva (Azerbaijan) in her paper on "Preservation of Azerbaijani modes as cultural heritage and computer technologies". Ehsan Khezrlou (Iran) followed an interesting trace of the intervallic change in the tonal system with his explanation on "Azerbaijani mugam intervals: the process of neutral intervals elimination", whereas Ozan Yarman (Turkey) contradicting the "Yekta-Arel-Ezgi school" canvassed eloquently a tonal system with an exhaustively multiplied stock of degrees in his speech "From Bosphorus to Maraga: Theoretical pursuits & applications that strive for the genuine in expressing maqams". Last but not least, Jamila Hasanova (Azerbaijan) revealed modal characteristics and connections of some mugams in her presentation of "Problems of modus interrelations in Azerbaijani music".

Concerning structure and formation of mugam, there were a few contributions covering various aspects. Münir Beken (USA) dealt in his paper "Pitch-form

continuum in maqam based musical traditions" with some aspects of the contrary conceptions of melodic formations in East and West. The complicated but promising management of analysis by computer-assisted research formed the base of Mondher Ayariz and Olivier Lartillots (Tunisia/Finland) interesting presentation "Analysis of performances and computational modelling of maqām improvisations". Jürgen Elsner (Germany) referred to his interviews and recordings with Bahram Mansurov and Gabil Aliyev in the year 1984 and to his extensive transcriptions based on these recordings. He offered in his "Remarks on structure and formation in recent mugam" a description and a structural analysis of the mugam shu'be Dilkesh performed by Gabil Aliyev on the kamancha several times. Robert Simms (Canada) elaborated another aspect of maqām construction in his study "Foreground structures and processes in the Avaz of Mohammad Reza Shajaran". He stresses that certain formal turns and particles in maqām performance being independent from modal implications. He defines this phenomenon as "androgynous melodic shapes" representing a primary structural level though not recognised explicitly by traditional music theory.

Historical aspects were the third field of inspection. Zemfira Safarova (Azerbaijan) started the proceedings of the conference by a far-reaching bridge-building between medieval and modern theory with her paper on the "Mugam-mode systems in S. Urmavi's and U. Hacıbayli's scientific works". Tamila Djani-zade (Russia) drew a similar large bow in her contribution "Synchronistic and diachronic aspects of mugam phenomenon studies". She made an effort to differentiate various ethnohistorical periods and the corresponding terminology, and then to contrast mugam and maqām as "not equivalent" concepts.

Referring to historical practice and media conditions, Faik Chelebiyev (Russia) described in his lecture on "Azerbaijani dastgah..." some actual changes in mugam transmission since the end of the 19th century. An interesting contribution to the history of the Azerbaijani Dastgah was delivered by William Sumits (USA)

with his description of "Suite performance of maqām in the 17th century and its possible ties to the Azeri dastgah of the 19th century". Referring to a treatise by Mir Sadr ad-Din Qazvini (dated 1599) he points towards the old term shadd, which got a new meaning at that time. The referred text, which seems to be a little bit obscure, becomes clearer considering the manuscript Naqavat al-advar of 'Abdulaziz Maraghi (dated 1602), who describes "the shadd as a musical form composed of a suite of various melody types". Handed over to later centuries, the shadd is equated in the "Treatise on the four great dastgah" (18th century?) with the dastgah from which a trace can be obviously drawn to the Azerbaijani dastgah of the 19th century and following times. The lists of names of maqāms and shu'bes given in some tables have been very impressive and enlightening.

The fourth branch of reports covered the investigation on relations between different regions and traditions of the Near East. Ariz Abdulaliyev (Azerbaijan) demonstrated and compared scales and tone-groups in his paper on "Mugham 'Bayati' in traditional professional music of the East". Jean During (France) focused his interest upon the position of the mugham within and interrelation to the neighbouring regions and countries. In his lecture on "The place of the Azerbaijani mugham in its Caucasian and Iranian environment", he uncovered mutual historical influences and takings as well as many stylistic convergences and divergences. An interregional comparison on the base of a genre was delivered by Arash Mohafez (Iran) with his paper on the tasnif in the Azerbaijani mugam and the Iranian dastgah. Comparative attempts were also done by Rena Mammadova (Azerbaijan) and Yasin Muhpul (China/Xinjiang). Finally, Salih Turhan (Turkey) looked for "Turkish equivalents of Azerbaijani rhythmic mugams".

Furthermore, there were some annotations on Khoresmian makoms (Rustam Boltayev/Uzbekistan) and the integration of mugam into modern Russian musicology (Sergey Lebedev/Russia). Aida Huseynova (Azerbaijan/USA) offered an interesting idea of the great

mugam singer Alim Qasimov who was eager to maintain the classical tradition as well as to modernise the art of mugam.

In general, the mugam conference has been a great chance for the scholars to join some of the multifarious practical presentations of the mugam festival. The program covered daily performances of mugams. A series of mugam performances, followed alternatively by performances of Iraqi maqam, Shashmakom (by the great Yulduz Turdiyeva/Uzbekistan), Uzun Hava (Turkey), Iranian maqam or Raga took place besides a few concerts given by various orchestras as well as improvisatory music making in the Baku Jazz Centre. An imposing part of the festival has been the daily presentation of a mugam opera. Uzeyir Hajibeyli's operas "Leyli and Majnun", "Asli and Kerem" and "Arshin Mal Alan" could be listened to as well as Fikret Amirov's opera "Sevil" and Muslim Magomayev's opera "Shah Ismayil". Additional events such as the International Mugham Contest or Master classes in instrument playing completed the festival program.

Altogether the complexity of the 2nd International Mugham Festival in Baku with regard to its practical and artistic as well as its scientific and theoretical aspects proved to be a good base for discussion on maqām phenomena and particularly on mugam and related traditions. This should be a valid reason to desire the chance to continue the scientific activities at the 3rd International Mugham Festival which will be held in springtime 2013.

Mediterranean Music Studies

(formerly *Anthropology of Music in Mediterranean Cultures*)

by *Marcello Sorce Keller, Study Group Chair*

Our last business meeting took place on Friday, July 15, 2011, during the ICTM World Conference held in St. John's, Newfoundland. As Chair of the Study Group I am happy to report on the various initiatives we have in the pipeline, all of which were undertaken as the result of consultations with the colleagues

who have been most active and present in Study Group events over the last several years and, most of all, with Ruth F. Davis, Vice-Chair, who very much regretted not to be able to attend the St. John's Conference.

