BULLETIN

of the

INTERNATIONAL COUNCIL

for

TRADITIONAL MUSIC

No. 121, October 2012

ISSN (Online): 2304-4039

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

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Message from the Secretary General

by Svanibor Pettan

Dear members and friends of the International Council for Traditional Music!

There are many good news from the Secretariat in Ljubljana to be shared with you. First of all, the examination copy of Vol. 44 (2012) of the *Yearbook for Traditional Music* is already in the hands of General Editor Don Niles, which means that, if no major changes will be required, members and institutional subscribers in good standing will receive their copies as early as next month. There is a special reason for starting this introduction with our main publication: Don's exemplary term as General Editor will end next year, after the 2013 *Yearbook* will be published. Lisa Urkevich, Film/Video Review Editor of the *Yearbook*, will also step down at the same time. Thus, let me kindly invite those of you interested in taking over the roles of either General Editor or Film/Video Review Editor of the *Yearbook for Traditional Music* to read the announcements on pages 4-5, and to inform the Secretariat about your wish to serve in either capacity. Another call that requires your active reaction comes from the Nominations Committee, composed of Dan Bendrups, Gisa Jähnichen and Stephen Wild (convener). Please read the Call for Proposals for Nominations on page 3 and inform us about the colleagues whom you would wish to see as your representatives on the Executive Board. On pages 5-6 you will read about three colleagues who left deep imprints in the history of ICTM and are celebrating round birthdays. Congratulations to Dieter Christensen, Jürgen Elsner and (with a slight delay) Ricardo Trimillos! Finally, the section "From the Secretariat" ends up on page 6 with expressions of gratitude to those colleagues who visited the Secretariat in Ljubljana within the past few months.

While reading this Bulletin, you will easily realise that its size and richness exceeds all previous volumes, which very much testifies about the active life of the Council. However, the increasing number of activities by ICTM members has made us consider new ways of improving the communication channels between the Secretariat and the membership. Would a quarterly *Bulletin* (i.e., distributed four times a year rather than twice) and the establishment of a members-only ICTM Listserv be the right answers? Please share with us your opinions about these two potential improvements, so that the Executive Board can have a strong platform to reach a decision at its next Ordinary Meeting, which will take place in Shanghai on the days preceding the 2013 World Conference.

About the contents of this Bulletin

As you will see in the Third Notice on page 7, preparations for the **42nd ICTM World Conference** in Shanghai are in full swing. Co-chairs of the Local Arrangements Committee Yang Yan-di and Xiao Mei and the Chair of the Program Committee J. Lawrence Witzleben expressed satisfaction with the number of received proposals, and the Program Committee is now evaluating them. According to the experience of the Executive Board meeting and other activities organised by the LAC that took place in Shanghai last July (see pages 29-30 for more), there is no doubt that the 42nd ICTM World Conference will be an excellent scholarly event and we very much look forward to meet many of you there.

Among the numerous **announcements and reports** included in this *Bulletin*, do not miss those on UNESCO and RILM (on pages 63-64), written by Wim van Zanten and Joe Peters respectively. Both Wim and Joe are ending their terms as ICTM representatives in UNESCO and RILM, so please join us in expressing warm gratitude for their exemplary service! Wim will be succeeded by Naila Ceribašić, while Joe, along with Maria Elizabeth da Silva Lucas, Yu Siu Wah and Richard Kent Wolf, will be succeeded in the RILM *Commission Mixte* by Virginia Danielson, Margaret Kartomi, Xiao Mei, and Yoshitaka Terada. One of the announcements in this Bulletin deserves to be specially emphasised: the forthcoming Symposium of the Study Group on Music of the Arab World. As the activities of this Study Group continue to be affected by political turmoil in several Arab countries, our colleagues Scheherazade Hassan (Chair) and the local hosts at the Antonine University in Baabda, Lebanon deserve congratulations and gratitude for making the Symposium possible (more on page 18).

The most extensive edition of the *Bulletin of the ICTM* so far ends up with some featured publications by ICTM members (pages 68-69), our World Network (pages 70-71), Study Groups (page 72), Authorities (page 73), General Information (pages 74-76) and the first ad ever published in a *Bulletin* (page 77).

Website news

Have you recently taken a look of the ICTM website? While in general it continues to be faithful to the original website created by the previous Secretariat in Canberra, improvements have been made on search engine visibility, access speed, and content readability. The new "General Information" section (link) gives some basic data about the Council, while a new section referring to the institution and country hosting the Secretariat will be made available soon. Also the sections on Institutional Subscriptions (link), Authorities, and World Network, have been completely renovated.

New Brochure

The Secretariat has also commissioned a new, updated ICTM Brochure. Copies will soon be posted to National and Regional Representatives and Study Group Chairs, and –on demand– to all who may need them to promote the Council in whatever way during the period leading up to the next World Conference.

Changes to the ICTM World Network

I would like to express my immense gratitude to the following outgoing ICTM National and Regional representatives for their invaluable service to

the Council: Hildegard Kiel, Olena Murzina, Tô Ngọc Thanh, and Kwon Oh-Sung, whose last report as Chair of the ICTM Korea National Committee can be found on page 37. The new representatives joining the ICTM World Network are Made Mantle Hood (Indonesia), Olha Kolomyyets (Ukraine), Katrin Lengwinat (Venezuela), Phạm Minh Hương (Vietnam), Imani Sanga (Tanzania), Sheen Dae-Cheol (ROK), and Timkehet Teffera (Ethiopia); the very first reports by Imani and Timkehet can be found on pages 30 and 44. A warm welcome also goes to the two newly confirmed ICTM National Committees, those of Bosnia and Herzegovina and of Serbia.

Membership Support

In an attempt to contribute to membership development, we urge those of you who can afford to support colleagues from soft-currency countries to do so. At the moment you can pay an additional 30 EUR fee per year to support an individual's ICTM membership, or give a donation to the Barbara Barnard Smith Travel Fund, which is used to help members attend ICTM World Conference. The present economic crisis, felt acutely in some parts of the world, helped the ICTM Executive Board in reaching the decision to establish a Membership Development Fund, which will be implemented through the ICTM website in the near future.

Conclusion

The growing membership and the richness and variety of the presented and planned activities testify to the good health of our favourite international scholarly society. Together with Executive Assistant Carlos Yoder, who deserves special gratitude for his dedicated work, I send the very best wishes to all of you from your Secretariat in Ljubljana.

Happy 65th Birthday, ICTM!

by Don Niles, Executive Board Member and General Editor of the Yearbook for Traditional Music

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 twenty-eight countries participated, mostly appointed by the governments of their respective nations, as well as a UNESCO representative, Vanett Lawler. The conference was paid for by a small fund held by the English Folk Dance and Song Society (EFDSS), representing profits from the International 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, Steuart 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.

The Officers were:

Ralph Vaughan Williams (UK; President)

Poul Lorenzen (Denmark; Vice President)

Albert Marinus (Belgium; Vice President)

W. S. Gwynn Williams (UK; Treasurer)

Maud Karpeles (UK; Secretary)

The Executive Board consisted of:

Renato Almeida (Brazil)

Natko Devčić (Yugoslavia)

Duncan Emrich (USA)

Douglas Kennedy (UK)

László Lajtha (Hungary)

Claudie Marcel-Dubois (France)

Petro Petridis (Greece)

Ole Mørk Sandvik (Norway)

Ahmed Adnan Saygun (Turkey)

Klaus P. Wachsmann (Uganda/USA)

Louise Witzig (Switzerland)

In the same year, IFMC appointed 140 music experts as correspondents from 35 countries and regions. On 13–18 September 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 on 27 August 1981. The name of the journal then became the *Yearbook for Traditional Music*.

Sources

Karpeles, Maud

- "The International Folk Music Council: Its Formation and Progress." *Journal of the International Folk Music Council* 1 (1949): 3–4.
- "The International Folk Music Council—Twenty-One Years." *Yearbook of the International Folk Music Council* 1 (1969): 14–32.
- "Jottings from the Early Years." *Bulletin of the International Folk Music Council* 41 (October 1972): 27–33.

Call for Proposals for Nominations

The Nomination Committee requests proposals for nominations to fill positions on the Executive Board that will become vacant at the time of the General Assembly, July 2013. These positions are as follows:

- President
- Vice President
- 3 Ordinary Members

The vacant position of President is currently occupied by Adrienne Kaeppler

(USA). In July 2013 Dr. Kaeppler will have completed two terms of office (eight years) and will not be eligible for re-election.

The vacant position of Vice President is currently occupied by Salwa El-Shawan Castelo-Branco (Portugal). In July 2013 Professor Castelo-Branco will have completed one term of office (four years) and will be eligible for nomination and re-election.

The vacant positions for Ordinary Members are currently occupied by Ursula Hemetek (Austria), Don Niles (Papua New Guinea) and Timothy Rice (USA). In July 2013 each of these Ordinary Members will have completed one term of office (six years) and is eligible for nomination and re-election. However, Professor Rice has indicated that he does not wish to serve a second term.

All ICTM members in good standing may be proposed for positions on the Executive Board. According to the ICTM Rules, proposals may be made by the Executive Board, by National and Regional Committees, and **by two individual members from different countries**. If the total number of proposals exceeds three for any of the positions, it is the responsibility of the Nomination Committee to decide which three names will appear on the ballots.

Proposals should be sent to the Secretariat or to one of the members of the Nomination Committee (see below). All those proposed should be current paid-up members of ICTM. The deadline for receiving proposals is 31 December 2012.

Stephen Wild, Convener (Australia)
saw151@bigpond.com

Gisa Jähnichen (Germany/Malaysia)
gisajaehnichen@web.de

Dan Bendrups (Australia)
d.bendrups@griffith.edu.au

Search for the next General Editor of the Yearbook for Traditional Music

Don Niles, the General Editor of the *Yearbook for Traditional Music*, has informed the Executive Board that he will be stepping down after publication of the 2013 *Yearbook*. The Executive Board has established a committee to find a new General Editor. This committee consists of Adrienne Kaeppler, Stephen Wild, Svanibor Pettan, and Don Niles.

Work of the General Editor

The General Editor is responsible for all aspects of the preparation of the *Yearbook for Traditional Music* for publication. These include:

- Communicate with authors regarding submissions to the *Yearbook*
- Initially evaluate all submissions
- Solicit referees' reports on submissions
- Work with authors on revisions to their articles to prepare them for publication
- Appoint and supervise the work of the review editors
- Liaise with any guest editors regarding requirements for publication and oversee their editing of articles
- Copyedit articles and reviews to ensure they conform to *Yearbook* standards
- Apply *Yearbook* styles to final text
- Liaise with the ICTM Secretariat regarding the layout of each volume and the preparation of PDF files for printing
- Check printer proofs and give final approval for printing in November
- Prepare PDF files according to JSTOR specifications and upload to their site

Requirements for the General Editor

A General Editor should have the following experience and qualifications:

- Be a member of ICTM in good standing
- Be fluent in spoken and written English, the language of the Yearbook
- Have prior experience in academic editing
- Display intimate familiarity with Microsoft Word, particularly its use for editing
- Have good communication skills and the ability to meet and enforce deadlines
- Have a reliable communications infrastructure, involving email, Internet access, fax, telephone, and courier services; most communications are through email
- Have software and hardware as necessary to do the required work
- Although not essential, it is highly desirable that the General Editor have familiarity with:
  - Adobe Photoshop or similar software, for preparation of bitmap images
  - Adobe Illustrator or similar software, for preparation of vector graphics
  - Microsoft Excel or similar software, for preparation of charts
  - Finale or similar software, for preparation of musical examples
  - Adobe InDesign or similar software, for page layout and the preparation of PDF files
  - Adobe Acrobat or similar software, for modification of PDF files

The General Editor is appointed by and is responsible to the Executive Board. The initial appointment is for a period of three years, which may be extended. A written report to the Board is required of the General Editor at every Board meeting (annual) summarising the contents of the previous volume, progress on the current volume, and plans for next year's volume (including appointment of guest editors). If not a member of the Executive Board, the

General Editor may attend and participate in Board meetings, but not as a voting member.

Further Information and Submissions of Interest

Interested members should contact the present General Editor, Don Niles (dniles.ipngs@gmail.com), for further details about this work. Formal applications must be submitted to the ICTM Secretariat (secretariat@ictmusic.org) no later than 15 March 2013 and labelled "YTM Editor's position". The Committee will make recommendations to the Board, which will then make an appointment.

ICTM Seeks Film/Video Reviews Editor for the *Yearbook for Traditional Music*

The *Yearbook for Traditional Music* requires a Film/Video Reviews Editor to replace Lisa Urkevich, who will be stepping down from this position at the end of 2013. The Film/Video Reviews Editor is responsible for soliciting, coordinating, and editing up to five reviews of film or video publications for each *Yearbook*, totalling c. 2500 words. Reviews are then sent on to the General Editor by a specified deadline. The Film/Video Reviews Editor would then assist in liaising with the reviewers to resolve any queries regarding the reviews in their preparation for publication.

An applicant for the Film/Video Reviews Editor position should be an ICTM member in good standing, and have a demonstrated interest and involvement with ethnomusicological films and videos. Experience in editing would also be an advantage. Institutional support is important for possible postal, email, fax, and telephone expenses.

Anyone interested in undertaking this important service to the membership should send an application to the General Editor (dniles.ipngs@gmail.com) by 1 January 2013.

Dieter Christensen Turns Eighty

Dieter Christensen was born in Berlin to a family where music making was a regular household activity. He initially studied cello at the Staatliche Hochschule für Musik (1950–1953), after which he joined the Freie Universität Berlin where he completed his Ph.D. in Comparative Musicology and Ethnology in 1957. He began his professional career in 1958 as Research Assistant at the Berlin Phonogram Archives (Museum für Völkerkunde) where he was appointed as director in 1967. During the same period, he lectured at the Freie Universität Berlin (1962 -1970). In 1970 he accepted visiting professorships at Wesleyan University and Columbia University where he continued his career as professor and director of the Center for Ethnomusicology up to his retirement in 2005, moving to Berlin in 2010.

An indefatigable field worker, Dieter Christensen carried out field research in many parts of the world: northern Norway among the Sami; Turkey, Western Iran and currently Berlin among the Kurds; Southern and Central Anatolia (Turkey); Indios of Puebla (Mexico); Bosnia Herzegovina; and Oman, resulting in scholarly writings and ethnographic recordings (see this link for more).

Dieter Christensen and his wife Nerthus served the Council in multiple capacities for three decades. Dieter was Executive Board member (1971–1981), Program Committee Chair for two ICTM World Conferences (1969 and 1975), Secretary General (1981–2001), and General Editor of the *Yearbook for Traditional Music* (1982–2001). Nerthus was Executive Assistant from 1981 up to 2001.

The Christensens were motivated by idealism and a firm conviction of ICTM's potential in establishing dialogue among scholars across the world, but especially in countries that were divided by ideological differences and political strife. Under the Christensens' leadership, ICTM grew into a financially robust organisation, with a wide international outreach and a solid scholarly reputation. The *Yearbook for Traditional Music* became a leading publication in the field of Ethnomusicology.

The Executive Board of the International Council for Traditional Music extends its warm wishes to Dieter Christensen for his 80th birthday, and remembers Nerthus, who would have been 80 this year as well.

Happy 80th Birthday, Jürgen Elsner

Born in Finsterwalde, 22 April 1932, Jürgen Elsner is a highly specialised German ethnomusicologist and long term member of ICTM. He studied music theory at the Deutsche Hochschule für Musik, East Berlin (1950–55), and musicology with Meyer and Vetter at the Humboldt University, Berlin (1955–8).

After studying Arabic there for six years, he obtained his PhD in 1964 with a dissertation on Hanns Eisler's protest

music and in 1970 completed his "habilitation" with a study of the concept of the *maqām* in modern Egyptian music. Meanwhile, he worked as an Assistant at Humboldt University (1958–64), then at Leipzig University (1964–8) and then back, this time in the capacity of Senior Assistant (1968–70), at Humboldt University, where he was appointed in 1975 as Professor of Ethnomusicology, and was Director of the Institute for Musicology and Music Education (Institut für Musikwissenschaft und Musikerziehung) from 1979 to 1990. He has also been a guest lecturer at other universities, including Tashkent, Warsaw and Vienna.

He is founder and director of the Research Centre for Popular Music (Forschungszentrum für Populäre Musik) at Humboldt University, and Chair of the ICTM Study Group on *Maqām*, whose symposia's reports he has edited.

Elsner's fieldwork has spanned three continents, and it includes studies undertaken in Algeria, Yemen, Iraq, Kazakhstan and Slovakia. He specialises in Arabic music and has also written extensively on Hanns Eisler and on methodologies in ethnomusicology.

His rich audiovisual collections are accessible at the Ethnomusicology Department of the Berlin Ethnological Museum.

Happy 70th birthday, Ricardo Trimillos

Ricardo Trimillos is Professor Emeritus after an illustrious career serving as a Professor of Asian Studies and Ethnomusicology at the University of Hawai'i at Mānoa for more than 40 years. He is an internationally known ethnomusicologist and consultant to the Smithsonian Institution, the National Endowment of the Arts, US State Department, and UNESCO on issues of the arts and public policy, education, and the performing arts.

Trimillos's specialisation is music and performance arts of the Philippines and Southeast Asia with a broad focus on expressive arts in their social environment. He has been actively involved in bringing indigenous Filipino musicians to national folk festivals in the United States. His publications in three languages include articles on Asian Americans, world music in higher education, cross-cultural implications for the arts, interrelationships of the arts, issues on gender and performance, Philippine ritual and Hawaiian music.

Trimillos has received numerous awards throughout his career. Among them was the University of Hawai'i at Mānoa Graduate Division's Distinguished Graduate Mentoring Award, the East-West Center Distinguished Alumni Award, and East-West Center Graduate Fellowship. Trimillos is an active member of the East-West Association where he was the president of the East-West Center International Alumni Association (2010-12) and the Co-Chair for Program of the 50th Anniversary Alumni Conference. He had served on the board of the International Council for Traditional Music, Society for Ethnomusicology, and College Music Society. Currently, he is a board member of the Society for Asian music and the editor of its journal, *Asian Music*.

Visits to the ICTM Secretariat in Ljubljana

Krister & Anna Malm, Kjell Skyllstad. September 2012.

Jill Ann Johnson and Tommy Sjöberg. September 2012.

Ricardo Trimillos. September 2012.

42nd ICTM World Conference

11-17 July, 2013.
Shanghai Conservatory of Music, Shanghai, People's Republic of China.

Third notice

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 of 2011—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.

World Conference website:
ictm2013.shcmusic.edu.cn

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

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Xiao Mei (Co-chair)
Han Zhong-En (member)
Luo Qin (member)
Zhao Wei-Ping (member)
Chen Xiao-Yi (member)
Tang Jun-Jie (member)
Li Xiao-Nuo (member)
Wu Wei-Xi (member)
Huang Wan (secretary)
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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 the 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, Reconstructing, 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 grassroots 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 reenacted 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.

Timeline

- First call for proposals: October 2011
- Second call for proposals: April 2012
- Deadline for submission of proposals: 7 September 2012.

  Submissions are now closed.
- Notification of acceptances: December 2012.

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

Conference Schedule

10 July Arrival of participants at the Shanghai Conservatory of Music

11 July Opening Ceremony at 9 AM.

11-13 July Paper sessions, business meetings, concerts, workshops & films

12 July Welcome Reception

14 July Break for organised sightseeing excursions

15-17 July Paper sessions, business meetings, concerts, workshops & films

17 July Closing Ceremony

18 July Departure

Conference participants are encouraged to arrive at the Shanghai Conservatory of Music on Wednesday 10 July; registration will be open from noon to 5 PM. Thursday 11 July begins with an opening ceremony at 9 AM, followed immediately by paper sessions. The opening ceremony will take place in the Concert Hall at the Shanghai Conservatory of Music. Registration will be open all day.

Inquiries concerning local arrangements should be directed to:

ICTM Conference Manager
3rd Floor, Rehearsal Centre
(排演中心三楼)

20 Fenyang Road
Shanghai Conservatory of Music
Shanghai P.R. China
ictm2013@yahoo.com.cn
Phone: +86 (21) 6431-4353, 6431-4028
Fax: +86 (21) 64745068

Exhibits

The conference organisers will provide booths for displaying and selling of ethnomusicological books, audio, audio-visual, and other materials during the conference. If you are interested in exhibiting your books or other materials, please access the conference website and download the Registration form, which should be submitted by 15 May 2013.

Entertainment

Workshops (daily)

Music and dance workshops will be offered each day.

Evening Concerts (11, 12, 13, 15, 16 July)

- 11 July: Silk & Bamboo Music and the Past and Present of Chinese Music on Traditional Instruments
- 12 July: Performance of Beijing opera, *kunqu*, *pingtan*, *huju*, etc. during the Opening Reception.
- 13 July: Colourful Clouds of the South: Chinese Minority Music of Yunnan Province.
- 15 July: Sea Echoes, A Look Back at Shanghai's Urban Music
- 16 July: East Asian Night: Traditional and Contemporary Music of China, Japan, Korea and Vietnam.

Registration Fee

Early Registration by 15 April 2013

Type	Fee (USD)	Fee (¥)
ICTM Member	200	1,260
ICTM Student Member	135	850
Non-Member	280	1,770

Registration after 15 April 2013

Type	Fee (USD)	Fee (¥)
ICTM Member	250	1,580
ICTM Student Member	180	1,130
Non-Member	320	2,030

Please Note: the registration form can be seen in detail at the Conference Website, ictm2013.shcmusic.edu.cn.

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 dramatic 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

Entrance to the Campus of the Shanghai Conservatory of Music

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 (see below).

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!

Excursions — Sunday 14 July

1) One-day urban tour of Shanghai

Route A (08:00—17:00)

We will drive in the morning at 8:00 to Nanpu Suspension Bridge and Oriental Pearl TV Tower (Shanghai is known as the pearl on the coast of the East China Sea) or to the 88-storey Jinmao Tower, after which we will have sightseeing on both sides of the Huangpu River, the Lu Jia Zui Central Financial District, the Yan An Dong Lu Tunnel and The Bund—the most famous landmark of Shanghai, nicknamed "Wall Street of Far-east Asia". The highlights of the Bund are the colonial-era buildings lining ing the west side of Zhongshan Dong Yi Lu, standouts of which include the former British Consulate, Customs House, former Hong Kong and Shanghai Bank, and Fairmont Peace Hotel Shanghai. Besides its landmark colonial architecture, however, the Bund has a few other good attractions. Then we will take a relaxing walk on Nanjing Dong Road, Pedestrian Street, and the Yu Garden for sightseeing and shopping.

Route B (08:00— 20:00)

We will drive in the morning at 8:00 to Nanpu Suspension Bridge and Oriental Pearl TV Tower (Shanghai is known as the pearl on the coast of the East China Sea) or to the 88-storey Jinmao Tower, after which we will have sightseeing on both sides of the Huangpu River, the Lu Jia Zui Central Financial District, the Yan An Dong Lu Tunnel and The Bund—the most famous landmark of Shanghai, nicknamed "Wall Street of Far-east Asia". The highlights of the Bund are the colonial-era buildings lining the west side of Zhongshan Dong Yi Lu, standouts of which include the former British Consulate, Customs House, former Hong Kong and Shanghai Bank, and Fairmont Peace Hotel Shanghai. Besides its landmark colonial architecture, however, the Bund has a few other good attractions. After that, we will go to visit the Shanghai Grand Theatre and the breathtaking architecture of the "Moonboat" (former Saudi Arabia Pavilion, World Expo 2010). Finally, we will drive to Mercedes-Benz Arena for dinner.

2) Water Town Tour to Wuzhen (08:00—17:00)

In this excursion, we will depart at 8 AM for Wuzhen, a water town that lies in the far northeast of the Zhejiang province, about 90 minutes' drive from Shanghai. The town is completely encircled by two rivers—the Dong Shi and a smaller tributary, which meet at a T-junction. On the rivers are numbers of beautiful bridges. Here you will have the experience of taking a rowing boat trip, sightseeing some famous attractions along the rivers, including the Temple of Guan Yu, Water Market, Beijing-Hangzhou Grand Canal, and White Lotus Tower. You will undoubtedly find it to be very picturesque and relaxing. Wuzhen also boasts quite a few well-preserved old buildings, constructed in the Ming and Qing dynasties.

3) Trip to "Earthly Paradise" Suzhou (08:00—17:00)

The journey to Suzhou starts at 8:00 in the morning. It is about a 90 minute drive from Shanghai. Suzhou is a beautiful city and has been called the "Venice of the East" because of its network of canals. Its landscaped private gardens built from the 6th century BC to the Qing Dynasty are world-famous, especially the Zhuozheng Yuan Garden, showing why Suzhou has been given the title of "garden city". In the afternoon, we will visit another famous attraction, Huqiu (Tiger Hill). In both places, you will breathe fresh air and enjoy a peaceful stay far away from the noise of city life. This excursion will definitely give you an unforgettable memory.

Excursion 1: One-day urban tour of Shanghai

Excursion 2: Water Town Tour to Wuzhen

Excursion 3: Trip to "Earthly Paradise" Suzhou

Announcements — ICTM

2013 Joint Annual Meeting of the British Forum for Ethnomusicology and ICTM-Ireland

4-7 April 2013.
Queen's University Belfast.
Submissions deadline: 15 December 2012.

Theme: Ethnomusicology in the Digital Age

Increasingly, digital technologies are mediating people's engagement with music, posing new challenges to traditional ethnomusicological orientations. The theme for the 2013 conference, 'Ethnomusicology in the Digital Age', aims to confront these challenges by addressing the ways in which the digital revolution is affecting how music is conceptualised, constructed and used both by individuals and groups. Possible questions for exploring how ethnomusicological concerns might be directed toward the analysis of digital mediations include:

- How are digital technologies being used in the emergence, development and dissemination of new musical genres?
- How are traditional genres being affected by these same media?
- What impact are digital technologies having on the ways people listen to music?
- How does music mediate the formation of internet communities, and to what extent does it sustain them? How are these social spheres creating new musical identities?
- How are internet technologies affecting the trans-national flows of music?
- How is music mediating social networking?
- What legal and/or ethical implications do ethnomusicologists need to consider in research in the realm of digital technologies?
- How have ethnomusicologists explored digital media in their research, and what untapped potential might there still be for the discipline?

Keynote Speaker: The conference organisers are very pleased to announce that **Professor Leslie C. Gay, Jr.**, has agreed to deliver the Keynote Speech at the conference.

Proposals are invited for:

- Papers (20 mins + 5-10 mins for questions)
- Organised sessions (3 or 4 linked papers around a theme, 1½ or 2 hours)
- Round table discussion sessions (discussion topic, 3-4 shorter presentations not exceeding 15 mins each, chaired discussion, total 1½ hours)
- Poster/digital display material

Proposals should follow the following format to enable them to be reviewed anonymously:

Paper proposals: Name of proposer, Email address, Paper title, Abstract (not exceeding 300 words). The name of the presenter should not appear in the abstract.

Organised session proposals: Name of proposer, Names of other contributors, Email address of proposer and other participants, Abstract for session, Abstract for each contributor. Abstracts should not include the names of any of the contributors.

Roundtable proposals: Name of proposer (assumed to be the chair unless stated otherwise), Names of other contributors, Email address of proposer and other participants, Abstract for the roundtable, Abstract for each contributor. Abstracts should not include the names of any of the contributors.

Poster/Digital display: We hope to be able to support a number of digital displays of work in the same area as the book displays/refreshments, enabling work in progress to be shared using video/image as well as other media. A brief description of the material and technical requirements should be submitted for this.

The deadline for the submission of proposals is 15 December 2012. Successful applicants will be notified by mid January. Anyone requiring an earlier confirmation date, please contact the conference organisers so that special arrangements can be made.

Please note that all presenters must be members of EITHER the BFE or the ICTM-Ireland at the time of the conference.

Contact the conference organisers via s.reily@qub.ac.uk.

For more information on location, travel etc., visit the BFE Conference Website.

Conference Committee: Suzel Reily (chair), Ioannis Tsoulakis (ICTM-IE rep), Noel Lobley (BFE rep); Local Organisers: Gordon Ramsey and Ray Casserly

Meeting of new Ethnochoreology Sub-Study Group on Movement Analysis

8-10 November 2012.
Budapest, Hungary.

Invitation to the meeting of the Sub-Study Group of Movement Analysis, hosted by the Department of Ethnomusicology and Ethnochoreology, Hungarian Academy of Sciences

The meeting will take place in Budapest, in connection with the celebration dedicated to the 80th anniversary of György Martin's birth.

We invite members of the ICTM Study Group on Ethnochoreology interested in analysing dance, to a demonstration of a new motion capture system at the Hungarian Academy of Sciences, Budapest. The system is just at the beginning of being explored, and could pro-

vide a tool for advanced analysis of dance movement.

The meeting will have 3 phases:

1. Workshop: Exploring the motion capture suit:
    a) The participants will be able to try the suit and explore/ experience it, and
    b) The participants will work with the motions on the computer, discussing how the suit and the software are capable of reflecting dance movements in a way they could be analysed.
2. Meeting with the Cognitive Informatics Research Group:
    a) Each participant will be invited to talk briefly about their basic approach in analysing dance and movement, and to address expectations of using motion capture as a tool for advanced analysis of movement and dance.
    b) The Cognitive Informatics Research Group will reflect upon our expectations and how it could be solved.
3. Declaration of the establishment of the Ethnochoreology Sub-Study Group on Movement Analysis

The participants do not need to bring any technical equipment or computers. We will use our host's equipment.

We will explore the possibility of setting up a Skype meeting for those who have too long travel distance or in other ways are not able to come, but are unsure whether we could manage and if Skype is suitable.

The meeting is linked to a new project that wants to make new paradigms in the collection, handling and analysis of cultural heritage such as folk dance and artistic motion by using advanced motion capture, 3D/4D virtualization and information processing techniques.

Information about the system and video demonstrations can be found at the following links: virca.hu, sztaki.hu, motion-capture-system.com.

Local Arrangements Committee: János Fügedi and László Felföldi.

Secretary of the Sub-Study Group: Siri Mæland.

Program

Thursday 8 November

Arrival

14:00–17:00: Welcome and Hungarian Memory Presentations

Evening options

Friday 9 November

09:00–12.00: English Memory Presentations

14:00–17:00: 3D presentation and personal probes in the Computer Lab, SZTAKI

Evening options

Saturday 10 November

09:00–12.00: Open Consultation on the use of 3D technology in recording dance and dance analysis. (Establishing a Movement Analysis Sub-Study Group?)

14:00–15:30: Consultation on the subject of the Norwegian Fund grant application with the participation of interested partners.

Departure / Evening options

About the hosts

The Department of Ethnomusicology and Ethnochoreology, Hungarian Academy of Sciences

A speciality of the research at the Department is the sophisticated, detailed comparative structural analysis of dance, resulting the sets of motive catalogues, relying on dance notation, established by a former research generation (György Martin, Ernő Pesovár, Olga Szentpál), whose approach is developed further on. Today the analysis is continued on a wider scope of dances, regions and performers, while a new research direction has been emerged towards discovering deeper level cognitive patterns of movement sequences from the plurality of individual variations.

The Department of Ethnomusicology and Ethnochoreology is now collaborating with the Cognitive Informatics Research Group of the Computer and Automation Research Institute of the Hungarian Academy of Sciences. Their labs and hardware-software comprises:

- The 3DVRR laboratory (3D Virtual Reality Room at MTA SZTAKI), which consists of a 3D immersive virtual reality room as well as a large number of high-tech interaction equipment (Measurand data suit, Flock of Birds position and orientation tracker, Microsoft Kinect, a 55" Samsung 3D television, etc.).
- The VirCA platform, a distributed, component-based virtual collaboration platform targeting 3D Internet, and which currently runs in the 3DVRR laboratory (distributed components can also run on low-end PCs outside of the laboratory)
- A 4D motion capture studio that is capable of detecting the finest of human movements and storing.

Programme: 11th Symposium of the ICTM Study Group on the Iconography of the Performing Arts

26–31 October 2012.
China Conservatory of Music, Beijing.

The upcoming eleventh Symposium of the ICTM Study Group on the Iconography of the Performing Arts, titled *Images of Music-Making and Cultural Exchange Between the East and the West*, will be held on 26-31 October 2012 at the China Conservatory of Music (中国音乐学院), Beijing. Its preliminary program follows.

Friday 26 October

19:00 Opening Reception and Dinner

Saturday 27 October

Opening (Liu Yong / 刘勇)

9:00–9:30 Welcoming remarks by

Zdravko Blažeković, Chair of the ICTM Study Group on the Iconography of the Performing Arts and Zhao Talimu / 赵塔里木, President of the China Conservatory of Music.

