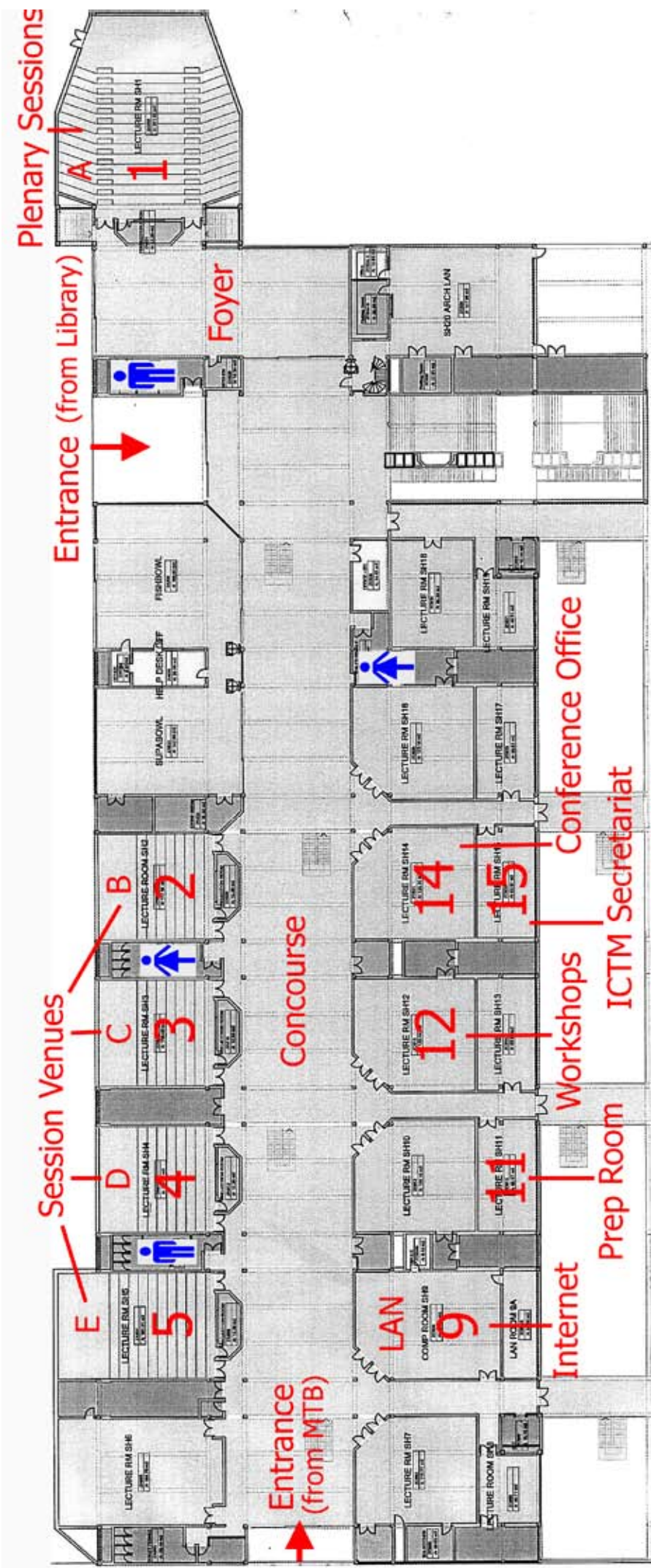


40TH WORLD CONFERENCE

ICTM

UNIVERSITY OF KWAZULU-NATAL
DURBAN • SOUTH AFRICA
1-8 JULY 2009





Rooms for conference sessions

Denis Shepstone Building, Level 6

Room	Number	Use
A	SH1	(Plenary) sessions
B	SH2	Sessions
C	SH3	Sessions
D	SH4	Sessions
E	SH5	Sessions
W	SH12	Workshops

Denis Shepstone Building, Level 2

G	CJPM	Jazz lecture/recital
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Howard College Theatre

F	Film sessions
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Other rooms:

- SH15 ICTM Secretariat & Programme Chair
- SH14 ICTM Conference Office
- SH11 Preparation Room (5 PCs)
- LAN9 Internet Café



PROGRAMME

40th ICTM
World Conference

University of KwaZulu-Natal
Durban, South Africa
1-8 July 2009



Department:
Arts and Culture
KWAZULU-NATAL



arts and culture
Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA





**Professor Ntombikile Mazibuko,
Deputy Vice-Chancellor and
Chair of the Local Arrangements
Committee**

DVC's foreword

It gives me a great pleasure to welcome the 40th World Conference of the International Council for Traditional Music (ICTM), to the University of KwaZulu-Natal in the city of Durban, South Africa. The University of KwaZulu-Natal, through the College of Humanities and the School of Music, is proud and excited to host this historic Conference, along with the musicians, scholars, performers and researchers. The Conference is particularly important for Africa and KwaZulu-Natal in the sense that it links higher education to development, community engagement and scholarship. Furthermore, it is about the intellectual aspect of music, expressed through academic presentations and scholarly work. It is a celebration of global cultures through music, dance, urban music and other performances. The exhibitions will showcase ingenuity, the creativity of humanity and a variety of musical instruments. Students of UKZN and South African musicians will have an opportunity to render their compositions, sing *maskanda*, jazz and choral works, and perform Indian-African dances.

I would like to thank the ICTM for its confidence in South Africa; the more than 200 delegates attending; the music community and its community of experts; the University of KwaZulu-Natal, and the School of Music in particular, for hosting this conference. Thank you to the national Department of Arts and Culture (DAC), the provincial DAC, the National Arts Council of South Africa, and the SAMRO Endowment for the National Arts; and to the members of the Local Arrangements Committee (LAC) for the preparations for this conference, the energy and hard work invested to make this an enjoyable and memorable experience in Durban.



**Dr. Adrienne L. Kaeppler,
President
International Council
for Traditional Music**

President's welcome

On behalf of the ICTM Executive Board welcome to the 40th ICTM World Conference at the University of KwaZulu-Natal, in Durban, South Africa. It will be the first ICTM World Conference on the African continent for more than 40 years.

Ethnomusicology is dynamic, and so is our World Conference, which promises to be extremely exciting, and an excellent opportunity to present your work in ethnomusicology and ethnochoreology. It is also a chance to interact with internationally renowned ethnomusicologists and ethnochoreologists, as well as hear new and innovative ideas from new scholars in the field.

For presenters, you will engage with experts and novices alike. For all delegates, we promise the latest and broadest information, an excellent understanding of the field, and a glimpse into what the future holds.



Dr. Patricia Achieng Opondo
Director African Music Project

Director's note

I am proud to have been on the international board of the ICTM for the past six years, and honoured that the University of KwaZulu-Natal is hosting this historic and prestigious World Conference, and convening custodians of traditional music and dance from all corners of the globe on the African continent.

On our campus the *African Music Project* places emphasis on music education, research, performance and community development. The project is well placed in an institutional research setting to promote the practice of traditional music and dance, as well as applied ethnomusicology, particularly by exploring ways to engage the academic fraternity and public sector with community initiatives.

We will present a sample of our work to you during the welcome reception, when you will have an opportunity to experience music and dance by performing ensembles from the School of Music's *African Music and Dance Programme*, including students and staff. On Saturday night, in collaboration with the *South African Traditional Music Association*, you will experience a memorable night of *isicathamiya*, indigenous to KwaZulu-Natal, with performing groups from throughout our province. We are also proud that some of our graduate students are presenting papers and films from their fieldwork at the conference, which record our local cultural heritage.

I trust that this Conference will provide us all with the opportunity to share and learn from each other, and I hope that you will all return home with insight, and especially with first-hand knowledge of us at the University of KwaZulu-Natal, as well as our province, country and continent as a whole.



South African Indigenous Music Exhibition

As part of the ICTM's 40th World Conference, the National Film, Video and Sound Archives (on behalf of the Department of Arts and Culture) presents the South African Indigenous Music Exhibition. Some of these indigenous music artifacts were collected through the Indigenous Music and Oral History Programme of the Department of Arts and Culture, by Fort Hare, Venda and Zululand universities.

This display aims to showcase indigenous musical instruments played by different cultures of South Africa. It focuses on teaching people about the richness of South Africa's musical heritage and the importance of its preservation. The exhibition is accompanied by audio-visual material of various traditional music performances, musical objects, related articles etc. The display features instruments such as *uMakhweyana*, *uMasengwane*, *Meropa*, and *Dinaka*.

Over the past few years this display has been showcased at the following venues/events:

- 2006 *Our Heritage Music Exhibition*, Cape Town.
- 10 Years of Democracy/ South African Week, Tanzania
- Celebration of 10 Years of Democracy/South African Week, Algeria
- African Renaissance Summit, Durban
- World Summit on Sustainable Development, Johannesburg
- South African Week, Italy and many more.



Dear colleagues, respected participants in the 40th World Conference of the International Council for Traditional Music!

While expressing a warm welcome to all of you now in Durban for this major ethnomusicology gathering in 2009, 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.