New name. The first piece of news is that the Study Group has changed its name to Study Group for "Mediterranean Music Studies" (MMS). The change of name is no simple cosmetic detail. It wishes to suggest that, in the study of Mediterranean music, anthropology, ethnomusicology, and history are of equal and paramount importance. Moreover the Study Group wishes to be open to all other disciplines and approaches that may contribute to the understanding of musical interactions in the Mediterranean area.

New website. The web Journal of the Study Group, Music & Anthropology, founded by Tullia Magrini in 1996, in many ways no longer responds to the present needs of the Study Group. It contains some very valuable contributions and it constitutes an important part of its history. All its issues can still be accessed, free of charge at:

www.levi.provincia.venezia.it/ma/

From now on, however, we have a new website, also named "Mediterranean Music Studies" (MMS), which is accessible at:

www.mediterranean-music-studies.com

With the change of name comes a change in format. In the section "Articles" we invite contributions that take advantage of the multimedia possibilities of the Web. Articles are peer reviewed by the editorial board (Marcello Sorce Keller, Ruth F. Davis, Philip V. Bohlman, Franco Fabbri, Martin Stokes). Other sections of the website are devoted to information about our activities, publications, etc., and a special section will host multimedia documents that colleagues may wish to make available to the public. Comments will be solicited for such documents.

Colloquium in Portugal, 1-5 December 2011. Thanks to the generous help and hospitality provided by Salwa El-Shawan Castelo Branco and Paulo Lima

a Colloquium will take place in Portugal (Portel), devoted to a discussion of "Pan-Mediterranean Poetic Competitions and their Music: Historical Perspectives and Contemporary Practice". The theme follows upon a welcome suggestion by Ed Emery (SOAS, London). The presenters include Caroline Bithell, Philip Ciantar, Kevin Dawe, Yildiray Erdener, Ed Emery, Salwa El-Shawan Castelo Branco, Paulo Lima, Ignazio Macchiarella, Denis Laborde, Maria José Barriga, and Ali Jihad Racy. The preliminary program will soon be posted on the Study Group Website and on the ICTM Website.

Publications. The Journal of Mediterranean Studies (University of Malta) is preparing a special issue with a selection of the papers presented in Malta in 2011. A volume with contributions presented at the Colloquium held in Cambridge in 2008 (*Musical Exodus: Al-Andalus and its Jewish Diasporas*) is in preparation for the *Europea Series*, Scarecrow Press, edited by Ruth Davis.

The alternation, on a yearly basis, of Symposia and Colloquia will considerably intensify the life of the Study Group and will provide more opportunities for more people to be present and active. At the same time, considering that there is no shortage of large conferences, we will try to keep our symposia and colloquia relatively small to enable maximum exchange and interaction among participants.

Hoping to see ever more ICTM colleagues attracted by Mediterranean Music Studies, I send everyone most cordial greetings.

Multipart Music

by *Žanna Pärtlas, Study Group Secretary*

Minutes of the Second Business Meeting of the ICTM Study Group on Multipart Music. 14 July 2011, Memorial University, School of Music, Room 2025. St. John's, Newfoundland, Canada.

The meeting was called to order by Ardian Ahmedaja, chairperson, at 5:45 P.M.

Agenda Item #1: Introductory remarks, greetings and apologies for absence.

This is the first General Assembly of the Study Group within an ICTM World

Conference.

Introductory remarks briefly reviewed the history of the Study Group, its acceptance by the ICTM Board in 2009, the first business meeting in Cagliari in 2010 and the current membership which stands at 115. Apologies for absence from SG Board members Ankica Petrović and Ignazio Macchiarella were noted.

Agenda Item #2: Minutes of the Study Group's General Assembly in Cagliari, to be approved.

The Minutes of the Study Group's General Assembly in Cagliari was sent to the SG members shortly after the symposium. They are also available on the Study Group website. There were not objections concerning the Minutes. The Minutes were approved without emendations.

Agenda Item #3: Report on Study Group activities.

The publication of the proceedings of the Sardinia 2010 Symposium is in progress. Only selected papers will be published this time. The papers' selection is a responsibility of the book's editor Ignazio Macchiarella.

The homepage of the Study Group was presented (www.multipartmusic.org). Ardian Ahmedaja appealed to the SG members to send him or Ignazio Macchiarella any news concerning investigations, publications and performances of traditional multipart music.

Agenda Item #4: Next Study Group symposium in Tiranë, Albania (April 22-29, 2012).

The Second Meeting of the ICTM Study Group on Multipart Music will take place in Tiranë, Albania, 22-29 April 2012. The symposium has three main themes: (1) Multipart music practices as creative processes, (2) Multipart music in religious practices, and (3) Multipart music awarded. The description of the themes and further information are available on the Study Group's website.

The local organiser of the Tiranë symposium Ardian Ahmedaja gave the basic information about the meeting. The

symposium is organised by the "Ulysses Foundation" (Tiranë). The co-organiser is the Institute for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna (Austria). The symposium is planned to take place in the conference rooms of the "Hotel Rogner" in Tiranë. Musical evenings, a one day excursion outside of Tiranë as well as contacts with local singers and musicians, especially in the last two days in Southern Albania are also planned.

Agenda Item #5: Other matters.

Velika Stojkova Serafimovska gave information about the 3rd Symposium of the ICTM Study Group for Music and Dance in Southeastern Europe, which will take place in Berovo (Macedonia), 17-22 April 2012.

The themes of the conference are: (1) Terminology and theoretical approaches of southeastern European music and dance, (2) Crossing national boundaries/intercultural communication. The call for papers will be sent to the members of the SG on Multipart Music. For them who would like to participate in both conferences (in Tiranë and in Berovo) it would be possible to organise transport from Berovo to Tiranë.

The Secretary General of the ICTM Stephen Wild proposed to invite someone from the ICTM Board to the Tiranë symposium, because it is the first ICTM conference in Albania. The organisers will try to make this possible, since it will for sure help for a stronger public presence of the whole activity.

The Business Meeting ended at 6:45 P.M.

Music and Minorities

by Adelaida Reyes, Study Group Secretary

Minutes of the Meeting of the ICTM Study Group, on Music and Minorities. Friday, July 15, 2011. The School of Music, Memorial University, St. John's, Newfoundland, Canada.

During the 41st World Conference of the ICTM in Canada (July 13-19, 2011), the Music and Minorities Study Group held its business meeting, chaired by Ursula Hemetek. The meeting was called to order at 5:45 PM.