9:30–10:00 Group photograph and tea break

Opening coordinates (Li Mei / 李玫)

10:00–10:30 Zdravko Blažeković (City University of New York, The Graduate Center), *The research of music iconography in the East and the West*

10:30–11:00 Wang Zichu /王子初, *The resources of Chinese music iconography*

11:00–11:30 Antonio Baldassarre (Lucerne University of Applied Sciences and Arts), *The "Western Orient" or Orientalizing the West: Visual discourses on the "Orient"*

11:30-12:00 Huo Xuchu /霍旭初 (Xinjiang Qiuci Research Institute), *Recent Discoveries of Ancient Musical Instrument in Xinjiang*

12:00-12:30 Niu Longfei /牛龙菲 (陇菲) (Lanzhou University), *Sistrum*

12:30-14:00 Lunch

Cross sections I (Sławomira Żerańska-Kominek)

14:00-14:30 Liu Yutong /刘宇统 (College of Music and Performing Arts, Yibin University, Sichuan), *Three academic issues in music iconology in China: Direction, position and paths*

14:30-15:00 Lin Guizhen /林桂榛 (Xuzhou Normal University, Jiangsu), *A study of the variants and meanings of the Chinese character* 樂

15:00-15:30 Hon-Lun Helan Yang /楊漢倫 (Hong Kong Baptist University), *Visualizing the soundscape of Chinese modernity*

15:30-16:00 Li Rongyou /李荣有 (The Musical Institute, Hangzhou Normal University, Zhejiang), *The connection of modern contents to traditional culture of Chinese music iconography*

Instruments I (Luzia Rocha)

14:00-14:30 Ingrid Furniss (Lafayette College, Easton, Pen.), *Lutes, gender, and ethnicity in pre-modern Chinese history: The visual and textual evidence*

14:30-15:00 Li Mei /李玫 (Chinese National Academy of Arts, Musical Research Institute, Beijing), *Chinese adaptation of harps*

15:00-15:30 Beatriz Magalhães-Castro (University of Brasilia), *The "guitar" in Ibero-American iconographic sources: Iconological and organological methodological problems as perspectives of meaning in globalised contexts*

15:30-16:00 Ardian Ahmedaja (Institut für Volksmusikforschung und Ethnomusikologie, Universität für Musik und darstellende Kunst, Wien), *Lahutë images between symbolism and everyday practice*

16:00-16:30 Break

Cross sections II (Sylvain Perrot)

16:30-17:00 Liu Yong / 刘勇 (China Conservatory of Music, Beijing), *Could wall paintings provide reliable iconographic evidence?*

17:00-17:30 Wang Ling / 王玲 (Yunnan University, Kunming & Fujian Normal University, Fuzhou), *Images of music and dance on the Dai people's Hinayana Buddhist mural paintings in Yunnan*

17:30-18:00 Sergey A. Yatsenko (Russian State University for the Humanities, Moscow) & Aleksey M. Kossykh (The Novgorod Center for Music Antiquities, Veliky Novgorod), *Musicians in the art of medieval Novgorod and Pskov republics: Costumes and instruments (the 13th to 15th centuries)*

18:00 Dinner

19:30 Theatre performance / to be announced

Sunday 28 October 2012

Missionaries (Sheng-Mei Ma)

9:00-9:30 Jia Shubing / 贾抒冰 (Central Conservatory of Music, Beijing), *Western music in High Qing China (1662–1795): An iconographic approach*

9:30-10:00 Raquel Jiménez Pasalodos & Jon Peruarena Arrehui (Universidad de Valladolid), *The image of the East: Musical iconographies and the construcion of the historical discourse in the Museo Oriental of Valladolid*

10:00-10:30 Luzia Rocha (Universidade Nova de Lisboa), *European visions of Chinese music—Chinese visions of European music: A Portuguese case study*

Instruments II (Liu Yong / 刘勇)

9:00-9:30 Shen Yingying /申莹莹 (Central Conservatory of Music, Beijing), *Drums of the New Stone Age*

9:30-10:00 Wang Jinxuan / 王金旋 (Shanghai Conservatory), *Shakuhachi in ancient visual sources*

10:00-10:30 Chen Anting /陈岸汀 (China Conservatory of Music, Beijing), *Performance practice on ancient Chinese pipa*

10:30-11:00 Break

Asia. I (Ardian Ahmedaja)

11:00-11:30 Dorit M. Klebe (Universität der Künste, Berlin), *Iconography and symbolism of the circle and its significance for cyclic structures in notation and performance of music and dance in parts of Eurasia since the seventeenth century*

11:30-12:00 Ş. Şehvar Beşiroğlu (Istanbul Technical University, Turkish Music State Conservatory, Istanbul), *The çeng and the kanun as female symbolic figures in Mughal, Timurid, and Ottoman court paintings*

12:00-12:30 Gabriela Currie (University of Minnesota, Twin Cities), *Sounding images of self and other: Ilkhanid, Genovese, and Timurid intersections*

Tang dynasty / Armenia (Wang Xidan / 王希丹)

11:00-11:30 Chao Nancy Hao-Ming (Chin) / 趙琴 (皓明) (Taipei Municipal

University of Education), *The iconographic evidence for the Huxuan (胡旋舞) and Huteng (胡騰舞) of Central Asia during the Tang dynasty*

11:30-12:00 Liang Mian / 梁勉 (Shaanxi Historical Museum, Xi'an), *The scenes of music-making in the wall paintings of the Tang dynasty tombs in the Xi'an area and the cultural exchanges between the West and the East*

12:00-12:30 Emma Petrosyan (Institute of Archaeology and Ethnography, National Academy of Sciences, Yerevan), *Theatrical events in the Armenian iconography*

12:30-14:00 Lunch

Instruments III (Beatriz Magalhães-Castro)

14:00-14:30 Wang Jun / 王军 (China Conservatory of Music, Beijing), *The wall paintings at the Goddess Temple in Tian village in Fenyang, Shanxi province*

14:30-15:00 Lee Mei-Yen / 李美燕 (National Pingtung University of Education, Taiwan), *The cultural significance and aesthetics of Chinese guqin iconography*

15:00-15:30 Veronika A. Meshkeris & Vladimir A.A. Mamonov (St. Petersburg), *Chinese musical images in the painting of medieval Khulbuk (Tajikistan)*

15:30-16:00 Dorota Popławska (Warsaw), *Sixteenth- and seventeenth-century woodcuts with musical depictions kept in Polish collections*

Han dynasty I (Ingrid Furniss)

14:00-14:30 An Qile /安其乐 (Inner Mongolia Institute of Arts, Huhhot), *Music activities in the Sichuan province during the Han dynasty*

14:30-15:00 Gu Xingli /顾兴立 (Graduate School, Chinese National Academy of Arts, Beijing), *Evidence about the existence of the jian-drum dance during the Han dynasty*

15:00-15:30 Guo Xuezhi /郭学智 (Huanghuai University, Zhumadian, Henan), *Drums with knobs represented in the Han dynasty stone reliefs at Nanyang*

15:30-16:00 Hu Yaofang /胡耀方 (China Conservatory of Music, Beijing), *Han dynasty stone reliefs discovered in southwestern Shandong province*

16:00-16:30 Break

Celebrations and festivals / Popular music (Raquel Jiménez Pasalodos)

16:30-17:00 Candela Perpiñá García (Universitat de València), *Urban festivals in 15th-century Valencia: A musical iconographic reconstruction*

17:00-17:30 Anna Valentini (Università degli Studi di Padova), *The place for musicians in Ferrarese banquet scenes at the beginning of the 17th century*

17:30-18:00 Nicola Bizzo (Università degli studi di Torino), *The singles' covers of Queen discography: The different approach to images in Asian countries*

18:00-18:30 Yang Yuanzheng / 杨元铮 (The University of Hong Kong), *Portrait on the double ninth: A glimpse into the recirculation of twelfth-century literati music in eighteenth-century Yangzhou*

Han dynasty II (Wang Ling / 王玲)

16:30-17:00 Wang Jie /汪洁 (School of Music, Hangzhou Normal University), *The handkerchief dance represented in the Han dynasty carvings*

17:00-17:30 Ji Wei / 季 伟 (Research Center for Han Culture, Nanyang Normal University), *Bronze bells in the Nanyang stone reliefs of Han dynasty*

17:30-18:00 Zhang Feng / 张峰 (Shaoxing Arts School), *Jian gu and its symbolism in Han stone carvings*

Zheng Like/ 郑立克 (School of Music, Hangzhou Normal University), *Analysis of the Han dynasty visual sources for instruments*

19:00 Dinner

20:00 Theatre performance / to be announced

Monday 29 October 2012

Intersections in modern art and music (Bruno Forment)

9:00-9:30 Arabella Teniswood-Harvey (University of Tasmania, Hobart), *Music and cross-cultural aesthetic exchange in late 19th- and early 20th-century Australian art*

9:30-10:00 María De Los Remedios Vázquez González (Conservatorio Superior de Musica Eduardo Martinez Torner, Oviedo), *Mongolian overtone singing Chinese & flamenco diphonic voice in the Spanish contemporary music: Iconography, notation, graphical analysis of the sound*

10:00-10:30 Sheng-Mei Ma (Michigan State University), *Big picture, big sound: Global media's great wallpaper and Beethoven bug*

10:30-11:00 Break

Music and social order (Zdravko Blažeković)

11:00-11:30 Conrad L. Donakowski (Michigan State University, East Lansing), *Platonic paradigm: Art and propaganda in philosophical and historical context*

11:30-12:30 Keynote lecture. Richard Leppert (University of Minnesota, Minneapolis), *Music and Western social order (Ancient World and Early Modern World)*

12:30-14:00 Lunch

Antiquity and Byzantine art (Colum P. Hourihane)

14:00-14:30 Theodor E. Ulieriu-Rostás (École des hautes études en sciences sociales, Paris & University of Bucharest), *Negotiating Easterness: Auloi, contexts and cultural identity in Attic red-figure vase painting*

14:30-15:00 Sylvain Perrot (École française d'Athènes), *The iconography of the bells in the Greco-Roman world: A link between the West and the East?*

15:00-15:30 K. Deniz Polat (Center for Advanced Studies in Music (MIAM), Istanbul Technical University), *Imagining fourth-century festive dances at the Hippodrome of Constantinople*

15:30-16:00 Angeliki Liveri (Athens), *Fulin dances—Byzantine dances: A lost painting of Li Gonglin and the iconography of dance in the Byzantine art*

16:00-16:30 Break

Western theatrical visions of China (Antonio Baldassarre)

16:30-17:00 Anna Mouat (University of Calgary), *European perceptions of Chinese culture as depicted on the 18th-century opera-ballet stage*

17:00-17:30 Olga Jesurum (Rome), *Chinese imaginary in Galliari's set designs for Italian operas at the end of the 18th century*

17:30-18:00 Bruno Forment (Ghent University / Vrije Universiteit Brussels), *Jumbo-sized artifacts of operatic practice: The opportunities and challenges of historical stage sets*

18:00-18:30 Michael Saffle (Virginia Polytechnic Institute and State University), *From "Chin-Chin" to "Chu-Chin-Chow": Re-inventing musical China on London and Broadway stages and screens, 1900–1940*

19:00 Dinner

Tuesday 30 October 2012

Databases then and new (Dorit M. Klebe)

9:00-9:30 Sławomira Żerańska-Kominek (Instyt Muzykologii, Uniwersytet Warszawski), *Images of music in Cesare Ripa's Iconologia*

9:30-10:00 Colum P. Hourihane (Index of Christian Art, Princeton University), *The iconography of music in The Index of Christian Art: Medieval art from early apostolic times to the end of the sixteenth century*

10:00-10:30 Lin Yaxiu / 林雅琇 (Central Conservatory of Music, Beijing), *The evidence about Buddhist music in Chinese cave murals*

10:30-11:00 Break

Theater and its venues (Jia Shubing / 贾抒冰)

11:00-11:30 He Lina / 何丽娜 (China Conservatory of Music, Beijing), *Dissemination of the Cantonese opera in the Guangxi province*

11:30-12:00 Liu Qianyao /刘倩瑶 (China Conservatory of Music, Beijing), *Sculptures on the Yuedong Assembly Hall in Baise city representing characters of the Cantonese opera*

12:00-12:30 Christoph Klemmt (Or-project, Beijing), *Anisotropia*

12:30-14:00 Lunch

Asia II (Ş. Şehvar Beşiroğlu)

14:00-14:30 Martin Knust (University of Stockholm), *Towards a social history of music in ancient Angkor: The iconography of music on the Bayon temple carvings*

14:30-15:00 Gretel Schwoerer-Kohl (Martin-Luther-University, Halle-Wittenberg), *Images of Thai and Mon music making from the late 19th century preserved on the mural paintings of Wat Sai Arrirak in Central Thailand*

15:00-15:30 Zulfiqar Ali (Taxila Institute of Asian Civilizations, Quad-i-Azam University, Islamabad), *Dance depictions in Hindu temples and Sikh shrines of Sindh, Pakistan*

15:30-16:00 Ilnaz Rahbar (Tarbiat Modares University, Tehran), *The chordophones in Safavid miniatures*

16:00-16:30 Break

Cross-pollinations

16:30-17:00 Wang Xidan / 王希丹 (Central Conservatory of Music, Beijing), *A comparative study of images of musical instruments and dance in the Koguryo tombs in Ji'an and tomb murals of Central Plains of China*

17:00-17:30 Xiao Wenpu /肖文朴 (Guangxi Art College, Nanning), *Visual sources for music in Guangxi: Their range, forms and significance*

17:30-18:30 ICTM Study Group on the Iconography of the Performing Arts general assembly & Closing remarks by Zdravko Blažeković, Liu Yong / 刘勇 and Li Mei / 李玫

19:00 Farewell Dinner

Tuesday 31 October 2012

Full-day excursion to Yungang grottoes near Datong.

The conference will be held at the Jingmin Hotel Beijing, where the participants can also stay for approximately USD 45 per night . The registration fee for the symposium is US$ 80 (for students with ID US$ 40) and it includes meals (lunch and dinner) during the conference and the excursion to Yuangang grottoes near Datong. For further information write to the chair of the Study Group Zdravko Blažeković at zblazekovic@gc.cuny.edu or the director of local organisation Liu Yong / 刘勇 (liuyong531117@hotmail.com).

As the current mailing list of the Study Group is out of date, the ICTM members interested in the interpretation of visual sources relevant for performing arts are encouraged to contact the chair of the Study Group so they can be informed about the future projects.

Programme: 8th Symposium of the ICTM Study Group on *Maqām*

8–11 November 2012.
Sarajevo, Bosnia and Herzegovina.

Venue

Academy of Music in Sarajevo, Josipa Stadlera 1/II, Sarajevo, Bosnia and Herzegovina.

Programme Committee

Jürgen Elsner, Germany
Gisa Jähnichen, Germany-Malaysia
Jean During, France
Jasmina Talam, Bosnia and Herzegovina

Programme and schedule of meetings

Thursday 8 November

Registration

16:00 Opening ceremony

17:00–18:00 Session 1

1. Gisa Jähnichen, Germany/Malaysia: *Maqām* Principles in Peripheral Cul-

tures.

2. Murat Okan Öztürk, Turkey: The concept of *şube* (branch) as a tetrachordal classification method in the 15th century Ottoman *makam* theory and the *enchiriadis* theory: a hermeneutic interpretation.

3. Hooman Asadi, Iran: The Shades of Modes: Comparative Analysis of *Āvāz-e Bayāt-e Esfahān*.

19:00 Concert

Friday 9 November

10:00–11:30 Session 2

1. Ali Fuat Aydin, Turkey: The Melodic Characteristics of Greek *Rebetika* Music: A Comparative Study on the *Dromos* and the *Maqāms*.

2. Nicolas Elias, France/Turkey: The *lavta* and the recent introduction of the Istanbul *makam* in Greece.

3. Jasmina Talam, Bosnia and Herzegovina: From Traditional to Modern: *Ilahy* in Bosnia and Herzegovina.

11:30–12:00 Coffee break

12:00–13:30 Session 3

1. Jasmina Huber, Germany: Contemporary *maqām* practice in the Jewish community of Belgrade as outlined by the example of the liturgical hymn *nishmat kol hay*.

2. Vesna Ivkov, Serbia: *Adhan* in the Tradition of Islamic Religious Community in Vojvodina.

3. Damir Imamović, Bosnia and Herzegovina: *Sevdah* reconsidered – a performer's view on the genre.

13:30–15:30 Lunch break

15:30 City Museum of Sarajevo

19:00 Concert

Saturday 10 November

10:00–11:00 Session 4

1. Risto Pekka Pennanen, Finland: A hundred years of *Makams* and modes in Bosnian commercial recordings, 1908-2008 – Developments in improvised musical sections.

2. Fatima Hadžić and Lana Paćuka, Bosnia and Herzegovina: Oriental musical tradition during the period of Austro-Hungarian rule in Bosnia and Herzegovina.

11:00–11:30 Coffee break

11:30–13:00 Session 5

1. Jürgen Elsner, Germany: A Turkish contribution to Algerian musical culture: the *Bashraf*.

2. Ruth Davis, United Kingdom: *Maqām* legacies of the Tunisian shaykhs.

3. Franc Križnar, Slovenia: Turks in Slovenia and their influences by Slovenian music.

13:00–15:00 Lunch break

15:30 The National Museum

19:00 Dinner offered by Academy of Music in Sarajevo and Musicological Society

Sunday 11 November

Free time/Departure.

Call for Papers: 3rd Symposium of the ICTM Study Group on Multipart Music

12-16 September 2013
Budapest, Hungary
Submissions deadline: 1 February 2013

Themes

1. Scholarly terminology and local musical practice

One of the barriers ethnomusicologists have to constantly overcome in their work is the balancing act between dealing with local practices and trying to generalise the focused questions by using scholarly terminology. In addition to the complex relationship between local and global terminologies, connotations of terms in use change continuously. Furthermore, different sciences influence each other's views and consequently their terminologies.

Questions to be focused on in the discussions are: How do terms come into use in scholarly research? Is there a model or does every term have its 'own history'? How do their connotations change? How do other sciences influence this process? And what about questions on 'lingua franca'? What is the place of local terminology within this framework? How does terminology influence local musicians' and scholars' perception of music and music making?

2. The role of educated musicians and missionaries in local music practices

Schoolmasters, cantors, choir conductors and other educated musicians have influenced local practice in many parts of the world. With regard to multipart music they have even influenced the establishment of new traditions. An important place is occupied by religious missionaries in this context. As a result, in many cases local music has lost its reputation or has been neglected in favour of newly introduced music.

Through case studies and theoretical approaches, the kind of influences these activities have on everyday musical practice will be examined, focusing at the same time on the contexts of the objectives and results of the work of various protagonists in this process.

3. Individualists in company

Multipart music as a specific mode of music making and expressive behaviour is based on intentionally distinct and coordinated participation in the performing act by sharing knowledge and shaping values. In this process, the company members try to promote personal goals connected with creation and experimentation during music making and the discussions about it with community members. A specific issue within this framework is multipart music performed by one singer or by one musician on a single instrument. The main question to be discussed within this framework is connected with the kind of position the individual and the company have in various multipart music traditions.

Call for Papers

We invite proposals for individual presentations, panels and round tables. They are to be sent by email before **1 February 2013**.

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

Please note that participants are limited to a single presentation.

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

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

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

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

Individual Presentations

Accepted presentations of individual members will be grouped by the Program Committee into sessions of 90 minutes. Each presentation will be allotted 20 minutes inclusive of all illustrations, audio-visual media or movement examples, plus 10 minutes for questions and discussion.

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

Panels

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

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

Roundtables

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

The total length of a roundtable will be 90 minutes inclusive of all discussions.

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

Where to send the proposals?

Ardian Ahmedaja
ahmedaja@mdw.ac.at

Program committee

Ardian Ahmedaja (Austria, Chair)

Ignazio Macchiarella (Italy)

Zhanna Pärtlas (Estonia)

Lujza Tari (Hungary)

The committee cannot consider proposals received after the deadline of 1 February 2013. Notification for acceptance or rejection will be announced by 29 March 2013.

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

MEMBERSHIP

Please note that the Program Committee will only consider proposals by members of the ICTM in good standing for 2013. Please contact Ardian Ahmedaja (ahmedaja@mdw.ac.at) for membership in the Study Group. Members may join and submit a proposal at the same time. Membership applications are available at the ICTM website. For membership questions, contact the ICTM Secretariat at www.ictmusic.org/contact.

Call for Papers: 13th Symposium of the ICTM Study Group on Music Archaeology

8–12 April 2013
Guatemala City, Guatemala
Submissions deadline: 30 November 2012

Crossing Borders: Musical Change and Exchange through Time

Music cultures are often described as enclosed and stable entities, even though the factors of inner-cultural and intercultural change and exchange are, at least theoretically, fully recognised. This conference aims to explore the diverse moments of change and exchange in music caused by travel, trade, migration, and political relations across cultural boundaries, and to determine the structural frames in which they used and still use to occur. Three areas of research will be specifically addressed:

Itinerant Musicians

Through all times, musicians travel, occasionally over large distances, and thus frequently become intermediaries be-

tween different music cultures. Along with their musical instruments, their playing and manufacturing techniques, melodies, rhythms and aesthetics travel, as do historical and mythological knowledge, which are mainly disseminated through their song texts. While much ethnographic and historical evidence of wandering musicians is present, their remains are much harder to find in the music-archaeological record. All the more valuable are textual and pictographical references which allow us the possibility of tracing back this important tradition.

Music, War, and Politics

The terrifying sounds of war are often documented in written accounts, yet musical instruments, left behind on the battlefield or looted by the enemy, are sometimes evident in the music-archaeological record. Moreover, instruments, musicians, and dancers were exchanged as gifts or sent as part of the tribute payment. The extent to which war and politics contributed to an intercultural dialogue through music and sound will be explored, and how such musical exchange altered or consolidated existing social and political relationships.

Music, Trade, and Migration

Musical instruments formed and form part of trading goods, and thus can also be found along ancient trading routes. Often enough it is an open question if such goods were specifically made to match foreign musical needs, or if they were a means to export the aesthetics of their producers. Sometimes mingled with trade, and often difficult to distinguish from it in the music-archaeological record, are migration movements evidenced by finds of musical instruments and/or their depictions, which may sometimes be traced over very large periods of time. However, whereas linear migration waves are easily drawn from the records, such movement patterns in the past might have been far more complex, and it is likely that musical influences were taking place in multiple directions.

The organisers of the 13th Symposium of the ICTM Study Group on Music Archaeology, Guatemala 2013, invite interested colleagues to deliver abstract proposals related to the topic of the conference. Any music-archaeological approach, including comparisons with living oral traditions, is welcome.

- **Deadline for proposals: 30 November 2012**
- **Proposals**: not more than 300 words, including title. Please indicate affiliation and contact address, and attach a short scientific CV.
- Conference languages: English (preferable) and Spanish.
- Websites: for further information please visit the Study Group's webpage and the Symposium's webpage.
- Contacts: Adje Both (adje@zedat.fu-berlin.de) and Matthias Stöckli (mwmstoeckli@gmx.ch).

Call for Papers: forthcoming volume of the ICTM Study Group on Music Archaeology

The editors of the forthcoming publication of the ICTM Study Group on Music Archaeology, entitled "Sound and Ritual: Bridging Material and Living Cultures", welcome paper proposals for the following subjects (chapters):

- RITUAL MUSIC, SOUNDS FOR THE GODS
- HORNS IN RITUAL
- RITUAL MUSIC AND SACRIFICE
- HEALING, TRANCE, AND SHAMANISM
- SOUNDS FOR THE DEAD
- ARCHAEOACOUSTICS OF CEREMONIAL STRUCTURES

Each chapter will contain an introduction as an overview on the subject (not a synthesis of the following papers), and four to five case studies.

The focus of the book is on past music cultures, but we also like to include ethnomusicological perspectives, in order to enhance theory and methodological-based comparisons. Ideally, a paper with ethnomusicological approach would at least reflect on some ancient music tradition, which may be traced back in terms of possible continuities.

If you like to propose one of the introductions or bring up a specific case study for one of the above mentioned chapters, please get in contact with Arnd Adje Both at adje@zedat.fu-berlin.de.

Call for Papers: next Symposium of the ICTM Study Group on Music of the Arab World

20–21 March 2013.
Baabda, Lebanon
Submissions deadline: 15 December 2012

The ICTM Study Group on Music of the Arab World will hold a symposium, hosted by the Antonine University in Baabda, Lebanon, in 20-21 March 2013, in the context of its host's 6th Musicological Meeting. The theme will be "The Situation of Music in the Arab World in the New Millennium".

The aim of the meeting is to draw a comprehensive overview of the situation of Music in the Arab World, its traditions, concepts, practices, education and training, and of research in this field, in the first decade of the 21st century. It takes into account the factor of regional upheavals due to successive wars and displacements of populations and to examine its possible consequences on the different aspects of regional musical traditions.

Submissions

Abstracts—limited to 250-300 words—should be sent by 15 December 15 2012 in Arabic, English or French to the organising committee:

Scheherazade Hassan, Chair (sch.hassan@gmail.com).

Nidaa abou Mrad, (nidaa.abou.mrad12@gmail.com),

Dieter Christensen (dieterchristensen@hotmail.com)

Programme: 3rd Symposium of the ICTM Study Group on Music of the Turkic Speaking World

1–2 December 2012
Cambridge, UK

The upcoming 3rd Symposium of the ICTM Study Group on Music of the Turkic§ Speaking World, entitled "Popular Culture in Turkic Asia and Afghanistan: Performance and Belief", will take place from 1 to 2 December 2012 at the University of Cambridge. Following is its preliminary programme.

Friday 30 November

18:00 Reception at Jesus College, University of Cambridge

19:00 Opening Ceremony and Concert at Chapel, Jesus College

Saturday 1 December

8:30-9:00 Registration

9:00-10:30 **Keynote address**: Professor Nicholas Cook **(**Faculty of music, University of Cambridge)

10:30-11:00 Tea & Coffee break

11:00-12:30 **Session A1: Music in Afghanistan: Tradition and Modernity**

- Bernard Dupaigne (SNRS, Paris, France). *Popular Music and Religion in Northern Afghanistan in the 1966-1976 Period*
- Will Summits (University of Central Asia, Tajikistan). *The Tawārīkh-i Mūsīqīyūn: the post-humus popularization of musicians from Afghanistan in a 19th century Chaghatai treatise*
- Yahia Baiza (The Institute of Ismaili Studies, London). *Music, Religion and Culture: a study of Traditional Turkic Music in Afghanistan*

11:00-12:30 **Session A2: From Ritualistic practices to traditional performances**

- János Sipos (Hungarian Academy of Sciences, Hungary). *From the Spiritual to the Profane and Back: the Relation of Folk Religion and Folk Songs of Some Turkic People*
- Éva Csáki (Peter Pazmany Catholic University, Hungary). *The Role of Music Performance of Bektashis Rituals in Thrace*
- Angelika Jung (Weimar, Germany). *Sufi ideas in the Music of Bukharan Shashmaqam*

12:30-13:30 Lunch

13:30-15:30 **Session B1: From Ritualistic practices to traditional performances**

- Fattakh Khalig-zade (National Academy of Music, Baku, Azerbaijan). *Islam and Music in Modern Azerbaijan*
- Janyl Jusupjan Chytyrbaeva (Radio Ozodlik, Prague, Czech Republic). *New Religious Music in Kyrgyzstan*
- Ersen Varli (Karadeniz State Conservatory, Turkey). *The Process of Popularity of Religious Musical Examples with the Aspect of Performance Theory Among Women and Men: Music of Sunni and Alevi Sects in Turkey (1)*
- Özlem Doğuş Varli (Karadeniz State Conservatory, Turkey). *The Mediums of Mysticism during the Process of Popularity in Sunni Sect, Turkey (2)*

13:30-15:30 **Session B2: From Ritualistic practices to traditional performance**

- Yusuf Azmun (Eastern Mediterranean University, Cyprus). *Musical and Religious Aspects of Turkmen Carpets*
- Gennadiy Makarov (Kazan' State Conservatory, Tatarstan). *Muslim spiritual poems as Tatar cultural phenomenon*
- Mahmud Aga Rahim Ogly Salah, (Baku State conservatory, Azerbaijan). *Daf-Qaval Music Instrument in Holy Books and Religious Ceremony*
- Zilya Imamutdinova (State Arts Study Institute, Moscow, Russia). *The Transformation of Muslim Religious Musical Genres at the Beginning of the 21st Century (the Example of Maulid in Culture of the Ural-Volga Tatars and Bashkirs*

15:30-16:00 Tea & Coffee Break

16:00–18:00 **Session C1: From Ritualistic practices to traditional performances**

- Saida Yelemanova (Kazakh National University of Arts). *The Study of Kazakh Music in its Sacred and Spiritual Dimensions*
- Valentina Suzuki (Tuva Institute of Arts and Humanity). *The Traditional and Popular music in Tuva*
- Alla Bairamova (The Azerbaijani state Museum of Musical Culture, Azerbaijan). *Traditional Azerbaijani Music: Some Peculiarities of Modern Interpretation*
- Parmis Mozafari (University of Cambridge, UK). *The Ritual Music of Turkmen of Iran*

16:00-18:00 **Session C2: Diaspora and Minorities**

- Karina Firkaviciute (Lithuanian Academy of Music and Theatre, Lithuania). *Popular Music in Lithuanian Karaim Society – A Different Case*
- Abdullah Akat (Karadeniz State Conservatory, Turkey). *The Influences and Changes of the Crimean Tatars Music in the Process*
- Shakhym Gullyev, Kysyl Orda (Turkmenistan-Kazakhstan). *Turkmen Traditional Music at Home and Abroad*
- Dorit M Klebe (Berlin, Germany). *The Role of Music among the Cultures of Turkic-Speaking Communities (Kazakhs, Kyrgyzs, Tatars) in the Berlin Diaspora), 2006-2012*

18:00-19:00 Dinner

19:00 **Concert: Popular Culture in Turkic Asia and Afghanistan**

Sunday 2 December

9:00-10:30 **Keynote Address**: Alexander Djumaev (University of Central Asia)

10:30-11:00 Tea & Coffee Break

11:00-12:30 **Session D1: Traditional culture in contemporary soundscape**

- Tom Solomon (University of Bergen, Norway) & Inna Naroditskyaya (Northwestern University, USA). *Azeri Rap Music and Oral Poetry between Tradition and Modernity*
- Megan Rancier (Bowling Green State University, USA). *"The Sound of Modern Kazakh Nomads": Discourses of Ancientness and Nationhood in the Music of Contemporary Kazakh Qyl-qobyz Performers*
- Violetta Yunusova (Moscow State Conservatory, Russia). *The Main Tendencies and Popular Music Forms of Turkic Speaking Peoples in Modern Russian Federation*

11:00-12:30 **Session D2: Traditional culture in contemporary soundscape**

- Kerstin Klenke (Stiftung Universität Hildesheim, Germany). *The Hajj Does not Go Pop: Uzbek Estrada and Islam*
- Giovanni De Zorzi (University 'Ca' Foscari' of Venice, Italy). *Jâhri zikr Used as Therapy for Teenagers*
- Feza Tansuğ (Yeditepe University, Turkey). *American Popular Music in Central Asia*

12:30-13:30 Lunch

13:30-15:30 **Session E1: Traditional culture in contemporary soundscape**

- Ivanka Vlaeva (University of Sofia, Bulgaria). *Music Images of Istanbul: From Fatih Akin's Films to Stage and Street Performances*
- Fikri Soysal (Dicle University State Conservatory Diyarbakır, Turkey). *Music Culture of Islam Civilization and Popular Culture in the 21st Century in Turkey*
- Gulnar Abdirakhman (Kazakh National University of Arts). *New images of Kazakh traditional songs*
- Valeriya Nedlina (Kazakh State Conservatory, Kazakhstan). *Folklorismus in Popular Music of Kazakhstan: Returning to Spiritual Roots*

13:30-15:30 **Session E2: Traditional culture in contemporary soundscape**

- Liesbet Nyssen (Amsterdam, The Netherlands). *Khuday, Khay, and Khuray: Connections to Religion in Khakas Popular Music*
- Aziza Sadikova (Berlin, Germany). *New Music Technique and Koran Recitation: "Untitled", a Piece for Amplified Violoncello and Tape*
- Vladimir Manyakin (Kazakh National University of Arts). *Kazakh Folk Songs: From Preservation to Transformation and Development*
- Gulya Kuzbakova (Kazakh National University of Arts). *Kazakh Popular Music in 1990-2010: Metamorphosis of Development*

15:30-16:00 Tea & Coffee Break

16:00-18:00 **Session F: Film Screening**

- John Baily (Goldsmiths College, London, UK). *Return of the Nightingales. The Afghanistan National Institute of Music*
- Razia Sultanova (University of Cambridge, UK). *The Music of Minorities in Northern Afghanistan*
- Keith Howard and Misha Maltsev (London, UK). *Siberia at the Centre of the World: Music, Dance and Ritual in Sakha-Yakutia*

Book Presentations

There will be recently published book presentations during the symposiums' tea breaks by the following scholars: John Baily, Keith Howard, Fattah Khalyk-Zade, Janos Sipos/Eva Csaki, Tom Solomon, Inna Naroditskaya, Razia Sultanova, Valentina Suzuki, Galina Sythenko, Saida Yelemanova, Giovanni De Zorzi.

Convener of the Third Symposium: Razia Sultanova, r588@cam.ac.uk.

Announcements — Related Organisations

63rd Annual Conference of the Society for Research in Asiatic Music (TOG)

10-11 November 2012
Kunitachi College of Music (Tachikawa, Tokyo)

The special attractions of the conference include the exhibition of the TAKEUCHI Michitaka collection, focusing on *shamisen* (Japanese three-stringed lute) song texts and music-related coloured woodblock prints dating from the Edo period.

The first day of the conference also features a *gagaku* (Japanese court music) performance by Reigakusha, a renowned *gagaku* performing group, and MIYATA Mayumi, a specialist of *shō* (a type of mouth organ used in *gagaku*). They will present traditional *gagaku* pieces including dance as well as modern compositions. The second day of the conference consists of paper sessions and a mini concert of traditional Mongolian songs.

The Kunitachi College of Music (Kunitachi Ongaku Daigaku) is located in the western part of Tokyo prefecture. For more information, please refer to the conference website (*Editor's Note: at the time of publishing, available in Japanese only*). If you are interested in attending the conference, please contact WASEDA Minako at minako.waseda@gmail.com.