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 business 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. With the limited time available for your presentation, do not try to present every detail, but rather try to make us become interested in your research. You may always supply additional information on paper sheets handed out to the audience. 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.



Wim van Zanten
ICTM Acting
Programme Chair,
40th World
Conference

Photo by Lisl Waltner

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 organisers 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 would you 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 a 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 practising 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 for 25 minutes, the chair person will have no choice than to stop you, thank you for your presentation and give no opportunity for discussion. I am convinced you will understand this.

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.

Coffee and tea breaks and meals

Coffee and 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 coffee 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, coffee breaks and meals are ideal times to do so.

Let's have a highly stimulating conference!

Sincerely,
Wim van Zanten

The entire conference venue is closed on Sunday 5 July

Equipment

Each of the conference rooms is equipped with:

- VHS video player (PAL and NTSC, no longplay)
 - PC and data projector for PowerPoint
 - DVD/CD player
 - audiocassette player
 - MiniDV tape players (PAL and NTSC) and BETACAM (PAL only)
 - DVD playback is possible from a) the PC in the conference room, or b) your personal laptop.
- Please remember: You were advised to bring your own laptop and connection leads (cables) for MACs to circumvent blocks on the conference PCs.

Check your presentation

- We ask you to check your presentation directly before your paper session or panel starts. Rooms will be open half an hour before every session.
- Presenters who plan to playback DVDs, especially those using their own laptops or MACs, are highly advised to check compatibility – and connection leads (cables) – in time!
- In case of doubt, please contact the technical staff at least **one day prior to your presentation** in order to prevent technical incompatibilities.
- The **Preparation Room (SH11)** is equipped with the same facilities as those provided in each conference room. Opening hours: 1 July 12h00-15h00; 2-4 July and 6-8 July 10h00-13h00.

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 1.2A or 5.3B. The first digit gives the day on which that event is to be held and the second digit indicates the block of sessions. The letter indicates the room in which the event will occur. Thus, a paper marked 3.1C is on day 3 of the meeting (Saturday, 4 July 2009) in the first batch of sessions (timed for 9:00-10:30 in the morning) and can be found in room C (see map). There are generally four sets of presentations each day: set 1 is the first session, and set 2 is the second session in the morning; set 3 is the first session, and set 4 is the second session in the afternoon. There are no presentations, films or workshops in the evenings.

	<i>Day (from 1 to 7)</i>	<i>Session (from 1 to 4)</i>
Thursday 2 July	1	9h00-10h30 1
Friday 3 July	2	11h00-12h30 2
Saturday 4 July	3	13h45-15h15 3
Sunday 5 July	4	15h45-17h45 4
Monday 6 July	5	
Tuesday 7 July	6	
Wednesday 8 July	7	

Registration & information desk:

Wednesday 1 July
12h00-17h00 Staff Club (Scully Hall)

Thursday 2 July - Wednesday 8 July
08h00-16h00 Conference venue SH14

Sunday 5 July - closed

Rooms for Conference sessions

Denis Shepstone Building, Level 6

Room	Number	
A	SH1	(Plenary) sessions
B	SH2	Sessions
C	SH3	Sessions
D	SH4	Sessions
E	SH5	Sessions
W	SH12	Workshops

Denis Shepstone Building, Level 2

G	CJPM	Jazz lecture/recital
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Howard College Theatre

F	Film sessions
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Other rooms:

• SH15	ICTM Secretariat & Programme Chair
• SH14	ICTM Conference Office
• SH11	Preparation Room (5 PCs)
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International Council for Traditional Music 40th World Conference Programme

Wednesday 1 July

12h00-17h00

Registration

Staff Club (Scully Hall)

19h00-22h00

Welcome Reception

Muckleneuk Gardens – Campbell Collections

Performances by the University of KwaZulu-Natal African Music and Dance Programme

Thursday 2 July

9h00-10h30

Opening Ceremony

Rick Turner Students Union, UKZN Campus

Adrienne L. KAEPLER (ICTM President)

Ntombfike MAZIBUKO (Deputy Vice-Chancellor and Head of College: Humanities, Chair of the Local Arrangements Committee)

Malegapuru W. MAKGOBA (University of KwaZulu-Natal Vice-Chancellor and University Principal, or University Representative)

Weziwe THUSI (KwaZulu-Natal MEC for Arts and Culture)

Lulama XINGWANA (National Minister for Arts and Culture)

10h30-11h00

Coffee and tea break

Shepstone 1 foyer

11h00-12h30

Sessions 1.2 B – D

Session 1.2B

Panel: New Research - Vietnam

Chair and organiser: TRAN Quang Hai

TRAN Quang Hai (France), *The transformation and the Vietnamization of the single stringed fiddle K'NI of the Bahnar, Jörai, Ede from the Highlands of Central Vietnam : a case of globalisation*

LE Van Toan (Vietnam), *Transformation and modernisation of a certain number of Quan Ho tunes in the present repertoire in Vietnam nowadays*

NGUYEN Thuy Tien (Vietnam), *Some changes of Ca tru vocal art now and then*

Session 1.2C

Reapproaching the "Popular" and the "Traditional" in the Contemporary World

Chair: Beverley DIAMOND

Ingrid ÅKESSON (Sweden), *Transformation and bricolage. Present-day ballad singing on the boundary between 'traditional' and 'popular'?*

Susana MORENO FERNÁNDEZ (Portugal), *Rural and Urban Recreation of Traditional Music in Contemporary Portugal: The Case of Trás-os-Montes*

Session 1.2D

Constructing Tradition

Chair: Krister MALM

Pirkko MOISALA (Finland), *Finnish-Swedishness in Life Stories focusing on music*

Sanubar BAGHIROVA (Azerbaijan), *Art of ashigs, the bards of Azerbaijan*

Uri SHARVIT (Israel), *Music as an updating of Tradition*

12h30- 13h45

Lunch

Rick Turner Students Union

13h45-15h15

Sessions 1.3 B – E

Session 1.3B

New Research

Chair: Timothy RICE

Elena MARUSHIAKOVA and **Veselin POPOV** (Bulgaria), *Gypsy/Romani Music and Community Identity*

Dan BENDRUPS (New Zealand), *Latvian Folk Music and Recording Studio Ethnography in New Zealand*

Oli WILSON (New Zealand), *Identity, Tradition and Place in Commercial Music Production in Moresby, Papua New Guinea*

Session 1.3C

Festivals, Contests and Competitions

Chair: Svanibor PETTAN

Ivona OPETCHESKA-TATARCHEVSKA (Macedonia), *Institutionalisation of the folk dance culture as a nation building process: Macedonian case*

Ardian AHMEDAJA (Austria), *Local Musical Cultures in Contest; From the History of Folklore Festivals in Albania*

Dorit M. KLEBE (Germany), *Ottoman Imperial Festivals vs. Türkgünü – Ottoman and contemporary Turkish diasporic Traditions*

Session 1.3E

New Research

Chair: Don NILES

Minako WASEDA (Japan), *'Fukushima Ondo' a Japanese Folk Song in Hawaii: Searching for its Roots and Development*

Takanori FUJITA (Japan), *Masculinity expressed through distortion of musical scale in singing of Japanese Noh drama*

Kerrin HANCOCK (Australia), *Let the Choir Sing: responses of the choral liturgical music (minhag) of South African Jews in Melbourne, from 1994*

15h15-15h45

Coffee and tea break

Shepstone 1 foyer

15h45-17h45

Sessions 1.4 B – F

Session 1.4B

Panel: Emerging trends in traditional music in Kenya: Effects of the Kenya Music Festival 1975-2008

Chair: Emily AKUNO

Emily Achieng AKUNO (Kenya), *The Neo-Folk Song in Kenya: Transformation of the secular folk song for a changing audience and performance space*

Rose OMOLO-ONGATI (Kenya), *Recontextualisation of Orutu Music for Performance at the Kenya Music Festival*

Donald Otoy ONDIEKI (Kenya), *Zilizopendwa, the Revival of Old Popular Music Genres in Kenyan Academic Circles*

Wilson O. SHITANDI (Kenya), *Folk or Fake Songs? Representing and/or Misrepresenting African Traditional Music: The case of the Kenya Music Festival*

Session 1.4C

Continuity in Asian Traditional Music & Emotion, Spirituality and Experience

Chair: TAN Sooi Beng

Pikulsri CHALERMSAK (Thailand), *Lao Classical Music following Political Change in 1975*

SHEEN Dae Cheol (Korea), *Continuation and Discontinuation: The Transmission of Royal Party Music for Kings and Queens of Joseon Dynasty (1392-1910)*

Jonathan Ray McCOLLUM (USA), *Communicative and Expressive Gestures in Armenian Liturgical Performance*

Essica MARKS (Israel), *Music, Spirituality and Religious Emotions: The Maqam in the Prayer Chanting of the Jewish Jerusalem-Sephardi Liturgy*