1. Introductory remarks included a warm welcome to members present; a brief history of the Study Group which was officially recognised by the ICTM in 1999; and apologies for absence, in particular from the Study Group's vice-president, Svani Pettan who now assumes the position of Secretary General of the ICTM.
2. The Minutes of the Study Group's 2010 Symposium in Hanoi, the first meeting/symposium held by the Study Group outside Europe, were approved unanimously by hand vote.
3. Trần Quang Hải, who came with Le Van Toàn, director of the Vietnamese Institute for Musicology, one of the hosts of the Hanoi meeting/symposium, clarified the publication plans for the papers presented on that occasion. While it is Vietnamese policy to have all papers published in Vietnamese, as originally read or in translation, the two scholars agreed to Ursula Hemetek's proposal that 12 articles be selected and published in English in a separate publication.

Two reviews of the last proceedings of the Study Group symposium in Prague, *Voices of the Weak*, were announced, one published in *Bulgarian Musicology* 2-3/2010; and the other in *Narodna umjetnost* (forthcoming).

Essica Marks reported the publication of an article, "Music and Identity: Varied Aspects in the Singing of an Arab Israeli Singer" in the *Journal of Ethnography and Folklore* (2010: 57-71).

Ursula Hemetek noted forthcoming enhancements to the ICTM website where information on Study Groups are posted.

4. For election to the Study Group Board, the following were nominated: Ursula Hemetek, Yoshitaka Terada, Adelaida Reyes, Katalin Kovácsik, and John O'Connell. The first three names got the largest number of votes by secret ballot. They will therefore constitute the Study Group Board.

5. Essica Marks extended a formal invitation to the Study Group to hold its next symposium in July, 2012 in Zefat Academic College in Israel. She gave a powerpoint presentation showing the college and the surrounding areas. A general discussion on travel, accommodations, dates, and possible excursions followed. The vote to accept Zefat's invitation was unanimous. A Call for Papers will be announced in the October ICTM *Bulletin* online.
 6. In addition to the themes that were suggested prior to the meeting (Methodological approaches; Matters of Power; Matters of Interculturality), others were suggested at the meeting: Constructing Hegemonies; Film Studies; Music and Language; Minority Nationalisms. As is customary, a theme suggested by the local organiser is given special consideration. Essica Marks suggested a focus on education.
 7. The Program Committee, which will decide on the final list of themes, is to consist of the Board, the local organiser, and Naila Ceribašić.
 8. Special thanks were extended to Svanibor Pettan for the important role he has played in the creation of the Study Group and in the valuable service he has given to it.
 9. The Chair thanked all present and adjourned the meeting at 6:55 PM.
 1. The idea of organising our Study Group arose from the ICTM World Conference in Sheffield in 2005, where scholars working on Turkey, Central Asia, and Siberia expressed their interest in setting up the new ICTM Study Group, which was officially recognised by the ICTM a year later after its first meeting and workshop had a place in London at SOAS (University of London). On February 3-4, 2006, twenty academics from 12 countries came to the workshop in order to provide a forum for the exchange of experiences between Central Asian, Middle Eastern and Western scholars, and to pool efforts to discover key issues of cultural phenomena of oral traditions expressed within the master-apprentice training system.
 2. The Report written by Dorit Klebe of the Study Group's 2010 symposium in Berlin, the second meeting/ symposium held by the Study Group, was approved unanimously by hand vote.
- 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 Schöning. The topic of the conference was "Vocal Traditions of Free-metric Singing in Eurasia". Three days Conference brought together twenty scholars from Austria, Hungary, Kazakhstan, Kyrgyzstan, The Netherlands, Poland, Russia (including Adygey Republic, Tatarstan and Tuva), Turkey, Turkmenistan, and Uzbekistan/ United Kingdom.
4. Publications: so far only one book based on our Study Group's full size articles "Sacred Knowledge: Schools or Revelation? Master-Apprentice System of Oral Transmission in the Music of the Turkic Speaking World", Razia Sultanova (Ed.) Cologne, Lambert Academic Publishing, 2009 vii + 117 pp., ISBN 978-3-8383-1558-4) has been published.
 5. The review by Carole Pegg on the first Study Group book publication was announced (Journal Ethnomusicology Forum, Volume 20, Issue 1 April 2011, pages 107 – 109).
 6. Dorit Klebe is currently collecting papers of the Second Study Group symposium/ meeting in Berlin -2010 for publication in Germany.
 7. Other Study Group activities: recently several small regional conferences on the Music of the Turkic speaking world were organised by the Study Group members, showing a growing interest in the subject area:
 - (a) Turkey, Istanbul, May-2006 (organised by Feza Tansug)
 - (b) Azerbaijan, Baku, December-2010 (organised by Alla Bairamova)
 - (c) Kazakhstan, Astana, July-2011 (organised by Saida Elemanova)
 8. Future plan of the Study Group has been announced: to host the next Study Group's symposium in 2012 in the area of the Turkic speaking world, most probably in Kazakhstan or Turkey, bringing together local and western academics, scholars and students.
 9. Below are mentioned suggested themes for the next STG symposium. The local organiser and the Study Group Board will make the final decision:
 - (a) Music and Identity;
 - (b) Popular music;
 - (c) Instrumental music;
 - (d) Musical narrations;
 - (e) Sufism in contemporary world;
 - (f) Religious music;
 - (g) Khorasan and Turkish connections;

Music of the Turkic-Speaking World

by Razia Sultanova, Study Group Co-Chair

Minutes of the Meeting of the ICTM Study Group, Music of the Turkic-speaking World. Wednesday, July 13, 2011. Room 2017, the School of Music, Memorial University, St. John's, Newfoundland, Canada.

During the 41st World Conference of the ICTM in Canada (July 13-19, 2011), the meeting of the Study Group Music of the Turkish Speaking World chaired by Razia Sultanova was called to order at 5:45 PM.

1. The meeting started with warm welcome to present members of the Study Group. Introductory remarks

4. Publications: so far only one book based on our Study Group's full size articles "Sacred Knowledge: Schools or Revelation? Master-Apprentice System of Oral Transmission in the Music of the Turkic Speaking

- (h) Transnational Turkish communities;
- (i) Turkish influence on the Turkic speaking world;
- (j) Al-Farabi's contribution to the Arabic-Persian world

10. The Chair thanked all present and adjourned the meeting at 6:45 PM.

Performing Arts of South East Asia (PASEA)

by Patricia Matusky, Study Group Chair

Minutes of the Business Meeting in Memorial University, St. John's, Newfoundland, Canada. Sunday 17 July 2011. Place: School of Music, Room 2017; 5:50PM

1) Call to Order

The Meeting was called to order by Dr. Patricia Matusky at 5:50PM.

2) Attendance List

The Chair requested those present to sign their names on the attendance list that was circulating. See attached List at the end of these Minutes.

Old Business

3) Approval of Minutes of Business Meeting, held 12 June 2010, Republic Polytechnic, Singapore.