"Tullia Magrini" Scholarship Award

Deadline for applications: 16 November 2012

The University of Bologna, to commemorate Professor Tullia Magrini, with funds allocated by the Faculty of Letters and Philosophy and with the contribution of family members, set up a Scholarship Award for the amount of 4,000 Euros gross, to be assigned to a young graduate presenting the best research project centred upon the topic "Anthropology of Music and Mediterranean Cultures". The research project can be drafted either in Italian or English.

Full application details and requirements, are available at the University of Bologna website.

British Forum for Ethnomusicology Annual One-Day Conference

24 November 2012
Pitt Rivers Museum, University of Oxford
Submissions deadline: 19 October 2012

"Making Sound Objects: Cultures of Hearing, Recording, Creating and Circulation"

This conference explores the contemporary and historical creation, collection and circulation of sound and sound-producing objects, and is guided by the following enlightened advice of Henry Balfour, first curator of the Pitt Rivers Museum:

"Any object whether natural or artificial, and however simple, which is employed for the purpose of producing sound (whether 'musical' in an aesthetic sense or not) should be included as a musical instrument".

He gave this advice in 1929 to anthropologists engaged in the collection of musical instruments, advice which seems prescient indeed, as distinctions between sound and music are dissolved and re-articulated in contemporary thinking about the sound and sound objects. Such objects have been amassed over 130 years of recording, collected, documented and stored in archives, lofts, memory sticks, phones and clouds, while new technology creates exciting new sonic possibilities: for example, electronic artist Aphex Twin can conduct an orchestra by remote control, engineers use microphones to capture subterranean explosions, and sound designers use ambisonics to encode sound fields with incredible fidelity.

At this exciting time in the history of sound recording and objects – when the influence of the commercial recording industry is declining, and the age of personal sound production and inter-personal distribution is proliferating –several key questions arise: What methods and resources might scholars use to collect, analyse, create and use sound? How best might we conceptualise the relationships amongst sound archives, museums, contemporary communities and soundscapes? What type of knowledge is it possible to achieve and share through sound and sound-producing objects? How does the creation and sharing of sounds influence and change societies?

This one-day conference is hosted by the Pitt Rivers Museum, and seeks interdisciplinary engagement with these questions. Contributions are welcomed from anthropologists, musicologists, acousticians, historians, geographers, organologists, sound engineers, song collectors and sound artists – in fact anyone engaged with the production and analysis of sound.

Possible themes and issues include:

- Instruments, sounds and recording collections as forms of knowledge
- Curating instruments, objects and other technologies of sound
- The history of sound recording, field recording, and phonography
- In what ways do media shape the content and use of recordings, objects, sound and music?
- Archaeoacoustics
- The history and contemporary roles of sound recordists and sound archives

- What problems might sound collecting solve or cause?
- Intellectual property rights, ethical recording and collecting, ownership, and circulation
- Sound art, sound delivery, sound installation, sound ethnography

Proposals are welcomed for:

- Papers (20 minutes)
- Organised sessions (3 linked papers around a theme, 1 1/2 hours)
- Round table discussion sessions (chaired discussion topic, 3-4 shorter presentations not exceeding 15 minutes each, total 1 1/2 - 2 hours)

Please email proposals for papers and presentations to noel.lobley@prm.ox.ac.uk (200-250 word abstracts, plus any relevant MP3 sound files and images if applicable) by Friday, 19 October 2012.

Abstracts and sound/ video files may also be sent on CDR/ DVD to:

Noel Lobley
(BFE Sound Conference)
Pitt Rivers Museum, South Parks Road,
Oxford,OX1 3PP.

Reports from ICTM National and Regional Representatives

Argentina

by Silvia Citro, Liaison Officer

The last report on Argentina for the *Bulletin of the ICTM* was in 2002. Then, our country was suffering a serious economic and political crisis that also had an impact on our scholarly activities. Nevertheless, a process of recovery has begun in 2003, which results in a slow but steady growth in scholarly studies on traditional music and dance.

Nowadays, there are groups of young researchers working at different state universities and cultural institutions, dedicated especially to studies about "popular music" and different ethnic and folk dances, which have had a vigorous impulse in the last decade. I will sum up these activities and, at the end, the publications of ICTM members.

Main Research Projects

National Institute of Musicology "Carlos Vega"

In this institution research has been done on different traditional music and ritual performances, such as on Afro-Argentinean music and dances (Norberto Pablo Cirio), ritual performances of popular Catholicism in the province of Jujuy (Graciela Restelli and Héctor Goyena), tango music (Omar García Brunelli and Héctor Goyena) and *chamamé* (Alejandra Cragnolini). Furthermore, several books and CDs on these topics have been published by the Institute.

Besides, since 2006 Norberto Pablo Cirio has been working on the UNESCO Program "La Voz de los Sin Voz"(The voice of the voiceless} (PNUD ARG/05/016), coordinated by Susana Fernández de Moreau. He has documented music mainly in rural communities of the northwest of Argentina, and published articles, CDs and Videos.

University of Buenos Aires

At the **Institute of Anthropological Sciences** of this University, ICTM members have received grants for developing different research projects.

Between 2004 and 2007, Irma Ruiz coordinated a collective research project about three indigenous groups of Argentina, entitled "History interpretations and postcolonial socio-cultural strategies in the Mbyá, Toba and Mocoví groups: A study of their performances".

Following these ethnomusicological studies, Miguel A. García, Silvia Citro, and Adriana Cerletti, researchers trained by Irma Ruiz in this field, began to develop different collective projects with young researchers and postgraduate students.

Since 2004, Miguel A. García has coordinated four collective research projects. One of them about "Argentine popular music: Theoretical Reflection and Critical Bibliography" (UBACYT 2004-2008); and other three about the relation between music and visual designs in different indigenous peoples of the Gran Chaco region: "Anthropology of aesthetic paradigms: musical practices and figurative art among the aborigines of the Gran Chaco - Pilagá and Ishir" (UBACYT 2008-2010); "Anthropology of the aesthetic interaction politics among aborigines and White people. Musical practices and abstract and figurative representations of the Pilagá and Ishir of the Gran Chaco" (PIP 2009-2011); and "Aesthetics of the Otherness. Anthropology of the musical practices and

abstract and figurative designs of the Pilagá and Mbyá (Argentina)" (UBACYT 2011-2014). The last two projects also included Irma Ruiz as Senior Researcher.

Since 2006, Silvia Citro has coordinated three collective research projects that documented and analysed cultural performances from Indigenous, Afro-American and Asiatic traditions, focusing especially on dances practiced in different regions of Argentina: "Body and Multiculturalism in contemporary socio-aesthetic practices. A comparative study on performances in Buenos Aires and Rosario" (UBACYT 2006-2009); "Body, performance and cultural diversity in the context of the globalisation process" (PICT 2008-2011); and "Bodies, performances and politics: Aesthetic practices in a context of cultural diversity and social exclusion" (UBACYT 2010-2012).

In 2007, Adriana Cerletti developed a project of transcription and musical analysis of song-dances of the Indigenous of the Argentinean Chaco, funded by the National Arts Fund.

At the **Gino Germani Research Institute** (School of Social Sciences, University of Buenos Aires), Mario Margulis and Pablo Alabarces are coordinating research groups about sociology of culture and popular culture, respectively, which include some studies on musical practices: Tango by Mercedes Liska and Sofía Ciccone, and also about Rock and *Cumbia* by Pablo Alabarces, Marcelo Urresti, Daniel Salerno, and Malvina Silba, among others.

Other National Universities

At the **National University of La Plata**, since 2009 Diego Madoery coordinates a collective research project entitled "Popular music in Argentina: Rock, Folk and Tango. Preliminary Studies for their history".

At the **National University of Córdoba**, since 2008 Héctor Rubio coordinates a collective research project on "Music in Córdoba in the 20th century", and in 2007, together with Federico Sanmartino, organised the Colloquium "Popular Musics. Theoretical, Methodological and Analytical Approaches in Argentinean Musicology".

At the **National University of San Martin**, since 2010 Guillermo Wilde has researched "Music, ritual and Memories in the Colonial Missions of Guaraní and Chiquitos" and Marita Carozzi coordinates a study group on "Dance, Movement and Society", including Tango and Folk dances.

Conservatories

In 1984, one of the oldest Musical Conservatories of Buenos Aires, **Conservatorio Superior de Música Manuel de Falla**, opened a specialisation in Ethnomusicology for Professors of Music, and in 2006, they also created the Ethnomusicology Research Institute. In this institution some professors and students have begun to develop research projects: Elena Hermo and Marta Andreoli are coordinating a project on "The Sources of Argentine Popular Music", Luis Ferreira Makl about "Improvisation in Popular Music" (especially within percussion ensembles), Paula Vila about "Voices and Vocalities in Latin-America", and Ana María Romaniuk has been studying Pampean Folk music.

Congresses

Argentine Association of Musicology

Since the last report for the *Bulletin*, the AAM has organised five National Conferences (XVI to XX), held in 2004 in Mendoza, in 2006 in La Plata, in 2008 in Santa Fe, in 2010 in Córdoba and in 2012 in Buenos Aires. At these conferences most papers dealt with historical musicology, but a small number were devoted to ethnomusicology and ethnochoreology. Most scholars were from Argentina but some presentations were given by musicologists from Chile, Brazil and Bolivia, among others.

Symposia and working groups at other congresses

In the context of the **Meetings of Anthropology of MERCOSUR**, the main congress which gathers scholars from Argentina, Brazil, Uruguay and Paraguay, José Bizerril and Silvia Citro have organised since 2007 working groups on embodiment, body techniques and performances. In 2009, Miguel A. García and Irma Ruiz chaired the working groups "Performance and power: drama, aesthetics and ritual" and "Music, conviviality, affectivity and ethics" respectively.

Workshop on Tango dance by Adriana Cerletti, with collaboration of Jörgen Torp and Silvia Citro

In the context of the **Argentine Congresses of Social Anthropology**, the main national congress in this field, there have been symposia about music as well as dance and embodiment. In 2004 Silvia Citro organised the first Symposium on Anthropology of Body and Performance, followed up in 2006, 2008 and 2011. A large number of papers were presented about ritual performances, music and dances. In 2006, Guillermo Wilde, Javier Nastri and Marta Penhos organised the symposium "Past and present in the visual and sound aesthetics from America in a historical-anthropological perspective", and in 2011, Hugo Partucci and Victoria Polti organised a Symposium on Anthropology of Music and Sound, were Adriana Cerletti was the discussant.

Also since 2004, working groups on Anthropology of the Body and Performance met at the **Rosario Meetings of Social Anthropology**, held at the School of Humanities and Arts of the National University of Rosario. The group was first chaired by Silvia Citro

and later by Yanina Mennelli and Manuela Rodriguez.

Finally, in 2012, research groups from the Universities of Buenos Aires, La Plata and Rosario (coordinated by Citro), organised the **1st Latin-American Meeting of Researchers of Body and Embodiment in the Cultures** at the National University of Rosario. This meeting had the peculiarity of combining oral presentation of papers with performance workshops and artistic interventions. The working group on "Perception and embodiment in musical practices" was chaired by Adil Podhajcer, Adriana Cerletti was the discussant, and Gisela Magri coordinated the workshop. The working group on "Body movement, art and performance" was chaired by Ana Sabrina Mora and Jussara Sobeira Setenta; María Carozzi, Rubiela Arboleda Gómez and Eugenia Calligaro were the discussants; and Marie Bardet and Raquel Guido coordinated the workshops.

Musicology Awards

Since the last report for the *Bulletin*, the **Samuel Claro Valdés Latin-American Musicology Award** was received three times by young Argentine ethnomusicologists and ethnochoreologists: Pablo Cirio in 2002 for his paper "Approaches to Afro-Argentinean Music: The case of the current musical practices in the San Baltazar cult"; Silvia Citro and Adriana Cerletti in 2006 for their paper "Integration, creativity and cultural resistance in the Mocoví musical practices", and by Guillermo Wilde in 2008 for his paper "The Sonorous Enigma of Trinidad: Interpretation Essay from the Historical Ethnomusicology perspective".

Periodical Publications

Two journals about musicology have been published in Argentina during the past 10 years. The AAM put out issues 3-12 of its journal *Revista Argentina de Musicología*, directed by Miguel A. García between 2007 and 2009.

The National Institute of Musicology "Carlos Vega" published issues 6-19 of its journal *Música e investigación [Music and Research]* in five volumes (2003-2011). However, most of these articles belong to historical musicology and just a few to ethnic, folk or indigenous music and dances.

Publications, videos and sound records by ICTM members

Books

- Ruiz, Irma. *La "conquista espiritual" no consumada. Cosmología y ritual de los mbyá-guaraní de Misiones, Argentina [The 'spiritual conquest' unconsummated. Cosmology and ritual of the Mbyá-Guarani of Misiones, Argentina].* Quito: Abya Yala, 2013 (forthcoming).
- Citro, Silvia and Patricia Aschieri, eds. *Cuerpos en movimiento. Antropología de y desde las danzas [Bodies in Motion. Anthropology of and from the dances].* Buenos Aires: Editorial Biblos, 2012..
- Citro, Silvia, ed. *Cuerpos Plurales. Antropología de y desde los cuerpos [Plural Bodies. Anthropology of and from the bodies].* Buenos Aires: Editorial Biblos, 2011.
- García, Miguel A., ed. *Rock en papel. Bibliografía crítica de la producción académica sobre el rock en Argentina [Rock in paper. Critical bibliography of the academic production about rock music in Argentina*]. La Plata, Editorial de la Universidad de La Plata, 2010.
- Citro, Silvia. *Cuerpos Significantes. Travesías de una etnografía dialéctica [Meaningful Bodies. Journeys of a Dialectical Ethnography].* Buenos Aires: Editorial Biblos, 2009.
- García, Miguel A. and Gloria B. Chicote. *Voces de Tinta. Estudio preliminar y edición antológica de Folklore Argentino (1905) de Robert Lehmann-Nitsche [Voices of Ink. Preliminary study and anthological edition of Argentine Folklore (1905) of Robert Lehmann-Nitsche].* La Plata/Berlin: Universidad Nacional de La Plata/ Instituto Iberoamericano de Berlín, 2008.
- Citro, Silvia. *La fiesta del 30 de Agosto entre los mocoví de Santa Fe [The Feast of 30 August among the Mocoví people of Santa Fe*]. Buenos Aires: Instituto de Lingüística, Facultad de Filosofía y Letras, Universidad de Buenos Aires, 2006.
- García, Miguel A. *Paisajes sonoros de un mundo coherente. Prácticas musicales y religión en la sociedad wichí [Soundscapes of a coherent world. Musical practices and religion in the Wichi society*]. Buenos Aires: Instituto Nacional de Musicología Carlos Vega, 2005.

CD with booklet

- García, Miguel A. *Robert Lehmann-Nitsche. Walzenaufnahmen aus Argentinien 1905-1909. Grabaciones en cilindros de Argentina 4/5. Historische Klangdokumente*. Two CDs and bilingual booklet. Berlin: Berliner Phonogramm-Archiv, Staatliche Museen zu Berlin, 2009.

Videos

- Citro, Silvia and Soledad Torres Agüero. *Cuerpos Significantes. Travesías de una etnografía dialéctica [Meaningful Bodies: A dialectical ethnography with Toba Takshik]*, 2011.
- García, Miguel A. and Francisco Levaggi. *Crónicas de la memoria. La cultura pilagá en diálogo con su pasado. La construcción del naseré*. Buenos Aires: Instituto Nacional de Musicología Carlos Vega, 2006.

Articles in journals and books (last five years)

- Citro, Silvia and Soledad Torres Agüero. "'Es un ejemplo no solamente para los de su raza qom sino para toda la juventud formoseña'. El patrimonio cultural y la música toba en la controvertida política formoseña." *RUNA* (2012).
- Citro, Silvia. "Ritual Transgression and Grotesque Realism in 1990s Rock Music. An ethnographer among the Bersuit." In *Youth Identities and Argentine Popular Music: Beyond Tango*, edited by Pablo Vila and Pablo Semán. New York: Palgrave Macmillan, 2012.
- Citro, Silvia. "Cuando escribimos y bailamos. Genealogías y propuestas teórico-metodológicas para una antropología de y desde las danzas." In *Cuerpos en movimiento. Antropología de y desde las danzas*, edited by Silvia

Citro and Patricia Achieri. Buenos Aires: Editorial Biblos, 2012.

- García, Miguel A. and Ana María Spadafora. "Mundos espejados en un relato. Fusión de creencias y desestigmatización en la sociedad pilagá ." *Papeles de Trabajo* 23 (2012). Rosario: National University of Rosario, 2012.
- García, Miguel A. "Phenomenological Approaches and Ethnomusicology." In *Kompendium Musikethnologie. Kompendien Musik 6*, edited by Detlev Altenburg. Laaber: Laaber Verlag, 2012.
- Ruiz, Irma. "La creatividad indígena al servicio de una visibilización estratégica: las músicas públicas mbyá-guaraní". In *Current Issues in Music Research: Copyright, Power and Transnational Music Processes*, edited by Susana Moreno Fernández, Salwa El-Shawan Castelo-Branco, Pedro Roxo and Iván Iglesias: 111–127. Lisbon: Colibrí, 2012.
- Citro, Silvia, Patricia Aschieri, Yanina Mennelli et al. "El multiculturalismo en los cuerpos y las paradojas de la desigualdad poscolonial." *Boletín de Antropología*, Vol. 25 #42: 103–128. Antioquía: University of Antioquía, 2011.

- Citro, Silvia. "La antropología del cuerpo y los cuerpos en-el-mundo. Indicios para una genealogía (in)disciplinar." In *Cuerpos Plurales. Antropología de y desde los cuerpos*, edited by Silvia Citro: 17–58. Buenos Aires: Editorial Biblos, 2011.
- García, Miguel A. "Archivos sonoros o la poética de un saber inacabado." *ArteFilosofía* 11 (2011): 36–50. (link)
- García, Miguel A. "Esbozos de la estética musical pilagá." *TRANS - Transcultural Music Review* 15 (2011).
- García, Miguel A. "Las músicas de Tierra del Fuego en su versión (etno)musicológica." In *Cultura, sociedad y política en América Latina. Aportes para un debate interdisciplinario*, edited by Klaus Bodemer. Madrid/Frankfurt, Iberoamericana/Vervuert, 2011.
- García, Miguel A. "Escuchar y escribir. Las músicas de Tierra del Fuego en los relatos de viajeros, misioneros y científicos." In *Estudios de caso en la musicología actual: diferentes aproximaciones*, edited by Diana Fernández Calvo: 141–157. Buenos Aires: Universidad Nacional de Quilmes, 2011.
- Ruiz, Irma. "Aborigen, sudamericana y transgresora: la ingeniosa flauta de pan de las mujeres mbyá-guaraní". *TRANS. Revista Transcultural de Música* 15 (2011). Special dossier about Amerindian sound and visual objects.
- Citro, Silvia. "Memories of the 'old' aboriginal dances. An approach to the performances of the Chaco Toba and Mocoví." *Journal of Latin American & Caribbean Anthropology* 15 Vol. 2 (2010): 363–386. Society for Latin American and Caribbean Anthropology (SLACA).
- García, Miguel A. "Culturas que susurran en los archivos de Berlín. Las grabaciones fonográficas de Charles W. Furlong, Martin Gusinde y Wilhelm Koppers en Tierra del Fuego." In *Ideas viajeras y sus objetos: El intercambio científico entre Alemania y América austral*, edited by Gloria Chicote and Barbara Göbel: 281-290. Madrid/Frankfurt: Iberoamericana/Vervuert, 2010.
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- Citro, Silvia and Adriana Cerletti. "'Aboriginal dances were always in rings...'. Music and dance as a sign of identity in the Argentine Chaco." *Yearbook for Traditional Music* 41 (2009): 138–165.
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- García, Miguel A. "El rock argentino en clave académica. Tres estrategias de narrar nuestras experiencias con la música popular." In *Rock en papel. Bibliografía crítica de la producción académica sobre el rock en Argentina*, edited by Miguel A. García: 19–27. La Plata, Editorial de la Universidad de La Plata, 2009.
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- Citro, Silvia, Lucrecia Greco and Manuela Rodríguez. "Cuerpos e identidades en la danza de orixás, entre Brasil y Argentina." *Revista Claroscuro* 7 (2008): 151–178.
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Papers presented at ICTM World Conferences and Study Group Symposia

- García, Miguel A. "Historical sound sourced: a fragmentary and unfinished knowledge. The case of Tierra del Fuego Recordings." Paper presented at the 19th Symposium of the ICTM Study Group on Historical Sources of Traditional Music, Vienna, Austria, 6–10 March 2012.
- García, Miguel A. "Music from Tierra del Fuego. Rethinking researcher's epistemological and aesthetic approaches." Paper presented at the 41st ICTM World Conference, St. John's, Canada, 13-19 July 2011.
- Citro, Silvia. "'Now, we are modernised'. A dialectical approach to the indigenous dances in the Argentine Chaco." Paper presented at the 41st ICTM World Conference, St. John's, Canada, 13-19 July 2011.
- Cerletti, Adriana. "The 'Voice' of Power. A comparative study between shamanic songs and Evangelical song-dances among Tobas in the Argentine Chaco." Paper presented at the 41st ICTM World Conference, St. John's, Canada, 13-19 July 2011.
- Ruiz, Irma. "La creatividad indígena al servicio de una visibilización estratégica: las músicas públicas mbyá-guaraní". Paper presented at the 11th Congress of SIBE, 3rd Congress of popular musics of the Spanish and Portuguese speaking world and 1st Congress of the Portugal ICTM National Committee, Lisboa, Portugal, 28-31 October 2010.
- Citro, Silvia and Adriana Cerletti. "The embodiment of *gozo* (bliss). Aesthetic experience, emotion and ideological discourse in the Toba dances of the Argentine Chaco." Paper presented at the 40th ICTM World Conference, Durban, South Africa, 1–8 July 2009.
- Citro, Silvia and Cerletti, Adriana: "Music and dance in the Guaycurú rituals: performance and cosmology from a dialectic perspective." Paper presented at the 39th ICTM World Conference, Vienna, Austria, 4-11 July 2007.
- García, Miguel A. "A chat with the past. What historical sources can tell us about Argentine popular music in the early 20th century." Paper presented at the 39th ICTM World Conference, Vienna, Austria, 4-11 July 2007.
- Ruiz, Irma. "Cosmology and musical practices: Gender roles in ritual performances." Paper presented at the 39th ICTM World Conference, Vienna, Austria, 4-11 July 2007.
- García, Miguel A. "Canonical (ethno)musicology and the reconstruction of the history of music in Argentina. The case of Lehmann-Nitsche recordings." Paper presented at Symposium of the ICTM Study Group on Historical Sources of Traditional Music, Berlin, Germany, 6–13 March 2006.
- García, Miguel A. "Religious Postulates, Ethnic Boundaries and Popular Music." Paper presented at the 38th ICTM World Conference, Sheffield, England, 3-10 August 2005.

Concluding Remarks

Since there have been no university careers in Ethnomusicology in Argentina, our traditional musics and dances have been studied initially by Folklorists and Musicologists, later by Anthropologists trained in music or dance, and in the last decade also by Sociologists and Music professors. This has probably contributed to the development of these studies as an interdisciplinary field involving different approaches and theoretical influences. In this sense, one of the main challenges to the researchers is to reach a fruitful synthesis between the aesthetic analysis of music and/or dance and the study of their socio-cultural contexts as well the experiences of their performers and audiences.

Finally, as this review shows, just a few researchers could participate in ICTM Events along these years, in part due to the comparatively high costs of traveling and registration for us and for other scholars from LatinAmerica as well. We hope this participation may increase in the next years which will certainly contribute to develop this promising field.

Austria

by Thomas Nußbaumer, Chair of National Committee

Symposium on Music Therapy

On 3 June 2012, the ICTM Austria National Committee held its annual general assembly. The event was preceded by a symposium on 2 June, entitled "Music as Therapy – Perspectives from Ethnomusicology and Music Therapy" (the symposium was held entirely in German, but for convenience, all titles will be presented in English).

Following the opening address by committee Chair Nußbaumer, the keynote lecture was presented by Austrian/German music therapist, psychologist and medical doctor Wolfgang Mastnak. The keynote raised the question "Music as Therapy – Holistic *Mysterium* and Scientific Perspective, a Contradiction?" Mastnak produced examples and explanatory models from both evidence based medical studies, as well as from his own experience in intercultural music therapy research based in Eastern Asia, specifically in Shanghai.

In the afternoon, two additional lectures were given by August Schmidhofer, "Suggestion as an Efficiency Factor in Music Therapy", and by Bernd Brabec de Mori on "Music Therapy *ex* Shamanism: Magic of Contact, Contamination, and Mimesis from a Cultural Anthropological Perspective". Schmidhofer suggested to develop a model based less on ethnopsychoanalysis (as his title would make us assume) but rather on sociological and social anthropological explanations of what happens in therapeutic sessions, exemplified on *tromba* practices in Madagascar. Brabec de Mori tried to explain the efficiency of music by switching epistemological perspectives and viewing music therapy, especially techniques involving "trance" or "altered states", as a magical practice (in the way non-European praxis is often analysed), thereby deconstructing the category "shamanism".

The symposium was concluded by a round table discussion with invited guest speakers Gerhard Kubik (ethnomusicologist, Vienna/Malawi), Ruth Kutalek (medical anthropologist, Vienna), Wolfgang Mastnak (music therapy researcher, München) and Monika Glawischnig-Goschnik (music therapist and medical doctor, Graz). Under the headline "Healing with Music, Healing through Music? Music Therapy from an Intercultural Perspective", the discussion addressed the partial incommensurability of measures and methods among different human ontologies present in different societies, as well as modes of explanation of the efficacy of music in general, and specifically in therapy. Further on, the threat of a cultural neo-colonialism was discussed, questioning if music therapy in Europe may appropriate sounds and methods invented by non-European communities.

The Georgian Rustavi choir at the presentation of "European Voices II" (ed. Ardian Ahmedaja), n 18 May 2012. Photo: Nicola Benz.

The three sessions were chaired by Thomas Nußbaumer, Ursula Hemetek, and Regine Allgayer-Kaufmann respectively. The symposium reached a relatively big audience and discussion was intense throughout the day (and the evening gathering thereafter). The topic is highly appealing for a variety of disciplines and the symposium contributed in fostering interdisciplinary cross-consultation and cooperation. Finally, on 30 August the Austrian Broadcast Company (ORF) aired a 25-minute report "Healing Sounds", featuring interviews with various participants as a follow-up to the symposium; therefore the audience reached was exceptionally large for an academic event.

New homepage

The Austrian National Committee of the ICTM has polished up its web appearance. The site is hosted by the University of Music and Performing Arts Graz and provides details about members, as well as current and past activities. Please visit it here.

Further activities and publications by members of the Austrian National Committee

Institute of Folks Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna

The Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna has been able to publish a new volume of the "*kanglese*" series, for the first time as an internet-publication: Ursula Hemetek (ed.): *Music and Minorities in Ethnomusicology: Challenges and Discourses from Three Continents*, Institut für Volksmusikforschung und Ethnomusikologie, Vienna 2012. See more on page 68.

Two members of the Institute, Ardian Ahmedaja and Ursula Hemetek, co-organised two Symposia of the ICTM Study Groups they chair, on Multipart Music (Tirana, Albania, April 2012) and on Music and Minorities (Zefat, Israel, August 2012) respectively. Read more about the Symposia on pages 55 and 57.

The institute was also active in hosting lectures of respected colleagues from abroad: Britta Sweers (University of Bern/Switzerland), Brigitte Bachmann-Geiser (Bern/Switzerland), and Mark Slobin (Wesleyan University/USA).

A cooperation with the Georgian em-

bassy in Vienna enabled the institute to invite the well known Georgian Rustavi Choir for the presentation of the book "European Voices II", edited by Ardian Ahmedaja (*Editor's Note: featured in Bulletin of ICTM #120, page 51*).

China

by Xiao Mei (萧梅), Chair of National Committee

The Shanghai Conservatory of Music held International Symposium "Traditional Music In The Contemporary Society"

In the occasion of the 108th Ordinary Meeting of the Executive Board of ICTM in late June, 2012, a series of academic events were held by the Shanghai Conservatory of Music. Among them were a workshop lead by Executive Board Member Tran Quang Hai entitled "Discovery of overtone singing /Theory and Practice", a premiere of the Chinese translation of the book *May It Fill Your Soul*, written by Executive Board Member Timothy Rice (UCLA), and on 29 June the International Symposium entitled "Traditional Music in the Contemporary Society" was held.

Among those who contributed greatly to the organisation of this meeting were the Anthropology of Music Division E-Institutes of Shanghai Universities, the Research Institute of Ritual Music in China (RIRMC, the key research Institute of Humanities & Social Science in Shanghai) and the Institute of Traditional Music in China.

During the symposium, ICTM Executive Board members from the USA, Croatia, Portugal, Brazil, France, the UK, Slovenia and Austria, alongside Chinese scholars from the Music Research Institute of the Chinese National Academy of Arts, the School of Music of Central China Normal University and Shanghai Conservatory of Music shared the subjects and accomplishment of their recent researches. Their enthusiastic discussion also presented us with brilliant intellectual virtuosity. The symposium acquainted us with the latest developments in international ethnomusicology.

Participants of the 108th Ordinary Meeting of the ICTM Executive Board

Quite a few scholars paid close attention, theoretically and practically, to the subject of "how music can influence and even change dynamically or initiatively the environment in which it exists". In his speech "Ethnomusicology in Times of Trouble", Timothy Rice explicitly suggested this perspective, focused on the study of music's role in solving or exacerbating contemporary problems instead of in a traditional "authentic" context.

Adrienne L. Kaeppler, ICTM President, posed the question of "to whom we study ethnomusicology". In addition to these theoretical studies, the researches of ICTM Executive Board Member Naila Ceribašić (Croatia) and ICTM Vice President Salwa El-Shawan Castelo-Branco (Portugal) can be regarded as the practical aspects of the subject. The former gave a paper entitled "Production of heritage within UNESCO: Comparing Croatia and China as successful state parties", and the latter examined "how music has been implicated in the articulation of the nation-state, nation belonging, politics of representation and power relations" during the time of dictatorship between 1933 and 1974 in Portugal, agreeing with the idea of "the centrality of cultural practice to the inculcation of political ideologies and hegemonic rule, and to the efficiency of resistance movements that eventually led to its overthrow". Besides, the typical topic of the relationship with and significance of music for public life

Standing, from left to right: Wu Fan, Qi Kun and ICTM Executive Board Member J. Lawrence Witzleben. Seated: ICTM Vice Presidents Salwa El-Shawan Castelo-Branco and Stephen Wild, ICTM Secretary General Svanibor Pettan.

was thoroughly discussed in the speeches of ICTM Executive Board Members Jean Ngoya Kidula from University of Georgia and Razia Sultanova, Dean of the Research Institute of Central Asia of Cambridge University. Moreover, the symposium set a round table named "Shanghai City Music Research", in which Huang Wan and Zhang Yanli from Shanghai Conservatory of Music and Wu Yan from Nanjing Normal University gave reports about the characteristics of the city music of Shanghai. Furthermore, Qi Kun from Beijing, Wu Fan from Wuhan and Mu Qian, a journalist from China Daily demonstrated in their speeches refined theoretical capacity and solid fieldwork.

These series of activities promoted the communication between Chinese scholars (especially the younger generation) and the international academic circle in the field of scholarship of music and dance, with widened range and horizon. New perspectives and inspiration were also brought to the research of Chinese music professionals as well as the contemporary preservation of traditional cultures.

Ethiopia

by Timkehet Teffera, Liaison Officer

In the mid of this year (2012) the ICTM Executive Board proposed me for the position of the national representative (liaison officer) for Ethiopia. I am very grateful for being nominated to accomplish this task. It will hence be my pleasure to do my best to serve as a bridge and act as intermediary between ICTM and Ethiopian music and dance scholars along with all scholarly activities that are related with this particular subject. However, before communicating the new activities taking place in Ethiopia, I would like to seize the opportunity to introduce myself, my academic background and my scholarly activities.

I am an Ethiopian ethnomusicologist (independent scholar). I studied ethnomusicology at the Humboldt University of Berlin from 1988 to 1999 successively obtaining my BA, MA (1994) and Ph.D degrees (1999) in this academic field. From 2004 to 2007 I conducted an intensive research in East Africa as a fellow of the German Research Association (DFG) and as an affiliate of the Martin-Luther University of Halle-Wittenberg (MLU) focussing on aerophones. My fieldwork in five East African countries in 2005, which enabled me to explore quite a large number of musical cultures among communities inhabiting the region, taking me to Uganda, Tanzania, Kenya, Ethiopia and the Sudan. The outcome of this elaborated research was published as a book in early 2009 in Berlin under the title *Aerophone im Instrumentarium der Völker Ostafrikas* [Aerophones Among the Societies of East Africa].

My scientific research so far deals with the investigation of the various music traditions of Ethiopia in particular and East Africa at large. My publications (books and articles) resulting from the past two decades have been very instrumental to introduce and promote the Ethiopian musical cultures, e.g. the Harari, Tigray, Amhara, Oromo, Maale, Ari, Berta, Mao, Komo, Gumuz and the Shinasha as well as the traditional musics of other East African communities such as the Nymang (Sudan) Baganda, Basoga (Uganda), Wasambaa (Tanzania), Giriama and Digo (Kenya).

Having chosen a career in Ethnomusicology—a nearly unknown field in Ethiopia—I have been able to stand out in my efforts as the only female scholar in this field from Ethiopia to date. Apart from my scholarly publications, I had the opportunity to offer a number of scientific presentations on various international conferences, symposia and workshops in Europe, Asia and Africa.