Session 1.4D	Panel: Dance and Ritual: Constructing Meaning and Relation between Bodies	Chair and organiser: Chi-fang CHAO
	Georgiana GORE (France), <i>The intensification of ritual relations through dance</i> Adrienne L.KAEPPLER (USA), <i>Ritual moving and dancing, are they the same or different?</i> Chi-fang CHAO (Taiwan), <i>The bodily ritual and the ritualised body dancing of Tanaduiin Taketomi Island, Okinawa</i> Andrée GRAU (UK), <i>Dance, lived through experience, and ritual practices among the Tiwi of Northern Australia</i>	
Session 1.4F	Film session	
	Oliver N GREENE (USA) <i>'Play, Jankunú Play' – The Garifuna Wanáragua Ritual in Belize</i> (film duration 45 minutes) Perminus MATIURE (South Africa), <i>The Gombwe Spirit of Ambuya mudevaira speaks out</i> (film duration 20 minutes)	
19h00-20h00	"Southern Moves" performance of Flatfoot Dance Company & Woodpecker Percussionists	Open Air Theatre, UKZN Campus
Friday 3 July		
9h00-10h30	Sessions 2.1 C – E	
Session 2.1C	Postcolonialism(s) and New Research	Chair: SHEEN Dae Cheol
	Sylvia BRUINDERS (South Africa), <i>The Spectacle of Christmas Band Competitions in Cape Town, South Africa</i> Marie Agatha OZAH (USA), <i>Can we dance together? Gender and performance space discourse in ÉGWÚ ÀMÀLÀ</i> Alvin PETERSEN (South Africa), <i>Disciplining African music: Postcolonial reflections within a tertiary South Africa academic paradigm</i>	
Session 2.1D	Emotion, Spirituality and Experience	Chair: Stephen WILD
	Vít ZDRÁLEK (Czech Republic), <i>Good and evil in Zion Christian Church music</i> Kai ÅBERG (Finland), <i>The Gospel songs of the Finnish Roma</i> Katalin KOVALCSIK (Hungary), <i>"It is all in the song": Song, speech, discourse and emotion among the old people in a Hungarian village</i>	
Session 2.1E	Masculinities in Music and Dance	Chair: Elizabeth OEHRLE
	Salwa EL-SHAWAN CASTELO-BRANCO (Portugal), <i>Gender, Politics and Aesthetics in Two-Part Singing in Southern Alentejo (Portugal)</i> Nicol HAMMOND (South Africa), <i>The Masculine Sound of South Africa</i>	
10h30-11h00	Coffee and tea break	Shepstone 1 foyer
11h00-12h30	Sessions 2.2 B – D	
Session 2.2B	Panel: Finding Common Ground in Praxis: Merging Traditional Status with Popular Appeal	Chair: Janet STURMAN
	Janet STURMAN (USA), <i>Conflicts of Perspective and Scholarship in Presenting Tohono O'odham Music</i> Leslie C GAY Jr (USA), <i>"Live Rhythm Universe" Danish Multiculturalism and the Boundaries of Rytmisk Musik</i>	
Session 2.2C	African, African-American and Cuban Music	Chair: Mageshen NAIDOO
	Maria SURIANO (South Africa), <i>'Modern' jazz (dans) versus 'traditional' ngoma in Tanzania, 1940s-2000s</i> Eddie S. MEADOWS (USA), <i>Islam and Jazz: The Bebop Era</i> Ken SCHWEITZER (USA), <i>Traditional Lucumi music and dance as Cuban popular culture</i>	
Session 2.2D	Emotion, Spirituality and Experience	Chair: Patricia OPONDO
	Marie JORRITSMA (South Africa), <i>The Hidden Transcripts of Sacred Song in a South African Coloured Community</i> Jean KIDULA (USA), <i>"There is Power": Contemporizing old music traditions for the urban Kenyan</i> Oliver GREENE (USA), <i>Garifuna Music, Movement, Spirituality and Healing: Examining the relationship between the ancestor veneration ritual and the indigenized mass</i>	
12h30-13h45	Lunch	Rick Turner Students Union
13h45-15h15	Plenary Session 2.3A ICTM General Assembly	Chair: Adrienne L. KAEPPLER, President ICTM
15h15-15h45	Coffee and tea break	
15h45-17h45	Sessions 2.4 B – F	
Session 2.4B	Panel: The Recontextualisation of Traditional Music in the Contemporary Society of China	Chair: TSAI Tsan Huang
	GUO Shuhui (China), <i>The Current Artistic Emergence of Tibetan Original Religious Music: Example of "Auspicious Heavens"</i> GAO Hejie (China), <i>The Traditional and the Popular for Olunchen Identity: A Study of the Olunchen Folk Song "the High Khingan Mountains"</i> CHEN Tingting (China), <i>From Village to Stage: the Re-Integration of Ethnic Minorities Music in "Dynamic Yunnan"</i> LU Xiaolu (China), <i>The composition "Roots of the Chinese" of the modern Chinese folk orchestra and its cultural orientation</i> CHENG Zhiyi (China), <i>Tradition and Innovation: Pipa during the 80's in China</i>	
Session 2.4D	Music Transmission and Biographies	Chair: Joe PETERS
	Mandy CARVER (South Africa), <i>The more things change the more they remain the same: Indigenous knowledge in South African music education</i> Beverley DIAMOND (Canada), <i>Traditional Indigenous Knowledge and New Processes of Music Transmission</i> Betsy OEHRLE (South Africa), <i>The Talking Drum</i> Markus COESTER (Germany), <i>Biographies of African Musicians - Ebo Taylor</i>	
Session 2.4E	Business Meeting Study Group: Music and Minorities	Chair: Ursula HEMETEK
Session 2.4F	Film: Wim VAN ZANTEN (Netherlands), Play the Saluang flute, use your fifth finger; Lyrical songs from Payakumbuh, West Sumatra (film duration 45 minutes)	
19h00-20h00	Inkwishi, composed by Sazi Dlamini for big band	Centre for Jazz and Popular Music, Shepstone Level 2

Saturday 4 July

9h00-10h30

Plenary Session 3.1 A

Panel: The Masculine Hegemony in Chinese Music

Chair: Chi-fang CHAO

XIAO Mei (China), *Gender and Worldviews: A case of the Me Mot and Daogong in Guangxi*

XU Xin (China), *Gender Performance: The expression and identity of the male personhood in Chinese Opera*

DAI Wei (China), *On the male identity and characteristic in the Qin cultural context*

10h30-11h00

Coffee and tea break

Shepstone 1 foyer

11h00-12h30

Sessions 3.2 B – D

Session 3.2B

Panel: Gender and Value in Public Music and Dance Performances in Canada

Chair: Ursula HEMETEK

Sherry JOHNSON (Canada), *Roles, Shifts, and Expectations: Performing Gender in Ontario Fiddle and Step Dancing Contests*

Kristin HARRIS WALSH (Canada), *From Running the Goat to Riverdance: Shifting Context and Gender Roles in Step Dance in Newfoundland and Labrador*

Anna HOEFNAGELS (Canada), *Contests, Competition, and Exclusion: Gender Restrictions in Contemporary Canadian Powwows*

Session 3.2C

New Research

Chair: Beverly PARKER

HIRAMA Michiko (Japan), *Musical and dance performances at rituals surrounding death in ancient Japan (3-7 C.): in a political context, from historical sources*

Nurettin Münir BEKEN (USA), *Calendars and cycles: Liminality of Turkfest among the Turkish Diaspora in Seattle*

Simon McKERRELL (UK), *Tradition as pragmatic aesthetic*

Session 3.2D

New Research

Chair: Ardian AHMEDAJA

Shzr Ee TAN (UK), *Playing Games & Growing Up: Song, Space and Age-set Rituals in the Amis Kiloma'an Festival*

Don NILES (Papua New Guinea), *From Agricultural Show to Coca-Cola-Sponsored Cultural Show: Transformations of the Mount Hagen Show, Papua New Guinea*

Brian SCHRAG (USA), *Musical Invigoration of Cultural Dynamism in a Bamileké Dance Association*

12h30-13h45

Lunch

Rick Turner Students Union

13h45-15h15

Sessions 3.3 B – E

Session 3.3B

Reapproaching the 'Popular' and the 'Traditional' in the Contemporary World

Chair: Kathryn OLSEN

Caleb C. OKUMU (Kenya), *Reapproaching the 'Traditional' in the Contemporary Popular Music of Africa: The Case for Maskanda in Ezodumo*

Barbara TITUS (Netherlands), *Global representations of South African maskanda music*

Jesse JOHNSTON (USA), *The Traditional and the Global: Understanding "World Music" in Moravia*

Session 3.3C

Panel: UNESCO Round Table: An 'a-cultural' method of safeguarding living culture

Chair: Wim VAN ZANTEN

Wim VAN ZANTEN (Netherlands), *Introduction: An 'a-cultural' method of safeguarding*

Sanubar BAGHIROVA (Azerbaijan), *Mugham Masterpiece (2003) and Mugham Festival (2009)*

Adrienne KAEPLER (USA), *Community involvement and the role of scholars in safeguarding*

Anthony SEEGER (USA), *Income-generating activities, tourism and best practices*

Session 3.3E

Musical Traditions In Changing Societies

Chair: Dan LUNDBERG

TSAI Tsan Huang (Australia/Taiwan), *Casting the Past in the Present: The Chinese Seven-stringed Zither Qin in the Age of Changing Society— A Progress Report*