A motion to approve the Minutes of the Business Meeting of 12 June 2010 was proposed by Mohd. Anis Md. Nor and seconded by David Harnish. All voted to approve the Minutes.

4) Status of the PROCEEDINGS of the 1st Symposium of PASEA, held in Singapore, 2010. (Mohd. Anis, Chair of Publications Committee)

Mohd Anis Md Nor, Chair of the Publications Committee, reported that all papers submitted for the Proceedings had been edited on time, the publication had been printed, and copies were now available for purchase at the Conference for CAD 20.00. He encouraged all those present to purchase copies for the libraries in their respective institutions.

To a question about producing an electronic copy of the book, Anis explained that it was possible but was a big job. It

was recommended to keep the Proceedings in hard copy format for the next few years. The meeting also agreed to deliberate further about this at the next business meeting. There would be a need to find a place to host the electronic file.

Regarding housing copies of the volume, a possible site in Kuala Lumpur and one in Penang had been identified. This was at the offices of the NusPARC (Nusantara Performing Arts Research Center), one of the sponsors for the publication of the current Proceedings.

In answer to a question regarding marketing, Anis explained that he would send copies to Select Books in Singapore (where he had sent the Ethnochoreology Proceedings) who would list the books for sale on Amazon.com.

Meanwhile, a book order form would be developed, and a notice about this order form will be emailed to the members and posted on the [Study Group's user site](#). All contributors of articles receive one free copy, while editors receive two copies, however, everyone will have to pay the packaging and shipping cost from Malaysia to local addresses.

All agreed that the size, format, and the high standard of publication, as seen in the 1st Proceedings, should be maintained for future Proceedings of this Study Group's Symposia.

David Harnish proposed that Anis continue on as Chair of the Publications Committee, and this was seconded by Margaret Sarkissian and Jennifer Fraser. This was endorsed by the members present.

It was noted that Mohd. Anis as Publications Chair can select members for his editorial committee from the host country of each forthcoming symposium and from the general membership as well.

It was agreed that Hanafi Hussin continue on as production consultant, since he developed this high quality publication and has the PDF template.

5) Final report on the financial status of the 1st Symposium (Joyce Teo, Local Arrangements Chair in 2010):

INAUGURAL SYMPOSIUM JUNE 2010 (SINGAPORE)

Financial Report

Introduction

- I. The symposium was hosted by Republic Polytechnic Singapore and held at the Republic Cultural Centre.
- II. An Event Manager (Tania Goh of Saltshaker Productions), was appointed 3 months prior to the event to look into publicity and marketing, booking of hotels, registration of delegates and overall management of the event itself.
- III. The event manager was supported by student interns from the School of Technology for the Arts, under the supervision of academic staff from the School.

Income

- IV. There was only one source of income, and that was from the payment of the symposium fee by participants. The fee structure was as follows:
 - Delegate fee for presenters: SGD\$170 (adult) and SGD\$150 (student)
 - Delegate fee for other public attendees: SGD\$250 (adult) and SGD\$160 (student)
 - Daily fee SGD\$80 (adult) and SGD\$60 (student)
- V. Additional charges were levied for international delegates who needed airport pickup to hotel. Also, delegates who were not ICTM members paid an additional charge (the normal ICTM regular or student membership rate) for ICTM membership. Hotel charges were paid by the delegates directly and were not part of the registration fee charged.
- VI. A total of SGD\$10,751 was collected, out of which SGD\$1,396 was sent to ICTM for the new memberships. As such the final amount collected was SGD\$9,354.

Sponsorship

VII. Sponsorship in kind: As the host organisation, the Republic Polytechnic Cultural Centre waived the rental fee for the various symposium venues (presentation, performance, workshop and secretariat rooms) which added up to SGD\$40,000 for the 3-day symposium. This included the salaries of the technicians and crew who managed the venues and high-speed internet connections.

VIII. The School of Technology for the Arts at Republic Polytechnic sponsored the printing of all symposium marketing collaterals and programmes, and contributed conference bags with folders and stationery. The gala dinner on the opening night was also sponsored by the School. The total amount of sponsorship in cash terms added up to SGD\$5,000.

IX. The Opening Night Gala show, entitled “Borobudur” featuring student performers from Semarang, Indonesia and accompanied by gamelan musicians from Singapore, Indonesia and the US, was organised by Firefly Mission with sponsorship from various well-wishers. The cost of the show, which amounted to SGD\$30,000, was covered by these sponsors.

X. Other performances by the Thai students, the Singaporean composers, Philippine kulintang ensemble, were provided on a voluntary basis. A transport allowance was provided for those who had to travel to the venue.

XI. All other costs, such as local transport of delegates and artists from hotels to symposium venue, morning and afternoon tea, administrative costs – phone calls, stationery, etc were paid for by the fees collected.

XII. Total expenditure for this symposium added up to SGD\$85,000. With sponsorship amounting to \$73,000 the final expenditure added up to about SGD\$12,000.

XIII. This meant that there was a SGD\$2,646 deficit. This deficit was written off from the Event Management fee, as Saltshaker Productions had kindly agreed to give a discount in view of the shortfall.

XIV. A detailed breakdown is attached at Annex 1.

Information correct as of July 2011

Annex 1: Final Financial Report of the 1st Symposium of the ICTM Study Group on Performing Arts of Southeast Asia 10-13 June 2010

Income	SGD\$	Remarks
Total fees collected	\$10,751.00	38 speakers, 9 public, 4 day passes plus ICTM membership fees
Less ICTM membership	\$1,360.43	AUD\$1,065

Income	SGD\$	Remarks
Less Bank charges	\$36.39	DBS and Commonwealth Bank
Total Income	\$9,354.18	
Expenditure	SGD\$	Remarks
Venue Rental and technical crew	\$40,000.00	Sponsored by RP
Printing of Programme, etc	\$3,000.00	Sponsored by RP
Opening Gala Show and Dinner	\$30,000.00	Sponsored by RP & Firefly
Printing of Banners, Signage, Transport Claims	\$1,200.00	
Catering	\$4,800.00	
Event Management Fee (3 months work)	\$6,000.00	
Expenditure	\$85,000.00	
Less Sponsored items	\$73,000.00	
Total Expenditure	\$12,000.00	
Deficit (total income-total expenditure)	-\$2,645.82	Event Management Fee to be discounted

6) Progress on Website/List-Serv

The Chair reported that the [site currently used for the Study Group](#) had become restricted by Google so that long notices, announcements and reports to members (in the form of 'documents') could no longer be uploaded and posted there. However, this site will be retained to house the current email list and to post short notices to the members. It is never to be used for personal correspondence between and among individual members of this Study Group.