In addition to being a member of ICTM, I am active in a variety of international organisations, such as the International Association of Sound and Audiovisual Archives (IASA), Orbis Aethiopicus (Safeguarding of Ethiopian Cultural Heritages), Board member of Amhara Region Cultural and Development Research Centre, Bahir Dar University (BDU; Ethiopia) as well as member of the Ethiopian Students and Alumni Association in Germany (DÄSAV).

MA Program in Ethnomusicology at the Yared School of Music (YMS), Addis Ababa University (AAU)

The Yared School of Music (YSM), Addis Ababa University is the only music learning institution of its kind in Ethiopia to date. Founded in 1954 by the Ministry of Education & Fine Arts as a full-fledged state-owned learning centre for higher music training in the country, its former name, National School of Music was officially changed to Yared School of Music in 1969. The school was administered by different government bodies until it was decided to have the Addis Ababa University take over the administration in 1999, thus upgrading its program to the level of Bachelor of Arts degree.

Despite the socio-economic and cultural situation Ethiopia has been through in the past decades, the YMS has registered a significant progress in terms of accomplishing its goal

Yared School of Music (YSM), Addis Ababa, Ethiopia (left: old building; right: new building)

through training young music professionals, teachers, researchers, singers, performers and more, who, through their talent, impacted the cultural, intellectual, and socio-economic life of their society both locally and on international arts forums.

The ultimate goal of the YSM being to increase the number of skilled manpower that meets the need of the country in the area of music and related trades, the institution has exerted maximum effort to apply state-of-the art musical instruments, along with deployment of highly skilled teachers. Today, a large number graduates of the school work for government and/or private cultural centres and educational institutions as singers, music performers, arrangers, composers, teachers and researchers.

Furthermore, providing music students with a wide-range of knowledge, the Addis Ababa University recently, has designed an MA program in Ethnomusicology, in a bid to further enhance the areas of training, adding one more aspect of a discipline that enables students to study music in relation to culture, politics, social life, psychology, religion, art and economy. The greatest part of the modules offered in this program combine music as an art form, with special emphasis on how musical art and practice relate to other aspects of culture, society, politics, and economics. They also refer to music philosophy and aesthetics as well as the study of music perception and cognition applying experimental methods. The program also aims at developing the students' critical thinking and skill of conducting ethnographic studies of any musical traditions in different cultural settings.

Students specialising in this field will have the opportunity of studying music in cross-cultural context and be able to analyse the role of music in human life from various aspects. The program is also intended to encourage scholars to explore the untapped the diverse musical riches and artistic endowment of Ethiopia.

The YSM welcomes interested scholars to give lectures, seminars, workshops in ethnomusicology and related disciplines and to share their experiences with students.

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Germany

by Dorit Klebe, Chair of National Committee

The Germany ICTM National Committee held its General Assembly and Annual Meeting from 3 to 4 February 2012 in Würzburg, invited by the Chair in Ethnomusicology at the Institute of Music Research of the Julius-Maximilians-University Würzburg. The inspiring venue of the conference was the Toscanasaal, a hall of the Würzburg Residence.

On Friday afternoon, 3 February, the Chair of the Germany ICTM National Committee Dorit Klebe warmly welcomed the participants. The conference was opened by the Head of the Institute of Music Research of the Julius-Maximilians-Universität Würzburg Andreas Haug and the former holder of chair in Ethnomusicology Ralf Martin Jäger.

The topic of the Annual Meeting 2012, "Musik and Transkulturalität" (Music and Transculturality) was, as usual, coordinated with the inviting institution. It was connected with the recently established Master degree course in Ethnomusicology / Transcultural Music Studies at the Institute of Music Research. This Master degree in ethnomusicology (acquisition of 45 ECTS credits) is currently a new and unique study in German-speaking countries.

Bernhard Bleibinger (Fort Hare/South Africa) started into the conference's topic with a report on a course of study established by Dave Dargie in the 1980s at the music department of the University of Fort Hare based on both "western" and African Music, thus enriching the curriculum, offering places for interaction and preparing the way for a new transcultural reality. The situation and struggles of unmarried women and 'migrant widows' of the rural Xhosa society in South Africa as reflected in the songs of the Lumko area were the focus of the paper given by **Dave Dargie** (Fort Hare/South Africa). **Edda Brandes** (Mainz) examined the musical reality in Mali, a country where about thirty different ethnic groups live, raising questions concerning multi-ethnicity, identity-shaping factors, transculturality, and presented music examples both emphasising the original roots and of fusion music resulting from encounters of musicians on a transcontinental level.

Jigs and Reels in Tobago, a Caribbean Island, were investigated by **Andreas Meyer** (Berlin) in regard to musical 'artification' [from the German *artifikation*, a transformation from non-art into art); he pointed out innovations in the musical performance of jigs and reels, traditionally performed on weddings and feasts, but recently more and more removed from its traditional context.

In his free report of recent research, **Felix Pfeifer** (Weimar-Jena) presented a topic new to most participants of the meeting; the use and usefulness of acoustic cameras with a specific recording technique as currently applied in the automobile industry for musicological micro-analysis of traditional music from Myanmar.

Two papers thematised the music of church service from different points of view. **Li Ma** (Bamberg) contributed to the conference's topic with a paper looking upon the influence of the Chinese traditional music on the Catholic church service in China combining two different cultures by various musical

manifestations; with selected music examples she demonstrated transcultural processes and interactions between traditional Chinese religions and the Catholic liturgy. **Heiko Fabig** (Stapelfeld) observed the music cultural practice of the Gospel music movement especially concerning the development of music styles, exploring reasons for innovations of music styles and connections to the cultivation of traditions in the music of the church service.

Based on selected passages of lyrics **Sven Kirschlager** (Berlin/Mexico) gave a free report on his recent research studies on lyrics of Mexican musicians who earn their living in country buses playing for passengers. He analysed the lyrics by means of relational space concepts, concerning on the one hand the representation of spaces and on the other the formation of loci, spaces and movements.

On the morning of Saturday 4 February the General Assembly was held and opened by the Chair Dorit Klebe. Chair and Vice Chairs—with exception of Gisa Jähnichen who could not participate in the Annual Meeting at Würzburg— reported on their activities of the previous year, including meetings of Chair and Vice Chairs, participation in the 41st ICTM World Conference in St. John's, Newfoundland, and in various meetings of ICTM Study Groups, where a great number of members of the German National Committee is very actively involved as Chairs, Co-Chairs and/or members.

A main topic of the General Assembly was the election of a new executive board. Dorit Klebe (Berlin) was elected as Chair, and Ulrich Morgenstern (Hamburg) and Edda Brandes (Mainz) were elected Vice Chairs. The new committee expressed their gratitude to the members for their confidence.

A further important topic concerned the publishing of proceedings. Several proposals were discussed among the participants forming the opinion to make papers accessible on a Virtual Library of Musicology in form of an Online-Database. Additionally, selected

The Würzburg Residence – Venue of the General Assembly and Annual Meeting. Photo: Jürgen Schöpf

papers will be published in book form. The executive committee will take care to find out conditions and formalities and inform the members about the results thereafter.

After the General Assembly had finished the presentation of papers was continued by **Ralf Martin Jäger** (Münster) who informed about the MA on offered by the Institute of Music Research of the Julius-Maximilians-Universität Würzburg. More information can be found online here.

Barbara Alge (Rostock) reported on the results of the conference "Beyond Borders: World-Music-Pedagogy" which took place at Rostock University of Music and Drama from 11 to 13 November 2011, organised by herself in collaboration with Oliver Krämer (*Editor's note: see page 33 for full report*).

The last session started with a speech of **Ekkehart Royl** (Berlin). He discussed dualistic principles in the music of various cultures, stretching from early forms of acoustic communication, "primitive" music up to European art music, demonstrating various musical manifestations, especially focusing his examples on the contrast of tension/de-tension.

Angelika Jung (Weimar) reported on the basis of her field research on the Bukharan *Shashmaqom*, on the last representative Ari Babakhanov living now in Germany and about safeguarding the *Shashmaqom* in Central Asia (*Editor's note: see Uzbekistan report for more on pages 45-48*).

Dorit Klebe (Berlin) explored the transcultural phenomena of the Ottoman-Turkish song "*Üsküdar'a gideriken* . Having started her research from an early documentation of 1902 out of the Ottoman period she examined stages of survival in German-speaking countries between 1970 and 2011, focusing on processes of change like of structures of lyrics and music, heterophnic and non-heterophonic performance practice, hybrid structures, shapes of different music styles and changes of the sociocultural context as well.

Students of Tiago de Oliveira Pinto from the University Weimar/Jena enriched the programme of the conference with poster presentations of their recent field research. **Nina Graeff** informed in her poster presentation about "The 'transcultural triangle': Research datas concerning the musical practice in Rio de Janeiro, Angola and Bahia". **Maarja Haamer Ansorg** presented a poster on "Birds and other animals as messengers from the next world. Study of lamentation songs of the Setu, Estonia".

The conference was completed by a visit to the collection of musical instruments, under the guide of Ralf Martin Jäger. This collection, though in the beginning of its foundation, already contains unique artefacts from Japan gratefully donated by Robert Günther.

The presented papers showed the wide range of the conference's topic and

could only adumbrate issues in its initial stages. It seems that interesting approaches to a methodical convergence are developing and research areas and regions indicate to be explored. The proceedings to be prepared for being published could enrich the discussion of this complex of subject.

I would like to express my gratitude to the organisers. The meeting owed its good atmosphere to the students' helping hands and last but not least to the Institute of Music Research of the Julius-Maximilians-Universität Würzburg for being the host for this meeting. I am also thankful to all participants who found their way to Würzburg in spite of very chilly, if sunny, weather conditions, and especially to those who helped with their elaborated papers, lively discussions and even home made cakes to make the conference a success.

The next Annual Meeting will take place by invitation of Klaus Näumann at the Institute of European Ethnomusicology, University of Cologne, from 15 to 16 February, 2013. The members are warmly invited to join this meeting.

Report on Conference "Beyond Borders: World-Music-Pedagogy. Music Pedagogy and Ethnomusicology in Discourse"
Rostock University of Music and Drama
11-13 November 2011

Organised by Barbara Alge (ethnomusicology) and Oliver Krämer (music pedagogy), the event set out to provide an important space for debate, exchange and reflection on timely and pertinent issues in the realm of contemporary music pedagogy by bringing together prominent scholars in the fields of ethnomusicology and music pedagogy. The conference aimed in particular at exploring and developing new ways of conceptualising and practicing a culturally sensitive music education in an increasingly 'multicultural' society.

Indeed, this theme was opened up through a thought-provoking keynote lecture given by Patricia Campbell (University of Washington, Seattle) entitled "World Music Pedagogy on the evening of Friday 11th". Here, the American music pedagogy specialist emphasised the political and ethical implications of music education and presented her model of a music teaching-training course which sought to equip music teachers of the twenty-first century with pedagogical methods and materials required for teaching in today's diverse and globalised society. By emphasising the significance of musical practice (performing and listening), she proposed a "deep musical-cultural pedagogical experience" which promotes intercultural respect and exchange. The remainder of the conference consisted of extended presentations by invited speakers and respondents of mainly a German-speaking academic community whose research foci spanned the fields of ethnomusicology and music pedagogy.

On the morning of Saturday 12th Max-Peter Baumann (Würzburg) advocated a "transversal listening" which would promote a practice of intersubjectivity and transcultural sensibility. His presentation was complemented by Oliver Krämer's (Rostock) response, which suggested ways in which such a practice of listening might be achieved. Dorothee Barth (Hamburg/Berlin) then considered the classroom as a vital space for the formation of social identities and thus highlighted the importance for creating a pedagogical method that would allow for pupils to explore their own identity. The response by Raimund Vogels (Hanover/Hildesheim) argued that such a model could not be realised in an education system that was still heavily 'Eurocentric' and posited a more critical "cultural-anthropological interpretive music pedagogy".

In the afternoon, Simone Krüger (Liverpool) drew on her extensive research on ethnomusicology teaching in higher education in the UK and Germany to highlight the persisting challenges faced by teachers in overcoming students' values and expectations of musical 'authenticity' and 'exoticism'. In response, Irmgard Merkt (Dortmund) suggested practical ways of overcoming such problematic ideologies in the classroom. Professor Magnus Gaul (Rostock) then discussed the importance of musical education in overcoming social challenges in the "kaleidoscope of cultures" in present-day Germany, issues that were developed through Barbara Alge's response showing the usefulness of ethnographic fieldwork paradigms for music education. Finally that day, Britta Sweers (Bern) offered a critique of an ethnomusicological canon of musical cultures created through music education, a discussion that was continued by her respondent Alexander Cvetko (Siegen). The day was rounded off by a concert by **Kaleidoskopnacht** consisting of musical performances by students of the host institution.

The final day of the conference began with two parallel sessions. In one Bernd Clausen (Würzburg) offered a wider historical and critical context for the issue of diversity in musical education, whilst in the other Isolde Malmberg (Vienna) suggested practical examples of how culturally sensitive approaches could be introduced into the classroom. This was followed by a workshop session in which all conference participants were arranged in groups to discuss, produce and present potential new music curricula for different levels of musical education in Germany. To conclude the event, conference participants then engaged in open discussion to further explore and round up particular issues raised over the last two days.

"Beyond Borders: World-Music-Pedagogy" set out to address pressing issues in contemporary music education. Bringing together leading scholars in the fields of ethnomusicology and music pedagogy, and drawing an audience of international academics as well as music teachers and students from Germany, the event created a vital space for the exchange of diverse perspectives and experiences and the forging of new dialogues across professional and disciplinary boundaries. The success of the event was very much indebted to the academic expertise and hard work of the organisers Barbara Alge and Oliver Krämer, as well as their student helpers.

More information on the conference and the upcoming publication under www.hmt-rostock.de.

Report on Conference "Art and Commerce in Progressive Rock"
University of Cologne
23-24 November 2011

On 23-24 November 2011 the International Conference "Art and Commerce in Progressive Rock" took place at the University of Cologne. The event was a cooperation between the Institute for European Ethnomusicology (University of Cologne) and the Macromedia Hochschule für Medien und Kommunikation (MHMK) in Munich.

In his welcoming speech, Director Reinhard Schneider first talked about the Institute for European Ethnomusicology and its development at the Faculty of Human Sciences in Cologne. In 2010 the facility was renamed from "Institute of Musical Folklore" to "Institute for European ethnomusicology" and in 2011 provided him with a junior professorship. These developments finally enabled it to deal with new topics such as Progressive Rock.

The co-initiator of the conference,

Klaus Näumann (Cologne), spoke in his introduction about the history of the conference, how he got in contact with lecturers, the importance of the topic, the enduring lack of acceptance in the scientific context and the state of research about Progressive Rock. In addition, he outlined nature and origins of the genre since the mid-1960s to the present day, dealt with the term and related terms, and emphasised the high potential for future research.

The first lecture, by Michael Custodis (Münster) was titled "Symphonic Prog Orchestral Projects of The Nice to Steve Vai". In addition to a historical summary, the artist Steve Vai was specially in focus, since Custodis already conducted several interviews with him. In the centre of Custodis' exciting contribution were musical scores which were used by him to explain musical structure and specific characteristics.

An entirely different approach chose Volkmar Kramarz (Bonn) with his speech "Strawberry Fields Forever – How Simple Beat Songs Became a Sophisticated Art." Kramarz particularly reported about the historical, social and political situations as well as the music-historical conditions which led to this special movement in the late 1960s.

As Kramarz before, Eckard Münch (Cologne) in his lecture about "Krautrock" focused on the political and social developments. Using examples of music he discussed the nature and the musical characteristics of Krautrock and questioned whether there exist any parameters that allow us to talk about a coherent style.

With selected text passages and quotations, Sidney King (Cologne) thereafter spoke about the "Effects of Definitions and Historical Narratives on the History of Progressive Rock".

The second day of the conference began with a detailed history about the Mellotron (developed in the 1960s) and its relevance for progressive rock. Florian Zwißler (Cologne), himself owner of one of these rare instruments, explained the complex operation of the Mellotron and through numerous photos and videos how it was used within the genre.

In his speech "Shreds of Memory in Post-Millennial Prog" Allan Moore (Surrey, GB) reported about musical similarities between the Progressive Rock of the 1970s and the new millennium. With music samples Moore showed how contemporary artists like Neal Morse or the Flower Kings refer to the works of the classic Progressive Rock bands like Yes, King Crimson and Genesis.

Following another approach, Franco Fabbri (Milan) in his lecture focused on "Rock in Opposition" (RiO), mainly from the 1960s till the 1980s in Italy. Fabbri–himself a well known guitarist, vocalist and composer of the band Stormy Six–defined RiO as a genre with which some of the progressive rock bands felt familiar.

That Johann Sebastian Bach was for many artists of rock and pop music "simply the greatest", Bernward Halbscheffel (Leipzig) demonstrated in his speech. Beginning with the Beatles, through Extreme, to contemporary bands like the french Daft Punk, Halbscheffel made clear to which extent those groups borrow musical ideas and elements from Bach. However, he stressed that this could be "discovered" by the listener only through detailed knowledge of the classical repertoire, and not without it.

The musical aspect of socialisation, which is especially in Progressive Rock of great importance, was highlighted during the last two lectures of the conference. Klaus Näumann reported about "The Musical Socialisation with Progressive Rock" in the southern part of Germany during the 1980s and 1990s, based on interviews he had conducted with "old fellows" from the Stuttgart region. The subsequent discussions with the audience made clear that the presented results show parallels to a lot of progressive rock listeners and the experiences they made.

From Europe it finally went to South America. The Peruvian-born Julio Mendívil (Cologne) told in an exciting way about what probably most of the audience had never heard before –Progressive Rock bands in Peru during the 1970s. Above that he explained how difficult it was to socialise with this music during those times, and also demonstrated some music samples that can rarely be heard.

On the whole, the conference showed the potential of the subject Progressive Rock from a scientific point of view. Different disciplines dealing with music can find exciting and still largely unexplored topics that are worth to dabble with. A start has been made, hopefully followed by further efforts to establish the genre also in the German scientific discourse.

Japan

by WASEDA Minako, Liaison to ICTM of National Committee

The Society for Research in Asiatic Music (Tōyō Ongaku Gakkai = TOG) took the role of ICTM Japan National committee in 2001. TOG was founded in 1936 as a forum for exchanging knowledge and research in the field currently known as ethnomusicology. The current TOG membership is about 650, including scholars, performers, independent researchers, and students. Many TOG members are also ICTM members, and the president of TOG assumes the position of Chair of ICTM Japan National Committee. TOG also appoints a committee member to support the representative. The author has been in charge of this supporting position since 2006.

The current president of TOG and Chair of the Japan National Committee is **KANESHIRO Atsumi** of the Okinawa Prefectural University of Arts (pictured above).

TOG's main activities include the organisation of an annual conference and publication of the *Journal for Research in Asiatic Music* (Tōyō Ongaku Kenkyū). TOG will hold its 63rd Annual Conference Kunitachi College of Music (Tachikawa, Tokyo) from 10 to 11 November 2012. See page 21 for details.

Kazakhstan

by Saule Utegalieva, Liaison Officer

In recent years (2006-2012) the scientific and cultural life in Kazakhstan has been very rich and interesting. Many cities in Kazakhstan have held international and regional scientific conferences, symposia, workshops and music festivals. Themes ranged from homages to the memory of outstanding Kazakh musicians, composers, musicologists and ethnomusicologists who have spearheaded the formation of the musical culture of the country, to the various problems of modern and traditional musical culture of Kazakhstan and Central Asia, as well as the current state of music education in the country and the region as a whole.

Below is given information about the most important and interesting events and projects.

Conferences

- *Beautiful life is a pattern in the centuries*. International conference, devoted to 100th anniversary of Akhmet Zhubanov (1906-68), the great musicologist, composer, academic, national artist, winner of the State Prize of Kazakhstan, and one of the founders of the Kazakh musical science in the twentieth century. Organised by the Kazakh Kurmangazy National conservatory, Almaty, April 2006.
- *Traditional music of Turkic people: present and future*. International conference organised by the Kyzylorda Korkyt Ata State University and the Kyzylorda Oblast Akimat. Kyzylorda, September 2006.
- *Language of traditional music and modern cultural space*. International conference organised by the centre "El". Almaty, October 2007.
- International conference celebrating the 80th anniversary of Bulat Sarybaev (1927-84), renowned Kazakh ethnoorganologist. Organised by the Kazakh Kurmangazy National conservatory. Almaty, December 2007.
- *Problems of musical art, science and education*. Round Table on the 70th anniversary of Kira Kirina (1937-2004), renowned Kazakhs musicologist. Organised by the Kazakh Kurmangazy National conservatory. Almaty, December 2007.
- International conference celebrating the 100th anniversary of Kuddus Kuzham'jarov (1908-1995), composer, national artist and considered the founder of professional Uigurian music. Organised by the Kazakh Kurmangazy National conservatory. Almaty, April 2008.
- *Traditional Song. Problems of learning and mastery*. International conference on the 20th anniversary of the Folk song Department. Organised by the Kazakh Kurmangazy National conservatory. Almaty, October.
- International conference celebrating the 100th anniversary of Piotr Aravin (1908-1979), famous scholar, musicologist, teacher, lector and public man of Kazakhstan. Organised by the Kazakh Kurmangazy National conservatory. Almaty, November 2008.
- *Musical and pedagogical Heritage of Garifulla Kurmangalijev*. International conference devoted to the 100th anniversary of Garifulla Kurmangalijev (1909-1993), an outstanding musician and *anshi* (folk singer). West-Kazakhstan Utemisov State University. Ural'sk, October 2009.
- *The role of Turkic world in civilisation dialogue*. International symposium organised by the Institute of Culture Politics and Arts Study and International Organisation "Turksoy". Almaty, April 2009.
- *Traditions and development*. International conference devoted to the 150th anniversary of Dina Nurpeisova (1861-1955), famous *kyuishi*, virtuoso *dombra* performer and national artist. Organised by Kazakh Kurmangazy National conservatory. Almaty, December 2011.

- *Korkyt and tunes of Great steppe*. International research and practice conference. Organised by International organisation "Turksoy". Kyzylorda, September 2011.
- International Research Round table, devoted to the 70th anniversary of Bulat Karakulov (1942), a professor of Kazakh Kurmangazy National conservatory. Organised by Kazakh Kurmangazy National conservatory. Almaty, May 2012.

Proceedings from all these conferences have been published.

Uighur Folk and ethnographic Ensemble "Nava"

The conference ***Traditional musical cultures of peoples of Central Asia*** was an important event in the cultural life of the region. It was organised by myself for the Kazakh Kurmangazy National Conservatory in May 2009.

The conference was attended by delegates from countries such as Japan, Turkey and China, and especially from the Central Asian republics of Azerbaijan, Turkmenistan, Kyrgyzstan, Tajikistan, as well as from Russia (Moscow, St. Petersburg, Kazan').

From left to right: Saule Utegalieva, Violetta Yunusova (Russia), Gjul'naz Ablullazade (Azerbaijan)

At the conference six thematic directions were considered: Folk music as a Source of Historical Information on the Ethnogenesis of the Central Asian peoples; Traditional Music and Religious Systems; Folk Musical Instruments and Instrumental Music; Questions of Recording and Safeguarding of Traditional Music Masterpieces Using Computer Technologies; Traditional Music and Modern Musical Education and Music of Diasporas.

Within the framework of the conference a musical festival was conducted, which included concerts of traditional music. Folk musicians arriving from the different regions of Kazakhstan, Central Asian republics and China took part in them.

Program and reports of the conference were published in Kazakh, Russian and English. A CD was produced containing the recording of concerts of traditional music.

In recent years, the city of Astana has hosted international conferences, workshops and music festivals devoted to the music of the Turkic peoples. Among them is the music festival "Astana-arkau", which takes place every year. Researchers, as well as musicians from neighbouring Turkic States were involved in these events.

Scientific Publications

Among the publications that have appeared in recent years, we will list books, researches, monographs, collections of articles and collections of songs and instrumental pieces for folk musical instruments.

Books and researches

- Utegalieva, Saule. *Chordophones of Central Asia*. Almaty, 2006. In Russian with English summary, 120 pages.
- Macievskij, Ihor. *Folk Instrumental music as a Phenomenon of culture*. Almaty, 2007. In Russian with English and Kazakh summaries, 520 pages.
- Zhuzbasov, Khairulla. *Musical folklore of Mountain Altai Kazakhs*. Almaty, 2007. In Russian, 168 pages. The book is about the musical culture of the Altai Kazakhs. It includes material collected by the author in field expeditions to East Kazakhstan, Altai, and Western Mongolia.
- Sarymsakova, Almagul'. *Zhyr-kyuis and an-kyuis in dombra tradition of Kazakhs*. Almaty, 2007. In Russian with English summary, 124 pages.
- Kasymova, Galija. *Ritual music culture of Kazakhs*. Almaty, 2008. In Russian, 256 pages. The author is a singer, researcher and journalist. She examines weddings, funeral, maternity and other shamanistic rituals from fundamentally new positions.
- Khasanova, Rizvangul'. *Essays about Uigurian Music (from song to opera)*. Almaty, 2008. In Russian, 143 pages. This book looks at the origins of Uighur music and theatre.
- Temirgalieva, Saule & Saule Utegalieva. *"Turkmen" kyuis in dombra tradition of West Kazakhstan*. Almaty, 2008. In Russian with Kazakh and English summary, 130 pages. The authors examine the "Turkmen" *kyuis* as a relatively independent genre and style group of pieces in the *dombra* tradition of Western Kazakhstan.
- *Traditional Musical culture of the Central Asian people. Reports of the International scientific conference*. Almaty, 2009, 468 pages. In Russian, Kazakh, and English.
- Turmagambetova, Bakhyt. *Kazakhstannyn Batys aimagynyn an madenieti [Song culture of Western Kazakhstan]*. Almaty, 2009, 320 pages. In

Kazakh with English summaries. The author outlines the features of folk song traditions of Western Kazakhstan.

Collections of Kazakh kyuis and songs

- Yskakov, Biljal. *Saryarka sazdary. Tattimbet. Talimindegi kyuiler zhinagy. [Saryarka Melodies. Collection of Tattimbet kyuis*]. Almaty, 2007, 440 pages. In Kazakh.
- Igilik, Bajan. *Alystagy shugyla. (Shynzhan kazaktarynyn kyuileri) [Far Light. Xingjian Kazakh kyuis].* Almaty, 2011, 310 pages. This collection includes the best examples of *dombra*

  music of Kazakhs living in China, of their genesis, information about folk musicians, and a CD with recordings of *kyuis*. In Kazakh and Russian with summaries in English and Arabic.

CDs

Anthology of Kazakh Folk Music

Within the framework of the government-sponsored program "Cultural heritage", and with the direct assistance of the Ministry of Culture and Information of Kazakhstan, two monumental musical anthologies were released in 2011: *1000 Kazakh Traditional Kyuis* and *1000 Kazakh Traditional Songs*.

The first collection (spanning 41 CDs) features *kyuis* performed on the three basic Kazakh musical instruments: *dombra*, *kyl-kobyz* and *sybyzgy*.

The second collection (spanning 50 CDs), features traditional songs from all the different regions of Kazakhstan.

These editions include introductory remarks by the President of Kazakhstan Nursultan Nazarbayev, have the highest production values, and characterised by a beautiful design.

Extensive liner notes include information about performers and composers/creators of *kyuis* and songs in Kazakh, Russian and English. This type of anthologies of recordings of folk vocal and instrumental music are without precedent in the whole cultural space of the former Soviet Republics. These two collections presented a treasure of Kazakh traditional and modern *kyuis* and songs for the first time.

Korea

by KWON Oh-Sung, outgoing Chair of National Committee

In recent years, the research interests of Korean musicologists have expanded into more ethnomusicological or music-anthropological studies than in previous decades. In addition, there has been an increased level of activity by both the Korean National Committee of ICTM and the Korean Musicological Society involving academic exchanges with scholars from other countries in hosting or attending international symposiums.

The International Conference for *Arirang* held in December 2011 in Seongnam, Gyeonggido, for instance, was one of these, at which scholars from around the world shared and discussed the meaning of *Arirang*, the Korean folksong loaded with uniquely Korean sentiment, from various perspectives, including its relation to the Korean diaspora, K-pop, and world popular music.

In May 2012, an International Conference and Concert was held successively in Seoul, Korea and in Fujian Sheng, China, as the two nations celebrated the 20th anniversary of the establishment of diplomatic relations between China and Korea. It is expected that there will be more academic exchanges between the two countries regarding studies on Korean and Chinese traditional music. Other activities conducted by the KNC-ICTM and its members are summarised in the following.

- In August 2010, the Second International Symposium of the ICTM Study Group on Musics of East Asia (MEA) was hosted by the KNC-ICTM in Seongnam, Gyeonggido.
- The Korean Musicological Society holds its National Academic Conference each spring and fall in addition to its quarterly meetings.
- Many Korean scholars participated in the August 2010 meeting of the International Society for Music Education (ISME) held in Beijing.
- Several Korean scholars also participated in the Third International Symposium of the ICTM Study Group on Musics of East Asia (MEA) held in Hong Kong in August 2012.
- In November 2010, the International Conference of the Society for Asian Music Tonal System (樂律學會) was held in Seoul.
- In December 2010, the International Conference of the East Asian Buddhist Music Conference was held in Seoul.
- In November 2011, the International Conference of the East Asian Society for Music Archaeology and Iconology was held in Seoul.
- In October 2012, the East Asian Society for Music Archaeology and Iconology will meet in Suzhou and Beijing, China; and the meeting of the East Asian Buddhist Music Conference will be held in Changsha, Hunan Sheng, China.
- The Council for Asia and Oceania, which was founded during the 2011 meeting of the International Music council (IMC) in Estonia, will hold its first meeting, jointly with the 17th APSE conference in Jinan, Shandong Sheng, China, from 29 October to 1 November 2012.

Nigeria

by Richard Okafor, Liaison Officer

Nigeria is a country with about 152 million citizens. It has three popular religious adherents, namely Animists (indigenous believers) 10%, Muslims 50%, and Christians 40%. Its literate population is 68%. The languages spoken are English (official), Hausa, Yoruba, Igbo, Fulani, Efik, Ibibio, Ijaw, Edo, Igala, Idoma, and more than 200 others. In total, there are over 250 ethnic groups and over 400 languages in Nigeria, and because of this heterogeneity there are many festivals that reflect its rich cultural diversity. These festivals are held in commemoration of special events like ushering in the harvest season and the new year; prayers to deities; investitures of new chiefs; and as tributes to heroes who triumphed over enemies in the past.

The most important of these festivals include Mmanwu (spirit-manifest) Festival, which celebrates the Igbo belief in the interaction between the living and the dead (ancestors). There is the Osun Osogbo Festival, held annually in August to mark the renewal of mystic bonds between the Osun River goddess and the people of Osogbo (Western Nigeria). The Iri-ji (the New Yam) Festival is one of the biggest festivals of the Igbo-speaking people in south-eastern Nigeria. It symbolises the conclusion of a work cycle and the beginning of another. During the festival, only yam dishes are served because the festival is symbolic of the abundance of the produce. Dating back centuries, when the Emirate used horses in warfare, Durbar Festivals take place in several cities in northern Nigeria to commemorate the Muslim Festivals of Eid al-Fitr and Eid al-Adha. Eyo Festival is unique to the indigenes of Lagos. It takes place whenever occasions and traditions demand. However, in the past, it was held as the final burial rites of highly regarded chiefs. Traditional musics and dances are a *sine qua non* to the celebration of these festivals.

The Association of Nigerian Musicologists (ANIM) held its 11th Annual Conference at the Department of Music of the University of Nigeria, Nsukka, from 13 to 18 August 2012. The theme of the Conference was "Music Performance in Africa". The Keynote speaker was Kofi Agawu FBA from Princeton University (USA), and the University of Ghana. His paper was titled "Tonality as Colonising Force in Africa". The Conference included plenary sessions and open paper presentations, workshops, symposia, poster presentations and concerts that fell within the overall theme.

As is well known, African music subsists and develops through performances. Thus, understanding the nature, paraphernalia, trends and issues around the performance of music in Africa remains significant to music scholars. Over 100 papers were presented at this Conference on musical performances under such themes as theories of music performance, cultural perspectives on music performance, philosophy of music performance, the performer-composer, indigenous technology in music performance, etc. Participants came from universities, colleges of education, polytechnics, departments of fine and applied arts, creative and performing arts, the media and secondary schools in Nigeria. Some others came from Ghana, Great Britain and the USA, including Marie Agatha Ozah, HHCJ, who came from Duquesne University, USA. Her paper was titled "From the *Ọkpọkọlọ* to the Piano: Egwu Amala in Traditional African and Western Performance Idiomatic Expressions", and Bode Omojola, Five College Associate Professor of Music, of the Mount Holyoke College, South Hadley, USA. His paper was titled "Representing Africa: Creative Ethnomusicology and Post Colonial Themes in the Music of Samuel Akpabot".

Among the highlights of the conference was the recognitions and awards to eleven deserving and outstanding personalities, who have made invaluable contributions to the growth and development of various aspects of African music – choral, composition, instrumental, religious, and popular music. These include composers, the clergy, popular musicians, and Richard Donald Smith, the blind musician from New York, for his great interest and contribution to African Music. The 12th Annual Conference of the Association of Nigerian Musicologist (ANIM) will be held at the University of Port Harcourt, Rivers State, from 12 to 17 August 2013. The theme of the Conference is "Rhythm in African Music".

There were many choral competitions, music festivals and festival of arts at both State and National levels in the Country. Some of these were sponsored by individuals while the others had either State or Federal sponsorships. There is a sustained interest in Nigerian ethnomusicology as a majority of Nigerian music scholars do their doctoral research in some aspects of Nigerian traditional and popular musics. Also worthy of note is the increasing number of Nigerian professors of music, which, at the last count, has risen to sixteen in the 11 departments of music in Nigerian universities.