Raymond Patrick CASSERLY (UK), *The Snare Drum in the North of Ireland: a shared heritage in a post-conflict era*

Mariko KANEMITSU (Japan), *Multiple representations of 'tradition' in the case of the Sardinian launeddas music*

15h15-15h45

Coffee and tea break

Shepstone 1 foyer

15h45-17h45

Sessions 3.4 A – F

Session 3.4A

Music, HIV/AIDS and Healing

Chair Sihawukele NGUBANE

Laryssa WHITTAKER (Canada), *Destigmatising HIV: Music in AIDS Education Initiatives in South Africa*

Jonathan NCOZANA (South Africa), *Metaphors, Symbols, Music and HIV/AIDS in Mkhonjane*

Claudio CHIPENDO (South Africa), *The Dilemma of African Traditional Music Healing Practitioners in a Globalising World*

Session 3.4B

Panel: Seeking Other-Worldly Realms in a Southeast Asian Context

Chair: Patricia MATUSKY

Patricia MATUSKY (USA), *The Iban Ieka main – seeking and guiding souls in Malaysian Borneo domains*

Jacqueline PUGH-KITINGAN (Malaysia) and Hanafi HUSSIN (Malaysia), *The Symbolic Articulation of Interactions between the Seen and the Unseen through Gong Ensemble Music and Dance in the Mamahui Pogun of the Lotud Dusun of Tuaran, Sabah, Malaysia*

David HARNISH (USA), *Buddha Meets the Ancestors: Musical Negotiations of the Spirit World among the Boda of Lombok, Indonesia*

Mohd Anis Md. NOR (Malaysia), *The spiritual essence of Tawhid (oneness-peerlessness) in Zapin dance performance by the beholders of the Tariqat Naqsabandiah in Southeast Asia.*

Session 3.4C

Panel: Performing Masculinity through World Popular Music and Dance

Chair: Victor VICENTE

Judith OLSON (USA), *Dancing Legényes – Discovering a Modern Rite of Passage*

Victor A. VICENTE (China), *Masculinity, Modernity, and the Military: Manifestations of Manhood in Turkish Popular Music and Dance*

Natalie SARRAZIN (USA), *Musical Heroics: The Emotional, Musical, and Choreographed Construction of Masculinity in Hindi Film Songs*

Session 3.4D

Safeguarding/Preservation and the Concept of Authenticity

Chair: Egil BAKKA

Robin HARRIS (USA) *The epic poetry of Siberian olonkho: Celebrating a relic or true renewal?*

Woube KASSAYE (Ethiopia), *Revisiting the Practices of Documentation, Research, Promotion and Safeguarding of Music and Dance Traditions in Ethiopia*

Carlos SANDRONI (Brazil), *Safeguarding Samba De Roda: Music and Intangible heritage policy in Brazil*

Wigdis ESPELAND (Norway), *Authenticity used as analytical term and in everyday language, especially related to the cultural political discussion in Norway*

Session 3.4E

Business Meeting Study Group: Musics of East Asia

Chair: Minako WASEDA

Session 3.4W

Business Meeting Study Group: Anthropology of Music in Mediterranean Cultures

Chair: Svanibor PETTAN

20h30-...

Isicathamiya Evening, all-night festival/competition

Durban YMCA

Sunday 5 July

Excursions

Monday 6 July

9h00-10h30

Sessions 5.1 B – D

Session 5.1B

Panel: Praxes of Engagement: Re-imagining Applied Ethnomusicology for the 21st Century

Chair: Eric USNER

Adriana HELBIG (USA), *Hip-Hop Events, African Migration, and Corporate Commodification of Racialised Musical Bodies in Ukraine*

Brett PYPHER (South Africa), *Experience as Organizer and Director of the Klein Karoo National Arts Festival in South Africa*

Carol MULLER (USA), *Redefining Ethnomusicological Fieldwork through Academically-Based Community Service*

Eric Martin USNER (USA), *Across the Midway: Engaging Ethnomusicology on the South Side of Chicago*

Session 5.1C

New Research

Chair: TRAN Quang Hai

Saida ELEMANOVA (Kazakhstan), *Phenomenon of Galiya Kassymova and urgent problems of studying of the Kazakh national culture*

Galiya KASSYMOVA (Kazakhstan), *Ritual Musical Culture of Kazakhs*

YAMASHITA Masami (Japan), *Jew's Harp in Japan*

Session 5.1D

Emotion, Spirituality and Experience & Music and Media

Chair: Dan BENDRUPS

Silvia CITRO and Adriana CERLETTI (Argentina), *The embodiment of gozo (bliss). Aesthetic experience, emotion and ideological discourse in the Toba dances of the Argentine Chaco*

Giselle GUILHON (Brasil), *Sufi Night: music, ritual and ecstasy on the contemporary Parisian scene*

Janet TOPP FARGION (UK), *'For our own research purposes': exploring the relationship between ethnomusicology and recordings*

10h30-11h00

Coffee and tea break

Shepstone 1 foyer

11h00-12h30

Plenary Session 5.2 A

Chair: Wim VAN ZANTEN

Keynote Address: Andrew Tracey (South Africa), *Ukudla kwendlebe, ukudla kwenyawo: "Food for the ears (is) food for the feet"*

12h30-13h45

Lunch

Rick Turner Students Union

13h45-15h15

Sessions 5.3 C – E

Session 5.3C

Festivals, Contests and Competitions

Chair: David HARNISH

Mirjana ZAKIC (Serbia), *'Dragacevo Trumpet Festival' in Guca - The role of the festival and competition in preserving and shaping of traditional music in Serbia*

YU Ngai Ying Esther (China), *The Politics and Identity Negotiation of Festivity: Two Recent Events of the Hong Kong Chinese Orchestra*

David WONG (UK), *Electronic organ festivals and performance culture in England*

Session 5.3D

The 'Popular' and 'Traditional' World Music and Competition

Chair: Barbara HAMPTON

Anne CAUFRIEZ (Belgium), *The ballad, a contemporary traditional repertoire of Portugal*

James CHOPYAK (USA), *Gus Steyn: Malaysian or World Musician?*

Dan LUNDBERG (Sweden), *Nord08 - a Nordic folk music competition*

Session 5.3E

Masculinities in Music and Dance

Chair: Salwa EL-SHAWAN CASTELO-BRANCO

Kati SZEGO (Canada), *Singing Policemen, Dancing Firemen: Expressive Behaviour as 'Soft Power' in Hawai'i*

Selina RAKOCEVIC (Serbia), *Exploring the self through the dance: The case of the traditional Kolo dance of the Serbs from Banat*

Jonathan McINTOSH (Australia), *Boys learning bars: Projecting and embodying notions of masculinity in a Balinese dance studio*

15h15-15h45

Coffee and tea break

Shepstone 1 foyer

15h45-17h45

Sessions 5.4 B – E

Session 5.4B

New Research China

Chair: Huib SCHIPPERS

MAO Ji-zheng (China), *The Precious Treasure of Human Being - 'One Note Song-BoXie'*

CHEN Chen & LIU Yuan Yuan (China), *A Case Study of the Traditional Chinese Folk Song 'Jasmine': An Analysis of the Current Trend of Folk Songs*

LU Guowen (China), *China Ethnic Vocal Music Art*

KE Lin (China), *The Explanation of Chinese Hmong Wooden Drum Dance*

Session 5.4C

New Research

Chair: Pirkko MOISALA

Jacqueline Cogdell DJEDJE (USA), *African-American Fiddling: The (Mis) Representation of Black Music in the United States*

Dave DARGIE (South Africa), *The Zulu Bow Songs of the Nongoma District: Roots back into the deep past*

Eric HUNG (USA), *Performing the Cultural Revolution: Exploring the Shanghai Quartet's ChinaSong*

WU Dongpan (China), *Exquisite Qing Sheng and Graceful Ce Sheng; Analysis of Chang Qing in qin qu Ji Shi Si Nong*

Session 5.4D

Panel: Music and Identity at Wedding Celebrations in Central Asia and Caucasus

Chair and organiser: Razia SULTANOVA

Razia SULTANOVA (UK), *Music and Identity in Central Asian Weddings: from Shamanism to rap and hip hop*

Fettah KHALIG-ZADA (Azerbaijan), *Azeri Wedding music: past and present*

Session 5.4E

Masculinities in Music and Dance

Chair: Mohd Anis Md. NOR

Barbara ALGE (Austria), *When a male dance turns female: gender impact on the ritual of the Pauliteiros stick dance*

Elina SEYE (Finland), *Male dancers of sabar – the new stars of a predominantly female tradition*

Session 5.4W

Business Meeting Study Group: Applied Ethnomusicology

Chair: Svanibor PETTAN

10

Session 5.4F

Film: Keith HOWARD (UK), *Siberia: At the Centre of the World* (film duration 1 hour)

Tuesday 7 July

9h00-10h30

Session 6.1B

Session 6.1C

Sessions 6.1 B – E

ICTM National and Regional Representatives Meeting

Postcolonialism(s) and the Future for our Disciplines

Chair: **Jacqueline PUGH-KITINGAN**

WANG Zheng Ting (Australia), *The oriental orchestra and family (Chinese music in Victoria Australia: 1930s to 1940s)*