Because of the Google change of features on the google groups site, this Study Group is now using the site sites.google.com/site/PASEAStudyGroup which is suitable for all longer documents including the Call for Papers, Reports and so on. Although functional, this site looks rather plain at the present and is in the process of development. The Chair asked for further suggestions regarding a website and list-serv.

Larry Witzleben mentioned that with the move of ICTM Headquarters to Slovenia and the expertise of the new Secretariat, the main ICTM site was expected to become more functional and user-friendly. He postulated that the new Secretariat might be able to help the Study Group with the development of a new website / list-serv.

It was agreed to maintain the two existing google sites for now, and seek the assistance of the new Secretariat later.

Margaret Sarkissian mentioned that she was still receiving personal emails between other members that they sent via the Study Group's google groups site. The Chair again reminded members to use their own emails for personal correspondence.

7) Sub-Study Group proposals

The Chair announced the approval of the ICTM Sub-Study Group on the Performing Arts of the Muslim Communities in Southeast Asia, chaired by Prof. Mohd Anis Md. Nor.

She encouraged members, who may have particular interests in other aspects

of Southeast Asian Performing Arts, to propose other sub-study groups.

See also New Business, item #4 (Other New Business) below for information on a proposed new sub-study group.

New Business

1) Discussion of a) Study Group By-laws (Operations), and b) Guidelines for Running a Symposium.

The Chair tabled the proposed Bylaws for the operations of the Study Group and the Guidelines for Running a Symposium. She explained that a subcommittee to develop these was selected at the Singapore meeting in 2010. The subcommittee members are: Patricia Matuskus, Made Mantle Hood, David Harnish, Felicidad Prudente and Joyce Teo. This subcommittee worked from and adapted the established Bylaws and Guidelines of the Ethnochoreology Study Group which have guided that study group for many years.

Larry Witzleben drew attention to item 4d) of the proposed Bylaws, which stipulated 20% active members as a quorum for voting. He pointed out that while this may be easy to achieve while the Study Group is small, it will be problematic if and when the Group grows to 200 or more members because 20% may not be present for an election.

Other members agreed, and Jennifer Fraser and Henry Spiller suggested using a base number of members for a quorum instead of a percentage. Mohd. Anis agreed.

Tan Sooi Beng pointed out that there is no percentage for a quorum mentioned in the main ICTM rules for elections.

Henry moved that the sub-committee continue to refine the Bylaws and Guidelines until the matter can be further discussed at the next meeting in Manila. This was seconded by Jennifer, and all agreed.

Both of these documents in draft form (Bylaws, and Guidelines for Symposia) will be posted on the [Google user site](#) for all members to read and forward any comments and proposed changes to the

Study Group Chair (pmatuskus@gmail.com).

2. 2012 symposium of the Study Group.

2.1. Progress

The Chair explained that at the end of the 2010 Symposium, a group of scholars from the Philippines had expressed an interest to hold the 2012 Symposium in Manila. Dr. Felicidad Prudente was chosen as Chair of the Local Arrangements Committee.

The Committee has formed a cultural organisation "Citizens for Arts and Culture Manila Inc." which is registered with the Securities and Exchange Commission of the Philippines. This organisation will handle all aspects of the local arrangements, including collection of registration fees, handling funds and payment of expenses.

The Chair referred members to the Draft Call for Papers, written up by the Local Arrangements Committee of the Philippines and with contributions from the Chair and Secretary / Treasurer of the PASEA Study Group.

The main sponsor for this symposium is the National Museum of the Philippines, and the venue will also be at the Museum.

The proposed dates are to run from 14 to 19 June 2012. It was noted that the days in the proposed Call for Papers were incorrect, and should be from Thursday to Tuesday, not Tuesday to Saturday.

It was suggested by some members that any performances be limited to evening times and not scheduled during the day, particularly not between sessions.

When it is ready (hopefully by late July-early August) the CALL FOR PAPERS will be posted on [the user site](#) and a notice will be sent about this posting to all members on the current email list.

2.2. Format of Sessions

After much discussion, it was agreed that:

- i) The symposium should be time-tabled to allow for only single

sessions throughout the day (no parallel sessions), which was a successful feature of the Singapore symposium. This may require up to 4 full days of sessions, with 4 sessions per day allowing for 16 total sessions, in turn allowing for 46-47 papers and one business meeting.

- ii) In addition to standard 20—25 minutes for most presentations, “lightning presentations” of only 10—15 minutes also be included for postgraduate students or others doing new research to present their findings.
- iii) It was noted by some members that poster presentations are very difficult to manage, and after discussion it was decided that poster presentations will not be included.
- iv) The language of the Symposium should be English, but a translator should be on hand to handle questions if the speaker rarely speaks English.
- v) The chairs of the sessions should all be fluent in English.

3. Themes

Regarding the proposed themes of the Symposium, it was agreed that:

- (i) The three proposed themes (I “(Re)Producing Southeast Asian Performing Arts—Traditions in the Here and Now”; II “Southeast Asian Bodies, Music, Dance and Other Movement Arts”; and III “New Research”) be accepted with some modification to Theme I.
- (ii) It was agreed that Theme I is far too large and has too many components. It was recommended that the fourth and fifth sub-themes here (on Archiving of Collective Memory, and Media Reproduction) be deleted and used at a future time.

3. *Program Committee for 2012 Study Group symposium in Manila.*

The Study Group Chair (Patricia Matusky), Program Committee Chair (Made Mantle Hood) and Local Arrangements Chair (Fe Prudente) have contacted and received confirmation from Study Group members of availability to serve on the Program Committee. The members of the Program Committee and duties of the Program Chair are as noted below. These were agreed to by the members present.

The members are:

1. Made Mantle Hood, Program Committee Chair
2. Felicidad Prudente, Local Arrangements Committee Chair
3. Jose Buenconsejo (Philippines)
4. Bussakorn Binson (Thailand)
5. David Harnish (USA)
6. Tan Sooi Beng (Malaysia)
7. Wim van Zanten (Netherlands)
8. Paul Mason (Australia)

The duties of the Program Chair is to collect all submitted abstracts and bios, confirm receipt of abstract to each presenter by email, circulate all abstracts to the members of the Program Committee for review, set all deadline dates for review of abstracts, select the papers for the conference, notify presenters of acceptance or rejection, organize the selected papers for the program of the Symposium in collaboration with the entire Program Committee, present the Program to the Local Arrangements Committee where the Program booklet/ Abstracts & Bio Notes will undergo layout, design and printing. The Program Committee shall also do simple editing of all accepted abstracts and short biographical notes of presenters for the Symposium Program booklet.