In addition, much air time is now given to Nigerian traditional music on our Radio and TV networks.

Singapore

by Joe Peters, Liaison Officer

There are 12 members of ICTM in Singapore, which is not bad for a country without a formal study of traditional music on the lines that ICTM understands. However, there are some institutional bases doing some aspects of the discipline and I reported those in 2007 (*Editor's Note: see Bulletin of the ICTM Vol. 112, pp. 57-61*). They are much the same today, with signs of growth in some quarters – and too early to report. I am following these developments and will keep ICTM informed. However, there is one new initiative in the form of a second major study that is arts-related and I will expand on this. Four traditional music schools (associations) in Singapore, one large regional traditional orchestra

project, and a few individuals and their work will be presented.

To update you on individuals that I wrote about in previous reports: **Ivan Polunin** died two years ago and his invaluable collection of artefacts, films and some ethnomusicology recordings are being put into a commercial collection that would be accessible soon. **Yusnor Ef** has written two more books on local Malay neo-traditional music and he has also been awarded the Cultural Medallion (Singapore's highest award for the arts).

Samuel Wong Shengmiao (pictured above) is currently the Artistic Director of The TENG Company, and has written a chapter on Chinese music in the upcoming publication *Singapore Soundscape: Musical Renaissance of a Global City*, which will be published by the National Library Board of Singapore.

Jeremy Leong (member of ICTM) is teaching at the Singapore Institute of Management a curriculum that is jointly done with the Universities of Buffalo and Nevada.

Sonic Orders in ASEAN Musics

The two volumes and 10 CDs on *Sonic Orders in ASEAN Musics* that I reported in 2005 - these books are now available as e-books through an initiative of the government of Thailand. They can be read at these sites:

www.m-culture.go.th/ebook/59/

www.m-culture.go.th/ebook/60/

There are 64 ASEAN publications in music and other arts topics. To access them just change the last two numbers at the end of the URL above (i.e., /ebook/1.. /ebook/64). No CD audio is available because of the limitation of the technology – write to me directly at sonicasia@singnet.com.sg if you want to have the audio and I will highlight the Thai authority that produced these ebooks.

Arts and Cultural Management (ACM) as a Second Major at Singapore Management University

The new Second Major in Cultural and Arts Management at Singapore Management University offers students from other streams of the university (e.g. law, business, management, social sciences) the opportunity to combine the renowned expertise of SMU in business and management with an international best-practice approach to arts leadership sourced both from Singapore and leading global partners. The SMU Second Major in Arts and Cultural Management aims to provide students with an introduction to the specific knowledge and skills required to take responsible roles within the arts, culture and entertainment sectors, both public and private. Study areas offered include visual arts, performing arts (theatrical and musical), literary arts and publishing, events management, venue management, new media and popular culture. The programme includes a compulsory placement within the industry, either in Singapore or internationally. Assessment is by proactive participation, team/group projects, module marking and dissertation. Students will be given personal and professional guidance throughout the programme.

For more information contact Kirpal Singh, Director, ACM Prog., Sch. of Soc. Sc., Singapore Management University, at kirpals@smu.edu.sg.

Sari-Sari Philippine Kulintang Ensemble

Founded by ICTM members Pamela Costes Onishi and Hideaki Onishi in September 2009, the **Sari-Sari Philippine *Kulintang* Ensemble** has been actively performing in and out of Singapore ever since. Sari-Sari tries to revive a highly improvisatory manner of performance of the Philippine *kulintang* in the original setting and reinvigorate it with the interaction among musicians and new compositions. Besides performing in the traditional style, Sari-Sari has also collaborated with artists from various traditions, including Balinese musician Dewa Ketut Alit, Kalinga musician Alexander Tocong Tumapang, and Javanese dancer Rianto. The past and current members of the ensemble are all students at Yong Siew Toh Conservatory of Music, National University of Singapore who major in Western classical and contemporary music. More information and videos of Sari-Sari's past performances can be found on YouTube and Facebook.

ASEAN Korea Traditional Orchestra (AKTO)

This is mammoth project funded entirely by the South Korean government and which was launched in 2009 as a performing orchestra made up entirely of traditional and indigenous musical instruments from Korea and the 10 ASEAN countries. I served as the inaugural Co-Chairman and had some colleagues that are familiar names in ICTM: Dr Sam-Ang Sam (Cambodia), and Ruhaya Supanga (Indonesia). Sam-Ang is the current Co-Chairman. This project is a perfect example of disconnect between the discipline of ethnomusicology and the rapidly rising desire of governments to blend musical cultures and systems for spectacular shows. One great benefit I saw in this project was the deep discussions among the countries on preservation of their musical identities in the face of these blending exercises. Much of the contention was on pitch and tonal issues that underpin the definition of musical systems in this region. In drawing the brief for composers to write new music, a new term "flexible diatonic" was coined. It could be a spout for some new way of studying and applying traditional and indigenous musical systems. For more information refer to some of the webpages listed below:

- 110.45.173.105
- www.google.com
- www.youtube.com

Traditional Music Associations and Schools

SRI Warisan

This institution teaches and performs Malay traditional and new-traditional art forms.

Its programmes on *Angklung*, *Kompang*, *Dikir Barat* and *Gamelan* are now taught at more than 10 schools through the Arts Education Policy of the Singapore National Arts Council in conjunction with the Singapore Ministry of Education.

They also have a vibrant performing programme which included a mega dance theatre production "*Bendahara* - A Betrayal", an *angklung* concert Tunas Berseni and daily *gamelan* performances at the Indocafe Arts and Culture Museum, and *kompang* music accompanying the dance choreographed by Cultural Medallion awardee Mdm Som Said, Variasi Kompang at International Festivals in Indonesia, Russia, France, and New York.

Contact: Adel Ahmad , Managing Director & Head of Music
Sri Warisan Som Said Performing Arts Ltd
47 Kerbau Road. Singapore 219173.
Tel: 62256070. Fax: 62256036
www.sriwarisan.com

Siong Leng Musical Association

Under the leadership of Teng Mah Seng, the Siong Leng Musical Association started several projects in the 1970s, aiming to preserve and promote *Nanyin.Blogspot.Sg*. Projects include writing new lyrics to existing melodies and engaging master teachers from China to teach *Nanyin* classes as well as organising regional *Nanyin* exchanges and recruiting younger generation of *Nanyin* practitioners. Through the above, *Nanyin* has gained awareness over the years and it has helped preserve the art form till today. Seeking to strike balance between traditional standards and modern-day needs, Siong Leng sends its artists to China annually for training to ensure the quality of music produced by our local artists. Besides performing thrice annually at the Thian Hock Keng temple, Siong Leng also actively participates in large scale performances, such as collaboratIONS with the Singapore Chinese Orchestra (SCO) in the Singapore Arts Festival performance, and in the series *Melodies from the Temple Courtyard*, with invited guest performers from China's Stone Lion City Ensemble. Siong Leng has also performed in Indonesia, China and Malaysia for International *Nanyin* Conferences, and represented Singapore in an ASEAN Fair in Bali and at the Llangollen International Musical Eisteddfod 2010, where they won the 1st Prize in the category "Folk Solo".

More at siongleng-nanyin.blogspot.sg.

Thau Yong Teochew Association's Timeline Music Education Project

Thau Yong is one of the very few Teochew clans groups in Singapore that has a remarkable music performing history. They have a body of repertoire created over the last 70 years based on traditional music concepts of *weichang* and or categories. A small group of young professionals are working with their old masters to document and produce timeline music education (TME) commentaries, and they have submitted an abstract for the 2013 ICTM World Conference in Shanghai.

More at www.chinatownology.com.

A Nanyin Music Performance in Singapore

South Africa

by Alvin Petersen, Liaison Officer

The annual conference of the South African Society for Research in Music (SASRIM) took place between 19 and 21 July at the Department of Performing Arts of the Tshwane University of Technology in Pretoria. This represents a 'first' for the Department of Performing Arts in its new state-of –the art facility. The executive committee of SASRIM departed from the tradition of choosing a main theme, preferring instead, to group all abstracts submitted into sub-themes. This allowed for more inclusivity. The sub-themes that emerged after the abstracts were reviewed were:

- Music in South Africa-past and present
- South African Popular Music and Musicians
- African Music in the School Curriculum
- Music, Gender and Sexuality
- Music Research
- Performance Issues
- Studies in Music and Psychology
- Music in Society.

The keynote speaker was **J. H. Kwabena Nketia**, the internationally renowned Ghanaian nonagenarian ethnomusicologist, linguist, educator and composer. His address, entitled "Exploring Africa's heritage of music in contemporary contexts of application", was liberally interspersed with many audio samples of his own compositions, all based on and inspired by the rich aural tapestry and textures of a cross-section of African musics in Ghana. The main import of his address

was that ethnomusicologists should not allow indigenous African musics to remain static, but to use them in contemporary applications such as composition (a field in which he is an accomplished master). After his address a sense of awe prevailed in the auditorium for almost 30 seconds, after which everyone broke into spontaneous applause.

Following is the list of papers presented at that conference, representing a true cross-section of African musics topics, or topics of interest to African ethnomusicologists:

- Allingham, Rob (Gallo Africa Sound Archives). *American country music and its influence in South Africa*
- Chipendo, Claudio (Midlands, Zimbabwe). *We was robbed: Research subjects in Zimbabwe speak out on some music researchers' dishonesty and disregard for ethical issues.*
- Dumisani Bajilla, Paul. *Ritual performance as social drama in Ndebele society: The place of folk song.*
- Fronemann, Willemien. *The musical biographer as significant other.*
- Gumboreshumba, Laina (Rhodes University). *Tshikona and cultural nationalism: A Venda art form past and present.*
- Hammond, Nicol (New York University). *Fan pages: Ethnomusicological research online.*
- Jansen van Rensburg, Claudia (University of Stellenbosch). *Structures of silence: Apartheid music censorship and the South African Broadcasting Corporation.*
- Jorritsma, Marie (University of the Witwatersrand). *The 'social' phenomenon: Inverstigating church women's society dance style in Kroonvale, South Africa.*
- King, George (University of South Africa). *Sustaining an imagined culture: Reflections on South African music research in thirty-five years of Ars Nova.*
- Kokeletso, Christopher (University of KwaZulu-Natal). *Significance of music and dance among the Basarwa community of Botswana.*
- Kruger, Daleen (North West University, Potchefstroom). *The E-Hymnal of the Dutch Reformed Church in South Africa.*
- Lambrechts, Lizabé (University of Stellenbosch). *The Gallo Record Archive: An ode to a steam train.*
- Meyer, Jaco (North West University, Potchefstroom). *To be heard and not seen: Why music is gesturing in the dark to analysts.*
- Ndzuta, Akhona (University of South Africa). *Musicians performing financial management: Seeking the local economy.*
- Nkosi, David (North west University, Potchefstroom). *Preparing for the implementation of the South African Curriculum and Assessment Policy Statement (CAPS): Teacher training workshops on modern African classical drumming.*
- Nombembe, Caciswa. *Song and interpretation of Iingoma zoqhuba inkwenkwe during Xhosa Umguyo ceremony in Zimbabwe.*
- Pooley, Thomas (University of Pennsylvania). *Modelling melody: A phonetic study of Zulu song prosody.*
- Pyper, Brett (Klein Karoo National Festival). *Listening made visible: Theorising dance in the practice of South African Jazz appreciation societies.*
- Thram, Diane, McConnachie, Boudina and Carver, Mandy. *Repatriation of AV archives in the 21st century: The ILAM Music Heritage Project SA.*
- van Vreden, Mignon (North West University, Potchefstroom). *Music in Grade R.*

The **next conference** of the South African Society for Research in Music will take place at the East London Campus of the University of Fort Hare (UFH). It promises to be a feast of the many and varied Xhosa music genres (such as *ukutytyimba* and *umngqokolo* – a personal favourite of ICTM Executive Board Member Tran Quang Hai), as the Eastern Cape Province, where UFH is located, is the traditional home of the Xhosa peoples of South Africa. For more information on the conference please send an email to Bernhard Bleibinger at bbleibinger@ufh.ac.za or to Jonathan Ncozana at jncozana@ufh.ac.za.

Activities at the School of Music of the North West University (Potchefstroom)

There was a veritable flurry of African music activity at my institution, since the start of the 2012 academic year.

We celebrated **Africa Day** on Saturday, 26 May, at which the guest speaker was Meki Nzewi of the University of Pretoria. In his address he urged teachers to be like the elders, a fertile subsoil.

Meki Nzewi

He congratulated the students for their sterling performance of African music, and presented them with a challenge: "You have now embodied the music. Now you must learn to explain it". He expressed that "skin colour does not always mean Africanness", and that he perceives himself as a "mother" drummer rather than as a "master" drummer. Women in Africa are akin to the Supreme God. At a foundational level all Africans have commonalities. For example, they use their feet to make drumming sounds. The drum is a mother. When you touch it, it gives birth to a sound. Hence, you are a mother musician when you create sounds on the drum. Men are a sky force and women are an earth force. Music is always a process – never an end product. The circle is a very powerful force. We need to reconfigure our tertiary music programmes in order to accommodate African music. Conversely, we need to situate African

music within the traditional Western music institution.

Kwabena Nketia and his research associate, Andrews Agyemfra-Tettey visited the School of Music between Sunday, 22 July and Friday, 27 July. He presented a public lecture on Thursday, 26 July entitled "Post-millennial research trends in African music and dance". This was a highlight of his visit to us. One of the key aspects of the colloquium was his challenge to us to promote indigenous African music far more at tertiary level and to incorporate it into music education curricula of both primary and secondary schools. When he visited the Bill Cosby Tswana Cultural Group in the township of Ikageng, he was exhilarated by their hour-long spectacular performance of indigenous Tswana, Zulu and Sotho dance song genres. We are indebted to Hetta Potgieter, the niche area Director of South African Musical Cultures in Action, sponsored by the National Research Foundation, for sponsoring Kwabena Nketia's visit.

News from the International Library of African Music

Diane Thram, Director of the International Library of African Music (based at Rhodes University, Grahamstown, Eastern Cape Province of South Africa), reports as follows:

The International Library of African Music (ILAM) continues to publish *African Music*, its annual journal, currently edited by myself. Volume 9, number 2 (2012) is in press and will be available by late October 2012. It and all back issues from the journal's inception in 1954 are available in hardcopy. Additional ILAM publications in 2012, also edited by myself, are two music education textbooks richly illustrated using Hugh Tracey's (ILAM's founder) field recordings and ethnographic images. Both textbooks are intended to fulfil Tracey's vision for giving his field recordings of African music back to future generations by creating textbooks for the schools that teach principles of African music. The first, "Understanding African Music" by Mandy Carver, was designed for high school level music majors, and was launched at the International Society for Music Education conference in July. The second, "Music Made Easy" by Boudina McConnachie, teaches fundamentals of music theory. It is designed for intermediate level students and meets all requirements of the South African Creative Arts Curriculum for music.

ILAM's travelling exhibition, "For Future Generations - Hugh Tracey and the International Library of African Music" and the exhibit catalogue of the same title were created by ILAM and launched at the Origins Centre Museum at WITS University late in 2010. "For Future Generations" has travelled to Grahamstown to be featured in the National Arts Festival in 2011, then to Cape Town, Bloemfontein and East London. In 2013 it travels to museums in Pretoria and Durban. Go to ILAM's website to see features on all of ILAM's additional publications.

Spain

by Enrique Cámara de Landa, Chair of National Committee

The following scholarly meetings took place recently in Spain:

- V Jornadas de Jóvenes Musicólogos y Estudiantes de Musicología: "Desafíos de la investigación musical del siglo XXI" [5th Conference of Young Musicologists and Students of Musicology: Challenges of the XXI century musical research]. It was held at the Joven Asociación de Musicología [Young Musicology Association] at the Universidad Autónoma de Madrid on 13 March 2012. The programme is still available online at vjornadasmusicologia.blogspot.com.
- VIII Conference of Spanish Musicological Society (SEdeM): "Musicología global, musicología local" [Global Musicology, Local Musicology"]. It was held in Logroño, from 6 to 8 September 2012. The programme (which includes some ethnomusicological and popular music studies sessions) is still available at www.sedem.es.
- I Seminar on Music and Gender. Organised by the University of Salamanca and SIBE (Spanish Society for Ethnomusicology). Salamanca, 10 and 21 February 2012.
- I International Conference on Music and Bodygraphies (*Música y Corpografías*). Organised by the University of La Rioja and SEdeM (Spanish Musicological Society), Logroño, 7-8 June 2012.
- III International Seminar MusiCam (Ethnomusicology and Audiovisual production). Organised by the University of Valladolid, Valladolid, 3-4 May 2012.

Please see the Calendar of Related Organisation for forthcoming meetings in Spain on page 67.

Recent publications

- Alonso, Celsa, ed. *Creación musical, cultura popular y construcción nacional en la España contemporánea*. Madrid, ICCMU, 2011. See more at www.elargonauta.com.
- Ayats, Jaume, Anna Costal, Iris Gayete and Joaquim Rabaseda, eds. "Polyphonies, Bodies and Rhetoric of senses: latin chants in Corsica and the Pyrenees." In *Transposition. Musique et sciences sociales*, 2011.
- Ayats, Jaume, Anna Costal, Iris Gayete. *Cantadors del Pallars. Cants religiosos de tradició oral al Pirineu – Religious Chants of the Oral Tradition in the Pyrenees*. Barcelona: Rafael Dalmau Editor, 2010.
- Ayats, Jaume, Anna Costa and Iris Gayete. *Els Segadors. De cançó eròtica a himne nacional*. Barcelona: L'Avenç, 2011.
- Cámara de Landa, Enrique. "Multipart Music Making between Spain and Latin America: some considerations related to the theoretical proposals of Ignazio Macchiarella." In *Multipart singing. A specific mode of musical thinking, expressive behaviour and sound*, edited by Ignazio Macchiarella, 23–36. Udine: Nota, 2011.

- Cámara de Landa, Enrique. "El violín en la música tradicional de Bolivia y Argentina: algunos aspectos comparativos". In *El violín en Bolivia*, coordinated by Walter Sánchez Canedo, 20–39. Cochabamba: Fundación Simón I. Patiño, 2011.
- Cámara de Landa, Enrique. "La integración de enfoques metodológicos en el estudio del tango italiano." In *Investigación musicológica: cinco estudios de caso*, edited by Diana Fernández Calvo, 15–24. Bernal: Universidad Nacional de Quilmes, 2011.
- Cámara de Landa, Enrique. "Strumenti a fiato nell'Messico prehispanico: un universo di forme e significati." In *Il sole e il soffio. Fischi rituali precolombiani dalla collezione Armando Scoto*, 15–18. Perugia: Museo Archeologico Nazionale, 2012.
- Cámara de Landa, Enrique. "La recepción de la obra de Carlos Vega." *Revista del Instituto de Investigación Musicológica Carlos Vega* 26 (2012): 239–270.
- Cámara de Landa, Enrique. "Entre una carrera de honores y un destino eligió un destino: Carlos Vega en la prensa." *Revista del Instituto de Investigación Musicológica Carlos Vega* 26 (2012): 425–469
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- López Cano, Rubén and Juan Francisco Sanz, eds. *Música popular y juicios de valor: una reflexión desde América Latina.* Caracas: UCV, 2011.
- López Cano, Rubén. "Lo original de la versión. De la ontología a la pragmática de la versión en la música popular urbana." *Consensus* 16 (2011): 57-82.
- López Cano, Rubén. *Música y Retórica en el Barroco*. Barcelona: Amalgama, 2012.
- Mora, Kiko and Eduardo Viñuela. "Marcas blancas y paramarcas en la industria musical." In *Rebelión en las marcas (marcas de distribuidor y consumo inteligente)*, edited by Olivares et al., 203–238. Barcelona: LID, 2012.
- Moreno Fernández, Susana. *El rabel: de las cocinas a los escenarios. Un estudio de caso en Cantabria.* Valladolid: Universidad de Valladolid, 2011.
- Pelinski, Ramón. *La Danza de Todolella. Memoria, historia y usos políticos de la danza de espadas*. Valencia: Instituto Valenciano de la Música, 2011.
- Viñuela, Eduardo. "El análisis del gesto audiovisual en el videoclip desde la perspectiva de género: el caso de 'The voice within' de Christina Aguilera." In *In corpore domina (cuerpos escritos, cuerpos proscritos)*, coordinated by Dolores Ramírez, 283–300. Sevilla: Arcibel, 2011.

For the contents of the Spanish ethnomusicological review Etno-Folk see www.dosacordes.es

Forthcoming publications

- Moreno Fernández, Susana, Pedro Roxo and Iván Iglesias, eds.). *Musics and Knowledge in Transit*. Lisbon: Colibrí, 2012.
- Moreno Fernández, Susana, Salwa El-Shawan Castelo-Branco, Pedro Roxo and Iván Iglesias, eds. *Current Issues in Music Research: Copyright, Power and Transnational Music Processes*. Lisboa: Colibrí, 2012.
- Ruesga Bono, Julián, ed. *Jazz en español: Historia del jazz en América Latina y España*. Xalapa: Universidad Veracruzana, 2012.

Awards

Jaume Ayats has received the **National Prize of Popular Culture 2012** [Premio Nacional de Cultura Popular 2012] from the Catalan National Council for Culture and Arts [Consell Nacional de la Cultura i les Arts de Cataluña] for "the rigour and excellence of its research and dissemination of popular music".

Sweden

by Krister Malm, Chair of National Committee and former President of ICTM

Since there is no institution within Swedish universities devoted solely to ethnomusicology or ethnochoreology, students, postgraduates and faculty members can be found in a number of different institutions devoted to musicology, anthropology or ethnology, literature, cultural studies, media and even theology, as well as in museums, archives, etc. This means that those active in ethnomusicology and/or ethnochoreology often have no specialists in the discipline in their immediate environment. The Sweden ICTM National Committee serves as a node and forum for those active in ethnomusicology and ethnochoreology in Sweden. The NC receives a yearly grant from the government to be used to subsidise travel costs for members participating in ICTM events and for other ICTM purposes.

One important activity of the NC is seminars, where ethnomusicologists from different parts of Sweden can meet, present works in progress and get comments from their peers. Recently the following seminars have been held:

- *Juoiganmuitalusat* (*Yoik* narratives) - Krister Stoor presented his research into the narrative components of Saami *yoik*.
- The phonograph as performance - Mathias Boström on his research into early music media.
- The folk high schools as an artistic *rite de passage* – Erik Nylander presented his research on the music courses, especially jazz education, in Swedish so called folk high schools.
- David Thyrén presented the project "Benny Andersson – composer, musician, band leader, producer and entrepreneur" (that is Benny Anders-

son of ABBA fame).

- Hyperfemininity in Oriental dancing – Karin Högström on the culture of those women in Sweden that participate in Oriental dance groups.
- Kristin Borghed presented her research on "Sound in traditional singing".
- A panel on the project "The conditions for musical creation – between cultural politics, economy and aesthetics" with Dan Lundberg, Susanne Holst, Ingrid Åkesson, Marika Nordström and Alf Arvidsson.
- Anders Hammarlund presented his research on the *chazzan* and music researcher Abraham Baer and his context in the 19th Century.

The NC cooperates closely with Svenskt visarkiv (Centre for Swedish Folk Music and Jazz Research) and the seminars are usually held at the premises of Svenskt visarkiv.

Tanzania

by Imani Sanga, Liaison Officer

Since this is my first report I will begin by a brief introduction of tertiary institutions teaching traditional music or ethnomusicology courses with particular focus on the music cultures of Tanzania. Some of these institutions are universities which offer degrees (BA, MA or PhD) while other are smaller colleges which offer certificates and diplomas.

The University of Dar es Salaam

This institution offers degree programmes at their department of Fine and performing Arts. The degrees offered include BA, MA and PhD. It offers a number of courses in ethnomusicology, music of Africa and the Music of Tanzania specifically. These also include a number of practical courses on African drumming, music ensemble, and choir which focuses mainly on drumming, dancing and singing traditions from Tanzania and other countries of Southern and Eastern Africa.

Let me introduce here some of the research work that the staff and postgraduate students have been doing for the last five years.

- The music of the *wagogo* of Dodoma: Kedmon Mapana (who is currently finishing his PhD at the University Seattle, Washington), Mitchel Strumpf and Pamphilious Mandago (who is finishing his MA at the University of Dar es Salaam) have done research on the music of the *wagogo* focusing mainly on enculturation processes. Some of their work has been published in the *British Journal of Music Education* and the *Journal of African Cultural Studies*.
- Church music: Imani Sanga, Kassomo Mkallyah and Jenither Kameli have done research on church music in Tanzania and the use of elements from Tanzanian music cultures in contemporary church music in Tanzania. Sanga's research has examined this music in relation to the concepts of nationalism, hybridity and cosmopolitanism. Some of the research from these studies has been published in *Ethnomusicology*, *Ethnomusicology Forum*, *Journal of Popular Music and Society*, and *African Music*.
- Music, Gender and AIDS: Mathayo Ndomondo has done research on the nexus between music, gender and AIDS in Tanzania. Imani Sanga has done research on music and gender. Their research work has been published in *Journal of Popular Music* studies and *African Music*.

Tumaini University Makumira (Arusha)

This institution offers a BA degree in music, a course in the music of Tanzania and Africa, and a course on music education. Third year students conduct research in their communities and write research papers. Most of these research papers have been focusing on preservation of these music cultures and how to incorporate these music cultures in Tanzanian formal education system.

Other institutions

The Bagamoyo College of Arts and the Butimba Teachers College of Mwanza offer diploma programmes in music and other subjects. The Dhow Countries Music Academy (DCMA) which is located in Zanzibar and Ruhija Lutheran College which is located in Bukoba, Kagera region offer music training at certificate level.

International Ethnomusicology Symposium at the University of Dar es Salaam

Since 2007 the department of Fine and Performing Arts at the University of Dar es Salaam has been organising an international ethnomusicology symposium. The symposium has been attended by a number of scholars from African countries such as Malawi, Zambia, Kenya, Uganda, Sudan, South Africa, Zimbabwe, Ghana and Mozambique as well as from other continents such as Asia, Europe and America. Keynote speakers during the six years of the symposium have included prominent scholar of the music of Africa such as Gerhard Kubik, Kwabena Nketia, Kelly Askew, Frank Gunderson and Lars-Christian Koch. This year the symposium took place from 31 July to 4 August, thanks to the efforts of the symposium coordinator Mitchel Strumpf. More than 150 participants attended the symposium, which featured both paper presentations and music performances. A number of music groups from Tanzania mainland and Zanzibar as well as the Kachamba Heritage Kwela Band performed at the symposium.

Wagogo Music Festival

Kedmon Mapana, who teaches Music in the Department of Fine and Performing Arts at the University of Dar es Salaam and is currently finishing his PhD at Seattle, Washington has been organising a yearly *wagogo* music festival in Chamwino, Dodoma. In July this year 15 *ngoma* (drumming, singing and dancing) groups from Chamwino and five neighbouring villages performed during the festival.

Uzbekistan

by Alexander Djumaev, Liaison Officer

Reviving and broadening the local centres of traditional music and especially *maqom* music is the main feature of the recent development of music culture in Uzbekistan. Two main regional centres, in addition to the capital, Tashkent, should be highlighted: Bukhara and its region and Khorazm (the cities of Khiva and Urgench). Certainly, and to a certain degree, the performing and studying of *maqom* traditions has existed in other cities as well, such as in Samarkand, Gijduvan, Vabkent, in the localities of the Ferghana Valley, i.e., Andijan, Namangan, Fergana, Kokand, etc.

Bukhara

In Bukhara two state-run *maqom* centres exist: the **Association of Academic and Popular Artistic Groups** (the former "Bukharan Philarmony") and the **Mukhtar Ashrafi Bukharan State College of Arts**. The Association is a concert-performing centre where *maqom* and other types of ensembles gather for rehearsals for their concerts. A *Shashmaqom* Ensemble sprang from the Association in 1991 under the leadership of maestro Ari Babakhanov, who know lives in Germany. Many of his apprentices are in the ensemble now. The recent publication of Ari Babakhanov's version of the *Bukharan Shashmaqom* (Berlin, 2010, see below) is the result of his many years of studying, reconstructing and recording of the old Bukharan school of *Shashmaqom* in its musical and poetical unity. It provoked a new interest to Bukharan *shashmaqom* among musicians and ethnomusicologists, and became a main reason for organising the Weimar International Symposium on Bukharan *Shashmaqom* in 2011.

Besides of *Shashmaqom* Ensemble there are other groups of musicians in the Association, including the well-known folklore-ethnographic ensembles "Bukhorcha" and "Mavrigi". The latter represents the old music and dancing cycles associated with the musical traditions of Bukharan Iranians, which was transformed to the common Bukharan musical phenomena.

The **Bukhara College of Arts** combines two directions in music education – European and traditional performing arts. The traditional direction includes teaching of *maqom* performance and broader traditional performance as well. There is no curricula for ethnomusicology, but some teachers of the College, well known singers and instrumentalists, deal also with scholarly work. They prepare textbooks and studies for practical educational purposes such as descriptions of rhythms in Bukharan *Shashmaqom*, melodic patterns, modes, etc. Three teachers of the College (Eshpulat Ortykov, Rakhmatullo Inoyatov and Tolibjon Temirov), renowned as masters-musicians in their own right, presented papers at the Weimar International Symposium on Bukharan *Shashmaqom* (November 2011, see below).

Bukharan traditional music and its history are subjects offered at the Department of Music of the Bukharan State University. Musicologist-historian and teacher of the Department of Music Faizulla Turaev publishes articles and books devoted to traditional music of Bukhara and Bukharan *Shashmaqom* (see below).

Khorazm

An important centre for studying and performing *maqom* music is the al-Khorazmi Department of Music in the Faculty of Arts of the Urgench State University. In 2002 a group of musicians and musicologists (Hamidullo Aminov, Rustam Boltaev, Otanazar Matyakubov) organised an initiative to study the Khorazmian *tanbur* notation, an important XIX century source for Khorazmian classic and popular music. In 2007 in Tashkent Rustam Boltaev together with his colleagues published a part of the notation, so-called *Dutor makomlari* (*Dutar maqoms*) in European staff notation with a scholar introductory article (see below). Later the main part of the *tanbur* notation was deciphered and transformed into European staff notation. On this base musicians started to reconstruct old *tanbur* and *dutar maqoms* and perform it in public concerts. The next edition of Khorazmian tanbur notation as facsimile of an old manuscript and transcription in the Europeen notation prepared by the initiative group was published in 2010 in Tashkent (see below).

Conferences

The main scholar international conference in Uzbekistan is the biennial conference arranged in the frame of the International Music Festival "Sharq Taronalari" (in Samarkand). The last was held in 2011 during the VIII Inter-

A group of musicians from the Shashmaqom ensemble of the Association, together with Ari Babakhanov (second from the right). Photo by Alexander Djumaev, Bukhara, 2004.

national Festival. The topic was "The Meaning of Sources for Studying of Musical Cultures of the People of the East". Among the papers presented were: Zakir Aripov (Uzbekistan): "Arabic terms in the musical sources of the epoch of Temur and Temurids", Frederique Bressand (France): "The questions of studying art and history of the epoch of the Temurids"; I. Saidov (Uzbekistan): "History of musical art of Samarkand in the XVI – XX centuries"; Tatyana Rasulova (Uzbekistan): "Philosophical comprehension of the sources of Amir Temur's epoch"; Saib Begmatov (Uzbekistan): "Treatises on music of Orient: tradition and contemporaneity"; Abduvali Abdurashidov (Tajikistan): "The Importance of *bayazes* for the studying of development of the system of *Shashmaqom*"; Sanubar Baghirova and Mahmud Salakh (Azerbaijan): "A Role of primary sources for studying classical Music", and others.

Small local musicological conferences are usually arranged in the Uzbekistan State Conservatory, in the Scientific Institute of Art Researches of the Academy of Sciences of Uzbekistan, and in other institutions such as the Institute of Culture, Institute of Arts, etc.

Symposium in Weimar

The International musicological Symposium "Music as intangible Cultural Heritage. Bukharan *Shashmaqom*: the Classical Music of Central Asia" took place on 1 -5 November 2011 in Weimar, Germany. It was the first time that a special and representative forum was devoted to Bukharan *Shashmaqom*. The idea, program conception and organisational efforts were realised by two ethnomusicologists: in Germany Angelika Jung, and in Uzbekistan myself, Alexander Djumaev. This joint project of the Institute für Musikwissenschaft Weimar-Jena, the department on Transcultural Music Studies of the Hochschule für Music Franz Liszt Weimar in collaboration with Aga Khan Music Initiative was implemented thanks to financial support of Volkswagen-Stiftung. The Symposium gathered ethnomusicologists and musicians from Uzbekistan, Tajikistan, Europe and USA. Scholarly sessions were accompanied by master-classes and concerts given by Ari Babakhanov and groups of musicians. The sessions devoted to *Shashmaqom* were: *History and Aesthetics of Shashmaqom, Sources of the Bukharan Shashmaqom, Revitalising Bukharan Shashmaqom in Tajikistan, Tradition and Transmission of the Bukharan Shashmaqom, Relation of Shashmaqom with other regional traditions. Shashmaqom outside Central Asia, Modal Theory of Maqam and Theoretical and Practical Aspects of Shashmaqom Performance Today*. Papers directly connected to Bukharan *Shashmaqom* were: William Sumits (UK): "From *chahar shadd* to *Shashmaqam*: the evolution of *maqam* suite performance from the 17th to the 19th century"; Rustam Boltaev (Uzbekistan): "Comparative description of the *Tanbur* notation for Khorazmian *Maqoms* and European staff notation for Bukharan Shashmaqom of Victor A.Uspenskiy"; Theodore Levin (USA): "Musical Revitalization and Institutional Action: the Aga Khan Music Initiative and the Revitalization of Central Asian Music"; Faroghat Azizi (Tajikistan): "Bukharan Classic *Maqom* School and its Historical Significance"; Adbuvali Abdurashidov (Tajikistan): "'Academy of *Maqom*' and Development of Art of *Shashmaqom* in Tajikistan"; Sultonali Khudoyberdiev (Tajikistan): "Art of *Maqom* and its Local Variants in the Ancient Cities of the Sogdian region"; Razia Sultanova (UK): "*Maqom*, *Mugham*, *Maqām*: Problems / Issues of Preservation and Transmission"; Angelika Jung (Weimar): "The meaning of 'Tradition' in Respect to Bukharan *Shashmaqom* – A Discussion with Ari Babakhanov"; Alexander Djumaev (Uzbekistan): "Ways of Forming and Range of Problems of the Old Aesthetics of Bukharan *Shashmaqom"*; Stephen Blum (USA): "The Persian *Radif* in relation to the Bukharan *Shashmaqom"*; Sadullo Karimov (Tajikistan): "The influence of the traditions of Bukharan *Shashmaqom* on the music of Tajik mountain regions"; Evan Rapport (USA): "*Shashmaqom* performance and transmission among Bukharan Jews in New York"; Rakhmatullo Inoyatov (Uzbekistan): "Thoughts on performing *ghazalroni* and *sukhanroni* in the Bukharan *Shashmaqom*"; Tolibjon Temirov (Uzbekistan): "The System of usul in Bukharan *Shashmaqom"*; Otanazar Matyakubov (Uzbekistan): "A new view on the modal theory of *Maqamat*".