TAN Sooi Beng (Malaysia), *Cultural Difference and Identity in Contemporary Malaysian Music: A Postcolonial Perspective*

Bernard BLEIBINGER (South Africa), *Re-negotiating musical culture – examples from Fort Hare*

Session 6.1D

Emotion, Spirituality and Experience

Chair: **Jonathan McCOLLUM**

Jerry RUTSATE (South Africa), *Mhande dance in kusvikirwa event of the kurova guva ceremony: An Enactment of Karanga spiritual embodiment of a progeny*

Idamoyibo OVABORHENE (Nigeria), *Music in fishing and pond depleting in Okpe culture, emotion, spirituality and experience*

Geoffrey Twine MATSIKO (Uganda), *Mwaga dance – no longer ours*

Session 6.1E

Construction of Identity and Tradition

Chair: **Janet TOPP FARGION**

Yong LIU (China), *A Study of Suona Music of South Shandong Province*

Ali Fuat AYDIN (Turkey), *The 'Kaba Zurna' Tradition in Western Turkey*

Alice Lumi SATOMI (Brasil), *A glimpse on a Brazilian musical organology*

10h30-11h00

11h00-12h30

Coffee and tea break

Shepstone 1 foyer

Plenary Session 6.2A

Chair: **Nkwenkwezi LANGUZA**

Panel: **Voices of Practitioners from KwaZulu-Natal Province, South Africa**

Discussant: **Bongumenzi MPUNGOSE**

Gcina MHOPE, *Telling Educational Stories through Indigenous Song, Music and Dance*

Tu NOKWE, *Utilisation of uMakhweyana Indigenous Musical Instrument for Urban Youth Cultural Development*

Phuzekhemisi MNYANDU, *The Significance of uMaskandi in Social Cohesion and Moral Regeneration*

Clement SITHOLE, *The Gifted and Traditional Artist of Umakhweyana – An instrument that was wonderful to older women*

12h30-13h45

Lunch

Rick Turner Students Union

13h45-15h15

Sessions 6.3 B – E

Session 6.3B

Panel: **Negotiating Traditional Dance as a Phenomenon of the Present**

Chair and organiser: **Egil BAKKA**

Participants: **Egil BAKKA** (Norway), **Haldis FOLKEDAL** (Norway), **Gediminas KAROBLIS** (Norway)

Session 6.3C

Festivals, Contests and Competitions

Chair: **Krister MALM**

Cheryl A. TOBLER (USA), *Festivals, Conventions and Music Tourism: Southwest Virginia's Success*

Leslie HALL (Canada), *Change at the International Istanbul Music Festival*

Lois Ann ANDERSON (USA), *The Pearl of Africa Music Awards: From the Center to the Periphery*

Session 6.3E

New Research - Urban Music

Chair: **Jean KIDULA**

Klisala HARRISON (Canada), *Neighbourhood Development, Cultural Policy and Musical Expression as Sites of Urban Struggle*

Joe PETERS (Singapore), *The Sonic Environment Music Measuring Index (SEMMI) and the Sustainability of Traditional Music*

Barbara L. HAMPTON (USA), *Routes and Reservoirs: Consumption Paths and Musical Sources of Ghanaian Hip Life*

15h15-15h45

15h45-17h45

Coffee and tea break

Shepstone 1 foyer

Sessions 6.4 B – E

Session 6.4B

Reassessing Ethnomusicology

Chair: **Tony SEEGER**

Timothy RICE (USA), *What and where is theory in ethnomusicology?*

Maria Elizabeth LUCAS (Brazil), *Brazilian musical heritage, public policies and the repositioning of Ethnomusicology*

Regula QURESHI (Canada), *Postcolonial perspectives on music, modernity, and indigeneity*

Session 6.4C

Traditional Music, Jazz and Education

Chair: **Emily AKUNO**

Robert CHANUNKHA (Malawi), *Music Education In Malawi: The Crisis And The Way Forward*

Julie TAYLOR (Kenya), *Kenya's Music and Cultural Festival re-examined: Can performance arts heal a divided land?*

Jürgen SCHÖPF (Austria), *The Tswana reed pipe dance "ditlhaka" - its history and perspective in Botswana's music education*

Lorraine ROUBERTIE (France), *Jazz transmission and its meanings in post-Apartheid South Africa*

Session 6.4D

Panel: **Documenting Music and Dance in a Rapidly Changing Tanzanian Culture**

Chair: **Dag Jostein NORDAKER**

Dag Jostein NORDAKER (Norway) and **Hussein MASIMBI** (Tanzania), *The establishing of an archive for traditional music and dance in Tanzania*

Ruth Anne MOEN (Norway) and **Amani TARAMO** (Tanzania), *Documenting music and dance in a rapidly changing Tanzanian culture*

Session 6.4E

Business Meeting Study Group: Music of the Turkic Speaking World

Chairs: **Dorit KLEBE** and **Razia SULTANOVA**

Session 6.4W

Workshop: Xhosa and Zulu Musical Bows and Xhosa Overtone Singing

Clement SITHOLE and **Jonathan NCOZANA** (South Africa)

19h30 - 22h30

Gala Dinner

Moyo Restaurant, Ushaka Marine World

Wednesday 8 July

9h00-10h30

Sessions 7.1 B – E

Session 7.1B

Postcolonialism, the Future for our Disciplines and Mongolian Music

Chair: Patricia OPONDO

Cynthia Tse KIMBERLIN (USA), *Reflections on Music and Other Connections between East Africa (Ethiopia, Eritrea) and East Asia (China, Japan)*

Svanibor PETTAN (Slovenia), *Postcolonialism and the Ottoman Ecumene: Perceptions of the Turkish Other in the Territories of Former Yugoslavia*

YANG Hong (China), *Music Experiences of 'Road Culture': Research on Western Inner Mongolia Traditional Music and Culture Resources*

Session 7.1C

Festivals, Emotions, Spirituality and Traditions

Chair: Dorit KLEBE

Nicholas SSEMPIJJA (Norway), *Sacred Music Festivals and the Indigenisation of Church Music in Uganda: Case Study of the Kampala Archdiocesan Music Festivals*

Gretel SCHWÖRER-KOHL (Germany), *Emotion and spirituality in a Nat Pwe performance of Myanmar*

Ming-yen LEE (USA), *Syncretism or Conflict? Indonesian Traditional Elements in an Islamic Religious Ceremony: The Celebration for Muhammad's Birthday in Yogyakarta*

10h30-11h00

Coffee and tea break

Shepstone 1 foyer

11h00-12h30

Sessions 7.2 B – C

Session 7.2B

Panel: Sustainable Futures – Towards an Ecology of Musical Diversity

Chair and organiser: Huib SCHIPPERS

Anthony SEEGER (USA), *Towards an Ecology of Musical Practice*

Huib SCHIPPERS (Australia), *Operationalising sustainability*

Keith HOWARD (UK), *Updating Tradition: The case of Kugak fusion*

Session 7.2C

Traditional Ensembles

Chair: Leslie GAY

James ISABIRYE (Uganda), *'Bigwala' – (Gourd Trumpets) Music and Dance Art of the Basoga People from Eastern Uganda*

Suzel Ana REILY (UK), *The 'Encontro de Bandas' (band meetings): New Space for Traditional Ensembles in Southeast Brazil*

Reem SHAKWEER (Egypt), *Zar the Egyptian Women Healing Practice: Styles, Instruments and Rhythm, Analytical Classification*

Session 7.2G

Lecture/recital: From Canada to South Africa – Blending Indigenous Voices into New Roots

Centre for Jazz and Popular Music, Shepstone Level 2

Carol Ann WEAVER (Canada) with singer Thandeka MABUZA (South Africa)

12h30-13h45

Lunch

Rick Turner Students Union

13h45-15h15

Sessions 7.3 B – D

Session 7.3B

New Research (East Africa)

Chair: Rose OMOLO-ONGATI

Samuel KAHUNDE (Uganda), *Expressions of Authority and Social Structure in Traditional Music: The Royal Music and Dance of Bunyoro-Kitara, Uganda*

Ssalongo SENNOGA-MAJWALA (Uganda), *'Ennanga' – Harp Of The Baganda People*

Charles Nyakiti ORAWO (Kenya), *Thum: The Luo 'Popular' and 'Traditional' view of Music*

Session 7.3D

Reapproaching the 'Popular' and 'Traditional' in the Contemporary World

Chair: Dan LUNDBERG

LIN Wei-ya (Taiwan), *Tradition and Innovation: An example with the music of Tao (Aboriginal of Taiwan)*

GUO Xinxin (China), *The Dilemma between Kantuman and Rawap (the plough and the lute): A Case Study of Dolan Muqam and Musicians of Kashgar in Xinjiang*

15h15-15h45

Coffee and tea break

Shepstone 1 foyer

15h45-17h15

Plenary Session 7.4A – Closing Ceremony

Rick Turner Students Union



LAC Sponsored Events for the Delegates to the ICTM 40th World Conference

Wednesday 1 July
Welcome Reception

Muckleneuk
Gardens
19h00-22h00

Delegates are invited to a welcome reception in the beautiful gardens of Muckelneuk, a neo-Dutch style house, formerly the home of Natal sugar farmer, Sir Marshall Campbell. The Campbell Collections housed here were established by Marshall's son William and his daughter Killie Campbell, a well-known Africana collector who lived in Muckelneuk until her death in 1965, when her collections were bequeathed to the University of Natal. The Campbell Collections hold major resources for research into the history and culture of Southern Africa and KwaZulu-Natal. The welcome reception will be held in the Muckleneuk Gardens, a fascinating mass of indigenous and exotic plants, and entertainment will be provided by students and staff from the University's African Music and Dance Programme.