4. *Other New Business*

Larry Witzleben informed those present that the East Asia Study Group are planning to hold their conference in Hong Kong next year 31 July - 2 August. Their Call for Papers will be out soon.

The ICTM World Conference in 2013 will be in Shanghai, China. Suggested

conference themes need to be submitted to the Conference Secretariat by Monday afternoon (18 July) during this world conference.

Laurence Ross informed those present that he is interested in starting an ICTM Sub-Study Group for the Study of Performance in Royal Contexts and invited any members to join him in preparing the summary proposal for this sub-study group to be submitted at the business meeting in Manila in 2012. Anyone who is interested should contact him directly, his email is: LRoss1@gc.cuny.edu.

5. *Adjournment of Meeting*

With no other matters to discuss, the motion to adjourn the meeting was proposed by David Harnish and seconded by Wim van Zanten and Laurence Ross. All agreed and the meeting adjourned at 7.00pm.

Addendum: Sign-In List

Larry Witzleben
Jacqueline Pugh-Kitingan
Lawrence Ross
Don Niles
Henry Spiller
Wim van Zanten
Gretel Schwoerer-Kohl
Tan Sooi Beng
Anne von Bibra Wharton
Margaret Sarkissian
David Harnish
Ako Mashino
Kendra Stepputat
Lin Lijun
Jennifer Fraser
Hanafi Hussin
Hui Yu
Gisa Jaehnichen
Masato Tani
George Murer
Randal Baier
Alexander Cannon
Mohd. Anis Md. Nor
Patricia Matusky

Other Reports

RILM Report

by Joe Peters, ICTM
Representative to RILM
Commission Mixte and
ICTM Liaison Officer for
Singapore



This is a cumulative summary of two meetings of the Commission Mixte of RILM (Répertoire International de Littérature Musicale/ International Repertory of Music Literature) at Dublin, Ireland, in July 2011, and in 2010 at the British Library in London. RILM's Commission Mixte comprises executives from the RILM office at the City University of New York in New York, and nominated members from the International Musicological Society (IMS), International Association of Music Libraries (IAML) and ICTM.

When the former secretary general, Stephen Wild, asked me to serve on the Commission Mixte I accepted immediately because I had dealings with RILM in its early years in the 1970s, and I understand the important role RILM was (and still is) performing in music database development. Singapore has subscribed to RILM from those early years despite the small output of academic work in music.

RILM is basically a database of abstracts which are obtained from a wide variety of sources. There is a core full time staff of some 22 people at the office in New York and they are diligently trying to expand the scope and effectiveness of this database to serve contemporary needs. The two familiar names in this office are Barbara Dobbs Mackenzie, editor-in-chief and Zdravko Blažeković, executive editor, the official who is most often at ICTM international meetings. Their passion for providing service is contagious. I think much of the current success of RILM is due to the unrelenting work of these two individuals.

Over the last decade there has been active discussion on digitization of music assets and the building of robust data-

bases within ICTM, as well as in many other organisations around the world. In Southeast Asia in particular, database discussion is endemic to every music conference. This to me, is a good sign that music is being seen through the eyes and minds of concerned and informed persons, as a phenomenon that would benefit most from database and digital technology. However, and sadly so, much of the robust discussion sometimes goes around in circles on topics like metadata, digital platforms, and even information categorisation and end-user interfaces and services. Not to mention prohibitive costs.

For most of us, we may know about information technology in tangential ways. It is true that IT (information Technology) and generally AV-IT technology, which affects music in a major way, is in a technologically transitive stage, and therefore, any stasis in extensive investment and development of functional digital databases, may be a contentious issue. However, the simple act of collecting abstracts, reviews, and information has no relationship to such macro-movements. RILM in my view understands this, and I am impressed in the multitiered manner that they are working towards the future.

IAML (International Association for Music Libraries) is the bedrock of RILM when it comes to their world outreach. Commission Mixte meetings are always strategically planned to dovetail the yearly IAML general meeting. RILM has many national committees and that seems to flow with IAML ones. RILM has been hoping that ICTM could come in and add value to the database through their international network too, particularly in Asia. Asia is a huge blank in both IAML as well as RILM.

RILM's relationship with ICTM is still undefined as of the writing of this report. I was hoping that this would be discussed in depth with Zdravko at the last meeting in Canada. I hope this would be an important agenda item for the coming meeting in 2013 in Shanghai.

I hope the new Secretary General would pitch the ICTM-RILM relationship for some serious discussion. If not I see my role in the RILM Commission Mixte as having no logical reason.

For the information of ICTM members, RILM is thinking (for the future) of full text entries in their database, and possibly also free server space for new online journals that are coming on the scene. Most importantly, for the current needs of RILM and its users, RILM has opened the way for you to directly submit you abstracts, citations, and more, through the web. I am listing for your benefit the contact pages where you could do this, and also videos that explain the process involved in the submissions. Submissions to databases have rules and procedures as it involves information routing and the efficient workings of metadata for good database functionality. All academics should make the effort to enter their writings as it will eventually help you in your own work in relation to research, and all of us who may benefit from as wide a collection of information in the RILM database.

Submit abstracts, writings, citations and more directly into the RILM database using the special form [here](#).

As in all database management, the submission processes are vital and must be done right or else the back-tracking becomes laborious and unpleasant. The Irish chapter has been the most active in creating awareness of this and has uploaded many video tutorials on YouTube:

- [Book](#) (monograph).
- [Article in a periodical](#)
- [Article in a symposium](#).
- [Dissertation](#).
- [Electronic Resource](#).
- [Review](#).

RILM has also announced the submissions forms on its blog [bibliolore.org](#).

RILM is looking for volunteers to be reviewers. If you would like to serve please contact me at sonicasia@singnet.com.sg

This year RILM's national committees contributed citations for 18,695 new bibliographic main records and 1201 reviews, and added 13,699 abstracts.

Colleagues in China submitted more than 4000 citations this year, Germany more than 3000, U.S.A more than 2400, and Russia and Poland more than 1200. The Netherlands committee submitted over 500 records. Committees submitting between 100 and 500 records include Austria, Belgium, Brazil, Canada, Croatia, Czech Republic, France, Greece, Hungary, Ireland, Japan, Korea, Slovakia, Slovenia, South Africa and the UK.

The RILM International Center in New York brokered 21,101 main records and 4129 reviews originated at the International Center.

In the spring of 2011 RILM amended its classification system to cater for individual countries (especially in Asia)

Calendar of Events

ICTM

3-4 February 2012

Annual Meeting of German ICTM National Committee.

Institute for Music Research of the Julius-Maximilians Universität Würzburg

24-26 February 2012

ICTM Ireland Annual Symposium 2012: 'Movement and Music'

Dublin, Ireland.