Folklore-ethnographic ensemble "Mavrigi", Bukhara. Photo by Alexander Djumaev.

Traditional Uzbek Music on CDs

During last decade many CDs with traditional music came out in Uzbekistan due to the commercial activity of private label "Nirvana". The firm is the leader in the market of audio productions in Uzbekistan, and it has its own network of specialised audio-video shops in Tashkent and other cities of the country. In addition to other music interests "Nirvana" deals with rebirth-

ing old recordings of Uzbek traditional music made during the first half of the 20th century and beyond. The firm issues a great number of CDs devoted to prominent old musicians and ensembles. Among them are: *Orifhoji Alimahsumov. Sulim (2007*);

Ustoz va Ustozoda: Turgun Alimatov, Abror Zufarov. 2008; the CD series *Unutilmas umrboqiy kushiklar* (*Unforgettable eternal songs*; 2007, 2008) carrying collections of pieces performed by various Uzbek singers, musicians and ensembles.

The Swiss Agency for Development and Cooperation which operates in Uzbekistan also deals with CDs inside the country. There is no regular program for issuing traditional music CDs there, but the Agency does release, from time to time, individual projects in a non-profit way. An interesting such project is a triple CD box of Samarka-based singer Farhod Halimov. recorded and issued in 2006 (recordings by Jean During). The discs consist of (1) traditional popular songs, (2) parts from *maqom* repertory and (3) pieces composed by *bastakors* (composers) including Farhod Halomov himself. Farhod Halimov represents a vocal performingstyle of old Bukharan masters, which is almost forgotten in the contemporary music culture.

Important periodicals

A great number of articles on traditional music are being published in the specialised newspaper *O'zbekiston adabiyoti va san'ati* (*Literature and Art of Uzbekistan*, weekly, in Uzbek) and also

in other newspapers. Among the journals one can mention *Jannat Makon* ("The Beautiful Place", monthly, in Uzbek). Its editor-in-chief is ethnomusicologist Iroda Dadadjanova, who arranges regular materials devoted to traditional Uzbek music. Many issues of the journal look like a specialised ethnomusicological journal, with articles or series of surveys and rare photographies on hereditary musician families in Uzbekistan (e.g., Vol. 8, 2008, Vol. 9, 2009, and so on).

Bukharan musicians – participants of the Simposium in Weimar. Photo by Alexander Djumaev.

Other journals were materials about traditional music appear from time to time are *Mizuydan sado* (*Echo of History*, quarterly, in Uzbek, English and Russian), *Art. The Journal of Academy of Art of Uzbekistan* (quarterly, in Uzbek, Russian and English); *Theater*; *Tafakkur. Ijtimoiy-falsafiy, ma'naviy-ma'rifiy jurnal* (*Reflection. Public-philosophical and enlightenment journal*, quarterly, in Uzbek) and others.

Some dissertations defended in Tashkent

(Abstracts in Uzbek with English and Russian summaries)

- Aikhodjaeva, Shahnoza I. (2007). *Maqom taronalari: janr hususiyatlari, ijro an'analari* (*Taranas* of *Maqams: peculiarities of genre, traditions of performing*).
- Tursunova, Gulshanoi A. (2007). *Karim Zokirov va uning sulolasi – XX asr Uzbekiston musiqa madaniyati kesimida ("Karim Zokirov and his dynasty in context of the music culture of Uzbekistan in the 20th century").*
- Ganieva, Iroda A. (2008). *Uzbek musiqasida "Tanovar": tarikhiy va nazariy muammolar kesimida ("Tanovar" in Uzbek music: in the context of historical and theoretical problems*.

Important selected publications (books)

- Yunusov, Ravshan (2005). *Fakhriddin Sodiqov*. 216 pages with illustrations. In Uzbek.

This book is about the famous Uzbek musician and traditional composer (*bastakor*) Fakhriddin Sodyqov (1914 – 1977). The edition was supported by UNESCO in the series "*Shashmaqom* is the Pearl of Humanity's Oral and Intangible Cultural Heritage".

- Boltaev, Rustam (2007). *Dutor makomlari (XIX asr Khorazm notasi asosida kaita tiklangan kui va o'z matnlari). [Dutar maqoms (Melodies and their texts reconstructed on the base of XIX century Khorezm notation)]*. 144 pages.

The book includes an introductory article ("*Dutar makoms*") in Uzbek, Russian and English languages and a collection of pieces transcribed from the old manuscript of *dutar maqoms* into the European staff notation with Uzbek poetry. The edition was sponsored by the Swiss Agency for Development and Cooperation in Tashkent.

- Rajabiy, Yunus (2007). *O'zbek maqomlari. Shashmaqom* (*Uzbek maqoms. Shashmaqom*). 632 pages with illustrations and musical notes. In Uzbek.

A reprint of the *Shashmaqom* cycle in European staff notation in a single volume (the first edition was in 1966–1977,

in six volumes) with a new short Introduction by Rustambek Abdullaev and a new article by Hasan Rajabi (son of Yunus Rajabi). This new simplified edition features a huge supplements of old Persian and Tajik texts from the XIX century *bayaz* (collection of poetry), indexes for *namuds*, a facsimile of the manuscript of *bayaz*, and an afterword article. The project was supportedby UNESCO in the series "*Shashmaqom* is the Pearl of Humanity's Oral and Intangible Cultural Heritage".

- Yanov-Yanovskaia, Natalia (2007). *Uzbekskaia muzyka i XX vek. ("… Poslednego slova ne sushestvuet…"). Raboty raznyh let. [Uzbek Music and XX century ("…There is no a last word…").* Works written at different times]. 272 pages. In Russian.

A collection of articles devoted to the music culture of Uzbekistan based on Natalia Yanov-Yanovskaia's conception of unity of contemporary and traditional directions. There are problems of interaction between European and traditional aesthetic principles and ideas. A significant article in this sense is *Odna kultura – dve tradicii* (*One culture – two traditions).*

- Turaev, Faizulla (2008). *Bukhoro mughanniylari (Bukhoro khonanda, sozanda, bastakor va musiqashunoslari khayoti va ijodi khaqida mukhtasar ma'lumotnoma). [A short reference book about life and creative work of Bukharan musicians (Bukharan singers, instrumentalists, traditional composers and musicologists].* 324 pages, illustrations. In Uzbek.

- Oripov, Zokirjon (2008). *Ibn Zailaning "Kitabu-l-kafi fi-l-musiqa" risolasidagi musiqashunoslik atamalari. (Musicological terms in the treatise on music "Kitabu-l-kafi fi-l-musiqa" by Ibn Zaila).* 220 pages. In Uzbek.

This book includes a facsimile of Ibn Zaila's treatise from the British Library.

- Oripov, Zokirjon (2008). *Sharq musiqiy manbashunosligi (X –XI asrlar).*

  [Source Study of Eastern Music (X-XI centuries)]. 160 pages. In Uzbek.

- Nishanova, Arzu (2008). *Tradicionnyi musykal'nyi yazyk uzbekskogo, karakalpakskogo i uygurskogo narodov (Traditional music language of Uzbek, Karakalpak and Uigur Peoples*). 161 pages, musical notes. In Russian.

- Sultanova, Razia (editor, 2009). *Sacred Knowledge: Schools or revelation? Master-Apprentice System of Oral Transmission in the music of the Turkic Speaking world*. 117 pages, illustrations.

In this book there is an article related to Uzbekistan, "Master – Apprentice (*Usto-Shogird*) training system in the Ferghana musical tradition," by Razia Sultanova.

- Matyakubov, Otanazar & Boltaev Rustam & Aminov, Hamidulla (2010). *Khorazm tanbur chizigi (Khorezmian Tanbur Notation)*. 484 pages, illustrations, musical notes. In Uzbek and Russian and with English summary.

This publication consists of an introductory article, a facsimile from a manuscript (168 pp.) and a transcription of two *maqoms* (Rost, Navo) in the European staff notation.

- Angelika Yung (ed., 2010). *Der Shashmaqam aus Bukhara uberliefert von den alten Meistern notiert von Ari Babakhanov (Shashmaqam from Bukhara – notated by Ari Babakhanov in the tradition of the old masters).*

Publication of a facsimile of Ari Babakhanov's version of Bukharan Shashmaqom in European staff notation with an introduction of Angelika Jung.

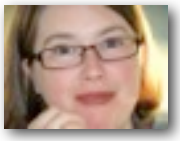
- Turaev, Faizulla (2011). *Bukhoro Shashmaqomi tarikhidan… (From the History of Bukharan Shashmaqom…*). 180 pages, illustrations. In Uzbek.

Essays on Bukharan musicians and singers, and some events connecting with Bukharan *Shashmaqom*.

Reports from ICTM Study Groups

Applied Ethnomusicology

by Klisala Harrison, Study Group Chair & Britta Sweers, Study Group Secretary



Report on the 3rd Biannual Symposium and 5th General Assembly of the ICTM Study Group on Applied Ethnomusicology

The ICTM Study Group on Applied Ethnomusicology met for a stimulating third symposium at the University of Nicosia in Nicosia, Cyprus from 18 to 22 April 2012. Attended by approximately 40 scholars from Europe, North America, Asia, Africa and Australia, the symposium concentrated on the three themes of politics and practices of applied ethnomusicology in relation to social activism, censorship and state control; disability and music; and music and conflict. The symposium opened with brief lectures by Panikos Giorgoudes, chair of the Local Organising Committee, conflict mediator Maria Hadjipavlou, and sociologist and university president Nicos Peristianis on the relevance of the music and conflict theme for scholars of music in Nicosia. The cosmopolitan and culturally rich city is also the last divided capital in Europe between a Greek south and Turkish-occupied north part. Study Group Chair and Program Committee Chair Klisala Harrison (Finland/Canada) introduced her theoretical idea of epistemic communities of applied ethnomusicology for collective projects that address problems and issue areas while ICTM Secretary General Svanibor Pettan shared a history of applied ethnomusicology at the ICTM.

The following days featured academic papers that introduced relevant research and praxis on a highly diverse range of topics. One group of papers focused on the topic of conflict, mediation and reconciliation. Sarah Ross and Britta Sweers (Switzerland) discussed the role of the ethnomusicologist as mediator in Switzerland, while Leila Qashu (Canada) looked at conflict resolution processes through music in Ethiopia and Mike Hajimichael (Cyprus) shed light on the difficult collaboration processes across the so-called Green Line separating Greeks and Turks in Cyprus. The issue of public conflict resolution was taken up by Inna Naroditskaya (USA) who presented material on recent protest movements. Focusing also on the issue of conflict, Ray Casserley (Ireland) analysed the use of music in parades in Northern Ireland by Protestants and Catholics. Kai Åberg (Finland) discussed boasting songs of the Finnish Roma or Kale, while Anthea Skinner (Australia) highlighted the role of music in Australian military bands.

A second group of papers displayed a fascinating range of approaches in the area of social activism. Carolyn Landau (UK) presented a highly stimulating paper on applied research within Muslim communities, Pamela Costes Onishi (Singapore) gave insights into cultural policies of the National Arts Council of Singapore's drumming workshops at community centres, while Paola Barzan (Italy) offered an ethnographic analysis of a music therapy project in a junior high school and a film presentation by Permius Matiure (Zimbabwe/South Africa) revealed the situation of a blind street musician in Zimbabwe. Particularly memorable were also Bernhard Bleibinger's (South Africa) fascinating paper on the complexity of responses to disabilities in a university music program in South Africa, and a strong Australian focus—represented by Aaron Corn (Australia), Sally Treloyn (Australia) and Andrea Emberly (Canada)—that addressed the complexities and intercultural challenges of social activism with regard to indigenous Australian groups. Marija Dumnić highlighted issues of urgent ethnomusicology in photo-archival work in Serbia, while Sofia Weissenegger (Austria) added insights on the applied school project "With all Senses". Other engaging presenters included Dimitris Papanikolaou, Andreas Tsiartas and Nefen Michaelides.

As already indicated with the Australian papers, this symposium marked the development towards a more theoretical reflection on applied ethnomusicology, as became apparent in the papers of Klisala Harrison on applied ethnomusicology as an evaluative research method; Samuel Araújo (Brazil; transmitted via Skype) who reflected

Participants of the 3rd symposium of the ICTM Study Group on Applied Ethnomusicology together with the music ensembles Karsi and Oi Las. Nicosia, Cyprus, April 2012. Photo by Alison Fulu

on the challenges of social activism in post-industrial urban societies; and Jonathan Stock (UK) who discussed human research ethics and related challenges for applied work within an institutionalised context.

The study group's unique format of talking circles focused this year on applied ethnomusicology in relation to institutions. Other highlights included exchanges between Cypriot and international scholars on music as a tool in conflict resolution, for instance through a panel focused on conflict in the Mediterranean and Middle East featuring speakers Edwin Seroussi, Nicos Peristianis, Costas Constantinou, Maria Hadjipavlou and Engul Atamert.

However, academic presentations and discussions were also interspersed with performances of *rebetiko* music, music and dance from the Paphos district in Cyprus as well as music from Asia Minor and the greater Mediterranean. This included the presentation of traditional folk and art music from Asia Minor and the greater area of the Mediterranean presented by the groups Karsi and Oi Las, which focused on Cypriot music (19 April), and on 21 April, a performance of *rebetiko* music by the group Neorebetes. Framed by a wonderful buffet at the Hilton Park Hotel, the event set conference participants *rebetiko* dancing as well. Thanks again to Panikos Giorgoudes and his team for having organised this rich and stimulating event!

Minutes of the 5th General Assembly of the ICTM Study Group on Applied Ethnomusicology

The fifth general assembly of the ICTM Study Group on Applied Ethnomusicology was held on 20 April 2012 from 11:00 to 11:35. Klisala Harrison and Study Group Secretary Britta Sweers co-chaired the business meeting. Introductory remarks and a welcome conveyed greetings sent by Samuel Araújo (the Study Group's Vice Chair) who was active as a program committee member. The next point on the meeting agenda, Study Group activities and publications, discussed the format in which Study Group members would prefer to publish writings associated with the Study Group. The publication developed from the Study Group's first symposium was a peer-reviewed book, *Applied Ethnomusicology: Historical and Contemporary Approaches* (2010). The assembly strongly agreed not to publish conference proceedings from each symposium, but rather to work towards another peer-reviewed book with a reputable publisher. Samuel Araújo, Klisala Harrison and Britta Sweers have been approached by Cambridge Scholars Publishing, which, however, does not have an editing staff (the editors would have to undertake copy editing themselves). Svanibor Pettan offered the journal *Musicological Annual (Editor's Note: Muzikološki zbornik, a Slovene language publication)*, although an English language copy editor would also be needed. At this point, study group members including Caroline Landau, Sally Treloyn, Klisala Harrison, Paola Barzan and Svanibor Pettan announced their recent and forthcoming publications on applied ethnomusicology. Regarding membership matters, attendees were reminded that being a presenter at the Study Group symposium requires the status of an ICTM member in good standing. Payment is now possible through PayPal via the ICTM website.

The Study Group's mailing list is also being updated. The next agenda item, location of the next symposium, produced a generous number of offers. Paola Barzan pointed out that Venice, Italy is an available location. Bernhard Bleibinger offered the newly established University of Fort Hare campus in East London, South Africa as well as a second University of Fort Hare campus in Alice and a university conference facility in Hogsback (i.e., we have the choice of three different locations in South Africa). Svanibor Pettan informed that Elena Shishkina offered Astrakhan as a location. Cyprus was offered again. Last, possible themes for a 2014 symposium were solicited. The following list also may serve as an outline of current and prospective scholarly interests of study group members:

- Intercultural encounters in music education with disabilities
- Music and poverty
- Legal implications of music; music, law and ethics (These were highly favourite topics during the meeting.)
- Music and media, particularly regarding mass media and conflict, and relationships between film or video and ethnomusicology
- Reverse migration including the role of institutions therein
- Post-colonialism in the southern hemisphere
- An imaginary Europe (How do we imagine Europe from the outside?); occidentalism and economics
- Diasporic identities and re-enculturation processes involving music
- Immigration and emigration (and the children of immigrants)
- Ethnomusicology in contemporary artistic and multimedia performances; the creative handling of ethnomusicology (e.g., by composers)
- National and international policy frameworks and frame-working (e.g., UNESCO declarations and covenants, or South African institutional frameworks for cultural production)
- Infrastructure: What can we do in terms of establishing infrastructure?
- Economy and festival
- The roles, developments and mechanisms of state-approved cultures (e.g., involving folklorisation)

East Asian Historical Musical Sources

by ZHAO Weiping, Study Group Chair

In 2011, the work of the ICTM Study Group on East Asian Historical Musical Sources focused on preparations for the 2013 International Symposium on East Asian Musical Notations. In June 2012, Kwok-wai NG, the secretary of the Study Group, had a meeting with Steven G. Nelson, the organiser of the planned symposium, in Tokyo, to discuss the possibility of holding it at

the Research Institute for Japanese Music Historiography of Ueno Gakuen University, in Saitama, Japan. The symposium is tentatively scheduled for October or November 2013.

Members of the Study Group have been actively engaged in research on the transmission and preservation of East Asian historical musical repertories. ZHAO Wei-ping's *Zhongguo yu Dongya Yinyue de Lishi Yanjiu* (*A Historical Study of the Musics in China and East Asia*) and TERAUCHI Naoko's *Gagaku no 'Kindai' to 'Gendai': Keishō, Fukyū, Sōzō no Kiseki* (*The 'Modern' and the 'Contemporary' in Gagaku: Continuity, Dissemination and Creative Renewal*) were the key publications of our members.

The Research Centre for Sino-Japanese Musical Culture of the Shanghai Conservatory of Music has worked intensively on making replicas and/or photographic reproductions of historically important scores. These include mainly the lute, transverse flute and mouth-organ scores compiled after the eighth century in Japan. Through making these replicas and photographic reproductions available, we hope that more scholars and researchers in China can obtain and study Japanese sources in a more convenient manner. The materials donated to the Research Centre by Allan J. Marett after his retirement in 2008 have attracted much attention from scholars and researchers. They are being widely used in both teaching and research in China.

Ethnochoreology

by Siri Mæland, Chair of ICTM Norway National Committee

27th Symposium of the ICTM Study Group on Ethnochoreology and Celebration of its 50th Anniversary, 22-29 July 2012

The Irish World Academy of Music and Dance in Limerick, Ireland hosted these great events.

We are very grateful for the Local Arrangement Committee's work at the Irish World Academy of Music and Dance hosting us at the Academy: Catherine Foley (Chair), Colin Quigley, Orfhlaith Ni Bhriain and Mats Melin. We were heartily welcomed at the opening reception and dinner the first evening by Professor Paul McCutcheon, Vice President Academic and Registrar, University of Limerick, Catherine Foley with her staff and Professor László Felföldi, Chair of the Study Group.

From left to right: Catherine Foley, Lálzló Felföldi, Anca Giurchescu, Allegra Fuller Snyder, Orfhlaith Ni Bhriain, Elsie Ivancich Dunin, Mats Melin, Adrienne L. Kaeppler and Colin Quigley.

Monday morning of 23 July started the 6 day-long programme with the two themes of **Dance and Place** and **Dance and Festival**. The Programme Committee of Colin Quigley (Chair), Hanafi Bin Hussin, Mehmet Öcal Özbilgin, Daniela Stavelová and Judy van Zile surely put a great effort to "placing" our papers in an order that felt obvious and welcoming. Since there was only one session at a time (i.e., no parallel sessions) every paper was heard by everybody attending the Symposium. That gave the opportunity to place senior and junior researchers in the same sessions, which gave dynamics, good atmosphere and many interesting discussions and questions after each paper. Everybody in the symposium was engaged!

Theme 1: Dance and place

During the week we traveled to many continents of the world, in real and virtual places, and even ventured into non-places. We were introduced to many varying applications of the notions of place in connection with dance, as well as different ways of conceptualising space in dance. The larger number of papers on this topic is a reflection on the wide range of applications of this "place" notion (Liz Mellish and Dorota Gremlicová at the concluding session).

Some researchers theorised and connected the terms place and space. Andrée Grau explored, from different ethnographic documentation, the "conversations" that exist between the spatiality of the dances/dancers, the place they are realised in, and the ways they are received by their audiences. Anca Giurchescu used the terms to demonstrate how they are interconnected, exploring two fieldwork experiences. Ivana Katarinčić explored the terms through several standardised dance forms such as historical dances, classical ballet and sports dances, while Georgina Wierre-Gore demonstrated how the dancing in distinct places at an annual ceremonial festival in Nigeria has special meanings and are marking hierarchy and power.

Physical places in connection to dance in the past and present were exemplified by the papers of Zdravko Ranisavljević on modern Serbian weddings, Berna Kurt Kemaloğlu on staged folk dance performances in Turkey, Jörgen Torp in his historical sketch of tango placed and unplaced, and Mohd Anis Nor and Hanafi Hussin in their presentation "*Lariangi*: dancing

maiden, palace and royals of the Butonese Kingdom in Southeast Sulawesi, Indonesia".

Other papers were more concentrated around dance as embodied in a specific place/space: Marie-Pierre Gibert explored the connection between a place and the materiality, internal logics and characteristics of the dance itself while Anu Laukkanen explored affective and kinaesthetic ethnography. Selena Rakočević gave a picture of a Romanian-Serbian village and identity, Kristin Harris Walsh explored Step dancing in Newfoundland, Elizabeth Painter explored machismo in Cuban Casino, Placida Staro's case studies in Italy emphasised how the structure and form of a dance changes in new settings, as Yolanda van Ede did in the case of Japanese Flamenco. Stephanie Smith explored the role of Pinewoods Camp in English Country Dance while Anne von Bibra Wharton explored the places for dancing in the Herbstadt Plantanz. The only roundtable presentation of the symposium, with Egil Bakka, Gediminas Karoblis, Siri Mæland and Marit Stranden, discussed how performer-spectator relationship affects private and public place distinction.

Place as context, shifting contexts or replacing dance where explored by Tvrtko Zebec in Irish dancing in Croatia, Gürbüz Aktaş in the shifting contexts of the religious dance Samah, Judy van Zile in re-placing dance in Korea, Belma Kurtişoğlu in *çiftetelli* on the artistic and social stages, Mats Melin on the transformation and change of meaning of Cape Breton step-dancing in different contexts in Scotland and Maria Koutsouba's reflection upon a dance's number of "realities".

Place was also connected to diaspora/migrants and dance by Ann R. David, who talked about the folk dance practices of Indian Gujaratis settled in the UK.; Daniela Ivanova-Nyberg, Bulgarian folk dance activities in the United Stated; Elsie Ivancich Dunin, "From Croatia to the Americas and Australia: Korčula`s sword dances in diaspora"; Judy Olson, *táncház* as emotional homeland and Andriy Nahachewsky, diasporic Ukrainian participatory dance repertoire.

Andrea Conger explored metaphorical places/spaces or digital spaces in connection to flash mobs and folk dance, while Vesna Bajić Stojiljković's contribution was about the use of dance space, "Choreography of folk dances from Serbia: dance, place and stage" while Z. Gonca Girgin Tohumcu and Kate Spanos explored place within the dance (Romani dance versus Romani style and Irish dance, traditional and contemporary).

Theme 2: Dance and festival

During the week it became obvious that the second theme Dance and Festival was closely related to the first theme Dance and Place. Theresa Buckland emphasised this in the first paper of this section. She demonstrated that the concept "invention of traditions" is problematic in connection to staging of so-called ancient and national dances as part of community celebrations in relation to issues of amateur performance, heritage and English identity. Chi-fang Chao followed up the link between the themes while exploring the phenomenon of cultural and spatial identifications. Adrienne Kaeppler focused on place of performance and its influences on traditional dance in contemporary works and fusion in Hawaiian dance. Urmimala Sarkar unfolded the safe space of dancing in an unsafe place, Purulia in India.

Community formation, dance, and festivals were explored by Pegge Vissicaro in the case study of Festas Juninas in Sao Paulo, Brazil and Rebeka Kunej's case study on Veselica in Slovenia, Liz Mellish's focus on dance performance as part of community festivals in Timisoara, Romania and Daniela Stavelová in traditional festivities in Bohemia. Irene Loutzaki looked at the Hellenic Folk Culture Festival in Greece and Fahriye Dincer at Afro-Turks formation of identity. Mehmet Öcal Özbilgin gave a historic paper about the early folk dance movement in the 1950s-70s and the role of festivals as promotions and protection of Turkish folk dances.

Pictures of the 27th Symposium of the ICTM Study Group on Ethnochoreology

Mehmet Öcal Özbilgin not only presented a paper and was part of the Symposium's Program Committee, but also took dozens of beautiful pictures, which truly captured the celebratory feeling of this Symposium.

Following are a few examples:

See the full set (available on Facebook) by clicking on this link.

Omer Barbaros Unlu presented his ethnographic work and emphasised hidden competition at the Horon dances as the focal point of the Upland

festival of Black Sea Region in Trabzon. On the other hand Sherry Johnson emphasised community-building and learning experiences over competition in Ottawa Valley step dancing contests. Chris Miller explored the mulit-inter-transdisciplinary festival Crossing the Line, while Dorota Gremlicova explored a graduation ball in contemporary Czech society.

Miriam Phillips and Linda Dankworth both gave papers with a critical look at Ethnic Dance Festivals/World Dance Festivals that propose to unite different cultures from around the world.

Mats Nilsson had the hard task of being the last presenter of the symposium. With his idea and metaphor of puzzle picture and its connection to the theme Festival, the participants found themselves in the middle of moral panic, Carnival, festival and secure dancing during the 20th and 21st century in Scandinavia.

Reports and student papers:

Three students at different levels, Jeremy Carter-Gordon (BA), Konstantinos Dimopoulus (MA) and Jiaying You (PhD) showed us impressive ethnographic works and how to conceptualise these. Carter-Gordon presented Sword dancing traditions across Western Europe, Dimopoulos presented changes in poetic and melodic identity in the community of Vathylakkos, Karditsa and finally You presented two completely different ways of celebrating Chinese New Year in Edmonton, Canada.

Venues and Celebration of 50th Anniversary

During the week a number of "after symposium venues" were highlighted and celebrated as we got to watch, participate in and listen to the diversity in Irish dancing and music. The local committee brought us on an excursion to Killaloe/Ballina Historic Town where we walked the town and were brought to the Lough Derg Cruise. At the cruise our hosts had brought their instruments and played, sang and danced Irish tunes for us. It ended up being a jam session where the participants shared dancing and singing from their traditions. Some of us stayed in the town for the evening session of set dancing in a local pub. It felt like coming to a real place (not imagined one) when the local accordionist played with his electrical drum box, the locals of all ages rehearsed with a caller, some good dancers, some just having fun. This event contrasted with the next evening when we attended a dance concert with former students of the MA Irish Traditional Dance Performance Programme. That concert showed us the diversity of Irish step dancing as different styles of local, traditional, shows and art performances. The Irish pub in Limerick showed us how the musicians just have become a part of the pub, jamming "for themselves" while the pub's life goes on either with talking, eating, listening or, as it was that day, watching the opening ceremony of the Olympic Games in London. For some of us the symposium ended with the Barbecue *Céili* on Saturday evening, dancing *céili* dance to a live *céili* band, and lots of shared dancing. For me the peak of the evening was the step dancing jam where many participants showed that step dancing in Ireland is only a little bit of the step dancing "world".

I thought that all these venues made the celebration of our 50th anniversary. Anca Giurchescu was placed in the middle of the celebration, with her knowledge, her devotion for traditional dance and her supporting attitude. Her speech about the starting point of the Study Group in Eastern Europe gives a perspective for new members like myself now entering a group where the diversity of anthropological and choreological approaches is living fruitfully side by side, or sometimes intermingled in the research and in the collaborations that the study group members form within and outside the Study Group. I think the overall respect between different approaches to dance, the dedication to dance together with the lovely friendships between the members forms the basis for this fruitful group and its growth. I am looking forward to the next fifty years!

Mediterranean Music Studies

by Marcello Sorce Keller, Study Group Chair

Report on the 9th Symposium of the ICTM Study Group on Mediterranean Music Studies in Lisbon (Portugal), July 2012

Between July 10 and 12, 2012 the Study Group on Mediterranean Music Studies held its 9th Symposium in Lisbon, Portugal, hosted by INET-MD at the Faculdade de Ciências Sociais e Humanas of the Nova Universidade de Lisboa. We are all very grateful to Professor Salwa El-Shawan Castelo-Branco, Director of INET-MD, for her cordial hospitality, impeccable organisation, and active participation as discussant and session chair.

The theme of this Symposium was "Musical Insularity: How it Favours Conservation, How it Triggers Innovation". Papers were selected by a committee, made up of Caroline Bithell, Kevin Dawe, and myself. It is with great regret that we could not have Kevin's presence, because of a joyful event in his family requiring his total attention.

The choice of a theme such as "insularity" requires a bit of explaining because in June 2004, Tullia Magrini organised in Venice the 6th Meeting of the Study Group—then called "Anthropology of Music in Mediterranean Cultures"—devoted to a discussion of "Music in Mediterranean Islands". Since then islands have become a much bigger topic than they ever were. In fact, thanks largely to Godfrey Baldacchino (University of Prince Edward Island, Canada), and his journal "Island Studies", islands have become a veritable new field of intellectual endeavour. That is why it seemed challenging to musically revisit "islands," and do so in an even wider perspective – that of "insularity". Luckily, we could have in Lisbon, some of the people who had previously been in Venice (Judith Cohen, Caroline Bithell, Ruth Davis, Franco Fabbri, and Gail Holst-Warhaft) and so the connection between the 2004 event and this later one

was more than merely symbolic.

In Lisbon a welcome address was given by Salwa El-Shawan Castelo-Branco, followed by a few words by myself. Six sessions followed, with eighteen papers by representatives of eleven nations (Albania, Croatia, France, Greece, Italy, Malta, Morocco, Portugal, Israel, UK, USA). Actually more than eleven nations, if one considers how many of our speakers are either bi-national or live and work in a country different from that of their upbringing. They all made up a very interesting party, where old friends were happy to meet each other again, and where new people were equally happy to join the group.

Participants of the Symposium

We adopted, in keeping with a philosophy developed and tested last year in the Portel Symposium, a "slow food" approach. The program was full, but not packed, and a good amount of time was devoted to discussions. In evenings we all could satisfy our thirst for Fado performances.

The list of papers presented, reproduced here below in the order of appearance, gives an idea of the variety of topics put on the table for discussion; some of the papers explored the idea of musical insularity in its more general terms, others in its anchorage and manifestation in local settings:

- Ioannis Tsioulakis (University College, Cork): "Musical Eclecticism and the Pre-recession Athenian Ethnic Scene: Fragments of a Salvage Ethnography"
- Gail Holst-Warhaft (Cornell University): "Porous Borders and Liminality: the Aegean Islands as Musical Conduit and Crossroads"
- Franco Fabbri (Università degli Studi di Torino): "Beam me up, Scotty!" Metaphoric and Real Insularity in the Globalised World (or: a Sea Star Trek)"
- Mojca Piškor (University of Zagreb): "Island Islanded: Decoding the Islandness of the Otočki Rock"
- Ruth Davis (Corpus Christi College, Cambridge): "Islands of Musical Memory: Recalling the Jewish Arab past in North Africa and the Levant"
- Judith Cohen (York University, Canada): "Singing Beyond the Island: New Musical Strategies among Iberian Crypto-Jews"
- Vanessa Paloma (Brandeis University): "A Songbook from Alcazarquivir's Early 20th Century"
- Ed Emery (SOAS, London): "The Insularity of Insular Song"
- Jorge Castro Ribeiro (Ethnomusicology Institute INET-MD Lisbon, University of Aveiro): "Beyond Insularity and Tourism: Popular Music in the Madeira Archipelago"
- Cassandre Balosso-Bardin (SOAS, London): "The Xeremies in Mallorca: Between tradition and Modernity, the Modern Day Situation of the Majorcan Bagpipes after its Revival in the 1970s"
- Goffredo Plastino (University of Newcastle). "A Tough Sound: the Calabrian Lira from Isolation to Innovation"
- Andrew Pace (University of Manchester): "A Comparison of Performance Context Between Maltese Communities in Malta and Australia"
- Abigail Wood (SOAS, London/Haifa University, Israel): "Insularity in a Crowded Place: Music and the Boundaries of Belonging in Jerusalem's Old City"
- Mikaela Minga (Università degli Studi di Milano): "The Serenata Korçare: How a Song Can Be Insular"
- Loren Chuse (Berkeley, California): "Spanish Flamenco: A Case of Musical Insularity and Innovation"
- Maria Hnaraki (Drexel University): "Dancing with the Heroes: Conservation and Innovation in Cretan Performance"
- Marcello Sorce Keller (University of Malta): Musings on Islands, Insularity, and Cultural Diversity
- Caroline Bithell (University of Manchester): "Reimagining the Island"

This was not only an interesting mix of topics but also, in the estimation of this writer, a mix that gave us all a tangible perception of how large the topic of musical insularity really is, and of how it provided a new angle from which to examine the "tradition vs. innovation" dynamics; in other words, the dynamics of musical change.

A conclusive session, devoted to the discussion of future events, future publications, and future development of the MMS website took place at the end, chaired by Salwa El-Shawan Castelo-Branco. As far as future events are concerned, Palermo seems to be the place where our next colloquium will be hosted, thanks to Sergio Bonanzinga of Palermo University (Crete and Morocco, and even Australia are being considered for the medium range future). In the way of publications there seems to be a clear propension to go electronic, and the MMS website is probably the place for this to occur. This is something on which the present writer will have to work for the next several months.

At the very end a party took place.

Sérgio Fonseca plays guitar at the Symposium's farewell party

The music was provided at first by Sérgio Fonseca, doctoral student at INET-MD, who is a Fado performer, and guitar collector. Then Franco Fabbri took over the guitar and gave us classical rock, as well as some of his songs written for the Italian group "Stormy Six". Cassandra Balosso Bardin also took up her bagpipes, with Ioannis Tsioulakis at the keyboard, and Judith Cohen joined in with percussions and flute. Many of us enjoyed some dancing as well. It should not be forgotten that music and dancing we intermixed with wine, baked codfish with cream (a Portuguese delicacy) cake, and cookies. That was the appropriate way to enjoy once more each other's company, and then say good-by or, rather, *arrivederci*.

Multipart Music

by Ardian Ahmedaja, Study Group Chair

Report on the 2nd Symposium of the ICTM Study Group on Multipart Music. 22-29 April 2012, Tiranë and Vlorë, Albania

The 2nd Symposium of the ICTM Study Group on Multipart Music took place between 22 and 29 April 2012 in Tiranë and Vlorë, Albania. The local organiser was the Ulysses Foundation based in Tiranë and the co-organiser was the Institute for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts in Vienna.

The careful and dedicated preparation work created the needed atmosphere for presentations and lively discussions as well as contacts with local music and musicians from several parts of the country. The program was enriched by groups who performed music from the Medieval Mediterranean, Sephardic traditions, religious and profane music from Sardinia as well as vocal, instrumental and dance music from Austria. The scholars and the musicians helped making the symposium a remarkable experience and spreading its contents and significance to a broader public in the country. This aspect was all the more important, because this was the first ICTM symposium in Albania.

Here are some impressions:

Svanibor Pettan, Secretary General of the ICTM speaking to the audience during the Opening Ceremony

Sejdiu Borthers in Tiranë

Labë singers in Llogara, Southern Albania

Die Tanzgeiger from Austria

I Cantatori di Irgoli, Sardinia.

Ex-Silentio

While working on the proceedings the next Study Group Symposium is being prepared (see the "Call for Papers: Budapest, 12-16 September 2013" in this Bulletin).

For further information please visit the website of the Study Group, run by Ignazio Macchiarella at the University of Cagliari, Sardinia, Italy:

www.multipartmusic.org

Participants of the Symposium

Music and Dance in Southeastern Europe

by Speranţa Rădulescu

Report on the 3rd Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, 17-23 April 2012, Berovo, Macedonia.

The Study group is relatively young, but dynamic and growing. This year, its meeting—the third—saw the participation of 57 ethnomusicologists from countries in the region (Bulgaria, Croatia, Greece, Macedonia, Romania, Serbia, Slovenia, Turkey) and other countries (Austria, Denmark, France, Germany, Italy, UK, USA). It was organised in the mountain town of Berovo, in Macedonia, by a team of the ICTM Macedonia (FYROM) National Committee, made up of Velika Stoikova Serafimovska, Ivona Tatarcevska and Marjana Gjorgjioska. The organisation was impeccable in all its aspects.

The symposium proper began after the customary greeting speeches and the homage paid to the meeting's Guest of Honor, Victor A. Friedman from the University of Chicago, USA. The papers dealt with one of the following three topics:

1. Terminology and analytical approaches to Southeastern European music and dance.
2. Crossing national boundaries / Intercultural communication.
3. New approaches (Free papers).

All in all, 51 papers were delivered, 12 of which were grouped into four panels. Those under New Approaches concerned a few issues of constant interest among ethnomusicologists: expressing identity through music, minorities' music and dance, nation and nationalism, folklore and folklorisation, teaching popular dance in an institutionalised framework, archives and ways of capitalising on the documents they contain. It is to be noticed that the papers kept the balance between ethnomusicology and ethnochoreology (which can be considered as the special quality of this group).

The business meeting had three points on the agenda:

- **Elections**. Considering that the incumbent members of the board have acted efficiently and in perfect agreement, the participants decided to reconfirm them, through elections, in the positions they held: Velika Stojkova Serafimovska as Chair; Mehmet Öcal Özbilgin and Jane Sugerman as Vice Chairs; Liz Mellish as Secretary; Lozanka Peycheva as Music Liaison and Selena Rakočević as Dance Liaison. The participants also appointed a new program committee for the next two years.
- **The program of the next meeting**. Seven themes were proposed, out of which the local organisers and the new program committee will select and made official three. For the moment, two of the topics of the next meeting have met the approval of all the participants: 1. Professionalism in music and dance and 2. Improvisation.
- **The book published after the previous meeting** (Izmir, Turkey): *Proceedings. Second Symposium of the International Council for Traditional Music Study Group on Music and Dance in Southeastern Europe. How do Public Presentations Affect Perceptions and Practices of Music and Dance? Regional and National Experiences. Educational Systems of Music and Dance (Learning and Teaching Processes)*. Interested persons can purchase this book by sending a request to Öcal Özbilgin, email: ocal.ozbilgin@ege.edu.tr.

The final session consisted of an open discussion on various topics:

- Appreciation was given to the organisation of the meeting in Berovo and the collateral events: concerts and musical animations, the release of "Walzenaufnahmen aus Sudosteuropa/Wax Cylinder Recordings from Southeast Europe", recordings produced by the Berliner Phonogrammarchiv, which involved the efforts of a team led by Susanne Ziegler, and a lovely excursion to a sheepfold hut.
- The place and time for the next meeting were set: Serbia in the second half of September 2014.
- The possible formation of new Sub-Study Groups was discussed, the already existing one (on Military Connections) being functional and active.
- The broad participation in the meeting of young ethnomusicologists who are also performers (singers, instrumentalists) was pointed out, most of whom are Turkish or Macedonian. (The entertaining presentation by Gonca Girgin Tohumcu and Ahmed Tohumcu and F. Merve Eken Küçükaksoy of the "Communicator Behind Cloak: Karagöz Shadow Theatre" enjoyed special success.)
- Senior participants Anca Giurchescu, Elsie Dunin-Ivancich, Dieter Christensen and Victor Friedman gave the younger participants finely cloaked—and well-received—advice on elaborating papers and abstracts, and the standard notation of references.
- The feeble participation of Greek colleagues in the meeting, and the total absence of Bosnian, Montenegrin and Kosovan participants were noticed with regret. All those present were invited to find solutions to attract them into the group.
- It was commented that "Intercultural communication" was a comparatively little dealt-with topic, in papers that for the most part did not bring into relation more than two or three different musical and choreographic cultures.
- It was suggested that the new program committee find ways to encourage the organisation of panels with members from different countries, and to stimulate papers that deal with existing musical and choreographic categories and phenomena, in various formats, across the entire south-east-Balkan area, such as *horo/kolo/hora* etc., lyric songs in free rhythm and with improvised form, epic songs with common subjects, and many others.

- Proposals were submitted for more efficient promotion of the following meetings of the group.

The ICTM Study Group on Music and Dance in Southeastern Europe meeting in Berovo took place in a warm atmosphere. Without exaggeration, all the participants felt like a family.

Music and Minorities

by Cornelia Buijs-Dragusin and TERADA Yoshitaka

Report on the 7th Symposium of the ICTM Study Group on Music and Minorities, 7-12 August 2012, Zefat, Israel

The seventh symposium of the ICTM Study Group on Music and Minorities was hosted this year by the Academic College of Zefat, Israel. A number of 30 to 40 participants from 18 countries attended the four-day program, which included 25 paper presentations, business meetings and discussions, as well as cultural events offered by the hosting organisation.

The symposium presented a selection of four of the aspects of the methodology and study of minority groups culture, and were distributed over the three days of paper presentations and panel discussions. The four themes were dedicated to:

- Musical education and cultural identity
- Methodology in the study of music and minorities
- Nationalism in music and minorities
- Representation of minority music in film and video

The first morning was allocated to local scholars' presentations on cultural aspects and challenges encountered in cultural relations between different ethnic groups living in Israel. The introductory paper (Judith Cohen, Israel) detailed the unique program recently created for the multicultural Academic College of Zefat. Set up for a three-year curriculum, this program ultimately leads to a BA in Literature, Visual Art and Music. Essica Marks spoke about two different methods of teaching Arab music to Arab-Israeli children both being developed and in use at the college.

The musical heritage of Sephardic Jews in France, Poland and Slovakia, Judeo-Spanish musical practices, the Swiss-Jewish minority nationalism expressed through music, and secrecy aspects of the Portuguese Crypto-Jews culture, were included in the symposium.

Highlights of the cultural place of the large Arab minority on Israel territory, as well as that of Hadramy Arab music and dance in Singapore, and the rise of cultural identity of Astrakhan Muslims were also on the program.

Various sessions centred on ethnic-racial aspects of the cultural life of diverse minorities and diaspora: the Amami Islands minority of Japan, the Basques struggle for self determination, the Circassians in Turkey, the Hmong population of Thailand, the Indian and Sri Lankan diaspora in North America and England, the cultural isolation of Kurds in Russia, of Roma in Finland and Slovakia, and of Sorbians and Turks in Germany.

New terms emerged from presentations, such as the 'analytical model of "the circulatory flow"' (Terada) and 'cultural spicing' (Hilarian). One Study Group member suggested the change of the traditional term 'minority' as representative statement for the name 'Music and Minorities' adopted by the Study Group. Recommended alternatives were 'domination and resistance' and 'music and power'. A challenging discussion followed about 'promotion or integration' of a minority and which one has the priority? About preservation of tradition through function and the functional role of tradition through the recurrence of cultural events.

It was generally agreed that the old name of 'Music and Minorities' will continue to be in use.

The official launch of the online publication of a selection of papers from the Hanoi 6th Study Group Symposium in 2010 (edited by Ursula Hemetek, see page 68) took place at the business meeting of the Study Group. On this occasion, the publishing of the compendium of articles from participants to the current symposium was discussed, in the hope that the new enterprise will see the light before the 8th Study Group Symposium, selected to take place in 2014 in Osaka, Japan.

As a lateral observation to this wonderfully organised symposium: it did benefit the students of the Zefat Academic College to attend the symposium and many of them took the opportunity to participate in an international ethnomusicological discourse.

Minutes of the 15th Business Meeting of the ICTM Study Group on Music and Minorities, 9 August 2012, Zefat, Israel

The meeting was called to order by Ursula Hemetek, Chair, at 14:30.

1. Introductory remarks included a warm welcome to members present. Apologies for absence, in particular from Naila Ceribašić, a member of the program committee, were noted.

2. The printed copy of the minutes of the 14th business meeting in St John's was distributed. Hemetek announced that the new Study Group Executive Committee, consisting of Ursula Hemetek, Adelaida Reyes, and Yoshitaka Terada had been elected at the meeting. Svanibor Pettan, who had been the Vice Chair of the Study Group assumed the position of Secretary General of ICTM, and was thus replaced by Reyes. Hemetek extended her special thanks to Pettan for the important role he played in the creation of the Study Group and in the valuable service he has given to it. Reyes, who had been the secretary of the Study Group, was replaced by Terada. The minutes were approved unanimously.

3. a) Ursula Hemetek reported on the 2010 meeting in Hanoi, and specifically on the proceedings containing papers read at the meeting. The volume, edited by Hemetek, includes 11 articles (15 edited

manuscripts were submitted while 4 were withdrawn during the process of editing) and was published online, for the first time in the history of the Study Group. Hemetek described the advantages of internet publication such as the inclusion of colour photos and easy access to audio examples. Hemetek also explained the reason that the proceedings was not published by the hosting organisation and that none of the papers by Vietnamese participants are included in the proceedings. A printed copy of the publication was presented to Essica Marks (local organiser) and Svanibor Pettan (Secretary General of the ICTM).

b) Tom Solomon announced the publication of two collections of essays edited by him: *Music and Identity in Norway and Beyond: Essays commemorating Edvard Grieg the Humanist* (Fagbokforlaget, 2011) and *Ethnomusicology in East Africa: Perspectives from Uganda and Beyond* (Fountain Publishers, 2012, co-edited with Sylvia Nannyonga-Tamusuza).

c) María Escribano announced that her doctoral dissertation, "Rhythms of struggle: Recovery, revival and re-creation of *txalaparta* in the Basque Country" (2012, University of Limerick) had been completed and would soon be available at the university's online thesis register.

d) Pettan urged Study Group members to send information about their publications, in any languages, that will be of interest to the general membership, to the Secretariat of the ICTM.

4. Hemetek reiterated the principle of the Study Group that the local organiser of the meeting is responsible for the proceedings, which will be published under the name of the institution to which s/he belongs. The content to be included in the proceedings of the Zefat meeting was then discussed. The pros and cons were given to the following two methods: 1) all papers presented at the meeting to be included after minor revisions, and 2) selected articles based on the paper presented at the meeting. Essica Marks will investigate the college's publication policy to help determine the method. She will announce the deadline for submitting the edited manuscripts at a later date.

5. a) Yoshitaka Terada proposed to hold the next Study Group Symposium in Osaka, Japan. His PowerPoint presentation provided information on the conference venue, accommodation and excursion possibilities. The dates of the meeting were discussed and two possibilities were suggested: mid-July and early September 2014. Terada will announce the dates after securing the facility. Vote was taken and the proposal was unanimously supported.

   b) As for a future meeting, Larry Francis Hilarian suggested the possibility of hosting it in Singapore. Judith Cohen expressed her concern that the two consecutive meetings in Asia might prevent the participation of European colleagues.

6. Attention was drawn to the themes of the upcoming ICTM World Conference in Shanghai, China and participation from Study Group members in the form of individual papers and panel presentations was encouraged. In particular, as the selected themes for the 2013 World Conference are congruent with the themes of the Study Group Symposium, members were particularly encouraged to organise panels. Pettan encouraged at least three panels to be formed by Study Group members.

   Members were reminded of the 7 September deadline for submission of abstracts/proposals.

7. Themes for the next Study Group Symposium were proposed, and included:

   - The concept of minority
   - Digital media and minority
   - Cultural policy and minority
   - Postcolonial theory
   - Sexual minority
   - Minority and exile

8. The gratitude of the Study Group was extended to the local organisers—to Essica Marks and her whole team—for their extraordinary efforts to make the Zefat Symposium a success. Marks acknowledged and responded to the thanks.

The Assembly adjourned at 16:00 P.M.

Musics of East Asia

by J. Lawrence Witzleben, outgoing Study Group Chair

The ICTM Study Group on Musics of East Asia (hereafter MEA) held its Second International Symposium on 24-26 August 2010 on the outskirts of Seoul, Korea, at the scenic Academy of Korean Studies. Sheen Dae-Cheol was the Local Arrangements Chair and Master of Ceremonies for the many performances and other events, while Tsai Tsan-Huang (Chinese University of Hong Kong) served as Program Chair. The Symposium featured both a Keynote Address by Kwon Oh-sung on "Some Suggestions for the Future of East-Asian Musicology in the 21st Century" and a Lecture Concert: "The Music World of Maestro Hwang Byungki", presenting Professor Hwang's insights on Korean music, along with performances of some of his recent compositions.

MEA's Third International Symposium was hosted by the Chinese University of Hong Kong on 31 July-2 August 2012, with Victor Vicente as Local Arrangements chair and Helen Rees (UCLA) as Program Chair. Yamaguti Osama offered a keynote speech with the tantalising title "East Asian Networks of Music in Retrospect, Inspect, and Prospect". The Symposium was a great success, but a note of sadness

lingered over the event with the untimely passing of CUHK's Music Department Chair, musicologist Michael McClellan, who had died just a few days earlier. Mike was a good friend and colleague to many of us in the Study Group, and he had worked tirelessly to make this event happen.

Each of these Symposia featured over sixty papers on a wide variety of subjects. One of the Study Group's initial missions was to provide a venue for younger scholars in East Asia to present and share their work in a friendly environment, and this aspiration has been achieved to an extent that surpassed all of our expectations. All of the founding members of the MEA Executive Committee—Sheen Dae-Cheol, Tsai Tsan-Huang, Um Hae-Kyung, Wang Ying-Fen, Waseda Minako, Xiao Mei, Yang Mu, and myself—have now completed their terms of service, and I would like to express my thanks to all of them, especially our first Chair, Wang Ying-Fen, and our Secretary of four years, Waseda Minako, for helping to bring the Study Group to life. Our current ExCo members are Matt Gillan, Frederick Lau (Chair), Lee Ching-Huei, Li Mei, Park Mikyung, Helen Rees (Secretary), and Terauchi Naoko (Vice Chair). As I complete my term as Chair of the Study Group, I am pleased to see its future in the capable hands of Fred, Naoko, Helen, and their distinguished colleagues.

In other MEA news

1. The Fourth International Symposium will be held in the summer of 2014 at Japan's Nara University of Education, with Liou Lin-Yu and Terauchi Naoko jointly chairing the Local Arrangements Committee. Details will be forthcoming.

2. The 2008 Student Paper Prize (for a paper delivered at the 2008 meeting in Shanghai; announced at the 2010 meeting) was awarded to Jeremy Leong (University of Wisconsin, Madison) for his paper "Fleeing the Nazi's Pogrom: Music and the Jewish Experience in Pre-Communist Shanghai and Fujian". The 2010 prize was jointly awarded to Chan Pui-Lun (Chinese University of Hong Kong) for "Globalizing the Traditional: The Development of Peking Opera in Hong Kong" and Diao Ying (University of Maryland, College Park) for "Compositional Techniques on Lisu Christian Hymnody: Acculturation and Musical Adaptation". Our warm congratulations to Jeremy, Joshua, and Emma!

3. The MEA Subgroup for Research on Music and Colonial Modernity in East Asia, founded by Hugh DeFerranti and currently led by Joys Cheung as Acting Chair, has been active in organising panels for both MEA Symposia and ICTM World Conferences. Those interested in the joining the Subgroup should contact cmodernity.mea@gmail.com.

Performing Arts of Southeastern Asia

by Patricia Matusky, Study Group Chair

The **2nd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia** took place at the National Commission for Culture and the Arts in Manila, The Philippines, and was hosted by the Citizens for Arts & Culture Manila, Inc., on 14-19 June 2012. Our venue (the NCCA) was one of historical significance being placed in the Intramuros walled city of Manila, erected by the Spanish in the 16th century. The official symposium secretariat site was at the White Knight Inn (where many delegates stayed) also in the Intramuros just a short walk from the NCCA building. Buffet lunch was served at nearby Barbara's restaurant. This Symposium was attended by 95 delegates from the Philippines, Indonesia, Malaysia, Singapore, Germany, France, Australia, Taiwan, Thailand, the United Kingdom and the USA. They came together to hear and discuss some 57 paper presentations, and shorter reports on research by graduate students, as well as demonstrations, dance, music and ritual performances. In connection with one of the Symposium's main themes, an exhibit was set up at the NCCA Gallery, featuring pictures and written materials on the four Filipino cultural groups that performed during the event.

The Symposium began with the delegates' registration on 14 June and welcoming remarks from Marlene Sanchez, Deputy Executive Director of the National Commission for Culture and the Arts. Welcoming comments also came from Patricia Matusky, Chair of the PASEA Study Group and from Made Mantle Hood, Chair of the Program Committee for this Symposium and Secretary of the PASEA Study Group.

Themes. In this 2nd Symposium of PASEA, the local host put forth Theme I, **(Re)Producing the Southeast Asian Performing Arts—Traditions in the Here and Now**, which focused on the topics of local identity formation, tourism and commodification, and institutionalising Southeast Asian performing arts traditions in modern multi-cultural music education. Theme II for this symposium, proposed by PASEA members, was **Southeast Asian Bodies, Music, Dance and other Movement Arts**, which focused primarily on movement arts and their relation to music, ritual and dramatic arts in Southeast Asia and the diaspora. In addition, New Research was represented, including several 'lightning' sessions reporting activity and progress of ongoing field research projects by graduate students and other scholars. These themes were covered in the formats of individual papers, panels and short lightning sessions.

In addition, a summation and commentary on this symposium was given by Professor Ricardo Trimillos (University of Hawai'i at Manoa, USA) as part of the final session of the symposium, reporting 'the state' of this symposium, which can serve as a guide post to this young study group for the organisation and composition of future symposia. Professor Trimillos noted that among the papers presented at this symposium, about 25% were given by young scholars or graduate students, a fact which strongly upholds one of the

primary objectives of this Study Group. We were very pleased to hear that news and will continue our efforts to attract young scholars from Southeast Asia and elsewhere into this Study Group.

Sessions. The early sessions of the Symposium focused on Theme I, **(Re)Producing the Southeast Asian Performing Arts—Traditions in the Here and Now** and issues involving **tourism and commodification** of the Southeast Asian performing arts. Margaret Sarkissian (Smith College, USA) spoke about "Full Circle: Marking Five Hundred Years of Portuguese Presence in Malacca". Continuing with this topic, recent developments in Cambodia were discussed by Celia Tuchman-Rosta (UC Riverside, USA) in her paper "From Sacred Art Form to Commodity: Cultural Tourism and Classical Dance in Cambodia", while Clare Chan Suet Ching (UPSI, Malaysia) spoke about "Informed Choices and Aesthetics? Reproducing *Orang Asli* (Indigenous People) Music and Dance from Mass Mediated Reinvented Versions of It".

After a quick lunch break, the topic of tourism continued with Rebekah Moore's (Indiana Univ., USA) "A City Cacophonous: Traversing Denpasar, Bali's Disparate Soundworlds" which was a lightning paper read for Rebekah (who could not be present) by Made Mantle Hood. Following were Elizabeth McLean Macy (UCLA, USA) on "Balinese Music and Cultural Tourism: Struggling into the 21st Century", Li Jia (Univ. of the Philippines) presenting a lightning paper "Genre Formation of Pinoy Pop Music: Perception Discrepancy and National Identity", and Randal Baier (Eastern Michigan Univ., USA) speaking on "Music in the Tourist Landscape: The Photographic Iconography of the Sundanese Angklung Ensemble". Randal's paper was the sole presentation with a PowerPoint ingenuously projected from an iPad!

The Theme I, **(Re)Producing Southeast Asian Performing Arts** with a focus on **local identity** began with a lightning paper by the young scholar Shou-Fan Hsieh (Tainan National Univ. of the Arts, Taiwan) entitled "Music, Migrants and Cultural Identities: Musical Activities of Indonesian Migrants in Taiwan and Their Diasporic Phenomena". Still focusing on Taiwanese and Austronesian peoples, Schu-Chi Lee (Taipei National Univ. of the Arts, Taiwan) presented "Searching through Musical Instruments for the Trace of Taiwanese Indigenous Peoples and the Austronesian-speaking Peoples". The topic of local identity in Vietnamese culture was addressed in the paper entitled "One Song–Two Stories" presented by Gisa Jähnichen (UPM, Malaysia). Although Andrew McGraw (Univ. of Richmond, USA) could not be present, his paper "The Ethical-Aesthetics of I Wayan Sadra (1953-2100)" was read by David Harnish. Russ Skelchy (UC Riverside, USA) spoke about "Growing the Tradition: Discourses of Genre and Identity Among *Keroncong* Musicians in Yogyakarta", and Alex Dea's (Independent Scholar, Indonesia) paper was entitled "The Five-Minute *Bedoyo* and the Sacred *Wayang Kulit* Cabaret: Local Cultural Circuits and Expressive Culture in Java". James Chopyak (CSU-Sacramento, USA) spoke about "The Many Versions of the Malaysian National Anthem, Negara Ku, My Country", Phang Kong-Chien (UTM-MARA, Malaysia) presented "Pesta Muzik Klang: Musical Expression of Malaysian Chineseness", and turning to East Malaysia Julia Chieng (UPM, Malaysia) presented "Musical Adoption: Gurkha Music in the Lebu' Kulit Longhouses of Sungai Asap, Sarawak". Mi Hyun Oh (Univ. of the Philippines) spoke about "Emotion and Representation in *Kasfala* Recontextualization Among the Sarangani Blaan People of Southern Mindanao, Philippines", and Rowena Guevara (Univ. of the Philippines) presented "Re-interpreting Tiruray *Agung* Music and Dance Tradition".

In a special panel of four papers devoted to the topic of **local identity in The Philippines**, José S. Buenconsejo (Univ. of the Philippines) presented "Fury in Paradise: An American Musical Stereotype of Zamboanga, Philippines (1937)", Christine De Vera (Miriam College, Philippines) spoke on "Dissolving Barriers: The Case of Contrasting Modes of Singing at Funeral Ceremonies Among the Bontoc People of Northern Philippines", Arwin Tan (Univ. of the Philippines) presented "An Inquiry on the Status of a Philippine Town Maestro: The Case of Don Lorenzo Ilustre of Ibaan, Batangas", and Ma. Alexandra Iñigo Chua (Univ. of Sto. Tomas, Philippines) spoke about "Hispanic *Villancicos* in 19th Century Manila: Musings on Representation, Appropriation and Identity in Music".

Theme I-sub-topic **Institutionalising Southeast Asian Performing Arts Traditions in Modern Multi-Cultural Music Education** was covered in three papers in this symposium. These were David Harnish (Univ. of San Diego, USA) "Between Traditionalism and Postmodernism: Multiple Identities of the Balinese Performing Arts Troupe, Çudamani", Supeena Insee Adler (UC Riverside, USA) speaking on "Sources of Order: Thai Musical Ensembles in the Royal Thai Armed Forces", and finally Pamela Costes-Onishi (Nanyang Tech. Univ., Singapore) and Hideaki Onishi (National Univ. of Singapore) addressing "The Institutionalisation of the Philippine Kulintang Tradition: A Proposal for an Alternative Teaching Methodology that is Consistent with its Stylistic Essence".

Theme II, **Southeast Asian Bodies, Music, Dance and other Movement Arts (sub-topic: Movement Arts & the Southeast Asian Body)** was begun by Uwe U. Paetzold (Robert Schumann Univ. of Music, Germany) on "*Benjang*–An Indigenous Fighting Art and Its Music Coping with the Challenges to Maintain its Identity in the Eastern Suburbs of Bandung City, West Java (Indonesia)". Discussion on movement arts continued with Paul H. Mason (Macquarie Univ., Australia) speaking on "Sound Movement: Self-Accompanied and Musician-Accompanied Movement in West Sumatran Plate Dancing", and Lilymae F. Montano (Univ. of the Philippines/ Philippine Women's Univ.) "Claiming Social Justice in a Cordillera Community in the Philippines: The Ifugao *Himong Revenge* Dance".

The sub-topic movement and the

Southeast Asian Body continued with Maria Christine Muyco (Univ. of the Philippines) presenting "Space Constitutions in Panay Bukidnon's Music and Dance", a lightning session by Hanafi Hussin (Univ. of Malaya, Malaysia) and MCM Santamaria (Univ. of the Philippines) on "*Igal Campur*: Interrogating Hybridity in Sama Dilaut Dance", Toh Lai Chee (Teacher Ed. Inst., Malaysia) on "Transformation in the Teaching and Learning of *Boria* at Institute and Schools in Penang", and Cynthia Afable (Philippine Women's Univ./Univ. of Sto. Tomas) presenting a lightning paper on "The Tagalog *Paawitan* Today in the Province of Quezon, Philippines".

With a focus on movement and the Southeast Asian body in the performing arts of Malaysia, we heard Mohd. Anis Md. Nor (Univ. of Malaya, Malaysia) speaking on "Zapin-Melayu in Johor: Constructing Malay-ness from the Body, Music and Dance of Hadhramaut", Patricia Matusky (Independent Scholar, USA) presenting a paper on "Puppets, Movement and Music: Knowing and Meaning in a Malay *wayang kulit* tradition," and Jacqueline Pugh-Kitingan on "Music, Movement, Sport and Identity: The *Moulilian Tagunggak* of the Gana Murut of Sabah, Malaysia".

A final group of papers on movement and the Southeast Asian body was presented as a panel with discussant Ricardo Trimillos. The panel presenters approached this topic in specific contexts and from the point of view of Filipino Americans. The papers were Wayland Quintero (Univ. of Malaya, Malaysia) speaking on "Not Muslim Music and Dance! Filipino American Responses to 'Muslim' and Islamophobia", Bernard Ellorin (Univ. of Hawai'i at Manoa, USA) on "*Samahan* versus *Pasacat*: Hybridity and Mimesis of Philippine Folk Dance and Music in San Diego, California", and Desiree A. Quintero (Univ. of Hawai'i at Manoa, USA) presenting "Costuming as Moro: Filipino Americans as Shifters in the Re-Siting of Filipino-ness". Discussion and commentary on these and related issues was led by Trimillos with the three presenters as well as questions from the audience.

Theme II, **Southeast Asian Bodies, Music, Dance and other Movement Arts** was also approached from the sub-topic **Movement, Music, Ritual and Theatre**. Three sessions were devoted to this sub-topic. We heard first from Felicidad Prudente (Univ. of the Philippines/Philippine Women's Univ.) on "Calling the Spirit: A Ritual of the Buaya Kalinga People of Northern Philippines", Tsung-Te Tsai (Tainan National Univ. of the Arts, Taiwan) speaking on "Religion, Chant, and Healing: *Ruqyah* Medical System and Islamic Chant in Java", and Sumarsam (Wesleyan Univ., USA) presenting the paper entitled "Islamic Perspectives on Traditional Javanese Music and Theatre".

Other sessions on the sub-topic Movement, Music, Ritual and Theatre included Tan Sooi Beng (Univ. Sains Malaysia) speaking on "Mediating Pluralism and Modernity through Comic Songs in Colonial Malaya", Patricia Hardwick (Independent Scholar, USA) speaking on "A King, A Palace, A Country: Exploring the Conceptualization of the Body in *Mak Yong* Healing Performances in Rural Kelantan, Malaysia", Christine Yung May Yong's (Univ. of Malaya, Malaysia) paper entitled "*Monkey Business*: Interweaving Stories into Contemporary Gamelan Performance", Sarah Anaïs Andrieu (Ecole des Hautes Etudes en Sciences Sociales, France) presenting "Creative Processes, Perception and their Redefinition in Contemporary Traditional Performance: The Example of Sundanese *wayang golek* (West Java, Indonesia)", and Ako Mashino (Tokyo Univ. of the Arts, Japan) presenting "The Body Producing the Music: Voice, Body, and Music in the Balinese Musical Theater, *Arja*".

New Research in this Symposium was reported, firstly, through a panel of four scholars presenting papers on tuning systems as found in Southeast Asia. Made Mantle Hood (Univ. of Melbourne, Australia) spoke about "Musical Invasives: Hybridity and the Forces of Diatonicization in Balinese Children's Music", Kristina Benitez (Philippine Women's Univ.) presented her paper entitled "Insights into Concepts of Melody and Tuning among Practitioners of Traditional Musics in the Philippines", Mayco A. Santaella (Univ. of Hawai'i, USA) presented "Nationalizing *Kakula*: The Works of Hasan Bahasyuan in Central Sulawesi", and John Garzoli (Monash Univ., Australia) spoke on "Musical Consonance and Cultural Dissonance: An issue in Musical Hybridity".

A second session on New Research presented a variety of topics on both folk and classical musics. Neal Matherne (UC Riverside, USA) presented "Remembering Maceda: *Ugnayan* and National Memory in the Philippines", Leo Eva Rempola (Univ. of the Philippines) spoke on "Metaphors of Power and Propaganda in Lucino T. Sacramento's *Ang Maharlika* and *Ang Bitiun* Concertos for Piano and Orchestra", while Lawrence Ross (CUNY, USA) spoke on "For the Sake of Religion, Race and Nation: Articulating Malayness through *Silat* in Malaysia".

Excursion. The third day of this Symposium (16 June) was devoted entirely to an excursion away from the formal sessions and evening performances. The trip away from Manila took us first to Cavite Province to visit the Geronimo Berenguer de los Reyes Jr. Museum in General Trias to view its collection of vintage Philippine photographs. We then proceeded to Tagaytay City for a lunch of great Filipino food, and by late afternoon-early evening we witnessed the Tagalog Firewalkers ritual in the nearby town of Alfonso, and a few of the Study Group members joined in walking on the hot coals (we hope their purposes have been fulfilled).

General Study Group Meeting. The morning of the fourth day of this Symposium (17 June) saw the General Study Group Meeting to discuss the business matters important to the running of this Group. The Bylaws and the Guidelines for Symposia were unanimously passed by the membership.

The hosting proposals for the 2014

Symposium (from Laos, Thailand, Indonesia and Malaysia) were presented and will be evaluated and decided upon by the Executive Committee of this Study Group over the next few months. The Executive Committee is especially concerned about keeping the cost to attendees as reasonable as possible, and maintaining one of the important objectives of our mission statement to bring in young scholars and graduate students from Southeast Asia and elsewhere. Possible themes for the 2014 Symposium were requested and a drop-box for proposed themes from the membership was put in place for the remaining duration of the Symposium.

The Executive Committee as it now stands (Patricia Matusky, Chair; Made Mantle Hood, Secretary & Program Committee Chair for the 2012 Symposium; Mohd. Anis Md. Nor, Publications Chair; Felicidad Prudente, Local Arrangements Chair; and David Harnish, Member-at-Large) will stay in place until new elections and reappointments in 2014.

The Publications Chair explained the process for editing and formatting the Proceedings for the current 2012 Symposium (same as the process for the 2010 Symposium). All papers actually presented in this Symposium will appear in the Proceedings, and once edited and formatted by the Editorial staff, the Proceedings will be published by the Philippine Women's University in time for distribution and sale at the ICTM World Conference in Shanghai in 2013.

The members present were urged to consult with colleagues and submit proposals for panels on Southeast Asian performing arts for the World Conference in Shanghai.

A new sub-study group on Studies of Performance in Royal Contexts (in Southeast Asia) was proposed by Lawrence Ross, discussed and approved by the membership. Anyone interested is welcome to join and should contact Lawrence directly. The first sub-study group, formed in 2010, focuses on Performing Arts of Muslim Communities in Southeast Asia and was organised by Mohd. Anis Md. Nor who reports that there are about 20 members currently in that group.

Finally, Paul Mason suggested this Study Group set up a Facebook page, discussion followed, and it was agreed to set up the social network page (Paul Mason will take care of it) which will function as an informal communication site for members and other interested individuals, while the current ICTM website and this Study Group's current google user website will carry the official information disseminated by this Study Group, including the Minutes of the General Study Group Meeting.

Great Entertainment. Over the five days of sessions during this Symposium, the delegates were entertained in the early evening hours with music and dance by a number of diverse groups. The Bayanihan Philippine National Dance Company performed at the Conrado Benitez Hall of the Philippine Women's University, which was followed by a buffet dinner for all. The Philippine Madrigal Singers sang at the 16th-century cathedral San Agustin Church in the old, walled city Intramuros, and near the end of symposium the Madukayan Turayan artists of Tabuk City, Kalinga performed dances accompanied by flat gongs (*gangsa*), bamboo zithers (*tabbatab*), and bamboo stamping tube ensemble (*tongatong*). We heard the Madukayan end-blown bamboo flutes (*baradong*), bamboo zither solo and duets (*kullitong*) and jaw's harp (*onnat*), while choral singing featured courting songs and several *salidummay* rendered with guitar. One evening's performance was devoted to a demonstration, with delegates' participation, of Achenese sitting dances (rhythmical body percussion dances accompanied by songs derived from devotional Islamic melodies) by dancer/choreographer Alfira O'Sullivan, founder of the Suara Indonesian Dance Group. The ICTM-PASEA Study Group extends many thanks to all the performers, to the members of the local arrangements committee who arranged these performances and to the designers of the exhibition banners and wall hangings that informed us about the performers and enhanced the walls in the performance gallery at the NCCA Building.

Acknowledgements. On behalf of all members of the ICTM Study Group on Performing Arts of Southeast Asia, sincere thanks is extended to the host organisation—The Citizens for Arts & Culture Manila, Inc., and to the venue agency—National Commission for Culture and the Arts (NCCA) in Manila. To Professor Ricardo Trimillos we say *maraming maraming salamat po!* Many, many thanks also to all members of the Program Committee and the Local Arrangements Committee for arranging and presenting a stimulating and all-round excellent symposium. The complete Program, Biographical Notes of Presenters and the Abstracts for this symposium, and the current Minutes of the Study Group Meeting may be seen at this Study Group's website at sites.google.com.

Reports from Related Organisations

UNESCO Report

by Wim van Zanten, outgoing ICTM representative at UNESCO

1. Meeting General Assembly of the 2003 UNESCO Convention in Paris, 4-8 June 2012

The major issue at this meeting was whether more responsibilities should be given to NGOs and individual experts of the Consultative Body. During the GA in Paris almost sixty percent of the time was devoted to this issue and the major decisions were:

1. the tasks of the Consultative Body will not be expanded;
2. the mandate of the members of the Consultative Body will be extended to a maximum of four years, and its composition be renewed by one quarter each year.
3. the Intergovernmental Committee (IGC) will set a maximum to the number of files to be treated annually and the order of priority.

For NGOs it was important that the GA invited the IG Committee 'to undertake a reflection on the criteria and modalities for accreditation of non-governmental organisations, taking account of their role in the Convention.' This issue will be addressed in the 3-7 December 2012 IG Committee meeting (7.COM).

Last year ICTM was selected for the Consultative Body 2012. The present author represented ICTM in the Consultative Body and examined the 20 nominations for the Urgent Safeguarding List (8), the International Assistance (10), and the Best Practices (2). The Committee will use these advices for its decisions in December 2012. The nominations for the Representative List were examined by the Subsidiary Body.

2. Forum of ICH-Researchers

On the Sunday before the start of the General Assembly, 3 June 2012, the Forum of ICH-Researchers had its first meeting at the Maison des Cultures du Monde in Paris. This Forum was an initiative of Toshiyuki Kono and several others who had been involved in the 2003 convention for a long time. Officially this meeting had nothing to do with the GA meeting, but it was a clear sign by the 2010 president of the GA, Toshiyuki Kono, and others that the convention should listen more to the voices of researchers. The presentations centred around three themes:

1. Interpretation of the criteria for inscription on the lists and the register of the Convention;
2. Community participation in the safeguarding of their ICH under the Convention;
3. How to identify priority areas for research?

All papers except one may be found on the website of the Forum. It was decided that the next meeting of this ICH-Researchers Forum will be in Tokyo, January 2013.

3. Meetings of NGOs

At this GA there was no NGO Forum organised, such as during the IGC meetings in Nairobi (2010) and Bali (2011). Instead, there were three short meetings of the representatives of NGOs attending the GA. Many representatives attended for the first time and this is one of the major problems of getting the NGOs organized properly. These meetings were also attended by members of the ICH section of UNESCO: Héléna Drobna (responsible for the coordination with NGOs) and Susanne Schnüttgen (chief Capacity Building and Heritage Unit).

It was decided that the day before the IG Committee meeting (that is, on Sunday 2 December 2012) there should be a business meeting, discussing the organisational aspects of the Forum and also a symposium on the results of the convention with respect to community participation. As the place of the 7th Committee meeting changed from Grenada to Paris, there is only limited possibility to attend (60-70 seats). Hence registration is needed for attending the NGO Forum at the ´Maison des associations du 7ème arrondissement´, 4, rue Amélie, 75007 Paris, 2 December 2012.

A more extensive report on the above issues is given in the document "12-07-02 report GA 2012 for NGO Forum.pdf". This report and the programme and way of registration for the NGO Forum in Paris, 2 December 2012, may be found on the site ngoforum.pbworks.com that can also be reached via the UNESCO-ICH site.

RILM Report

by Joe Peters, outgoing ICTM representative at RILM Commission Mixte

The RILM (Repertoire International for Music Literature) Meeting was held on 8 July 2012 at the Multimedia Library of the Auditorium Parco della Musica in Rome. I attended this meeting via Skype from Singapore.

The agenda as usual covered national committees, the impact on some priorities set last year, meaning the effectiveness of RILM itself, including its agents who manage the abstracts, and some good discussion on the perennial (and recurring) problems of information representation, metadata and database management issues.

In last year's report I said that RILM's relationship with ICTM is still undefined and I hoped this would be discussed in depth at the meeting in Canada. I think this was done (I assume) as I was not informed. A new team will represent ICTM from next year and I think they will continue to keep ICTM

linked to RILM.

RILM for the first time made the boundaries clear between their Board and the *Commission Mixte* (CM). It was interesting for me as I think CM was discussing issues that did not concern them, but at the same time there was no clear role for CM in developing strategies for RILM. These were done by the full-time staff and brought to CM meetings as reports.

Because of my personal involvement in IASA (International Association of Sound Archives) and the Laon-Laon (Forum on Music Research Centers) and other bodies in Asia, I bring up from time to time issues relating to databases but there seem reluctance from the chair to discuss them.

The CM's role is to interface the academic community with their needs for abstract and other related issues. I think pedagogy issues cut into this too. RILM has a string of regional committees. I think the ICTM infrastructure must interface with them to bring the publication issues into context.

As usual RILM's own report is always a good one – but I could not verify this even if I wanted to (and I would rather not). They say it was a productive year despite decrease in staff, and made possible through greater efficiency and "productivity metrics". The number of records that had full editorial treatment also significantly increased to finally reverse the trend and the backlog of work in this area. In other words RILM has reached a functional work level that would allow full editorial treatment of records. The facility for direct submissions by authors which was a recent move has also increased - but as usual there is a proviso that it could be better. I highlighted this point in my last report to ICTM that this facility was important to all ICTM members.

And as usual, the RILM national committees are under-performing - and I think unless there is fundamental negotiations between ICTM and RILM on this, there will be no change. As usual, Afro-Asia is a blank, but no one is bothered to find out if there is much going on in Asia in their separate quarters. I think it is Euro-American centrism within CM that is preventing a breakthrough. Where collaboration could take place it has not. I found it a lost cause to bring this up at the CM meetings. It also probably a lost cause to push this in ICTM.

RILM reported an advance indexing initiative and that seems to again be Euro centric and related to music theory that is Western. I did not bring up any points here because ICTM itself does not have any framework to discuss music theory in traditional music.

An area where ICTM could sit down with RILM and have a good talk is in their amended classification relating to No 33 (Ethnomusicology); Asia. There is really no change that will cater for the real length and breath of Asian music because RILM is depending on classifications that are again done in old style. This topic has to be visited and revisited with Asia and not through what has been published in ICTM. Otherwise, I can see a schism in the near future when Asia will look for its own route through this. RILM will not be able to navigate Asia on its own. ICTM has to make some fundamental changes to get the real Asia involved. Perhaps, as associate members.

RILM also brought up a "new tracking tool" for general information. I think the full time staff at RILM are a great bunch of futurists. But for them to be relevant to the world, there is an information gap at the moment that has to be plugged. They also have plans to launch a second online database and I think this is brilliant and it should keep them occupied for some time while RILM and ICTM sort out some fundamentals. This second database which they call RILM Classic will bring records before 1967 - and that I think is a bonus for all. Currently, RILM is "replacing" their current interface and this is directly related to their metadata structures which seems to be based on MARC with much assistance from the British Library. The objective is clear - to make it participatory and dynamic. I did ask a question (for my silent USA friends) if some thought was given to FRBR of the Library of Congress. The chair seemed befuddled, so that was the end of any discussion.

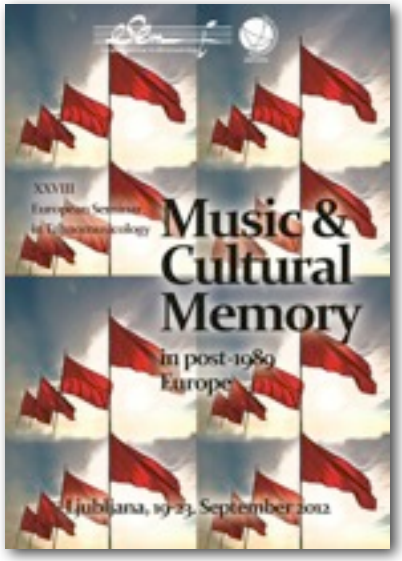
It is not CM's role to question current practice at RILM, but if ICTM plays a role in RILM (which is really a business) then this has to be on the agenda for discussion. It will come into play when pedagogy begins to finally move in tandem with the current rapid development in media protocols.

The connection with RILM must be seen as developmental and it has to be linked to people who are actively involved in database development in their curricula. I have not seen this so far. I wish the ICTM team at the *Commission Mixte* an enjoyable time - and please attend the annual meetings. If you cannot go there do it via Skype. Barbara Dobbs Mackenzie goes to great lengths to ensure this works for us, and she runs RILM in an excellent manager and briefs CM with more information than is necessary. What more can one ask for?

European Seminar in Ethnomusicology

by Mojca Kovačič, Chair of Slovenia ICTM National Committee

The XXVIII European Seminar in Ethnomusicology (ESEM) that took place from 19 to 23 September 2012 in Ljubljana, Slovenia, was hosted by the Centre for Interdisciplinary Research and the Institute of Ethnomusicology of the Scientific Research Centre of the Slovenian Academy of Sciences and Arts.



ESEM 2012 Poster

This year's theme, **National Past in Music/National Musical Past: Music and Cultural Memory in post-1989 Europe** has encouraged scholars to approach the topic with different and very interesting aspects: by exploring the ways in which current musical forms address the past events and by investigating the strategies of reshaping and re-narrating the musics from the past in the dominant discourses of the present.

The topic attracted international scholars from all over the world, including many ICTM members and authorities. The representation of national identity and historical past was discussed through film music, state commemoration rituals, and music festivals, and on themes such as diasporic reconstructions of past through music, national memory in music of minorities, music and individual cultural memory. The papers' themes also allowed forming more national related sessions such as German and post-Yugoslav music and memory politics, as well as the use of music and musical instruments for promoting, transmitting or supporting contemporary nationalistic movements and ideas. Memory politics, employment and meaning of the socialist sounds in some post social societies, such as in former Yugoslavia were also debated by many scholars, as well as through the **John Blacking Memorial Lecture**, presented by invited scholar and ICTM Executive Board Member Naila Ceribašić from the Institute of Ethnology and Folklore Research, Zagreb, Croatia.

The ESEM meeting left a very positive impression on all of us, which was evident both in the satisfaction of the participants, as well as in level of discussions, questions and comments following paper presentations. The week-long meeting was complemented by a rich accompanying program which greatly contributed to the success of the event. Participants were treated to a film screening of *Sretno dijete* ("Happy child") by Igor Mirković, about the musical "new wave" in Yugoslavia, a concert of traditional Slovene music *Zajuckaj in zapoj* (an annual event organised by Institute of Ethnomusicology ZRC SAZU), an excursion to the coast, and a farewell dinner with a concert by Ljubljana's Partisan Choir.

The next meeting is planned to be in the beginning of September 2013 in Bern, Switzerland.

Participants of ESEM 2012. Front and centre: Krister Malm, former ICTM President and Chair of Sweden ICTM National Committee.

Calendar of Events — ICTM

26-30 October 2012

11th Symposium of the ICTM Study Group on Iconography of the Performing Arts.

Location: Beijing, China.

Read more about the Symposium here.

8-10 November 2012

Meeting of new Ethnochoreology Sub-Study Group on Movement Analysis.

Location: Budapest, Hungary.

Read more about the Meeting here.

8-11 November 2012

8th Symposium of ICTM Study Group on *Maqam*.

Location: Sarajevo, Bosnia and Herzegovina.

Read more about the Symposium here.

1-2 December 2012

3rd Symposium of the ICTM Study Group on Music of the Turkic Speaking World.

Location: Cambridge, UK.

Read more about the Symposium here.

31 December 2012

Deadline for receiving proposals for nominations to fill positions on the ICTM Executive Board.

Read more about the procedure on pages 3-4.

1 January 2013

Deadline for applications to fill positions of Film/Video Review Editor for the *Yearbook for Traditional Music*.

Read more about the procedure on page 5.

15 March 2013

Deadline for applications to fill position of General Editor of the *Yearbook for Traditional Music*.

Read more about the procedure on pages 4-5.

20-21 March 2013

Symposium of the ICTM Study Group on Music of the Arab World.

Location: Baabda, Lebanon.

Read more about the Symposium here.

20-23 March 2013

19th Symposium of the ICTM Study Group on Folk Musical Instruments.

Location: Bamberg, Germany.

Read more about the Symposium at the Study Group's home page.

4-7 April 2013

2013 Joint Annual Meeting of the British Forum for Ethnomusicology and ICTM-Ireland

Location: Queen's University Belfast, United Kingdom.

Read more about the Symposium on page 11.

8–12 April 2013

13th Symposium of the ICTM Study Group on Music Archaeology.

Location: Guatemala City, Guatemala.

Read more about the Symposium here.

11-17 July 2013

42nd ICTM World Conference

Location: Shanghai Conservatory of Music, Shanghai, China.

Read more on pages 3-6.

12-16 September 2013

3rd Symposium of the ICTM Study Group on Multipart Music.

Location: Budapest, Hungary.

Read more about the Symposium here.

Calendar of Events — Related Organisations

24-27 October 2012

Annual Meeting of the American Folklore Society.

Location: New Orleans, United States.

Read more here.

1-4 November 2012

Joint Annual Meeting of the Society for Ethnomusicology, American Musicological Society, and the Society for Music Theory .

Location: New Orleans, USA.

Read more here.

7-10 November 2012

"Sonidos del presente, propuestas de futuro: Investigación, innovación y aprendizaje en las músicas populares urbanas y de tradición oral". XII Conference of SIBE-Sociedad de etnomusicologia.

Location: University of Extremadura (Institute of Modern Languages), Cáceres, Spain.

Read more at sibecaceres.wordpress.com.

16 November 2012

Deadline for applications to the "Tullia Magrini" Scholarship Award.

Read more on page 21.

10-11 November 2012

63rd Annual Conference of the Society for Research in Asiatic Music (TOG).

Location: Kunitachi College of Music (Tachikawa, Tokyo).

Read more on page 21.

24 November 2012

British Forum for Ethnomusicology Annual One-Day Conference.

Location: Pitt Rivers Museum, University of Oxford, United Kingdom.

Read more on pages 21-22.

10-12 January 2013

Workshop: Participatory Pop: Audiences, Life Styles and Fan Culture in 20th Century Southeast Asia.

Location: Jakarta, Indonesia.

Read more on *Bulletin of the ICTM* 120, page 17.

24-28 June 2013

17th Biennial Conference of the International Association for the Study of Popular Music (IASPM).

Location: Gijón, Spain.

Read more here.

Featured Publications by ICTM Members

Music and Minorities in Ethnomusicology: Challenges and Discourses from Three Continents

Edited by Ursula Hemetek

The ICTM Study Group on Music and Minorities has regularly held meetings and was able to publish the results regularly as well. The Study Group meeting which is the subject of this publication was held in Hanoi/Vietnam from 19 to 24 July 2010, and was a joint meeting with the ICTM Study Group on Applied Ethnomusicology. It was the 6th meeting of our Study Group and the first outside Europe, which was meant to add to the quality of international cooperation and additionally to benefit ethnomusicology and minority research in the region itself. This is mirrored in the 11 articles included in the publication.

- Vienna: Institut für Volksmusikforschung und Ethnomusikologie, 2012.
- E-book (74.9 MB), 131 pages, colour photos, transcriptions, illustrations.
- Language: English.
- ISBN: 978-3-902153-06-7.
- Available for free from publisher's website.

Muzicologii, etnologii, subiectivităţi, politici

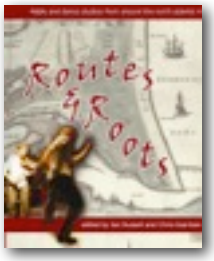
by Marin Marian-Bălaşa

Within the dominating nationalistic context of the Central and Eastearn European ethnological scholarship, this book is strikingly different. For the first time in Romanian ethnological scholarship, the perils of patriotism, nationalistic infatuation, and amateur praise of the folklore of yore (as well as of conservative mentalities), are both systematically and suggestively revealed. The concept of "subjectivity", as subtler and more revealing than "identity", is central to the entirework, not only the subjectivities involved in the "collective" creation being discussed, but also those of the academic constructions are analysed from an insubordinate, critical perspective.

- Bucharest: Editura Muzicală, 2011.
- 350 pages, photos, transcriptions.
- Language: Romanian.
- ISBN: 978-973-42-0648-3.
- For more information contact the author at mmbalasa@yahoo.com

Routes and Roots: Fiddle and Dance Studies from around the North Atlantic 4

Edited by Ian Russell and Chris Goertzen

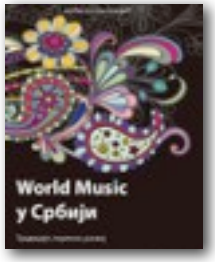


This volume, the fourth in the series, is the result of the 2010 North Atlantic Fiddle Convention, held in Aberdeen, Scotland, its theme being 'Roots and Routes'. 'Roots' has traditionally suggested beginnings, attachment to place, and stasis in general, whereas 'routes' has encompassed travel, migration, and displacement – in short, movement. But the research contained in this volume strongly supports a more modern, nuanced understanding of 'roots': earlier times have already featured plenty of the operation of the dynamics of change. Since 'roots' were packed with 'routes' from the start, the journey from conference to published volume entailed inverting these terms' customary to order: hence the current 'Routes & Roots'.

- Aberdeen: University of Aberdeen, 2012.
- Paperback, 242 pages.
- Language: English
- ISBN: 978-0-9545682-7-6.
- Price: £ 12.00; order directly from the publisher's website.

World music u Srbiji. Tradicije, poreklo, razvoj

By Rastko Jakovljević



- Muzička omladina Srbije, 2011.
- Paperback, 90 pages, photos, transcriptions, audio CD.
- Language: Serbian.
- For more information contact the author at ralefy@yahoo.com.

Lidé města/Urban People

The second volume of Lidé města/Urban People (2012) dedicated to the theme "Theory and Method in Urban Ethnomusicology" has just been published by the Faculty of Humanities, Charles University, Prague. Based on a two-day round table held in Prague in June 2011, the volume features essays by Adelaida Reyes, Kay Kaufman Shelemay, Peter McMurray, Bozena Muszkalska, Ursula Hemetek, Zuzana Jurková, Eugene Dairianathan and Kjell Skyllstad.

An extended version of the volume which includes sound examples is available on-line www.lidemesta.cz.

PAX SONORIS IV-V

Edited by E. M. Shishkina

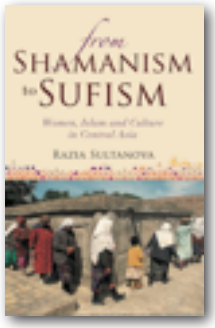
This present edition of the scientific magazine PAX SONORIS includes sections on Theroy of Music and Aesthetics, Traditional Musical Heritage, Nations' Cultures, Dialogues of Cultures. Ethnocultural Convergence, Academic Musicology, Knowledge of Ethnic Instruments, Regional Ethnography, Applied Ethnomusicology, and New Publications.

It features articles by Bernhard Bleibinger, Elena Gorokhovik, Ursula Hemetek, Maria Hnaraki, Lasanthi Manaranjanie Kalinga Dona, Bożena Muszkalska, Svanibor Pettan, Alexander Schwab, Inna Shved, Janos Sipos, Kjell Skyllstad Muller, Razia Sultanova, Trần Quang Hải, and Saule Utegalieva.

- Astrakhan: State Folklore Centre "Astrakhanskaya Pesnya", 2010-2011.
- Paperback, 256 pages, transcriptions, photos.
- Language: Russian and English.
- ISBN: 978-5-902742-53-1.
- For more information contact the editor at helena@astrasong.ru.

From Shamanism to Sufism: Women, Islam and Culture in Central Asia

by Razia Sultanova



Women have traditionally played a vital part in Islam throughout Central Asia -- the vast area from the Caspian Sea to Siberia. With this ground-breaking and original study, Razia Sultanova examines the experiences of Muslim women in the region and the ways in which religion has shaped their daily lives and continues to do so today. From Shamanism to Sufism explores the fundamental interplay between religious belief and the cultural heritage of music and dance and is the first book to focus particularly on the role of women.

- London: I. B. Tauris, 2011.
- Hardcover, 256 pages.
- Language: English.
- ISBN: 978-1848853096.
- Price: £ 56,00, order directly from the publisher's website.

Danzas de la Provincia de Huelva

By Juan Agudo, Celeste Jiménez, Francisco J. García Gallardo and Herminia Arredondo

Danzas de espadas (sword dances) are traditional dances very common in Europe during the last centuries. They are collective, public, and exclusively performed by men's groups.

In the areas of Andévalo and the Sierra de Huelva –southwestern Andalusia– sword dances and similar types of dances (lances, sticks, castanets, arches and decorative sticks) are today usually integrated into the celebration of a rite, in solemn as well as festive, religious ceremonies.

The music of these dances is instrumental, played on the pipe and *tabor*, *gaita* (a special kind of flute) and *tamboril*. Some of the local names of these music and dance are: *Danza de espadas, de los palos, de los Cirochos, de los Cascabeleros, del Santísimo, las mudanzas, fandango parao, folía.*

In the book, the authors describe in detail these dances, referring to many aspects: festivities, time and spaces, events and sequences, the dancers clothing and items they carry, choreographic sequences, as well as transcriptions and analysis of the dance music.

- Huelva: Diputación de Huelva-Servicio de Publicaciones, 2010.
- Paperback, 321 pages, colour photos, transcriptions, DVD with audiovisual examples.
- Language: Spanish.
- ISBN: 978-84-8163-490-7.
- Price: € 30.00 from casdellibro.com.

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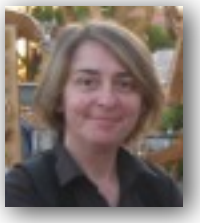

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About the ICTM

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

The ICTM publishes the *Yearbook for Traditional Music*, distributes the online *Bulletin of the ICTM*, and maintains an online Membership Directory.

By means of its wide international representation and the activities of its Study Groups, the International Council for Traditional Music acts as a bond among peoples of different cultures and thus serves the peace of humankind.

Contact information

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Membership

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

Members in good standing are entitled to:

1. Participate in the activities of the Council (such as presenting a paper at a World Conference).
2. Receive the Council's publications.
3. Obtain access to premium website content (such as the ICTM Online Directory).
4. Vote in ICTM elections.

Memberships for individuals

- Ordinary Membership: EUR 60.00
- Joint Ordinary Membership (*): EUR 90.00
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- Emeritus Membership (***): EUR 40.00
- Life Membership: EUR 1,200.00
- Joint Life Membership (*): EUR 1,500.00

(*) Joint Memberships are available for spouses who both wish to join. They receive only one set of ICTM publications, but otherwise enjoy all other privileges and responsibilities of ordinary members.

(**) Individuals 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

Corporate Memberships are available to organisations such as government departments, regional scholarly societies, radio-television organisations and other corporate bodies for EUR 250.00 a year. Corporate members receive all the benefits of an Ordinary membership, plus they have the option to select up to three additional individuals who will enjoy all the benefits of ordinary members. However, Corporate Members have only *one* vote at ICTM elections.

Institutional Subscriptions to the *Yearbook for Traditional Music* are available in electronic-only, print+only and print+electronic formats. See next page for more information.

Supporting memberships

All members who are able to sponsor individuals or institutions in a soft currency country are urged do so by paying an additional fee of EUR 30.00 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.

Payment methods

Remittance payable to the ICTM Secretariat is preferred in euros via Electronic Funds Transfer (aka bank transfer, giro, wire transfer, or SEPA/UPO order). Other currencies and payment methods are accepted (major credit and debit cards, PayPal, cheques), but additional charges may apply.

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

Institutional Subscriptions

Institutional Subscriptions to ICTM are available for libraries, institutions and other organisations (including Subscription Agents) who wish to carry the *Yearbook for Traditional Music* in printed and/or electronic form. All subscriptions run from 1 January through 31 December.

The Council has partnered with JSTOR in the Current Scholarship Program to offer institutions online access to its publications. Electronic-Only and Print+Electronic subscriptions (see below) provide institutional subscribers with online access to the five most recent issues (i.e., 2008-2012) of the Yearbook for Traditional Music. Access will automatically integrate with any JSTOR collection that institutions may already license.

Subscription types

ICTM offers three different types of Institutional Subscriptions.

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Institutional subscribers receive:

- Online access to the five most recent issues of the *Yearbook for Traditional Music* (i.e., 2008-2012) via JSTOR.

Price: USD 100.00 per year

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PRINT-ONLY

Institutional subscribers receive:

- A printed copy of the 2012 *Yearbook* (vol. 44), sent in November/December 2012.

Price: USD 120.00* per year

To place your subscription, contact the CTM Secretariat.

(*) Price given in USD for coherence only. Subscribers will be billed for EUR 90.00.

PRINT+ELECTRONIC

Institutional subscribers receive:

- A printed copy of the 2012 *Yearbook* (vol. 44), sent in November/December 2012.
- Online access to the five most recent issues of the *Yearbook for Traditional Music* (i.e., 2008-2012) via JSTOR.

Price: USD 150.00 per year

To place your subscription, contact JSTOR

Please note that all Institutional Subscribers, regardless of subscription type, receive the *Bulletin of the ICTM* via e-mail in April and October.

Subscription Ordering Information

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Remittance payable to the ICTM Secretariat is preferred in euros via Electronic Funds Transfer (aka bank transfer, giro, wire transfer, or SEPA/UPO order). Other currencies and payment methods are accepted (major credit and debit cards, PayPal, cheques), but additional charges may apply.

For further inquiries, please contact the Secretariat.

Publications

Yearbook for Traditional Music

The Yearbook for Traditional Music is a refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research.

ISSN (Print): 0740-1558.
ISSN (Online): 2304-3857.

General Editor: Don Niles.

The Yearbook was established in 1949 as the Journal of the International Folk Music Council, and it is published in English every December by the ICTM Secretariat. All ICTM members and institutional subscribers in good standing receive a copy of the Yearbook via priority air mail.

The latest issue of the Yearbook is Vol. 43 (2011).

Submissions

If you would like to submit original articles and/or review materials to be considered for inclusion in the next issue of the *Yearbook for Traditional Music*, please find the full guidelines here.

Back issues

Printed back issues of the *Yearbook for Traditional Music* are available from the ICTM Secretariat, from Vol. 1 (1969) through Vol. 42 (2010), at 23.00 EUR per volume plus shipping and handling. A 10% discount is available for orders of more than 10 copies of the same volume shipped to the same address. Please note that the latest issue (currently Vol. 43) costs 90.00 EUR (shipping and handling included).

Electronic back issues (via JSTOR): institutions may add archival content (back issues) of the *Yearbook for Traditional Music* to their existing JSTOR accounts. Please note that this service is currently available to organisations only. Individual scholars may, however, obtain access through one of JSTOR's participating institutions. To go to the Yearbook's page at JSTOR's website, please click here.

For any questions regarding online access to the Yearbook for Traditional Music, please contact JSTOR directly.

Bulletin of the ICTM

The *Bulletin of the International Council for Traditional Music* carries news from the world of traditional music and dance, a calendar of upcoming events, and reports from Study Groups and National and Regional Representatives.

ISSN (Print): 0739-1390
ISSN (Online): 2304-4039

Editor: Carlos Yoder.

The *Bulletin* was established in 1948 as the *Bulletin of the International Folk Music Council*. It is published in April and October each year, mainly in English but with occasional articles in other languages. The *Bulletin* is made available online at the ICTM website, and is also sent directly to ICTM members and institutional subscribers via e-mail. It is is protected by a Creative Commons BY-NC-SA 3.0 Unported License.

Submissions

All ICTM National and Regional Representatives as well as Study Group Chairs should submit articles (reports, announcements, calls for papers, etc.) on a regular basis.

Individual ICTM members should direct relevant announcements or reports on activities to their national or regional representative or Study Group Chair. ICTM members residing in countries with no official ICTM representation may submit reports and announcements directly to the Editor.

The *Bulletin* is primarily a means for communicating ICTM information. However, the Editor will consider including news from international organisations which may be of interest to ICTM members, giving priority to UNESCO affiliated organisations.

Articles will be edited, when necessary, without notification.

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).

Back issues

Back issues of the printed Bulletin of the ICTM (Vols. 1-118) can be ordered directly from the Secretariat at a cost of EUR 7.70 plus shipping and handling. For your convenience, however, you can read and download the last ten year's worth of *Bulletins* directly from the *Bulletin's* webpage.

Advertising space

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New York University has established itself as a Global Network University, a multi-site, organically connected network encompassing key global cities and idea capitals. The network has three degree-granting campuses - New York, Abu Dhabi, and Shanghai - complemented by 12 additional academic centers across five continents. Faculty and students will circulate within the network in pursuit of common research interests and cross-cultural, interdisciplinary endeavors, both local and global.

NYU Abu Dhabi seeks leading scholars for tenured, tenure-track or contract appointments in its Music program in 1) musicology and/or in 2) ethnomusicology, with a preference for those with an expertise in music of the Middle Eastern region, and 3) performance, a professional with the ability to organize a performance program. Junior scholars with clear research profiles will be considered; dossiers of scholars at the associate- or full-professor level are highly desirable. The successful candidate will have the opportunity to play an integral role in fashioning a complete international research university oriented around the liberal arts. We are looking for scholars who maintain an active agenda of research, have publications appropriate to their rank, and have a demonstrated commitment to undergraduate teaching. Please visit the Music Program's website for a description of its innovative curriculum: **http://nyuad.nyu.edu/academics/undergraduate-programs/majors/music.html**

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Applications for tenure-track and contract positions are due by *November 30, 2012*; applications received later will be reviewed until the position is filled. To be considered, applicants should submit a cover letter describing their experience and aspirations, a Curriculum Vitae, and three letters of reference, all in PDF format. Senior candidates are not required to submit references at this time. Please visit our website at **http://nyuad.nyu.edu/about/careers/faculty-positions.html** for instructions and other information on how to apply. If you have any questions, please e-mail **nyuad.arts@nyu.edu**.

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