Thursday 2 July
Dance Commission
Open Air Theatre
19h00-20h00

Flatfoot Dance Company presents "*Southern Moves*", an explosion of both South African traditional and modern dance to the sound of one of South Africa's top drumming groups, the Woodpecker Percussionists. Featuring a seamless fusion of traditional *ngoma* and *ndlamu*, with the evocative rhythms of gumboots, to the urban street styles of *pantsula* and *kwaito*, "*Southern Moves*" is a dance and musical journey through South African dance history and culture performed by one of South Africa's leading award winning dance companies. The Dance Commission is sponsored by the National Arts Council of South Africa.

Friday 3 July
Jazz Commission
Centre for Jazz and
Popular Music
19h00-20h00

Inkwishi is a big band work in the *maskandi* style commissioned by the SAMRO Endowment for the National Arts to be performed at the 40th World Conference of the International Council for Traditional Music. *Maskandi* guitar style is indigenous and unique to KwaZulu-Natal province. The piece is composed by Sazi Dlamini, a composer and guitarist noted for the unique ways in which he brings together the sound worlds of jazz and *maskandi*.

Saturday 4 July
**Isicathamiya
Evening**
Durban YMCA
20h30 to early
morning

ICTM delegates will be treated to a special and unique homegrown tradition, an all-night *isicathamiya* festival/competition. Groups from throughout the province, including the hostels and surrounding informal settlements and residences, religiously attend these weekend competitions, and the surrounding streets come alive with the sound of choirs warming up for the night's performance, and as the various choirs entertain their followers till dawn.

**Field Trips for
Delegates'
own expense
accounts**

Sunday 5 July
Field Trips

Field Trips (for Delegates' own expense accounts)

Various field trips will be arranged for conference delegates, which reflect the diverse heritage of KwaZulu-Natal.

**Buses to venues
leave from outside
the Students Union,
half an hour before
the scheduled event**

General Information

Banking Facilities

Monday to Friday 09h00 to 15h00
Saturdays 09h00 to 11h00
Cash dispensers on campus

Currency / Exchange Rates

South African currency decimal system with one Rand equalling 100 cents
Denomination of Rand notes R200, R100, R50, R20, R10
Denomination of Coins R5, R2, R1, 50c, 20c, 10c, 5c

Foreign Exchange

Traveller's cheques and foreign currency notes of all major currencies can be exchanged at any commercial bank. American Express offices and most category A and B hotels have exchange facilities for guests. Fluctuations in foreign exchange markets are reflected in new rates daily.

Fees

Proof of Payment of Conference fees should accompany registration forms.

Credit Cards

Only VISA and MASTERCARD are accepted for paying your registration fees and residence accommodation. Please add a 7% bank charge fee to the total of your registration fees.

Indemnity

Registration fees do not include personal travel or health insurance. The Local Arrangements Committee (LAC) and the ICTM Secretariat do not take responsibility for any delegates failing to insure themselves. The LAC and ICTM Secretariat also accepts no liability for personal injuries, or for loss or damage to property belonging to Conference delegates, either during, or as a result of the Conference.

Electricity & plugs

The electricity supply in South Africa is 220/230 volts, AC 50 Hz. It would be in your interest to purchase an international plug converter to enable your plugs to be compatible with the South African plug points. The plugs used in South Africa are standard round pin, 3 pin, 15 amp plugs.

Internet / WiFi

The University residences will not have internet access. However wireless '*hotspots*' will be available throughout the conference venue. PDAs and cellular devices can be used and delegates can purchase airtime vouchers from vending machines on the campus. Note that there will be an 'internet cafe' (LAN - SH9) available for those without their own laptops

Name Badges with Registration

Each delegate will receive a name badge when registering for the Conference. Please ensure that you wear your name badge when attending any of the conference sessions and the social functions. Only delegates wearing their name badges will be admitted to the sessions, social functions, catering and exhibition areas.

Registration & Information Desk

Registration and information desk:
Wednesday 1 July 12h00-17h00 Staff Club (Scully Hall)
Thursday 2 July - Saturday 4 July 08h00-16h00 Conference venue SH14
Sunday 5 July closed
Monday 6 July - Wednesday 8 July 08h00-16h00 Conference venue SH14

Security

The University of KwaZulu- Natal is a secure environment; the campus buildings and parking areas are guarded by Risk Management Services that are based on campus, to ensure delegate's safety

Time Zone

The time zone for South Africa is GMT +2 hours.

Air conditioning

Please note that the conference venues are air conditioned for your comfort, and at times may be quite cool.

Accommodation for ICTM Conference delegates

Residences

ICTM Conference delegates will be accommodated on the UKZN campus, in the following residences:

- Ansel May Hall
- Pius Langa Residence
- Mabel Palmer Hall

Breakfast and Dinner

Breakfast and Dinner will be served in Scully Hall (the Staff Club)

- Breakfast 06h30-8h45
- Dinner 18h00-20h00



Lanyards and name badges

- Lanyards and name badges are to be worn at all times to the conference, the Internet Cafe, and the residences. Without these entrance may be denied.

Important Telephone numbers

Professional Conferencing Services 079 787 5295 / 083 661 3849
Risk Management Services 079 876 3641 / 084 499 0009 / 031-2601427/28 / 031 - 260 3777
Airport Bus Company 082 340 9990 (any transport requirements)

Residence Assistance

Pius Langa Residence	Nomusa Mkhize	031 - 260 1325
Ansel May Hall	Lazarus Perumal	031 - 260 3277
Mabel Palmer	Lazarus Perumal	031 - 260 3277
Residence Officers	Ramodise Sello	031 - 260 3304 / 073 272 3785
	Lesiba Kutumela	031 - 260 2925 / 073 687 8327

Disclaimer

The conference organisers will not be responsible for any loss or injury that occurs on campus. Delegates leave the University premises of their own accord. All delegates leaving the premises on their own, other than attending the socials and after conference times do so at their own risk.

Registration & information desk:

Wednesday 1 July
12h00-17h00 Staff Club (Scully Hall)

Thursday 2 July - Wednesday 8 July
08h00-16h00 Conference venue SH14

Sunday 5 July - closed

Participants, sessions, panels and chairs

Family name	Given names	Country	Session	Panel	Chair
ÅBERG	Kai	Finland	2.1D		
AHMEDAJA	Ardian	Austria	1.3C		3.2D
ÅKESSON	Ingrid	Sweden	1.2C		
AKUNO	Emily Achieng	South Africa	1.4B	Panel 1.4B	1.4B 6.4C
ALGE	Barbara	Austria	5.4W		
ANDERSON	Lois Ann	USA	6.3C		
AYDIN	Ali Fuat	Turkey	6.1E		
BAGHIROVA	Sanubar	Azerbaijan	1.2D 3.3C	Panel 3.3C	
BAKKA	Egil	Norway	6.3B	Panel 6.3B	3.4D 6.3B
BEKEN	Nurettin Münir	USA	3.2C		
BENDRUPS	Dan	New Zealand	1.3B		5.1D
BLEIBINGER	Bernard	South Africa	6.1C		
BRUINDERS	Sylvia	South Africa	2.1C		
CARVER	Mandy	South Africa	2.4D		
CASSERLY	Ray	UK	3.3E		
CAUFRIEZ	Anne	Belgium	5.3D		
CERLETTI	Adriana	Argentina	5.1D		
CHALERMSAK	Pikulsri	Thailand	1.4C		
CHANUNKHA	Robert	Malawi	6.4C		
CHAO	Chi-fang	Taiwan	1.4D	Panel 1.4D	1.4D 3.1A
CHEN	Chen	China	5.4B		
CHEN	Tingting	China	2.4B	Panel 2.4B	
CHENG	Zhiyi	China	2.4B	Panel 2.4B	
CHIPENDO	Claudio	South Africa	3.4A		
CHOPYAK	James	USA	5.3D		
CITRO	Silvia	Argentina	5.1D		
COESTER	Markus	Germany	2.4D		
DAI	Wei	China	3.1A	Panel 3.1A	
DARGIE	Dave	South Africa	5.4C		
DIAMOND	Beverley	Canada	2.4D		1.2C
DJEDJE	Jacqueline Cogdell	USA	5.4C		
ELEMANOVA	Saida	Kazakhstan	5.1C		
EI-SHAWAN CASTELO-BRANCO	Salwa	Portugal	2.1E		5.3E
ESPELAND	Wigdis Jorunn	Norway	3.4D		
FOLKEDAL	Halldis	Norway	6.3B	Panel 6.3B	
FUJITA	Takanori	Japan	1.3E		
GAO	Hejie	China	2.4B	Panel 2.4B	
GAY Jr.	Leslie C.	USA	2.2B	Panel 2.2B	7.2C
GORE	Georgiana	France	1.4D	Panel 1.4D	
GRAU	Andrée	UK	1.4D	Panel 1.4D	
GREENE	Oliver	USA	1.4F 2.2E		
GUILHON	Giselle	Brazil	5.1D		
GUO	Shuhui	China	2.4B	Panel 2.4B	
GUO	Xinxin	China	7.3D		