6-10 March 2012

19th Symposium of ICTM Study Group on Historical Sources of Traditional Music.

Vienna, Austria.

18-22 April 2012

3rd Symposium of ICTM Study Group on Applied Ethnomusicology.

Location: Nicosia, Cyprus.

14-19 June 2012

2nd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia.

Location: Manila, Philippines

10-12 July 2012

9th Symposium of ICTM Study Group on Mediterranean Music Studies.

Location: Malta.

23-29 July 2012

27th Symposium of the ICTM Study Group on Ethnochoreology.

Location: Limerick, Ireland.

31 July-2 August 2012

3rd Symposium of the ICTM Study Group on Musics of East Asia.

Location: Chinese University of Hong Kong.

7-12 August 2012

7th Symposium of the ICTM Study Group on Music and Minorities

Location: Zefat, Israel.

8-11 November 2012

8th Symposium of ICTM Study Group on Maqām

Location: Sarajevo, Bosnia and Herzegovina.

Other

29 October - 2 November 2011

Third International Conference "Byzantine Musical Culture"

Location: Paeanea, Attica, Greece.

More information at [conference's web-site](#).

3-5 May 2012

(MUSIC ^ DANCE) ∈ ENVIRONMENT, International Colloquium on Music Research 2012.

Location: Universiti Putra Malaysia.

4-8 September 2012

International Congress of the German Society for Music Research

Location: University of Göttingen, Germany.

12-14 September 2012

'Music and Movement', 2012 National Graduate Student Conference, British Forum for Ethnomusicology.

Location: Institute for Music Research, London, UK.

Recent Publications by ICTM Members

Historical Sources and Source Criticism

Edited by Susanne Ziegler

This volume includes articles presented at the 17th meeting of the ICTM Study Group on Historical Sources of Traditional Music, held in Stockholm in May 2008.

The book is divided into seven chapters: History of Ethnomusicology, Unknown Historical Sources, Tracing National Musical Idioms, Historical Sound Recordings Revisited – Musical Change, Historical Layers of Folk Music, Folk Song Collections and Source Criticism, Writings on Music.

- Svenskt visarkiv, 2010.
- Paperback, 320 pages, photos, musical notes.
- ISBN: 978-91-977013-7-2
- Price: EUR 18,00.
- Copies can be ordered from info@visarkiv.se

Musikalien des Überganges

Edited by Ursula Hemetek, Evelyn Fink-Mennel and Rudolf Pietsch

The focus of this book is **music and transition** in

very diverse contexts, because this seems to be one of the constant topics in the scholarly life of Gerlinde Haid (longstanding member of the ICTM and well known to most as the chair of the local arrangements committee of the ICTM World Conference 2007 in Vienna) as well as a major interest to our discipline. Among the authors are many members of the ICTM, like Ardian Ahmedaja, Philip Bohlman, Oskar Elschek, Alica Elschekova and Svanibor Pettan.

- Vienna, Böhlau, 2011.
- Hardback, 373 pages, 119 pictures and music examples, DVD included.
- ISBN 978-91-977013-7-2
- Price: EUR 39,00.
- Available via Böhlau or [our institute](http://our.institute).

Cuerpos Plurales. Antropología de y desde los cuerpos

Edited by Silvia Citro

Memories of the "old" aboriginal dances. An approach to the performances of the Chaco Toba and Mocoví. Journal of Latin American & Carib-

bean Anthropology 15 (2): 363-386, 2011.

- Buenos Aires, Editorial Biblos, 2011.
- 347 pages
- Language: Spanish
- For more information contact the editor at scitro_ar@yahoo.com.ar

Applied Ethnomusicology. Historical and Contemporary Approaches

Edited by Klisala Harrison, Elizabeth Mackinlay and Svanibor Pettan

This edited volume is based on the first symposium of the ICTM's Study Group on Applied Ethnomusicology in Ljubljana, Slovenia in 2008 that brought together more than thirty specialists from sixteen countries worldwide.

The contents encompass: diverse perspectives on the growing field of applied ethnomusicology in various geographical and problem-solving contexts; research and teaching-related connotations; the potential in contributing to sustainable music cultures; and the use of music

in conflict resolution situations.

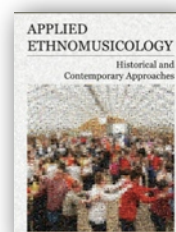
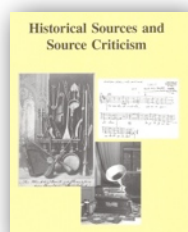
- Newcastle upon Tyne, Cambridge Scholars Publishing, 2010.
- Hardback, 255 pages.
- ISBN 978-1-4438-2425-5
- Price: £ 39.99, US\$ 59.99
- Available from [the publisher](http://the.publisher).

Hybridity In The Performing Arts Of Southeast Asia

Edited by Mohd Anis Md Nor, Patricia Matusky et al.

These 35 papers and summaries are from the First Symposium of the ICTM Study Group on Performing Arts in Southeast Asia held in Singapore in 2010.

- Malaysia, 2011.
- Paperback, 229 pages, tables, music, scores, photo insets, conference photographs, and abstracts of relevant studies.
- ISBN: 9789675148965
- Price: 60 MYR; 15 EUR; 20 USD.
- Copies can be ordered from the [Study Group's website](http://StudyGroup's website).



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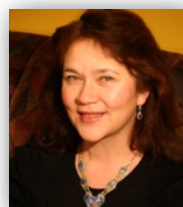
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About the ICTM

The International Council for Traditional Music is an Non-Governmental Organisation in formal consultative relations with UNESCO. Its aims are to further the study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban music, and dance, of all countries. To these ends the Council organises Symposia, World Conferences, Study Groups and Colloquia.



The ICTM publishes the *Yearbook for Traditional Music*, the online *Bulletin of the ICTM*, and maintains an online Membership Directory. It also supervises the preparation and publication of journals and bulletins.

The ICTM was founded on 22 September 1947, in London, England, by scholars and musicians as **The International Folk Music Council**.

In 1949, the Council was one of the Founding Members of the International Music Council - UNESCO, and is currently an NGO in Formal Consultative Relations with UNESCO. Through its wide international representation the Council acts as a bond among peoples of different cultures and thus serves the peace of humankind.

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Membership information

To be a member in good standing, entitled to participate in the activities of the Council, to vote, to receive the Council's publications and to obtain access to premium Website content (such as the ICTM Online Directory), you must have

paid your membership fee for the current year. *Yearbook* and *Bulletins* will be mailed only to paid-up members.

