

**Music and Dance in War, Revival, and
Islam, and New and Applied Research
in Ethnomusicology and
Ethnochoreology**

Programme

38th World Conference

International Council for Traditional Music

3-10 August 2005

**Ranmoor House
University of Sheffield, UK**

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ICTM Conference Etiquette

Dear colleagues, respected participants in the 38th World Conference of the International Council for Traditional Music!

While expressing a warm welcome to all of you now in Sheffield for this major ethno-musicological gathering in 2005, let us briefly familiarize you with the ICTM conference etiquette. Adoption of the following guidelines is expected to ensure maximal efficiency of our scholarly meeting, so please read these lines carefully and follow the points put forward as closely as possible.

The purpose of the conference is to create the best possible conditions for the exchange of ideas and to enable fruitful interactions among scholars from all over the world. In order to accomplish this task, paper and film presenters, discussants, session chairs, and all other participants need to work together.

With the exception of certain special sessions—among them, for example, the keynote address, some panels, film presentations, and study group meetings—most conference sessions allot thirty minutes for the set-up, presentation, and discussion of each paper. The 90-minute sessions normally have three papers; the 120-minute sessions have four.

Scholars presenting papers are expected to limit their entire presentation to 20 minutes including set up time. This allows an additional 10 minutes for questions and discussion. Discussion time is very important! The difference between reading a paper in a journal and experiencing it at a conference is that the audience is an active part of conference presentations. Good papers leave the audiences longing for more discussion time, so do not be concerned if your contribution is slightly shorter; just make sure that it does not exceed the given time slot.

Presenting papers

Each of us could perhaps talk for hours about our own research. Since the 20-minute conference papers are short-form presentations, more like poems than narratives, please keep in mind the following points:

1) *20 minutes is the total time for your presentation*

This includes walking to the podium, playing your examples, and speaking at a slow enough speed so that you can be understood. If you happen to face a problem with the equipment or with the examples, the time it takes to resolve them is unfortunately part of your 20 minutes too. Therefore, please check that the equipment and your examples work as you expect them to before your presentation.

2) *All the sessions should keep on the same timetable*

By keeping to the same time schedule in every session, starting on time and moving to the next paper every 30 minutes, audience members who want to hear papers in different sessions can move from room to room in time to hear the presentations they are especially interested in. Sessions in which the late cancellation of a participant or two has left some additional time are still expected to follow the same 30-minute rule. The remaining time can be devoted to further discussion for those who want to stay and examine the issues in greater detail.

3) *Please plan to speak slowly*

Less than half the conference participants are native English speakers and everyone has an accent of some kind to which the audience has to adjust. A reasonably slow delivery of your paper may reduce the number of ideas you wish to present, but at the same time will ensure that the audience understands them.

4) *Please select your audio or visual examples carefully*

In most cases it is best to keep them short, to give you more time to talk about them. There will be someone on behalf of the organizers to help you with the equipment, but sometimes problems may occur regardless of our best intentions. Therefore, if you plan to use PowerPoint, please consider having a back-up set of overhead transparencies, just in case there is a technical difficulty. If you plan to play DVD examples, please have the recommended VHS backup or further transparencies nearby, just in case of a compatibility problem. Nevertheless, it may be useful to plan what you might do if your audio or visual examples fail. How you would present your ideas without them?

5) *Session chairs will help you keep track of the time*

Since it is often difficult for a person delivering paper to know how long he or she has been speaking, the session chairs will help you by monitoring time. Their job is also to ensure that all presenters have the same amount of time for their papers, and that the audience has time for discussing each paper.

- *The session chair will give you or show you a piece of paper after 15 minutes that will say “15 minutes are over; 5 minutes remain.” If you are not 75% of the way through your presentation at that time, consider eliminating some examples, or some descriptive parts of your paper, so that you can get to the conclusions in the next five minutes.*
- *The session chair will give you or show you another piece of paper when you have 1 minute remaining that will say “19 minutes have passed; you have 1 minute left.” If you are not already presenting your concluding page or paragraphs, you should jump ahead and present them. When practicing your paper, put a mark in 45 seconds from the end. Then you can easily jump to that point should it be necessary to do so.*
- *If you go on beyond 20 minutes the session chair may interrupt you to thank you for your presentation and open the session for discussion of your paper, even if you did not have time to completely finish it.*

Discussing papers

In some countries it is standard practice for people asking questions to deliver a kind of presentation of their own before asking the actual question. This practice limits the number of people who can speak. Thus, you are kindly requested to pose a fairly short question directly related to the paper. Session chairs may allow follow-up questions, but if you want to carry on a conversation with the speaker, it is better to do so outside the session and allow some of the others to ask their questions as well. It is the session chair who moderates the discussion and determines its end in order to keep the session on schedule.

Tea breaks and meals

Tea breaks are very important, not just because of the refreshments but primarily because they offer a less formal place to discuss ideas that arise during the paper sessions. In order to facilitate these informal discussions, session chairs are asked to keep the sessions from continuing into the tea breaks and also to ensure that sessions end promptly in time for meals. If you could not ask your question within the given session, or want to follow up on it, tea breaks and meals are ideal times to do so.

We all will learn more from one another and will have an equal opportunity to be heard if we follow the etiquette outlined above. Let's have a highly stimulating conference!

Sincerely,
Svanibor Pettan
Programme chair
38th World Conference

Jonathan Stock
Local arrangements chair
38th World Conference

Security

Sheffield has low crime rates, and the Ranmoor area is one of the safest parts of Sheffield. There is a 24-hour porter at the main entrance of the conference site, plus a swipe-card system to control access to the accommodation sections. Conference participants will need to take few if any special precautions for their personal safety during their stay here, whether on- or offsite. Nevertheless, should you have concerns about security while at the University, either speak to a conference assistant, find a Ranmoor House porter or contact the University Control Room on 24085 (on any internal telephone; or [0114] 222 4085 on an external line). In an emergency, ring 4444 internally, or outside the University call the emergency services on 999.

University regulations ask us to wear our identification when on University premises. For conference participants, that is the name badge you were issued on registration. Please try to remember this, even during warm weather and frequent changes of clothing! A benefit is that other participants will feel more confident to approach you if they see that you are attending the conference too, and they have a better chance to learn your name.

Participants are reminded to be careful with their luggage or with large shopping bags at all times. Even before the bombings last month, bags left unattended in public places in Britain were quite likely to be removed for a police check (or possibly stolen by a brave but naughty by-passer). Your trip may be delayed or possessions lost as a result. Large numbers of other people may also be disrupted if you accidentally trigger a security alert or evacuation; please be sensitive to the heightened upset this might cause given recent events.

Introductory Notes on Music and Dance in Sheffield

with thanks to Simone Krüger and Lindsay Aitkenhead
Ethnomusicology Officer, Sheffield Music Centre

Sheffield's music scene is thriving as usual. Sheffield is a very musical city, humming with grassroots activity in many genres. The local folk music scene is highly active, with sessions, clubs and gigs every night of the week in a wide choice of pubs, both in the city centre and more widely a-field. Early August is vacation time in Britain generally, but pubs that usually feature live music most nights of the week include Fagan's, The Red House, The Kelham Island Tavern, The Dog and Partridge, and the Gardener's Rest. The University of Sheffield has the biggest Ceilidh Society in the country, and hosts a popular bi-weekly dance in the Royal Institute for the Blind. The area also boasts the South Riding Folk Arts Network who publish a newsletter and website, promote gigs, publish collections of tunes and hold regular festivals throughout the area. There is also a Sheffield Fiddle Society that holds weekly tutorials and occasional master classes, and who also publish their own music. Other active ensembles include samba drumming, sword dancers of several kinds (all impressive), African drumming groups, Yemeni music, Albanian musicians, Iranian music, blues singers, Zairean popular music, klezmer, a free improvisation scene and Scots piping.