HALL	Leslie	Canada	6.3C		
HAMMOND	Nicol	South Africa	2.1E		
HAMPTON	Barbara	USA	6.3E		5.3D
HANCOCK	Kerrin	Australia	1.3E		
HARNISH	David	USA	3.4B	Panel 3.4B	5.3C
HARRIS	Robin	USA	3.4D		
HARRIS WALSH	Kristin	Canada	3.2B	Panel 3.2B	
HARRISON	Klisala	Canada	6.3E		
HELBIG	Adriana	USA	5.1B	Panel 5.1B	
HEMETEK	Ursula	Austria			2.4E 3.2B
HIRAMA	Michiko	Japan	3.2C		
HOEFNAGELS	Anna	Canada	3.2B	Panel 3.2B	
HOWARD	Keith	UK	5.4F 7.2B	Panel 7.2B	
HUNG	Eric	USA	5.4C		
HUSSIN	Hanafi	Malaysia	3.4B	Panel 3.4B	
ISABIRYE	James	Uganda	7.2C		
JOHNSON	Sherry	Canada	3.2B	Panel 3.2B	
JOHNSTON	Jesse	USA	3.3B		
JORRITSMA	Marie	South Africa	2.2E		
KAEPLER	Adrienne	USA	1.4D 3.3C	Panel 1.4D Panel 3.3C	1.1 2.3A
KAHUNDE	Samuel	Uganda	7.3B		
KANEMITSU	Mariko	Japan	3.3E		
KAROBLIS	Gediminas	Norway	6.3B	Panel 6.3B	
KASSAYE	Woube	Ethiopia	3.4D		
KASSYMOVA	Galiya	Kazakhstan	5.1C		
KE	Lin	China	5.4B		
KHALIG-ZADA	Fettah	Azerbaijan	5.4D	Panel 5.4D	
KIDULA	Jean	USA	2.2E		6.3E
KIMBERLIN	Cynthia Tse	USA	7.1B		
KLEBE	Dorit	Germany	1.3C		6.4E 7.1C
KOVALCSIK	Katalin	Hungary	2.1D		
LANGUZA	Nkwenkwezi	South Africa			6.2A
LE	Van Toan	Vietnam	1.2B	Panel 1.2B	
LEE	Ming-yen	USA	7.1C		
LIN	Wei-Ya	Taiwan	7.3D		
LIU	Yong	China	6.1E		
LIU	Yuan Yuan	China	5.4B		
LU	Guowen	China	5.4B		
LU	Xiaolu	China	2.4B	Panel 2.4B	
LUCAS	Maria Elizabeth	Brazil	6.4A		
LUNDBERG	Dan	Sweden	5.3D		3.3E 7.3D
MABUZA	Thandeka	South Africa	7.2G		
MALM	Krister	Sweden			1.2D 6.3C
MAO	Ji-zheng	China	5.4B		
MARKS	Essica	Israel	1.4C		
MARUSHIAKOVA	Elena	Bulgaria	1.3B		
MASIMBI	Hussein	Tanzania	6.4D	Panel 6.4D	
MATIURE	Perminus	South Africa	1.4F		

MATSIKO	Geoffrey Twine	Uganda	6.1D		
MATUSKY	Patricia	USA	3.4B	Panel 3.4B	3.4B
McCOLLUM	Jonathan	USA	1.4C		6.1D
McINTOSH	Jonathan	Australia	5.3E		
McKERELL	Simon	UK	3.2C		
MEADOWS	Eddie S.	USA	2.2C		
MHLOPE	Gcina	South Africa	6.2A	Panel 6.2A	
MNYANDU	Phuzekhemisi	South Africa	6.2A	Panel 6.2A	
MOEN	Ruth Anne	Norway	6.4D	Panel 6.4D	
MOISALA	Pirko	Finland	1.2D		5.4C
MORENO FERNÁNDEZ	Susana	Portugal	1.2C		
MPUNGOSE	Bongumenzi	South Africa			6.2A
MULLER	Carol	USA	5.1B	Panel 5.1B	
NAIDOO	Mageshen	South Africa			2.2C
NCOZANA	Jonathan	South Africa	3.4A 6.4W		
NGUBANE	Sihawukele	South Africa			3.4A
NGUYEN	Thuy Tien	Vietnam	1.2B	Panel 1.2B	
NILES	Don	Papua New Guinea	3.2D		1.3E
NOKWE	Tu	South Africa	6.2A	Panel 6.2A	
NOR	Mohd Anis Md.	Malaysia	3.4B	Panel 3.4B	5.4W
NORDAKER	Dag Jostein	Norway	6.4D	Panel 6.4D	6.4D
OEHRLE	Betsy	South Africa	2.4D		2.1E
OKUMU	Caleb C.	Kenya	3.3B		
OLSON	Judith	USA	3.4C	Panel 3.4C	
OLSEN	Kathryn	South Africa			3.3B
OMOLO-ONGATI	Rose A	Kenya	1.4B	Panel 1.4B	7.3B
ONDIEKI	Donald Otoy	Kenya	1.4B	Panel 1.4B	
OPETCHESKA-TARARCHEVSKA	Ivona	Macedonia	1.3C		
OPONDO	Patricia	South Africa			2.2E 7.1B
ORAWO	Charles Nyakiti	Kenya	7.3B		
OVABORHENE	Idamoyibo	Nigeria	6.1D		
OZAH	Marie Agatha	USA	2.1C		
PARKER	Beverly	South Africa			3.2C
PETERS	Joe	Singapore	6.3E		2.4D
PETERSEN	Alvin	South Africa	2.1C		
PETTAN	Svanibor	Slovenia	7.1B		1.3C 3.4F 5.4E
POPOV	Veselin	Bulgaria	1.3B		
PUGH-KITINGAN	Jacqueline	Malaysia	3.4B	Panel 3.4B	6.1C
PYPER	Brett	South Africa	5.1B	Panel 5.1B	
QURESHI	Regula	Canada	6.4A		
RAKOČEVIĆ	Selena	Serbia	5.3E		
REILY	Suzel	UK	7.2C		
RICE	Timothy	USA	6.4A		1.3B
ROUBERTIE	Lorraine	France	6.4C		
RUTSATE	Jerry	South Africa	6.1D		
SANDRONI	Carlos	Brazil	3.4D		
SARRAZIN	Natalie	USA	3.4C	Panel 3.4C	

SATOMI	Alice Lumi	Brasil	6.1E		
SCHIPPERS	Huib	Australia	7.2B	Panel 7.2B	5.4B 7.2B
SCHÖPF	Jürgen	Austria	6.4C		
SCHRAG	Brian	USA	3.2D		
SCHWEITZER	Kenneth	USA	2.2C		
SCHWÖRER-KOHL	Gretel	Germany	7.1C		
SEEGER	Anthony	USA	3.3C 7.2B	Panel 3.3C Panel 7.2B	6.4A
SEYE	Elina	Finland	5.4W		
SHAKWEER	Reem	Egypt	7.2C		
SHARVIT	Uri	Israel	1.2D		
SHEEN	Dae-Cheol	Korea (ROK)	1.4C		2.1C
SHITANDI	Wilson O.	Kenya	1.4B	Panel 1.4B	
SITHOLE	Clement	South Africa	6.2A 6.4W	Panel 6.2A	
SSEMPIJJA	Nicholas	Norway	7.1C		
SSENNOGA-MAJWALA	Ssalongo	Uganda	7.3B		
STURMAN	Janet	USA	2.2B	Panel 2.2B	2.2B
SULTANOVA	Razia	UK	5.4D	Panel 5.4D	5.4D 6.4E
SURIANO	Maria	South Africa	2.2C		
SZEGO	Kati	Canada	5.3E		
TAN	Shzr Ee	UK	3.2D		
TAN	Sooi Beng	Malaysia	6.1C		1.4C
TARAMO	Amani Eliakim	Tanzania	6.4D	Panel 6.4D	
TAYLOR	Julie	Kenya	6.4C		
TITUS	Barbara	Netherlands	3.3B		
TOBLER	Cheryl	USA	6.3C		
TOPP FARGION	Janet	UK	5.1D		6.1E
TRAN	Quang Hai	France	1.2B	Panel 1.2B	1.2B 5.1C
TSAI	Tsan Huang	China	3.3E		2.4B
USNER	Eric	USA	5.1B	Panel 5.1B	5.1B
VAN ZANTEN	Wim	Netherlands	2.4F3.3C	Panel 3.3C	3.3C 5.2A
VICENTE	Victor	USA	3.4C	Panel 3.4C	3.4C
WANG	Zheng Ting	Australia	6.1C		
WASEDA	Minako	Japan	1.3E		3.4E
WEAVER	Carol Ann	Canada	7.2G		7.2G
WHITTAKER	Laryssa	Canada	3.4A		
WILD	Stephen	Australia			2.1D
WILSON	Oli	New Zealand	1.3B		
WONG	David	UK	5.3C		
WU	Dongpan	China	5.4C		
XIAO	Mei	China	3.1A	Panel 3.1A	
XU	Xin	China	3.1A	Panel 3.1A	
YAMASHITA	Masami	Japan	5.1C		
YANG	Hong	China	7.1B		
YU	Ngai Ying Esther	China	5.3C		
ZAKIC	Mirjana	Serbia	5.3C		
ZDRÁLEK	Vít	Czech Republic	2.1D		