All memberships run from 1 January to 31 December every year, except for Life and Joint Life Memberships (see below).

Memberships for individuals

- Ordinary membership: EUR 60.00
- Joint ordinary membership (*): EUR 90.00
- Student membership (**): EUR 40.00
- Emeritus membership (***): EUR 40.00
- Life membership: EUR 1,200.00
- Joint life membership (*): EUR 1,500.00

(*) Joint memberships are available for husband+wife and/or partners who both wish to join. They will receive one copy of ICTM Publications, but otherwise enjoy all privileges of Ordinary Members.

(**) Members may take advantage of Student Membership rates for a maximum of five years. Proof of student status will be required.

(***) Available only to applicants retired from full time work which had been members of the ICTM for at least 5 years.

Memberships for organisations

Institutional Subscriptions to the *Yearbook for Traditional Music* are available in print-only, print+electronic and electronic-only formats. Institutional Subscriptions do not include voting rights. See next page for more information.

Corporate Memberships are available to organisations and companies for EUR 250.00 a year, which receive all the benefits of an Ordinary membership. However, Corporate Subscribers are entitled to receive up to three additional copies of ICTM publications that may be directed to three individuals at the organisation or company.

Supporting memberships

All members who are able to sponsor individuals or institutions in a soft currency country are urged to do so by paying an additional fee of EUR 22.00 for each sponsored membership or institution. If the recipient is not named, ICTM will award the supported membership to one or more individuals or institutions in such country.

Modes of Payment

Remittance payable to the ICTM Secretariat is in Euros by electronic funds transfer (preferred method), credit and debit cards (using online credit card processing gateway only, i.e., no faxing credit card information, please!), cheque, or international money order.

For any questions regarding memberships, please write to secretariat@ictmusic.org.

ICTM Publications List

The ICTM publishes the *Yearbook for Traditional Music* in December each year, and the *Bulletin of the ICTM* in April and October each year.

All ICTM members in good standing receive the *Yearbook* via regular mail, and the *Bulletin* via e-mail. If you're interested in becoming a member of the ICTM, please see [the Membership section](#).

If you are missing any issues of our publications, please do not hesitate to contact us at claims@ictmusic.org.

Yearbook for Traditional Music

The *Yearbook for Traditional Music* is a refereed scholarly journal which carries essays, reviews, and reports in the area of music and dance research for its international readership. It was established in 1949 as the *Journal of the International Folk Music Council*, and it is published in English.

General Editor: [Don Niles](#).

The upcoming issue is for the year 2011 (Vol. 43) and will be available in December 2011.

Bulletin of the ICTM

The *Bulletin* carries ICTM news, a calendar of future events and reports from Study Groups, National and Regional Committees, and Liaison Officers. It was established in 1948 as the *Bulletin of the IFMC*. It is published mainly in English with occasional articles in other languages, in April and October each year.

Editor: [Carlos Yoder](#).

Please note that since its October 2011 issue the *Bulletin* has become an electronic-only publication available [from the ICTM Website](#).

Institutional Subscriptions

The ICTM has partnered with JSTOR in the [Current Scholarship Program](#) to give its Institutional Subscribers and Subscription Agents online access to the *Yearbook for Traditional Music*.

Beginning with the 2012 subscription year, electronic subscriptions will include online access to the five most recent issues (i.e., 2008-2012) of the *Yearbook*. Access will automatically integrate with any JSTOR collection that institutions may already license.

Please note that JSTOR will handle all ICTM institutional subscriptions [featuring an electronic component](#), whereas the ICTM Secretariat will continue to handle print-only institutional subscriptions to the *Yearbook*.

Starting with the subscription year 2012, the ICTM offers three different types of Institutional Subscriptions.

ELECTRONIC-ONLY

This subscription type includes:

- Access to the five most recent issues of the *Yearbook* (i.e., 2008-2012) via JSTOR;
- Electronic copies of the 2012 Bulletins (vols. 120 and 121), sent via e-mail in April and October 2012.

Price: USD 100.00 per year.

To place your subscription, contact JSTOR at participation@jstor.org.

PRINT-ONLY

This subscription type includes:

- A printed copy of the 2012 *Yearbook* (vol. 44) mailed in December 2012;
- Electronic copies of the 2012 Bulletins (vols. 120 and 121), sent via e-mail in April and October 2012.

Price: EUR 90.00 per year.

To place your subscription, contact the ICTM Secretariat at secretariat@ictmusic.org.

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- A printed copy of the 2012 *Yearbook* (vol. 44), mailed in December 2012.
- Electronic copies of the 2012 Bulletins (vols. 120 and 121), sent via e-mail in April and October 2012.

Price: USD 150.00 per year.

To place your subscription, contact the ICTM Secretariat at secretariat@ictmusic.org.

Please note that the price for a Print-Only Institutional Subscription is listed in Euros, where prices for Electronic-Only and Print+Electronic Institutional Subscriptions are listed in US dollars. The difference in currencies is an unavoidable condition set by JSTOR. We apologise for the inconvenience.

All prices listed above include shipping and handling.

ICTM Publications List (cont'd)

Back issues

Yearbook for Traditional Music

Printed back issues of the *Yearbook* are available from its first issue (1969) to the issue before the current one (if you'd like to get the current issue, you will need to subscribe or become a member).

The cost is EUR 23.00 per volume plus shipping and handling, and a 10% discount is available for orders of more than ten copies of the same volume shipped to the same address.

For details on shipping and handling charges, please [send an email](#) indicating the quantity and titles you are ordering. The Secretariat will then issue an invoice with the appropriate shipping and handling charges and any discount that may apply.

Electronic back issues of the *Yearbook* can also be added to electronic-only and print+electronic institutional subscriptions (see above). In this way users can seamlessly access the *Yearbook's* full run, beginning with its first issue in 1969 through the most recent issue, on the JSTOR platform.

For any questions about adding archival access, contact participation@jstor.org.

Bulletin of the ICTM

Printed back issues of the Bulletin of the ICTM are available from 1959 to April 2011.

The cost is EUR 7.70 per volume plus shipping and handling. A complete set (some only as photocopies) is EUR 270.00 plus shipping and handling.

For details on shipping and handling charges, please [send an email](#) indicating the quantity and titles you are ordering. The Secretariat will then issue an invoice with the appropriate

shipping and handling charges and any discount that may apply.

Electronic back issues of the Bulletin are available for issues from October 2001 in PDF form, and can be downloaded free of charge from the [ICTM Website](#).

Ordering Information

All orders and subscriptions must be prepaid.

Remittance payable to the ICTM Secretariat is in euros by electronic funds transfer (preferred method), credit and debit cards, cheque, or international money order.

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