Jazz is currently gaining in popularity, and several new venues have opened recently. These include the luxurious 111 Jazz Club in Arundel Street, Thursday nights at Trippets Wine Bar on Trippets Lane, Sunday afternoons at the Showroom Independent Cinema and Maria's Jazz Bar and Restaurant up in Crookes. Jazz gigs also take place at Cubana's Wine Bar and the Boardwalk, a fine venue which also hosts many other kinds of gigs, including the monthly Juju Club, Sheffield's fifteen year-old live world music night.

Pop music is also lively, with a new Sheffield band, Pink Grease, making the top forty in January 2005 and several others waiting in the wings for their chance of the limelight. Sheffield electropop is still going strong—for example, look out for Hiem and the commuting Sheffield/Paris band The Lovers. At the same time, Sheffield is famous as the home of Pulp, heavy metal and the New Romantics, and bands that spring to mind from this location include The Human League, ABC, Def Leppard and Moloko. Local fans of Northern Soul remain numerous, even if they affect a low profile at times. Sheffield is full of small studios producing interesting music, supported by excellent training facilities at Red Tape Studios and The Darnall Music Factory. The city also has its own music magazine, *Sandman*, which serves both the local music industry and the listening public very effectively. National touring acts visit the Hallam FM Arena, although the other large venue, Sheffield City Hall, is currently closed for refurbishment. Both universities have several venues, and Sheffield Hallam University has just bought the ex-National Centre for Popular Music to use as its student union building. Among local venues, Gatecrasher at The Republic evolved in the 1990s into one of the three key clubbing nights in the whole of the UK. The city still offers a large number of consistently high-quality club nights catering to a large student population. There are also plenty of live rock venues, from the Classic Rock Bar, The Grapes in Trippett Lane, the Hallam FM Arena to the legendary Leadmill.

Classical music is most notably served by the Music in the Round series of festivals at the well-known Crucible Theatre, devised by the Lindsay Quartet and introducing classical and folk musicians from all over the world to the Sheffield public. Opera is regularly seen at the Lyceum Theatre, which shares a square with the Crucible and in close to the Millennium Gallery, Winter Gardens and Graves Art Gallery. Several churches support choirs and organists, and there is a huge amount of amateur music and dance, from symphony orchestras to Gilbert and Sullivan societies and brass bands.

The *Sheffield Telegraph* has a large-scale listings section every Friday.

Summer Sounds: Busking Bonanza

from Maire McCarthy (Sheffield Folk Arts Officer) and Oliver Toby (Sheffield City Centre Marketing Officer)

Summer Sounds—a weekend of live music in Sheffield City Centre—returns on Saturday 6 and Sunday 7 August. It will feature an upbeat collection of live music to suit all tastes from jazz & blues to folk, pop to classical, AND YOU!

There will be three themed areas in which you can busk. Fargate is for pop and rock (acoustic only please). Peace Gardens & Town Hall Square is for classical & easy listening. Surrey Street is for folk. Get in touch if you are interested in taking part by sending an e-mail to busking@hallamfm.co.uk or by tuning in to Hallam FM. But all you need do on the day is turn up, tune up and play up!

Sat 6 August

1200 – 1730 Tudor Square: Jazz Blues Stage
Winter Garden mini-stage: World music from Sheffield's Juju Club

Sun 7 August

1200 – 1700 Tudor Square: Folk stage
Winter Garden mini-stage: Choral & Classical

Tudor square will host the main stage on both days; with Jazz blues, Latin and rock on the Saturday and Folk on the Sunday. There are already some great acts lined up on Saturday and more to be announced. This includes international recording artist Sally Doherty with her smooth Latin sounds; Chris Walker (Jazz at the Lescar) will perform a jazz fusion set with his band CBop; the Larry Van Kriedt band will perform a mix of jazz and soul; and finally Sean Webster, whose debut album *Long Time Coming* was released last year.

How to Use the Programme

Papers, panels and other events are listed in order of occurrence below. Each session is given a two-digit number and letter code, like 12A or 53B. The first digit gives the day on which that event is to be held and the second digit shows which block of sessions. The letter indicates the room in which the event will occur. Thus, a paper marked 41C is on day 4 of the meeting (6 August) in the first batch of sessions (timed for 0900–1030 in the morning) and can be found in room C (see the map on the rear of this booklet). With the exception of presentations on Day 1, there are generally four sets of presentations each day: set 1 is the after-breakfast slot; set 2 is the late-morning slot; set 3 is the after-lunch slot; and set 4 is the late-afternoon slot. Evening film shows have been given the code number 5. This system makes it easy to memorise the time of your own session and so to be able to give that information to other participants.

These same codes are used in the Abstracts Book, which is ordered alphabetically by the names of presenters. This means that you can look for the speakers whom you wish to hear and easily cross-reference using the code number there to find their exact place on the programme.

The 38th World Conference of the International Council for Traditional Music

FINAL PROGRAMME

WEDNESDAY, 3 AUGUST 2005

1200 *Arrival of Participants and Registration*

1400–1630 *Tea and Coffee (Dining Hall)*

1630–1715 *First Afternoon Session*

Session 11A

Opening Ceremony

1715–1815 *Second Afternoon Session*

Session 12A

Keynote Address, introduced by **Ian Russell**, U.K.

Burt Feintuch, U.S.A.:

Revivals on the Edge: Northumberland and Cape Breton

with **Pauline Cato**, U.K. (Northumbrian smallpipes)

1815–1900 *Opening Reception, co-sponsored by the British Forum for
Ethnomusicology and the Department of Music, University of
Sheffield (Dining Hall)*

1900–2015 *Barbecue (Patio beyond Dining Hall)*

Invited Performers:

Mutinhimbira (c. 1900)

Maghribi Beat Trio (c. 1930)

2015–2400 *Music and Dance Session (Bar)
Informal Performances by ICTM Members*

THURSDAY, 4 AUGUST 2005*0730–0900 Breakfast**0900–1030 First Morning Sessions*

Session 21A

Panel: Islam in Indonesia IOrganizers and co-chairs: **David Harnish**, U.S.A. and **Anne K. Rasmussen**, U.S.A.**David Harnish**, U.S.A.:

Music, Islam, and Identity in Lombok

Anne K. Rasmussen, U.S.A.:

“Raja Seribu, Rakyat Satu” (One Thousand Kings, One People): Populism and the Musical Mission of Kiai Kanjeng

Session 21B

Ways of Learning Music and DanceChair: **Anthony McCann**, U.K.:**Ragnhild Knudsen**, Norway:

Learning by Ear or from Written Music: Does It Make Any Difference to the Way We Know a Piece?

Zoe Dionyssiou, Greece:

Wind Bands of the Philharmonic Societies in the Island of Corfu: A Crossroads for Music Education and Ethnomusicology

Session 21C

Folk and ModernityChair: **Krister Malm**, Sweden**Robert Burns**, New Zealand:

Authentic vs. Inauthentic: Towards a Resolution of the “Folk-Rock” Conundrum

Britta Sweers, Germany:

The Revival of Traditional Music within New Contexts: The Impact of Electric Folk Movements

J. Lawrence Witzleben, Hong Kong, China:

Music for the Mediated Masses: Crossover Dreams (and Nightmares) in the Packaging of Chinese Instrumental Music

Session 21D

The Past and Present of European TraditionsChair: **Gerlinde Haid**, Austria**Erkki Pekkilä**, Finland:

The Sounds of Silence: Folk Music and Its Reconstruction in an Early Finnish Ethnographic Film

Loren Chuse, U.S.A.:Revitalizing Tradition: *Cantaoras* in Dialogue with Flamenco Song**Tvrtko Zebec**, Croatia:

Kolijani 2004, Ritual on the Island of Krk: Revival or Continuity?

Session 21E

Military Sounds in Historical PerspectiveChair: **Gage Averill**, Canada:**Christiane Rohr**, Germany:

Musicians under Pressure: Censorship during the War in Iraq

Alma Zubović, Croatia:

Military Music in Bosnia and Herzegovina at the Time of the Ottoman Administration

1030–1100 *Tea and Coffee (Dining Hall)*1100–1230 *Second Morning Sessions*

Session 22A

Panel: Islam in Indonesia IIOrganizers and co-chairs: **David Harnish**, U.S.A. and **Anne K. Rasmussen**, U.S.A.**Wim Van Zanten**, The Netherlands:

Islam and Sundanese Music in West Java

Julia Byl, U.S.A.:Welcoming the Holy Month: *Ramadan* Politics and Sonic Space in Medan, North Sumatra

Session 22B

Panel: Reviving and Revitalizing Traditional Music in Modern Japan: Incentives, Aesthetics, ImpactOrganizer and chair: **Arisawa Shino**, U.K.**Fujita Rinko**, Austria:Attempts at Reviving and Revitalizing Traditional Music in Contemporary *Gagaku* Composition**Oshio Satomi**, Japan:Reform of the Tradition, or Successive Change within a Tradition? The Traditional and the Modern in *Nagauta* Music after World War II**Arisawa Shino**, U.K.:

Two Living National Treasures: Different Approaches to Tradition and Modernity

Session 22C

The Other AmericaChair: **Judith McCulloh**, U.S.A.**Sandra Graham**, U.S.A.:

Re-presenting the Folk Spiritual: A Case Study from Blackface Minstrelsy

Cheryl Tobler, U.S.A.:

Nostalgia, Representation, and Cultural Tourism: Virginia's Heritage Music Trail

Barbara Rose Lange, U.S.A.:

Contemplating the Postmodern City: Improvised Music in Houston, Texas

Session 22D

An Applied Technology ProjectChair: **Gerda Lechleitner**, Austria**Beverley Diamond**, Canada:Using Media to Explore Media: Bridging the Boundary
between Research and Publication

Session 22E

Contextualized InstrumentsChair: **Razia Sultanova**, U.K.**Larry Francis Hilarian**, Singapore:The Music of the *Gambus* and Its Association with
“Melayuness” and Islam**Cheng Yu**, UK:Reintroducing the Fifth String: Creating the Lost Tang
Dynasty (Eighth Century) Five-stringed Pipa for the Twenty-
first Century1300–1430 *Buffet Lunch (Dining Hall)*1430–1630 *First Afternoon Sessions*

Session 23A

**Panel: The ICTM Study Group on Historical Sources of
Traditional Music: History and Presence**Organizer and chair: **Susanne Ziegler**, Germany**Susanne Ziegler**, Germany:An Overview of the ICTM Study Group on Historical Sources
of Traditional Music**Gerda Lechleitner**, Austria:

Publishing Historical Recordings: Why?

Mathias Boström, Sweden:Cylinders Online! Experiences from a Swedish Project for Digi-
tizing and Making Phonograph Cylinder Recordings Accessible**Kendra Stepputat**, Germany:Reconstructing the Birth of a Balinese Dance: The Value of
Historical Sources to Ethnomusicological Research Today**Ardian Ahmedaja**, Austria:Paul Traeger’s Recordings of Albanian Traditional Music from
the Year 1903

Session 23B

**Panel: Tradition and Ingenuity: African Instruments, Dance
and Song as/in Contemporary Contexts**Organizer and chair **Jean Kidula**, U.S.A.**James K. Makubuya**, U.S.A.:Reviving, Reconstructing, and Revitalizing Instrumental Music:
An Examination of New Roles for Ugandan Chordophones

Patricia Achieng Opondo, South Africa:

Exploring Africanist Identities and Aesthetics in the Reconstruction of a Congolese Epic and Dance-Drama Performed in Durban, South Africa in 2003 and 2004

Jean Kidula, U.S.A.:

Music in Logooli Christianity as Reclamation and Expression of Indigenous Music Heritage

Session 23C

War and Indoctrination in Eastern Asia

Chair: **Keith Howard**, U.K.

Dae-Cheol Sheen, Korea:

The Sword in Korean Traditional Music

Dai Wei, China:

The Revolutionary Song in Modern China

Bussakorn Sumrongthong, Thailand:

Homrong (The Overture)

Session 23D

Hawai'i

Chair: **Adrienne Kaeppler**, U.S.A.

Minako Waseda, Japan:

War, Music, and Identity: A Comparative Study on Japanese Americans in Hawai'i and California

C.K. Szego, Canada:

Of Volcanoes, Goddesses, and Eugenics: Ambivalence in a Hawaiian/American Hybrid Composition

Joseph Keola Donaghy, U.S.A.:

John Kameaaloha Almeida

Session 23E

Panel: Ethnochoreology and the Performing Arts Interacting: Issues of Strategy in Revitalizing Traditional Dance in Norway

Organizers and co-chairs: **Siri Mæland**, Norway, and **Egil Bakka**, Norway

Siri Mæland, Norway:

Attitudes and Strategies in the Borderland between Ethnochoreology, Revival Organisations, and Traditional Dancing

Ruth Anne Moen, Norway:

Ownership of the Past: The Story of *Springar* and *Halling* in Suldal

Egil Bakka, Norway:

Traditional Dance—Safeguarded Heritage—Revival Practice—Stage Material?

Sigurd Heide, Norway and **Live Liaskar**, Norway:

Snu Nordvest (Turn Northwest): New Methods and Strategies in the Field of Revitalisation

1630–1700 *Tea and Coffee (Dining Hall)*

1700–1830 *Second Afternoon Session*

Session 24A

Plenary Session: Ethnomusicology and Ethnochoreology at Home in Croatia During the 1990s and Early 2000s: War, Revitalization, Applied Work

Organizer and chair: **Naila Ceribašić**, Croatia:

Grozdana Marošević, Croatia

Elsie Ivancich Dunin, U.S.A./Croatia

Tvrtko Zebec, Croatia

1830 *Dinner (to be purchased outside)*

2000–2200 *[British Forum for Ethnomusicology Committee Meeting (Room B)]*

2030–2130 *Business Meeting of Ethnochoreology Study Group (Room C)*
Business Meeting of Music and Minorities Study Group (Room D)
Business Meeting of Historical Sources Study Group (Room E)

2045–2400 *Music and Dance Session (Bar)*

Invited performers:

Handsworth Traditional Sword Dancers

Sheffield City Morris

Grenoside Traditional Sword Dancers

Informal performances by ICTM members

FRIDAY, 5 AUGUST 2005

0730–0900 *Breakfast (Dining Hall)*

0900–1030 *First Morning Sessions*

Session 31A

The Voice and Envoicement

Chair: **Veronica Doubleday**, U.K.

Ian Russell, U.K.:

New Songs in the Bothy: Re-creating Realities for a Fictive World

Takamatsu Akiko, Japan:

Some Remarks on the Present Situation of Lullaby Singing in Japan

Ingrid Akesson, Sweden:

Reconstructing, Transforming, Creating: Attitudes to Tradition in Vocal Folk Music Revitalization (A Swedish Example)

Session 31B

Reflections on War Musics

Chair: **Jane Sugarman**, U.S.A.

Dan Bendrups, Australia:

From Matato'a to Military Dictatorship: Depictions of War in Rapanui Music

Tihana Rubić, Croatia and **Željka Petrović**, Croatia:

Music in Croatia during the Homeland War, 1991-95: Perspectives from Then and Nowadays

Talila Eliram, Israel:

“Ach Nizkor Et Kulam” (But We Shall Remember Them All): Exclusive Motifs in Songs of the War of Independence in Israel

Session 31C

Panel: The Expression of Traditional Music within the Realm of Popular Music within Diverse Ethnic and Cultural Contexts

Organizer and chair: **Donna Weston**, Australia

Donna Weston, Australia:

Pagan Metal and Basque Nationalism

Narelle McCoy, Australia:

Irish Keening in Contemporary Contexts

William Barton, Australia:

The Indigenous Composer in a Western Context

Session 31D

Panel: Re-Vitalizing the Village Dance of Maramureş, Romania, in a “Cultural Tourism” Context: The Project and Its Limits

Organizer: **Anca Giurchescu**, Denmark

Marianne Bröcker, Germany

Svend Nielsen, Denmark

Speranța Rădulescu, Romania

1030–1100 *Tea and Coffee (Dining Hall)*

1100–1230 *Second Morning Sessions*

Session 32A

Gender

Chair: **Nicola Dibben**, U.K.

Veronica Doubleday, U.K.:

Regenerating Female Musical Performance in Afghanistan:
Religious and Practical Considerations

Alma Bejtullahu, Slovenia:

Music and War in Kosovo: The Perspectives of Ethnic Al-
banian Women

Session 32B

Issues in Sufi Music and Dance

Chair: **Philip Schuyler**, USA:

Michael Frishkopf, Canada:

The Global Construction of a Sufi Music: The Case of Shaykh
Yasin Al-Tuhami of Egypt

János Sipos, Hungary:

The Religious Music and Dances of the Bektashis Living in
Thrace

Session 32C

Music Education and Policy

Chair: **Stephanie Pitts**, U.K.

Eva Fock, Denmark:

Music Education in a Multicultural World

David Hughes, U.K.:

Can Music Education Policy Revitalise Japanese Traditional
Music?

Session 32D

Panel: Scottish Psalmody Today: Emerging Issues and New Relationships

Organizer and chair: **Terry E. Miller**, U.S.A.

Robin Hill, U.K.:

Psalmody and the History of American Popular Music: Scotch
Mist, or Scottish Myth?

Terry E. Miller, U.S.A.:

The Willie Ruff Guide to Gaelic Psalmody: Imagining a
Scottish Origin for Black Gospel Music

Colin Williamson, U.K.:

Scottish Psalm-tune Influence on Religious Music in England

Session 32E

Emerging Genres in Popular Music

Chair: **Britta Sweers**, Germany

Paul B. van Nispen, The Netherlands:

Defining Cuban Rumba: A Socio-Cultural Classification

1300–1430 *Buffet Lunch (Dining Hall)*

1430–1600 *First Afternoon Session*

Session 33A

General Assembly

1600–1630 *Tea and Coffee (Dining Hall)*

1630–1830 *Second Afternoon Session*

Session 34A

Reviving Music Abroad I

Chair: **Hae Kyung Um**, U.K.

Smaragdi Boura, Greece:

Imagining Homeland: The Identity and Repertoires of a Greek Labor-immigrant Musician in Germany

Leslie Hall, Canada:

Rumba and Cha Cha: Multicultural Contexts in Toronto, Canada

Louise Wrazen, Canada:

Dancing the Past: Memory, Nostalgia and the Future of Performance Among Polish Górale in Canada

Inna Naroditskaya, U.S.A.:

Mnohaya Lita (Many Years): The Crowning of Ukrainian Couples in Chicago

Session 34B

Three Case Studies in Change

Chair: **Tilman Seebass**, Austria

Takiguchi Sachiko, Japan/Austria:

Transnational Transmission of Traditional Music: A Case Study of the Songs of the Lovara in Austria

Lalita Du Perron, U.K.:

The Changing Faces of the Lyrics of *Khyāl*

Uwe Umberto Pätzold, Germany:

The Music in *Pencak Silat* Tournaments is Gone: De-vitalization of a Performance Culture?

Session 34C

Transforming Instrumental Traditions

Chair: **John Baily**, U.K.

David Wong, U.K.:

Electronic Organ Entertainers in the U.K. and Piano Students in Sabah, Malaysia: Imagined Communities or Cultural Consolidations?

Sharon Meredith, U.K.:

Transforming *Tuk*: The Positioning of a Traditional Music in Contemporary Genres

Session 34D

Music in Special CircumstancesChair: **Don Niles**, Papua New Guinea**Tan Shzr Ee**, U.K.:We Don't "Sing" Any "Music": Multifarious Identities of Amis
Folksong in Southeastern Taiwan**Sverker Hyltén-Cavallius**, Sweden:The Sound of a Social Category: Pensionerhood as Sonic
Chronotope**Benjamin J. Harbert**, U.S.A.:

Shakedown: Redefining Music in American Prisons

Wigdis Jorunn Espeland, Norway:Folklore on Stage: Identity in Local, National, and
International Contexts during the Olympic Winter Games at
Lillehammer, 1994

Session 34E

Researching Historical EvidenceChair: **Tina K. Ramnarine**, U.K.**Jon Storm-Mathisen**, Norway:*Kveding* of *Stev*, the Oldest Form of Norwegian Vocal Music
May Have Evolved from an Old Norse Practice of Reciting Edda
Poems**Jacqueline Pattison Ekgren**, Norway:"Irregular" Foot-tapping in Norwegian *Stev*: A Key for Insight
into Poetry and Folksong throughout the Centuries**Michael Wright**, U.K.:The Value of Jew's Harp Collections in Helping Understand
Archaeological Finds1830 *Dinner (to be purchased outside)*2045–2400 *Music and Dance Session (Bar)*
*Informal Performances by ICTM Members*2045–2245 *Screening of A Kabul Music Diary and (Premiere of) Tablas and*
Drum Machines: Afghan Music in Fremont, California—films by
*John Baily—Showroom Cinema, City Centre**Ask at the Registration Desk if you want to buy a ticket*

SATURDAY, 6 AUGUST 2005

0730–0900 *Breakfast (Dining Hall)*

0900–1030 *First Morning Sessions*

Session 41A

Panel: Music, Migration, and Transforming Identities in Post-Soviet Central Asian Communities

Organizer and chair: **Rachel Harris**, U.K.

Saida Daukeyeva, U.K.:

The Musical Life of the Kazakh Village in Western Mongolia

Rachel Harris, U.K.:

Consuming and Reproducing the Sounds of the Homeland:
The Uyghurs of Kazakhstan

Federico Spinetti, U.K.:

Migrating Sounds: The Re-imagination of Music in a Tajik
Rural Community

Session 41B

Politics and Revival

Chair: **Tsukada Kenichi**, Japan

Gavin Douglas, U.S.A.:

Music and Dictatorship: State Patronage and the Control of
the Past in Burma

Session 41C

Refugees

Chair: **Adelaida Reyes**, U.S.A.

Allison Jane Singer, U.K.:

The Relationship between Movement, Image and Space in
Developmental Work with War-affected Refugee Children,
Serbia 2001-02

Tran Quang Hai, France:

The Music of Vietnamese Refugees

Ann David, U.K.:

Dance Practices in the Sri Lankan London Tamil Community:
Are They Markers for War Refugees to Sustain National, Cul-
tural and Ethnic Identity?

Session 41D

Hong Kong's New Paradigms

Chair: **J. Lawrence Witzleben**, Hong Kong, China

Li Wai Chung, Hong Kong, China:

"Oh! You are Very Hip Hop!": Imagined Hybridization of Hip
Hop Music in Hong Kong

Canny Kam Lam Cheng, Hong Kong, China:

Filipino Domestic Helpers in the Hong Kong Catholic Mass
Liturgy

Session 41E

Dance Reconstruction

Chair: **Irene Loutzaki**, Greece

Dalia Urbanavičienė, Lithuania:

Reconstruction and Revival of Choreographic *Sutartinės* in Lithuania: Individual Agencies and Main Tendencies

Mark E. Perry, U.S.A.:

The *Sardana* and the Invention of Tradition

Barbara Alge, Austria:

Reconstructing Tradition: The Case of the Pauliteiros De Miranda, Portugal

1030–1100 *Tea and Coffee (Dining Hall)*

1100–1230 *Second Morning Sessions*

Session 42A

Panel: Class, Race and Gender Issues and Music in the Cold War

Organizer and chair: **Gisa Jähnichen**, Germany

Gisa Jähnichen, Germany:

Longing for the Distance and Confrontation with the Distance: Musical Dreams in the Former German Democratic Republic

Timkehet Teffera, Ethiopia:

The Red Terror in Ethiopia: Political (Mis)use of Music and Dance

Eva Fenn, Germany:

Gender Dimensions of Music in the Cold War: The Actual Perceptions of Female Musicians in Iran

Session 42B

Music and Islam: Reinventing, Reconstructing, and Developing

Chair: **Irene Markoff**, Canada

Razia Sultanova, U.K.:

Reinvention of Islam in Uzbek Music

Ines Weinrich, Germany:

Music in Early Arabic Theatre: An Attempt at Reconstruction

Anne Elise Thomas, U.S.A.:

Instrument of Development: The Case of the Egyptian *Qanun*

Session 42C

Panel: Revival Processes in Norwegian Vocal Music: Religious Songs and Cattle Calling

Organizer and chair: **Bodil Haug**, Norway

Bodil Haug, Norway:

The “Old Gospel Songs”: Revitalizing Processes in the Lay Church Milieu

Anne Murstad, Norway:

The Staging of Cow Calling in Postmodern Norway

David-Emil Wickström, Norway:

Reviving Vigdal

Session 42D

Politics, Nationalism, and Music in Vietnam and LaosChair: **To Ngoc Thanh**, Vietnam**Adam Chapman**, Australia:

Singing for the Party, Singing for the King: War, Revolution, and Lao Vocal Music

Barley Norton, U.K.:

Cultural Nationalism and the Revival of Traditional Music in Vietnam

Session 42E

Aboriginal Musics of AmericaChair: **Beverly Diamond**, Canada**Paula Conlon**, U.S.A.:

Who Owns the Native American Flute?

1300–1430 *Buffet Lunch (Dining Hall)*1430–1630 *First Afternoon Sessions*

Session 43A

Panel: Shifting Emphases in Dance RevivalsOrganizer and chair: **Stephanie Smith**, U.S.A.**Andriy Nahachewsky**, Canada:

Shifting from the “National” to the “Spectacular” in Ukrainian Canadian Dance

Stephanie Smith, U.S.A.:

Revival, Revitalization, and Change in English Country Dance

Mats Nilsson, Sweden:

When Does a Revitalization End?

Session 43B

Panel: Music and Dance in Sacral and Secular Performances in Islamic Countries, Past and PresentOrganizer and chair: **Dorit Klebe**, Germany**Jacek Piech**, Poland:The Symbolism of the Music and Dance of the *Mawlavi Tariqat*: The *Sema* Ceremony as an Example of Islamic Universal Language**Hande Sağlam**, Turkey/Austria:The *Cem* Ceremony of the Alawi: Music, Dance, and Worship**Dorit Klebe**, Germany:*Rakkas, Kōçek, Tavşan*: “Effeminate” Professional Singing and Dancing Boys at the Ottoman-Turkish Court from the Seventeenth to the Nineteenth Century in Poetic and Musical Sources**Alessandra Ciucci**, Italy/U.S.A.:A Performance of the *Shikhât*: Female Singer-Dancers in Morocco**Ulrike Stohrer**, Germany:*Raqs*: Dance, Movement, and Social Values in the Highlands of Yemen

Session 43C

Nativeness, Foreignness, and Cultural AuthenticityChair: **Suzel Reily**, U.K.**Kirsty Gillespie**, Australia:

“Singsing i go we?”: The Revival of Traditional Musical Practices in a Highlands Papua New Guinea Community

Richard Jones, U.K.:

“The Brighthouse and Rastrick Brass Band and Their Adopted Yorkshireman!”: A Participant Observer’s Perception of Power, Status, and Interaction

Paphutsorn Wongratanapitak, U.K.:

Foreigners Who Play Thai Music

Session 43D

Panel: Multipart Singing in the Balkans and in the MediterraneanOrganizer and chair: **Ardian Ahmedaja**, Austria**Gerlinde Haid**, Austria:

Investigations on Multipart Singing in the Balkans and in the Mediterranean

Jean-Jacques Castéret, France

From One Isolated Instance to Another: Some Clues for Understanding Multipart Singing in Mainland France

Ignazio Macchiarella, Italy:

The Influence of Secondary Orality on Multipart Singing: Three Cases from Sardinia and Corsica

Ardian Ahmedaja, Austria:

On “Multipartite” Solo Singing in Albanian Traditional Music

1630–1700 *Tea and Coffee (Dining Hall)*1700–1830 *Second Afternoon Session*

Session 44A

Plenary Session: Islam, Popular Music, and GlobalizationOrganizer and chair: **Thomas Solomon**, Norway**Thomas Solomon**, Norway:

Hip-Hop for Allah? Islamic Themes in Turkish Rap in the Diaspora and in the Homeland

Gay Breyley, Australia:Seeking the *Simurgh*: Islam in Persian-Australian Rap**James Chopyak**, U.S.A.:

Islamic Fundamentalism, Globalization, and Music in Malaysia

1700–1830 *Assembly of National and Regional Representatives (Room B)*1830 *Dinner (to be purchased outside)*2030–2130 *Meeting of Study Group Chairs (Room B)*

2030–2400 *World Music Dance with Papa Al and Gordon Masiala & NKA
Musica (Congolese Band), Juju Club, Boardwalk, Snig Hill, City
Centre*

Ask at the Registration Desk if you want to buy a ticket

2030–2400 *Music and Dance Session (Bar)
Informal Performances by ICTM Members*

SUNDAY, 7 AUGUST 2005

0830–0930 *Breakfast (Dining Hall)*

0920–1730 *Tour to Peak District National Park and Chatsworth House*

Those who have Peak District and Chatsworth tour tickets should meet at the coaches in the driveway outside Ranmoor House's main entrance at 0920. The coaches return to Ranmoor in time for dinner. Exact instructions about when your coach leaves Chatsworth will be given by the conference assistant allocated to your coach. We will not be checking names on the return journey, so do not miss your allotted time!

Ask at the Registration Desk before Sunday if you want to buy a ticket

1800–1900 *Dinner (Dining Hall)*

1930–2100 *Concert of English Music performed by Martin Carthy & Norma Waterson and Pauline Cato (Room A)*

Admission is free to all conference participants and accompanying family members

2130–2330 *Music and Dance Session (Bar)
Informal Performances by ICTM Members*

MONDAY, 8 AUGUST 2005

0730–0900 *Breakfast (Dining Hall)*

0900–1030 *First Morning Sessions*

Session 51A

Panel: National Ethnomusicologies

Organizer: **John Morgan O'Connell**, Ireland

Chair: **Salwa El-Shawan Castelo-Branco**, Portugal

Discussant: **Svanibor Pettan**, Slovenia

Thérèse Smith, Ireland:

Bosom Buddies or Rival Siblings: Ethnomusicology and Folklore

Catherine Foley, Ireland:

Ethnochoreology in Ireland: A Holistic Approach

Aibhlin Dillane, Ireland:

Otherring the Self: The Challenge of Fieldwork in the Domain of Irish Traditional Music

John Morgan O'Connell, Ireland:

Nations Apart: Ethnomusicology in Ireland and Tajikistan, a Comparative Perspective

Session 51B

Music in Religious Ritual Practices

Chair: **Marianne Bröcker**, Germany

Chan Wai Yin, Hong Kong, China:

A Musical Study of the *Fangsheng* Ritual in Chinese Buddhism

Astrid Treffry-Goatley, South Africa

Indigenous Zulu Music and Identity in South African Catholic Worship: A Study of Brother Clement Sithole's Compositions

Giovanna Iacovazzi, Italy:

Paraliturgical Music in Malta: An Ethnomusicological Perspective

Session 51C

African Modernities

Chair: **Patricia Achieng Opondo**, South Africa

Elina Paukkunen, Finland:

Making Traditional Modern in Senegal

Mahalia Lassibille, France:

Traditional Dances as Construction

Lois Ann Anderson, U.S.A.:

Gender, Language, Ethnicity, and Music in the Broadcast Media of Central Uganda

Session 51D

Individuals and RevivalChair: **Eric Clarke**, U.K.**Andrew Killick**, U.K.:

Biography as History in Microcosm: Traditional Music in the Republic of Korea through the Life and Work of Hwang Byungki

Naka Mamiko, Japan:The Significance of Twentieth-century Sound Culture in Twenty-first Century Music: Tan Dun's Opera *Tea***Ivan Lešnik**, Slovenia:

What to Revive, How to Reconstruct, Why to Revitalize? A Case Study of a Musician in Slovene Istria

Session 51E

Imagined Pasts and Transfigured Futures in European Folk TraditionsChair: **Julia Bishop**, U.K.**Juniper Hill**, U.S.A.:

"The Ancient is Avant-Garde:" Inspirations from an Imagined Past in Contemporary Finnish Folk Music

Caroline Bithell, U.K.:

What Comes after Revival? Ideology, Cultural Policy, and Musical Revitalization in Corsica

1030–1100 *Tea and Coffee (Dining Hall)*1100–1230 *Second Morning Sessions*

Session 52A

MarchingChair: **Peter Cooke**, U.K.**Jacqueline Witherow**, U.K.:

"The War on Terrorism" and Parading Bands in Northern Ireland

Katherine Brucher, U.S.A.:On Stage or in the Street? *Bandas Filarmónicas* and the Performance of Place in Contemporary Portugal**Konishi Junko**, Japan:

A Consideration of the Origins and Diffusions of the Micronesian Marching Dance Based on Historical Documents and Oral Traditions from Pohnpei Island and Mwoakilloa Atoll

Session 52B

Panel: Uncovering Layers of Memory: A Diachronic Approach to the Music of Central European Jews and RomaOrganizer and chair: **Zuzana Jurková**, Czech Republic**Zuzana Jurková**, Czech Republic:

Roma Music Research as Our Mirror?

Gerda Lechleitner, Austria:

The Role of Archives: Early Collections as Documents of Memory

Christiane Fennesz-Juhasz, Austria:

Fieldwork as the Quest for Memory: Some Reflections

Bożena Muszkalska, Poland:

The Presence of the Past in the Musical Life of Polish Jews after Resurgence

Katalin Kovalcsik, Hungary:

A Romani Approach to “Traditions” and “Memory” among Musicians in the Capital

Veronika Seidlová, Czech Republic:

The Oldest Historical Sources of the Synagogue Chant in the Czech Republic

Session 52C

Panel: Digital Archiving of Macedonian Cultural Heritage

Organizer and chair: **Dimitrije Buzarovski**, Macedonia

Dimitrije Buzarovski, Macedonia:

The Methodology of Digital Archiving and Research at IRAM

Ivona Opetcheska-Tatarchevska, Macedonia:

Building a Systematic Approach to Macedonian Dance Ethnography

Irena Mitevaska, Macedonia:

Digitisation of the 383 Transcriptions from Živko Firfov’s Collection

Session 52D

Dance Traditions Today

Chair: **Ruth Hellier-Tinoco**, U.K.

Theresa Jill Buckland, U.K.:

Embodying Northern Values: Aesthetics, Revival, and Identity in Northwest English Morris Dance

Catherine A. Shoupe, U.S.A.:

The Scottish Ceilidh Dance Revival

Session 52E

Theoretical Reflections

Chair: **Rembrandt Wolpert**, Germany

Tom Van Buren, U.S.A.:

Reflections on Presenting from the Global Migration of Culture in a New Age of Empire

Don Niles, Papua New Guinea:

The Sonic Structure of *Tom Yaya Kange*: An Example of Ku Waru Sung Poetry from Papua New Guinea

1300–1430 *Buffet Lunch (Dining Hall)*

1430–1630 *First Afternoon Sessions*

Session 53A

Panel: A Political War on Culture? The Cultural Revolution and Its Impacts on Musics in ChinaOrganizer and chair: **Tsai Tsan-huang**, Taiwan**Lam Ching-Wah**, China:

The Social, Political, and Musical Significance of Revolutionary Beijing Opera

Tsai Tsan-huang, Taiwan:

Forcing Revolution: The Chinese Zither Reform Committee and Its Impact on Chinese Musical Instruments

Xiao Mei, China:

Black Humour: Chinese National Musicology during the Cultural Revolution

Xiao Ming, China:

The Music of the Tujia Autonomous County of Changyang during the Period of the Cultural Revolution

Pan Mulan, China:

A Comparison of Li Ling's Musical Theory Before and After the Cultural Revolution

Session 53B

Panel: Music and Group Identities in European ContextsOrganizer and chair: **María Escribano**, Ireland**Timothy Cooley**, U.S.A.:

Festivals, Change, and Affinity Groups in the Polish Tatras

Naila Ceribašić, Croatia:

Three Events, Agencies, and Realizations of the National Minorities' Heritage in Croatia

Erica Haskell, U.S.A.:

International Cultural Aid and the Case of Guča Gora, Bosnia

María Escribano, Ireland:A Grassroots "Revival": The Basque *Txalaparta*

Session 53C

Panel: Nineteenth-century Derived Couple DancesOrganizer and chair: **Egil Bakka**, Norway**Mats Nilsson**, Sweden:

Swedes Waltzing to the Polka and Polka-ing to the Waltz

Dorota Gremlicova, Czech Republic:

The Nineteenth-century Czech Waltz

Dalia Urbanavičiene, Lithuania:

A Polka Documentation from a Lithuanian Village

Anne von Bibra Wharton, U.S.A.:

F. A. Zorn, a German Dancing Master on the www

Daniela Stavelova, Czech Republic:

Polka as a Czech National Symbol

Elsie Ivancich Dunin, U.S.A./Croatia:

Contemporary US Country Western Dancing

Session 53D

Panel: The Revival and Reconstruction of Traditional Music and Dance in Twentieth-century Portugal

Organizer and chair: **Salwa El-Shawan Castelo-Branco**, Portugal

Discussant: **John Morgan O'Connell**, Ireland

Salwa El-Shawan Castelo-Branco, Portugal:

Portugal's Traditional Music and Dance Revival Movements: Legacies of Modernity

Pedro Félix, Portugal:

The Competition for "The Most Portuguese of All Villages", 1938

Maria do Rosário Pestan, Portugal:

"Voices of the Homeland": Folklorization in Manhouce, 1938-2000

Session 53E

Panel: Music and Christianity in the Pacific

Organizer: **Jane Freeman Moulin**, U.S.A.

Chair: **Adrienne Kaeppler**, U.S.A.

Kuki H. Tuiasosopo, U.S.A.:

Pese Ma Vi'Iga I Le Atua: The Sacred Music of the Congregational Church of Jesus in Sāmoa

Jane Freeman Moulin, U.S.A.:

Each Bird Has Its Own Song: Music in the Marquesan Church

Brian Diettrich, U.S.A.:

Communities of Faith, Networks of Culture: Chuukese Church Music in the Diaspora

Raymond Ammann, Vanuatu:

Hymns and "Counter-hymns" in the Loyalty Islands (New Caledonia)

1630–1700 *Tea and Coffee (Dining Hall)*

1700–1830 *Second Afternoon Session*

Session 54A

Plenary Session: Applied Ethnomusicology and Studies on Music and Minorities: The Convergence of Theory and Practice

Organizer and chair: **Ursula Hemetek**, Austria

Adelaida Reyes, U.S.A.:

Forced Migrants, Their Music-making, and Public Policy

Stephen Wild, Australia:

Three Generations of *Rom*: An Australian Indigenous Ceremony of Reconciliation

John Morgan O'Connell, Ireland:

Bariş Türküsü: A Song for Peace

Ursula Hemetek, Austria:

Applied Ethnomusicology in the Process of Political Recognition of a Minority: A Case Study from the Austrian Roma

1830 *Dinner (to be purchased outside)*

2030–2245 *Evening Film Session*

Session 55C

Raymond Ammann, Vanuatu:

Karum Nupu: Basket of Songs (35 minutes)

Liu Hsin-cheng, Taiwan:

Sounds of Love and Sorrow (86 minutes)

2045–2400 *Music and Dance Session (Bar)*

Invited performers:

Mpopoma Dance Ensemble (Zimbabwe)

Duke Dandy's Clog Dancers

Stone Monkey Rapper Sword Dancers

Triskele Rapper Sword Dancers

Informal performances also by ICTM members

2130–2230 *Business Meeting of Oceania Study Group (Room D)*

TUESDAY, 9 AUGUST 2005

0730–0900 *Breakfast (Dining Hall)*

0900–1030 *First Morning Sessions*

Session 61A

Greek Revitalizations

Chair: **Kevin Dawe**, U.K.

Aspasia Theodosiou, Greece:

Tradition as “Technology” of Marginality: Reviving Polyphonic Singing on the Greek-Albanian Border

Maria Papapavlou, Greece:

Carnival Music in Greece: Reconstructing Imported Musical Traditions

Irene Loutzaki, Greece:

Communities Work to Revive Greek Traditions: The *Yennicheri*, a Carnival Custom of Folk Pageantry and Protest

Session 61B

Religious Revivals I

Chair: **Sandra Graham**, U.S.A.

Helen Black, Australia:

A Psalm by Another Name Does Sound as Sweet: An Examination of a Continuing Musical Tradition in the Pacific Islands of Fiji

Muriel E. Swijghuisen Reigersberg, U.K.:

Reconstructing and Reviving a Choral Tradition in a Lutheran Aboriginal Community in Australia

Jonathan Dueck, U.S.A.:

Binding and Loosing in Song: Mennonite Music, Conflict, and Identity in Urban Canada

Session 61C

Issues in Vietnamese Music

Chair: **Tran Quang Hai**, France

Nguyen Thi Minh Chau, Vietnam:

Ma River Songs

Le Van Toan, Vietnam:

The Folk Performing Arts of *Tro Thiep* and *Mua Den* in Thanh Hoa Province

Session 61D

International Perspectives on Dance

Chair: **Theresa Jill Buckland**, U.K.

Edwige Dioudonnat, France:

Muslim Heritage in Kathak Dance

Judith Olson, U.S.A.:

Creativity in Revival for Hungarian *Táncász* Dancers and Musicians

1030–1100 *Tea and Coffee (Dining Hall)*

1100–1230 *Second Morning Sessions*

Session 62A

**Panel: Romani Music: What is It? How Do We Approach It?
What Can We Say about It?**Organizer and chair: **Speranța Rădulescu**, Romania**Filippo Bonini Baraldi**, Italy**Christiane Fennesz-Juhász**, Austria**Ursula Hemetek**, Austria**Zuzana Jurková**, Czech Republic**Katalin Kovalcsik**, Hungary**Bernard Lortat-Jacob**, France**Svanibor Pettan**, Slovenia**Victor Stoichiță**, France**Irén Kertész Wilkinson**, U.K.

Session 62B

Music/Dance as a Means to an EndChair: **Timothy Cooley**, U.S.A.**Hanna Väätäinen**, Finland:

Doing Disability Politics through Dance

Ingrid Bertleff, Germany:

Ethnomusicology and Fair Trade

Maureen Loughran, U.S.A.:

Radio Vérité: The Radio Documentary as Applied Ethnomusicology

Session 62C

Religious Revivals IIChair: **Barbara Rose Lange**, U.S.A.**Marianne Bröcker**, Germany:

The Revitalization of an Old Folk Music Tradition in the Ukraine

Essica Marks, Israel:

The Revival of Jewish Hymn Singing in Israel Today

Session 62D

OkinawaChair: **David Hughes**, U.K.**Kaneshiro Atsumi**, Japan:

The Revival of Okinawan Court Music

Tsukada Kenichi, Japan:Migration and Performing Arts: The Transplantations of *Eisa* in the Yaeyama Islands, Japan**Wang Yaohua**, China:The Methodology of Research on the Restoration of *Uzagakku*

Session 62E

Northern European FiddlingChair: **Katherine Campbell**, U.K.**Gaila Kirdienė**, Lithuania:

Lithuanian Folk-Fiddle Music: Present Situation and Future Perspectives

Karin Eriksson, Sweden:

Instead of Polkas, Polskas: The Fiddlers' Association of Halland and the Folk Music of Halland

Paul Davenport, U.K.:

Fiddling for England

1300–1430 *Buffet Lunch (Dining Hall)*1430–1630 *First Afternoon Sessions*

Session 63A

Discourses of RevivalChair: **Stephen Wild**, Australia**Katarina Juvančič**, Slovenia:

More than Just a Fling with the Tradition: Discussing the Slovene Folk Music Revival

Joëlle Vellet, France:Revitalising the *Bourrée* in Auvergne**Saurabh Goswami**, India and **Selina Thielemann**, India:

Documentation for Revival or Revival for Documentation? Issues Regarding the Preservation of the Traditional Musical Heritage of Vraja, Northern India

Jennifer Gall, Australia:

Women Musicians and the Folk Music of the Australian Frontier

Session 63B

Conflict ResolutionChair: **Raymond Amman**, Vanuatu**James Isabirye**, Uganda:

“Tamenha Ibuga”—Music and Dance of the Basoga: Is It Entertainment or Conflict Resolution?

Ruth Davis, U.K.:

Ethnomusicology and Peace: Exploring Palestine through Music in the 1930s and the Present Day

Session 63C

HistoriographyChair: **Timothy Rice**, U.S.A.**Bronwyn Ellis**, Australia.:

“More War Than We Expected”: The Place of Music in the English Civil War

Jill Ann Johnson, Sweden:

Vuk Karadžić and the Brothers Grimm: Connecting the Eastern and Western Dots of Early European Folk-Music Collecting

Gorana Doliner, Croatia:

Croatian Music Historiography on Dances

1630–1700 *Tea and Coffee (Dining Hall)*1700–1830 *Second Afternoon Session*

Session 64A

Plenary Session: UNESCO, Intangible Cultural Heritage, and the ICTMOrganizer and chair: **Wim van Zanten**, The Netherlands**Adrienne Kaeppler**, U.S.A.**Krister Malm**, Sweden**Anthony Seeger**, U.S.A.**Rieks Smeets**, UNESCO**Wim van Zanten**, The Netherlands1830 *Dinner (to be purchased outside)*2045–2400 *Music and Dance Session (Bar)**Invited performers:*John Ball (*tabla*) and Christian Kinnar (flute)

Paul and Liz Davenport (folk songs)

Red House Folk Musicians (instrumental session)

*Informal performances also by ICTM members*2100–2300 *Evening Film Session*

Session 65C

Tran Quang Hai, France:*Le Chant diphonique* (Overtone Singing) (27 minutes)**Elizabeth Markham**, New Zealand/U.S.A.:*On the Road to Tang... Through Cambridge* (45 minutes)**Astrid Treffry-Goatley**, South Africa:*“Inyoni Kayiphumuli”: The Bird that does not Rest: Glimpses into the Life and Music of Brother Clement Sithole* (40 minutes)

WEDNESDAY, 10 AUGUST 2005

0730–0900 *Breakfast (Dining Hall)*

0900–1100 *First Morning Sessions*

Session 71A

Media and War

Chair: **Marcello Sorce Keller**, Switzerland

Jane C. Sugarman, U.S.A.:

“Awake Kosova”: Song and War in an Age of Global Media

Jennifer Sinnamon, Ireland:

Songs for the Martyrs of Bethlehem: Media and Music in the Palestinian Resistance

Session 71B

Issues in Indigenous Musics

Chair: **Anthony Seeger**, U.S.A.

Chao Chi-Fang, Taiwan:

Ethnomusicology, Ethnochoreology, and the Application of Ethnic Knowledge: The Study of Dance and Music of Indigenous People in Taiwan

Miguel Angel García, Argentina:

Religious Postulates, Ethnic Boundaries and Popular Music

Stephen Wild, Australia:

The Song Series: Aboriginal Australia’s Contribution to Ethnomusicological Theory?

Session 71C

Reviving Music Abroad

Chair: **Judith Cohen**, Canada

Marie-Pierre Gibert, France:

The Yemenite Dance Tradition in the Process of Identity Building in Israel: The Most Jewish of Dances or a Yemenite Specificity?

Nicholas Ng, Australia:

Modern Traditions in the Music of Sydney’s Chinese

Henry Johnson, New Zealand:

Transforming Diwali: Diaspora Ethnomusicology in an Aotearoa/New Zealand Context

Pedro Roxo, Portugal:

Music, Dance, and Multi-referential Identity in the Hindu-Gujarati Community of the Lisbon Area

Session 71D

Power and Musical ChangeChair: **János Sipos**, Hungary**Liesbet Nyssen**, The Netherlands:

Re-imagining an Epic Tradition in Khakasia, South Siberia

Lujza Tari, Hungary:

Village Gypsy Musicians from the Beginning of Modern Ethnomusicology until 1914

Katherine Campbell, U.K.:*Pritrkavanje* (Slovenian Bell-Chiming): A Case Study from Kamnik [Abstract on separate sheet]

Session 71E

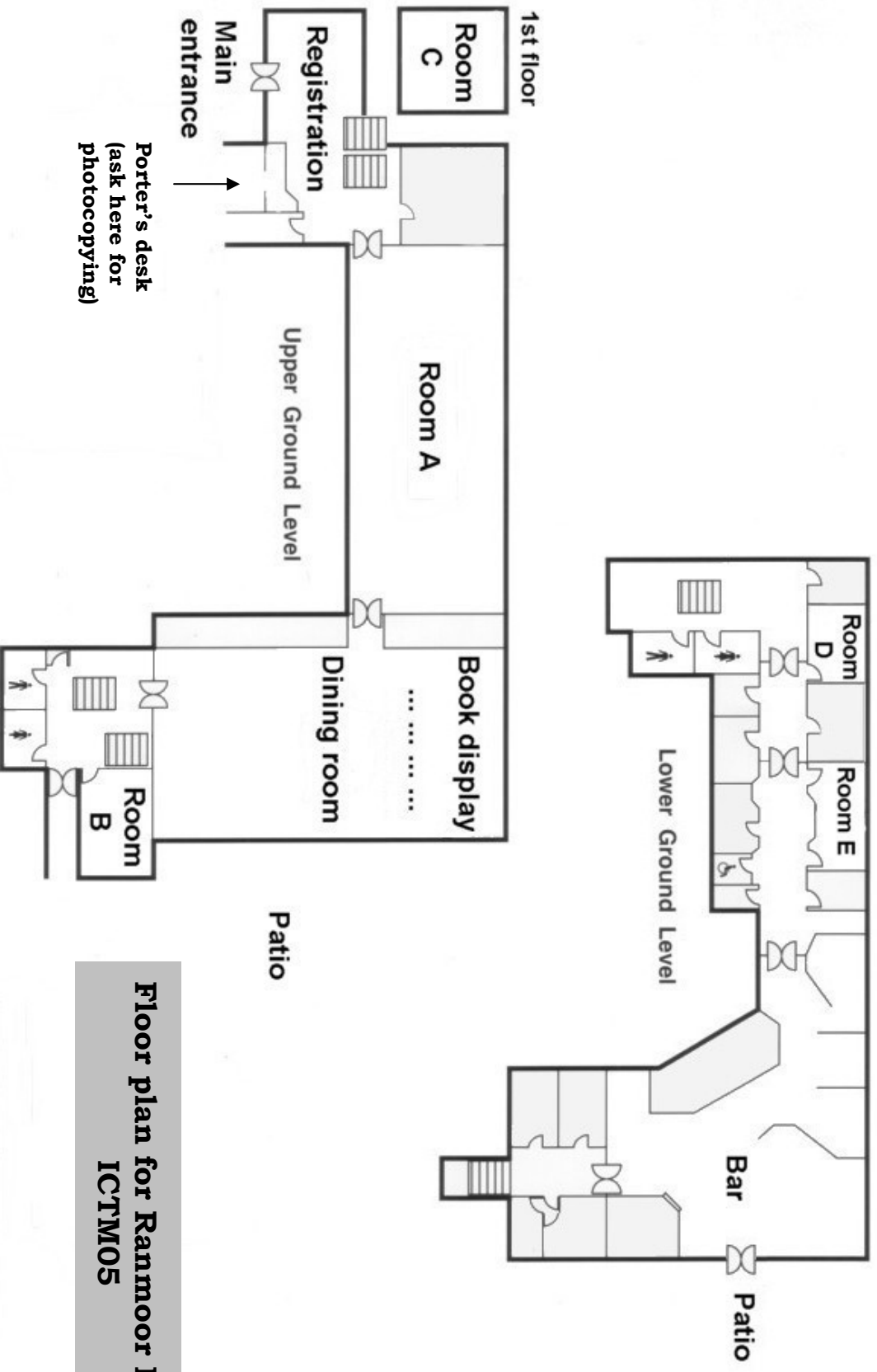
TaiwanChair: **Jonathan P. J. Stock**, U.K.**Tan Hwee-San**, U.K.:Reconstruction or Innovation? *Nanguan* Music and *Liyuan* Dance of Hantang Yuefu**Chien Shang-Jen**, Taiwan:Revitalization and Reconstruction of Taiwanese Folk Songs: *Hingcun diau* as an Example**Ho Li-Hua**, Taiwan:

From Tradition to Variation: Is Buddhist Music and Dance Revived or Reconstructed in Contemporary Taiwan?

*1100–1130 Tea and Coffee (Dining Hall)**1130–1230 Second Morning Session*

Session 72A

Closing Ceremony*1300–1430 Buffet Lunch (Dining Hall)*



**Floor plan for Rammoor House
ICTM05**