Safety Hints for Travellers in Durban, South Africa

Airport

- Stay especially alert and watch your bags and valuables at all times. Don't let anyone handle or watch your bags. Don't allow clearly unemployed persons to assist you with your luggage.
- Watch out for staged mishaps, for example, someone bumping into you or spilling a drink, as it is often a ploy to divert your attention and steal your bag or passport.
- Carry your purse close to your body, or your wallet in an inside front pocket. Better yet, wear a money pouch under your clothes. When paying a porter be aware of snatching thieves.
- Keep a record of the content of checked-in luggage. Keep anything of value in a bag that stays with you at all times.
- Avoid displaying expensive cameras, jewellery and luggage that might draw attention.
- When seeking directions, proceed to marked information counters only.
- Don't pack valuable items in your check-in luggage.
- Make sure you are not being followed when leaving the airport and be fully aware of your surroundings when you arrive at your destination, including your permanent residence.

At the hotel / hostel

- Ensure that identifiable hotel staff assist you with your luggage on your arrival.
- Don't leave your luggage unattended unless it is locked away in your room.
- Store valuables in the safe deposit box.
- Keep your room locked at all times.
- Hand in the key at the desk when you leave the hotel / hostel.
- If someone knocks, check who it is before opening the door.
- Make sure that luggage is only given to the hotel's bell staff and a receipt is issued for stored luggage.

If you are alone

Try not to look like a tourist!

- Plan your route beforehand.
- Don't stop people to ask for directions or check your map on the street.
- Try not to look like a tourist by making it obvious that it is your first time in the area.
- It is better to explore in groups and stick to well-lit, busy streets.
- If you find yourself alone, try to refer to yourself as part of a group.
- Avoid drawing attention to yourself by wearing expensive jewellery and visibly carrying valuable items such as cameras, a cellphone or binoculars.
- Do not carry large sums of money around. Carry just as much money as you require for the day.
- Leave copies of your travel documents in the safe and take your passport, driver's licence or ID with you. Don't take all three items with you at the same time.
- Keep your handbag and cellphone with you and don't leave them unattended.
- Never allow young children to wander off.
- If you think someone is following you, take out your cellphone and pretend to make a call. Say the word *police* with enough volume for the person following you to hear.
- Don't confront a person following you. Get yourself to the nearest public place as soon as possible.
- Avoid going out unnecessarily after hours.
- Use only a reliable taxi service.
- A police official or a traffic officer will be glad to direct you if you get lost.
- Don't ask strangers to take a group picture, no matter how friendly they seem.
- Don't hitchhike.

On the road

- Be aware of potential risks in parking lots or garages.
- Become familiar with your route before you start the trip. Get a map and study the route.
- Make sure your rental car is in good working order. Learn how all the windows, door locks and other equipment work before you leave the agency. Keep your maps and rental agreement concealed, not on the seat or the dashboard where others can see them.
- Keep car doors locked while you are driving.
- Store luggage in the boot (trunk) of the car where it is out of sight.
- If your car is bumped by another car, think before you get out. If you are in doubt or feel uncomfortable, signal to the other driver to follow you to a nearby police station or a busy, well-lit area where it is safe to get out.

Please contact the numbers below for emergencies

+27(0)31 325 4111 South African Police Services (SAPS) - Durban

+27(0)31 361 0000 Metro Police - Durban

+27(0)31 203 2400 South African Police Services - Umbilo

10111 South African Police Services Flying Squad Unit

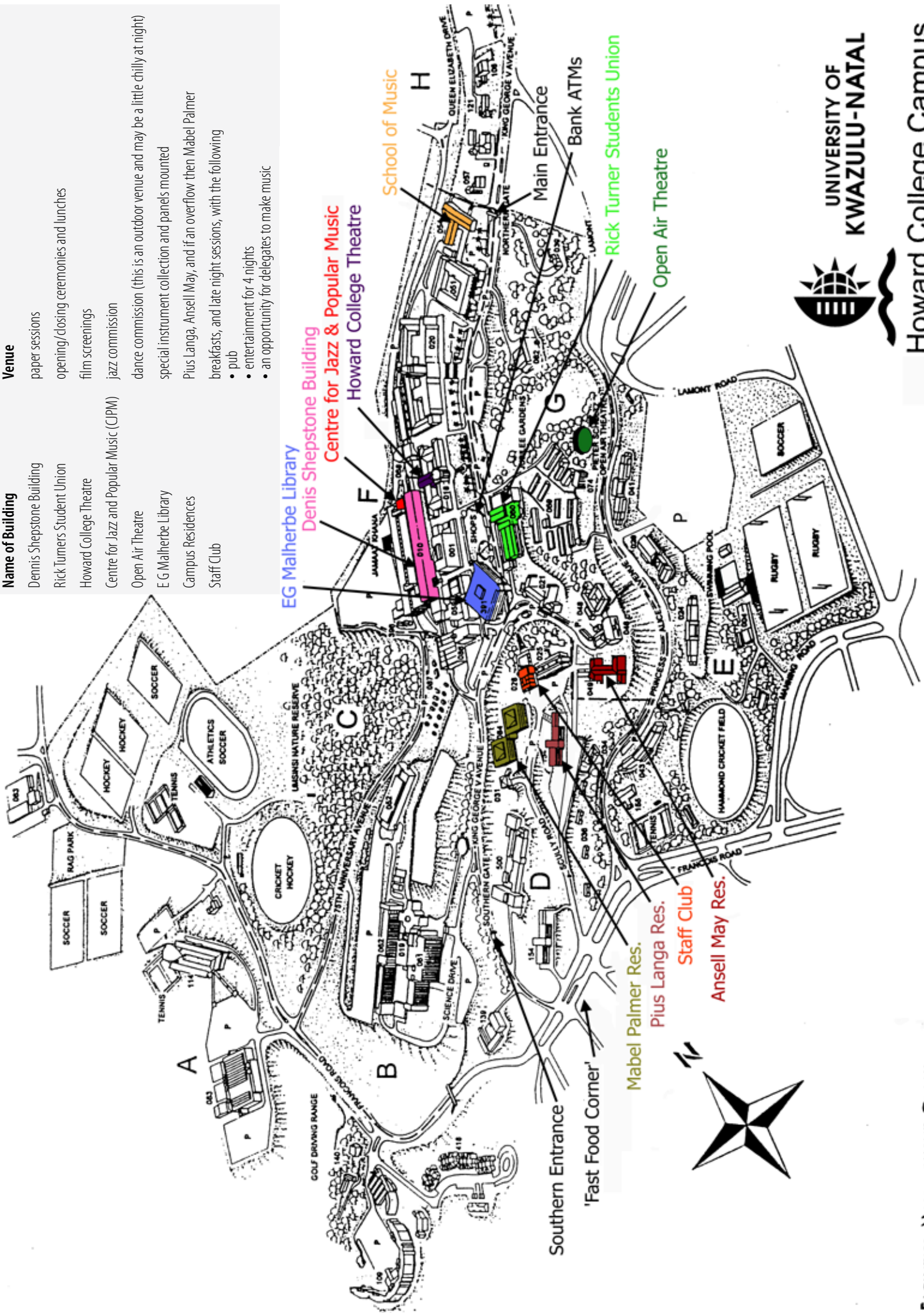
Emergency numbers

Name of Building

Venue

- Dennis Shepstone Building
- Rick Turners Student Union
- Howard College Theatre
- Centre for Jazz and Popular Music (CPJM)
- Open Air Theatre
- E G Malherbe Library
- Campus Residences
- Staff Club

- paper sessions
- opening/closing ceremonies and lunches
- film screenings
- jazz commission
- dance commission (this is an outdoor venue and may be a little chilly at night)
- special instrument collection and panels mounted
- Pius Langa, Ansell May, and if an overflow then Mabel Palmer
- breakfasts, and late night sessions, with the following
 - pub
 - entertainment for 4 nights
 - an opportunity for delegates to make music



UNIVERSITY OF
KWAZULU-NATAL

Howard College Campus

FACILITIES MANAGEMENT GROUP



INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC