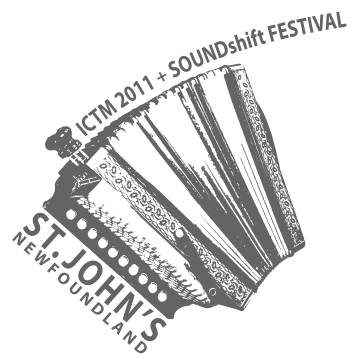


CONFERENCE PROGRAM

ICTM 2011

In collaboration with CSTM/SCTM





WE'RE PROUD TO WELCOME THE 41ST WORLD CONFERENCE OF ICTM

to Memorial University and to St. John's, Newfoundland and Labrador. This is a unique corner of Canada, the only part that was once an independent country and then the newest Canadian province (since 1949) but one of the oldest meeting points for natives and newcomers in North America. With four Aboriginal cultures (Inuit, Innu, Mi'kmaq, Métis); deep French, English, Irish, and Scottish roots; and a rapidly diversifying contemporary society, our citizens have shared a dramatic history, including a tsunami, an occupation during WWII, a fragile dependence on the sea including a cod moratorium in recent decades, a key role in the events of 9/11, and more recently, an oil boom. Its nickname – The Rock – tells a lot about its spectacular geography but also about its resilient culture. Traditional music and dance are key ingredients in life here, as we hope you will learn in the week ahead.

Our meetings will take place at Memorial University, shown in the foreground of the photo below, and in the Arts & Culture Centre just to the west of the campus. To celebrate the conference themes in music itself, and to bring the public in contact with the remarkable range of scholars and musicians in our midst, we have organized the SOUNDshift Festival to run concurrently with the World Conference of ICTM. Five concerts, open to delegates and the general public, workshops by ICTM members and musicians featured on the concerts, and films are available as part of this festival.



On behalf of the Government of Newfoundland and Labrador, I extend a warm welcome to all delegates of the World Conference of the International Council for Traditional Music at Memorial University's School of Music, July 13–19, 2011.

Our province has a vibrant and varied traditional music scene, with a thriving community of musicians. Our artists are renowned around the country and the world. We are proud of our traditions from England, Ireland and France, and we celebrate our roots in music and arts.

As congress delegates gather from around the world, I am certain there will be much creativity and innovation in your discussions and workshops on issues related to traditional music, and I wish you every success in those deliberations.

I invite you to take some time to see the many attractions in and around St. John's. From the breathtaking views from Signal Hill, to the music and culture of the city's venues, to the historic downtown core, St. John's has much to offer a tourist hoping to capture memories.

May you take with you many positive moments that will live on in your memory. Best wishes for a successful, productive and enjoyable congress.

Sincerely,

Kathy Dunderdale
Premier of Newfoundland and Labrador



Dear ICTM Delegates:

Memorial University of Newfoundland is honoured to be hosting the 41st world conference of the International Council for Traditional Music Conference. This is the first ICTM conference to be held in Canada since 1961 and I want to welcome delegates from around the world to our country and to our province, Newfoundland and Labrador.

Your conference organizers have set a program of activities that will deliver new insights, knowledge and friendships. The ICTM world conference and the SOUNDshift Festival are the result of unique collaborations involving Memorial University, Festival 500, the Wreckhouse International Jazz and Blues Festival, the Newfoundland and Labrador Folk Arts Council, local media and many other local community groups.

The council's decision to meet here recognizes the strength of folklore and traditional music in Newfoundland and Labrador. It also reflects positively on the strength of the Ethnomusicology program here at Memorial University.

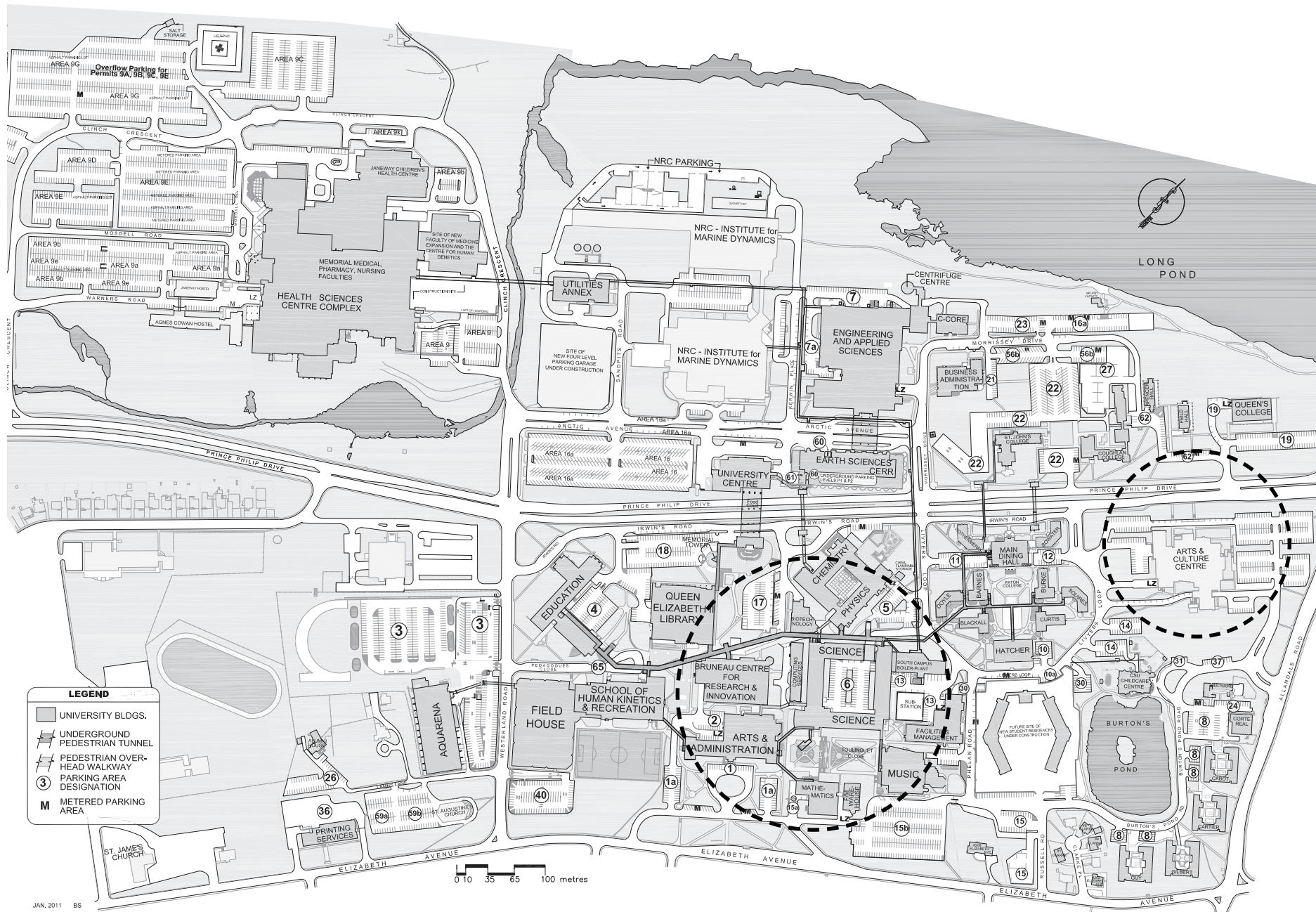
Newfoundland and Labrador is the ideal place to hold a conference that celebrates traditional music and dance. I know you will enjoy the many opportunities you have to get to know the unique culture of the City of St. John's and the province in the days ahead.

Sincerely,

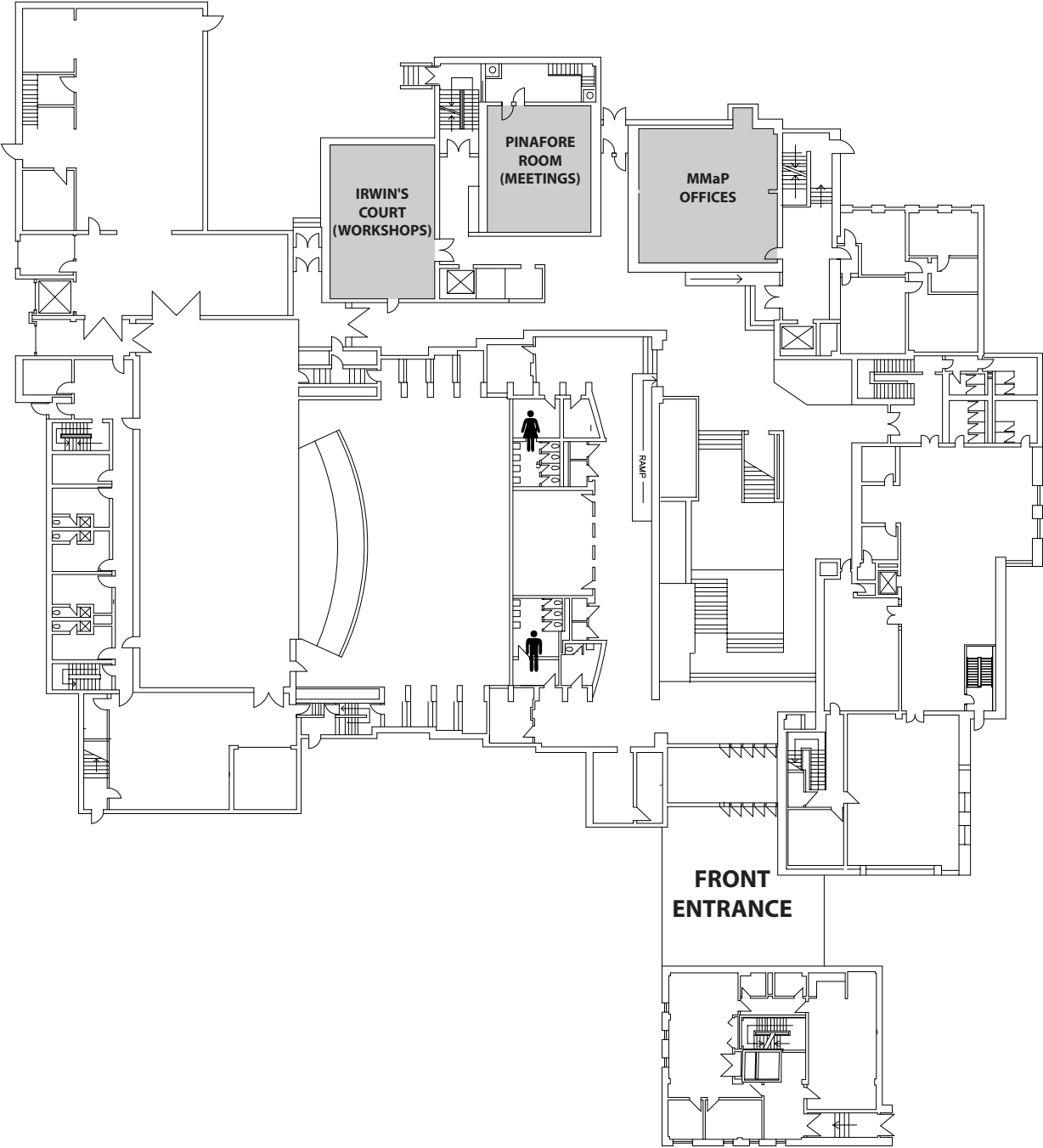
Gary Kachanoski
President and Vice-Chancellor
Memorial University of Newfoundland



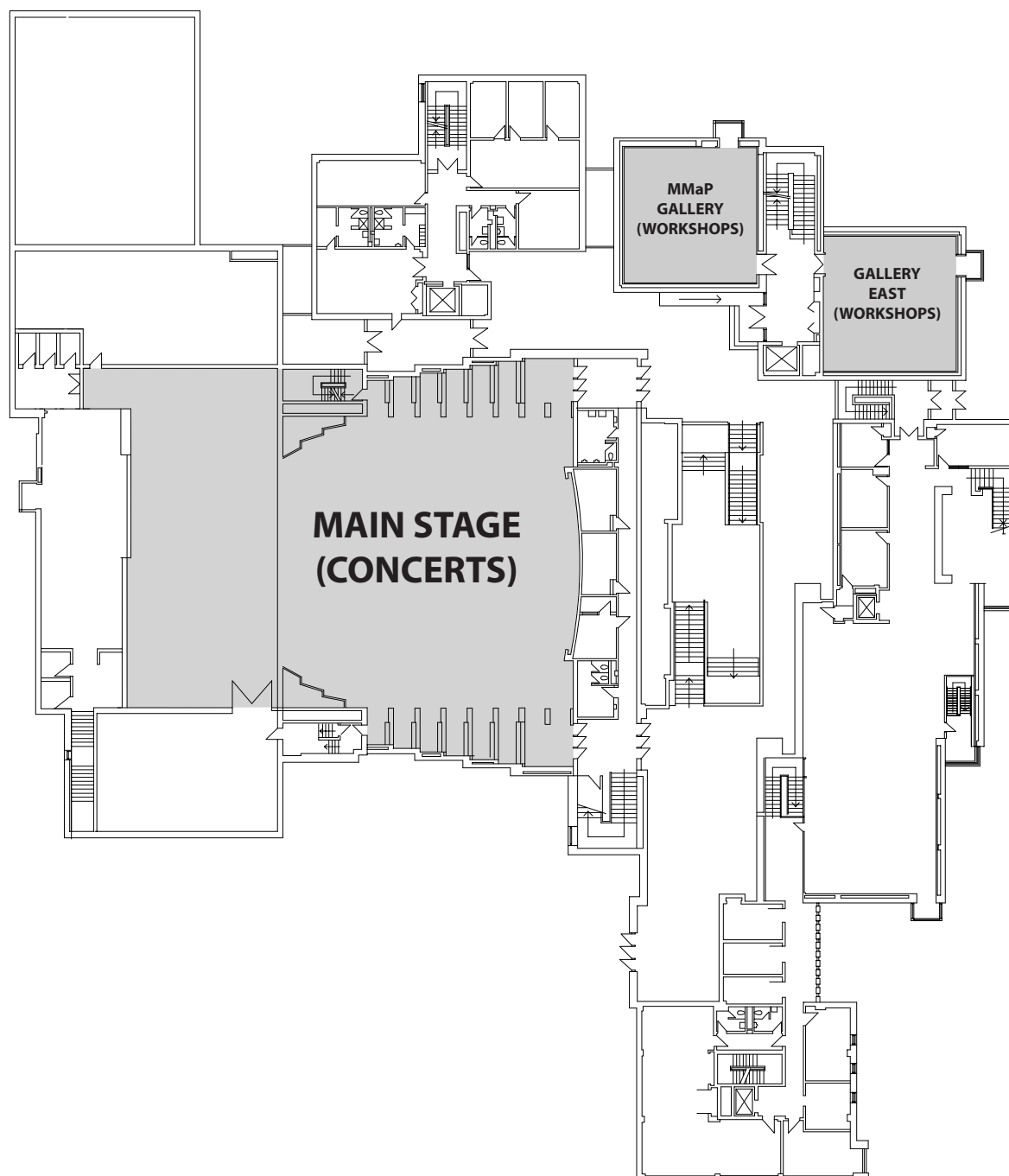
MEMORIAL UNIVERSITY CAMPUS MAP



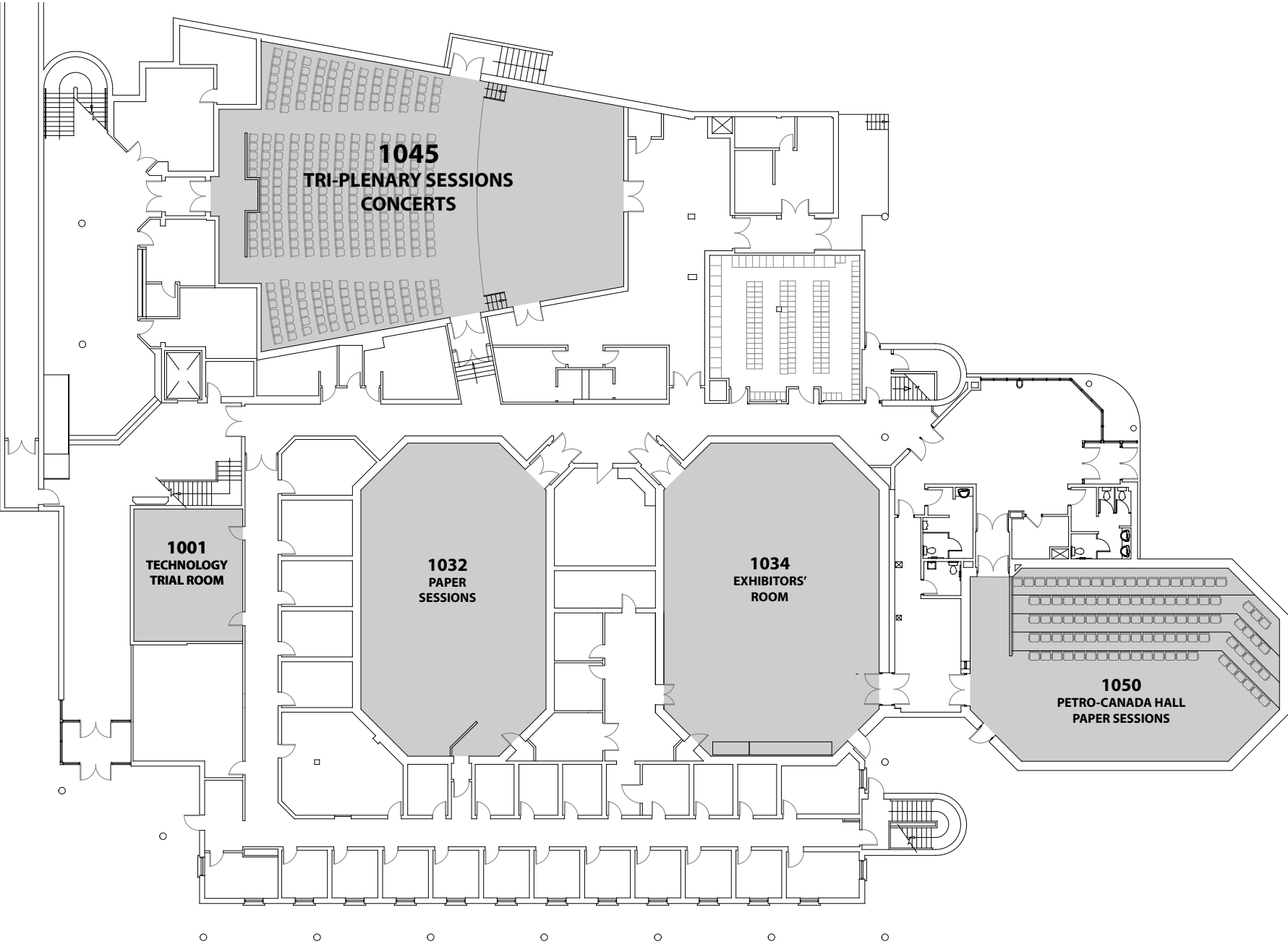
ARTS & CULTURE CENTRE (LEVEL 1)



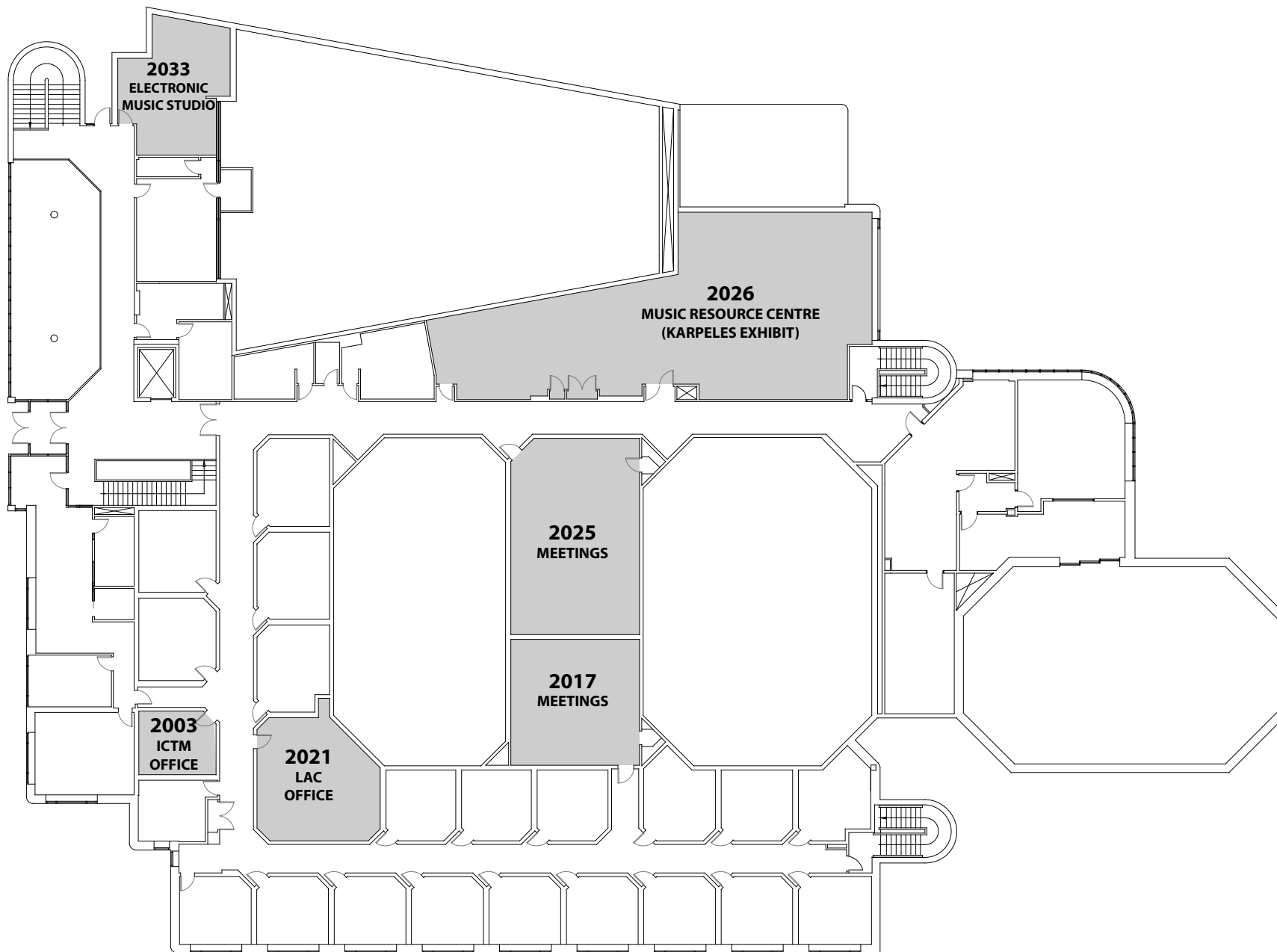
ARTS & CULTURE CENTRE (LEVEL 2)



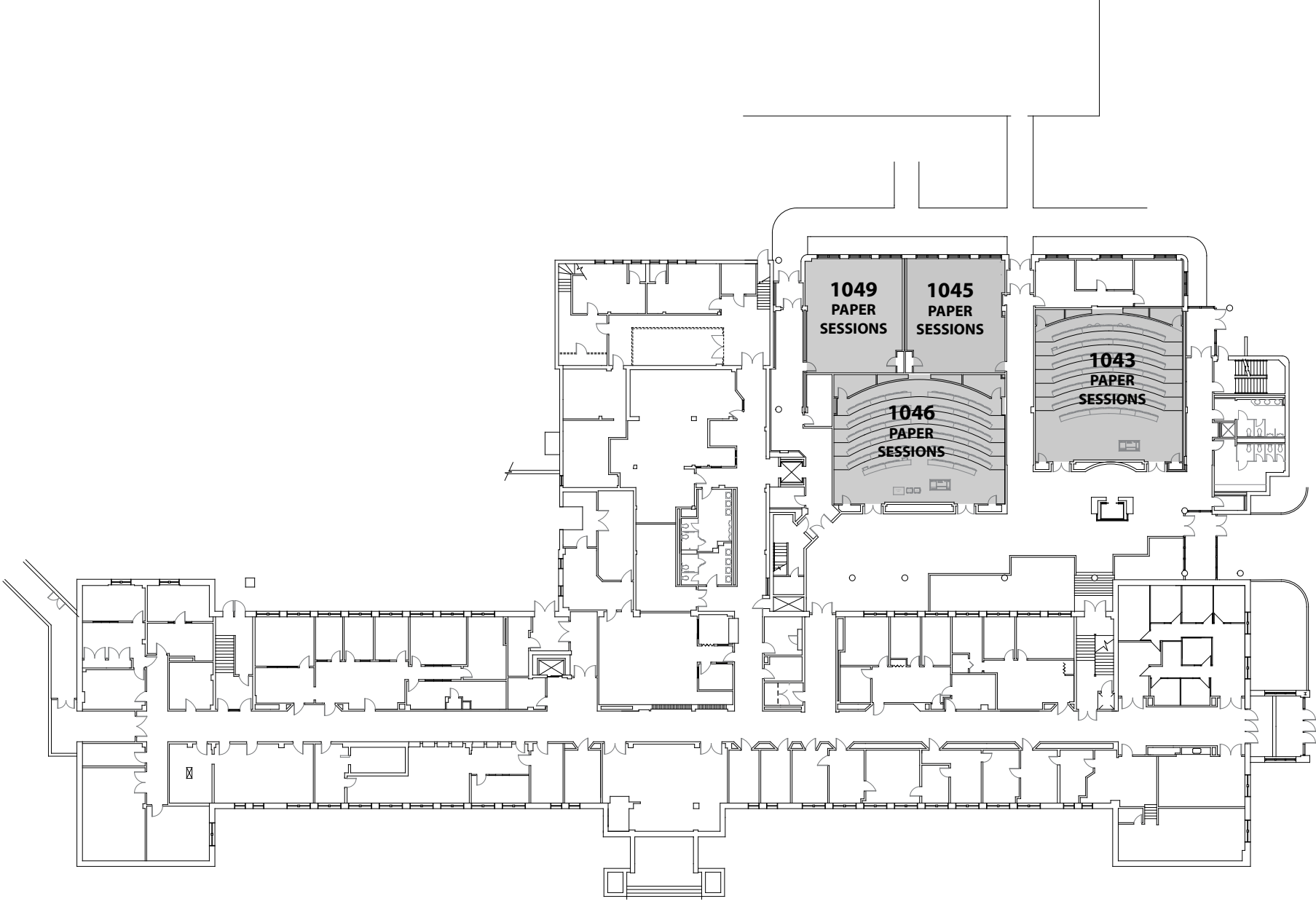
MUSIC BUILDING (LEVEL 1)



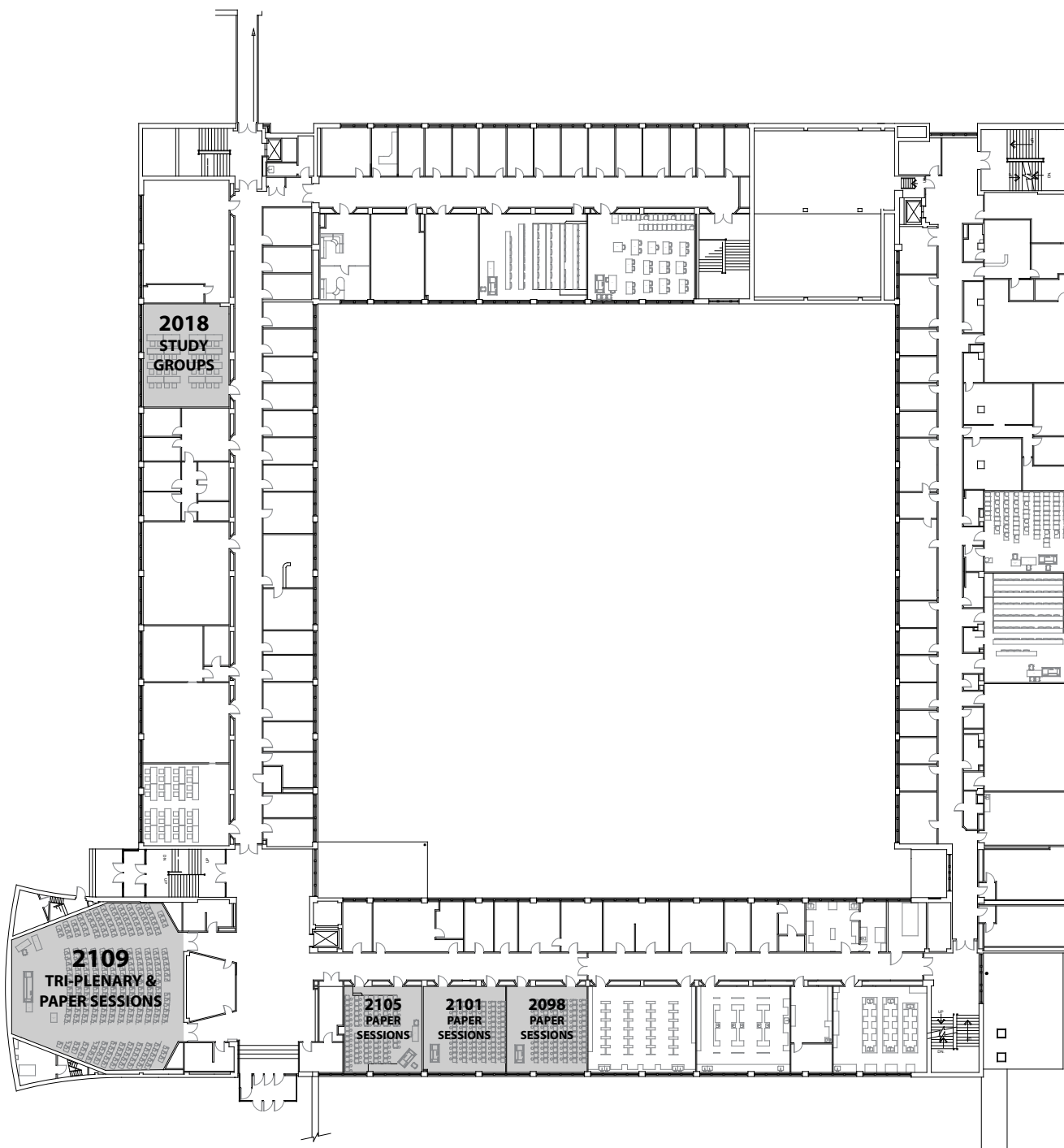
MUSIC BUILDING (LEVEL 2)



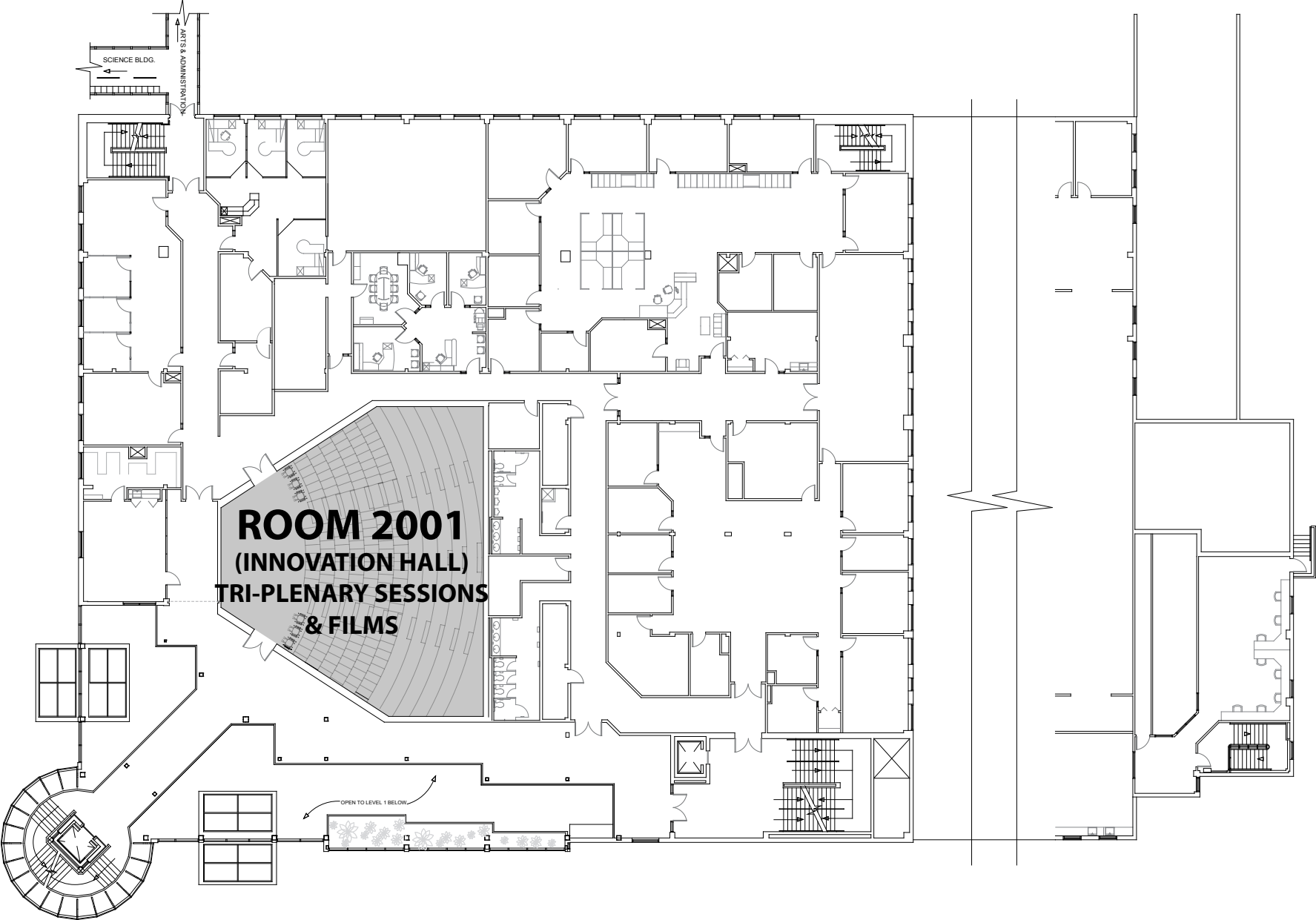
ARTS & ADMINISTRATION BUILDING (LEVEL 1)



SCIENCE BUILDING (LEVEL 2)



BRUNEAU CENTRE (LEVEL 2)



AT A GLANCE: WORKSHOP SCHEDULE

See *SOUNDshift Festival program* for details

WEDNESDAY, JULY 13TH

10:30 am–12:00pm

- > Fiddle and Identity I: Newfoundland Fiddle Styles. *Arts & Culture Centre, Irwin's Court*
- > Bluegrass in Canada. *Arts & Culture Centre, MMaP Gallery*

3:30 pm–5:00 pm

- > Song Roots/Routes. *Arts & Culture Centre, Irwin's Court*
- > Scottish Reels. *Arts & Culture Centre, MMaP Gallery*

THURSDAY, JULY 14

10:30 am–12:00 pm

- > Sámi Vocal Styles I. *Arts & Culture Centre, Irwin's Court*
- > Argentinian Chacarera Dance. *Arts & Culture Centre, MMaP Gallery*

1:30 pm–3:00 pm

- > Newfoundland Set Dancing and Music. *Arts & Culture Centre, MMaP Gallery*
- > Native Contemporary Music. *Arts & Culture Centre, Irwin's Court*

FRIDAY, JULY 15TH

10:30 am–12:00 pm

- > South African Zulu Music and Dance. *Arts & Culture Centre, MMaP Gallery*
- > The Charanga Orchestra and Cuban Music. *Arts & Culture Centre, Irwin's Court*

3:30 pm–5:00 pm

- > Newfoundland Song Traditions. *Arts & Culture Centre, MMaP Gallery*
- > Sounding Bamboo: Angklung. *Arts & Culture Centre, Irwin's Court*

SATURDAY, JULY 16TH

3:30 pm–5:00 pm

- > Portuguese Fado Demonstration/Performance. *Arts & Culture Centre, Irwin's Court*
- > Aboriginal Hip Hop 101. *Arts & Culture Centre, MMaP Gallery*

SUNDAY, JULY 17TH

10:30 am–12:00 pm

- > Singing the West: Traditional Songs and Songs in the Tradition from the Prairies and British Columbia. *Arts & Culture Centre, Irwin's Court*
- > Haudenosaunee Social Dance and Music. *Arts & Culture Centre, MMaP Gallery*
- > Tuvan Overtone Singing. *Arts & Culture Centre, Gallery East*

1:30 pm–3:00 pm

- > Taiko Drumming Techniques. *Arts & Culture Centre, Irwin's Court*
- > Georgian Polyphony. *Arts & Culture Centre, Gallery East*

3:30 pm–5:00 pm

- > Arabic Rhythms and Modes. *Arts & Culture Centre, Irwin's Court*
- > Tango. *Arts & Culture Centre, MMaP Gallery*
- > Australian Indigenous Songs. *Arts & Culture Centre, Gallery East*

MONDAY, JULY 18TH

10:30 am–12:00 pm

- > Dance Styles in Chinese Opera. *Arts & Culture Centre, MMaP Gallery*
- > Sámi Vocal Styles II. *Arts & Culture Centre, Gallery East*
- > The Music of Matou. *Arts & Culture Centre, Irwin's Court*

3:30 pm–5:00 pm

- > Inuit Vocal Styles. *Arts & Culture Centre, MMaP Gallery*
- > Newfoundland Ugly Stick Making. *Arts & Culture Centre, Irwin's Court*

TUESDAY, JULY 19TH

10:30am–12:00pm

- > Newfoundland Accordion Styles. *Arts & Culture Centre, Irwin's Court*
- > Sephardic Song. *Arts & Culture Centre, Gallery East*
- > Fiddle and Identity II. *Arts & Culture Centre, MMaP Gallery*

1:30 pm–3:00 pm

- > From Montmagny to St. John's: Accordion Music of Québec and Newfoundland. *Arts & Culture Centre, Irwin's Court*
- > Percussive Dance. *Arts & Culture Centre, MMaP Gallery*

AT A GLANCE: STUDY GROUPS & OTHER MEETINGS

Note that small group or committee meetings may be scheduled that are not on the official program. If you wish to book a room for such a meeting, please go to the Conference Office, Room 2021, in the School of Music.

WEDNESDAY, JULY 13TH

5:45–7:00 pm

- > Study Group: Musics of East Asia (Chair: John Lawrence Witzleben). *School of Music, Room 2025*
- > Study Group: Musics of the Turkic Speaking World (Chairs: Dorit Klebe and Razia Sultanova). *School of Music, Room 2017*

THURSDAY, JULY 14TH

12:30–1:30 pm

- > Australia-New Zealand Regional Committee Meeting (Dan Bendrups). *Arts & Culture Centre, Pinafore Room*

5:45–7:00 pm

- > Study Group: Multipart Music (Chair: Ardian Ahmedaja). *School of Music, Room 2025*
- > Study Group: The Performing Arts of Southeast Asia (Chair, TBA). *School of Music, Room 2017*
- > Study Group: Ethnochoreology (Chair, TBA). *School of Music, Room 1032*

FRIDAY, JULY 15TH

12:30–1:30 pm

- > Study Group: Historical Sources of Traditional Music (Chair: Ingrid Åkesson). *School of Music, Room 2025*
- > Study Group: Music and Minorities (Chair: Ursula Hemetek). *School of Music, Room 1032*
- > RILM (Chair: Zdravko Blazekovic). *School of Music, Room 2017*

SUNDAY, JULY 17TH

12:00–1:30 pm

- > CSTM Board Meeting. *Arts & Culture Centre, Pinafore Room*

12:30–1:30 pm

- > Study Group: Music and Dance of Oceania (Chair: Stephen Wild). *School of Music, Room 2025*
- > Study Group: Folk Music Instruments (Chair: TBA). *School of Music, Room 2017*

MONDAY, JULY 18TH

12:00–1:30 pm

- > CSTM Annual General Meeting. *Arts & Culture Centre, Pinafore Room*

5:45–7:00 pm

- > Study Group: Applied Ethnomusicology (Chair: Svanibor Pettan). *School of Music, PetroCanada Hall*
- > Study Group: Music Iconography/Music Archeology (Chair: Zdravko Blazekovic). *School of Music, Room 2025*
- > Smithsonian/folkwaysAlive!/MMaP (Chair: Atesh Sonneborn). New Partnerships: Indigenous Communities, Museums, Recording Companies, and Researchers. *Arts & Administration, Room 1043*

TUESDAY, JULY 19TH

1:30–3:30 pm

- > Smithsonian/folkwaysAlive!/MMaP (Chair: Atesh Sonneborn). New Partnerships: The Islamic Diaspora, Museums, Recording Companies, and Researchers. *Arts & Administration, Room 1046*

AT A GLANCE: FILM SCHEDULE

All film showings take place in the theatre of the Bruneau Centre, Room 2001.

WEDNESDAY, JULY 13, 5:45–7:00 pm

- > Stephen SHEARON (USA). "I'll Keep On Singing": The Southern Gospel Convention Tradition. 55 minutes.
- > Aaron CARTER-COHN (USA). At Home with Music: Burundian Refugees in America. 20 minutes.

FRIDAY, JULY 15, 5:45–7:00 pm

- > LIU Guiteng (China). The Drum Language: Ominan Ritual Music of Daur Ethnic Minority Shaman. 60 minutes.

SUNDAY, JULY 17, 10:30 am–12:00 noon

- > Charlotte VIGNAU (Netherlands). The Alphorn. 52 minutes.
- > NGUYEN Thuy Tien (Vietnam). Vietnamese Hiphop in a Dialogue with the Past. 20 minutes.

MONDAY, JULY 18, 8:30–10:00 am

- > Enrique CÁMARA DE LANDA (Spain). Non morirà mai: el tango italiano en cuatro movimientos. 74 minutes

MONDAY, JULY 18, 3:30–5:30 pm

- > Sandrine Loncke (France). Dance with the Wodaabes. 90 minutes

MONDAY, JULY 18, 5:45–7:00 pm

- > Timothy RICE (USA). May It Fill Your Soul. 55 minutes.

TUESDAY, JULY 19, 8:30–10:00 am

- > Koons (USA). People of One Fire Continuing a Centuries-Old Tradition: Winter. 40 minutes
- > Patrick ALCEDO (Canada). Panaad: A Promise To The Santo Niño. 18 minutes
- > Aaron CARTER-COHN (USA). Texas Celebrates the 50th Anniversary of Nigerian Independence. 20 minutes

The Phenomenon of Singing International Symposium VIII July 13, 2011

*ICTM delegates are invited to attend Symposium sessions on this day

9:30 - 10:15am: Plenary VI (Arts & Culture Centre, main auditorium)
Lady Cove Choir (Canada) *Our Voice: Past, Present and Future*

10:45am - 12:15pm: Session 8

MU2017

Sacred Choral Music

Chair: Sébastien Després

- 1) **John Michniewicz** (USA)
Background and Considerations in Performing the Choral Works of Ariel Ramirez
- 2) **Melanie Turgeon** (Canada)
An A Cappella Feast: Eastern Christian Music
- 3) **Matthew Schloneger** (USA)
The A Cappella Messiah: An Historical Case Study of Interactions between Ethos and Fine Art in Choral Singing at Hesston College (1909-1949)

Petro-Canada Hall

Lecture-Recitals

Chair: Caroline Schiller

- 1) **Deirdre Blignaut** (South Africa)
A Rainbow of Songs
- 2) **Kathleen Corcoran & Milton Schlosser** (Canada)
Songs of the North

MU2025

Singing Cultures: Traditions & Contexts

Chair: Norman King

- 1) **Christopher Roberts** (USA)
Children's Singing Cultures, Historically: 20th Century Field Recordings from New York City
- 2) **Martha Gabriel** (Canada)
Singing and Children's Music Making in St. Vincent and the Grenadines
- 3) **Sheila MacKenzie Brown** (Canada)
Same Form, Slightly Different Function: Senegalese Cumulative Songs as Contrasted to Their Canadian and European Counterparts

12:15 - 1:30pm: Lunch

1:30 - 3:00pm: Quad Plenary with ICTM

D.F. Cook Recital Hall (ICTM) <i>Rethinking Music Through the Gaze of Dance: Changing the Perceptions of Dance</i> Don Niles (Papua New Guinea), Andriy Nahachewsky (Canada), André Grau (UK)	Science Building 2109 (ICTM) <i>Indigenous Modernities: Recontextualizing Indigenous African Arts</i> Jacqueline Zinalebulindah (Kenya), Apudo Malachi Achola (Kenya), Rose A. Omolo-Ongati (Kenya)	Bruneau Centre, Room 2101 (ICTM) <i>Atlantic Roots/ Routes: The Black Atlantic</i> Rolando A. Pérez Fernández (Mexico), Carlos Ruiz Rodríguez (Mexico), Rui Cidra (Portugal)	Petro-Canada Hall (Symposium) <i>Advancing Interdisciplinary Research in Singing (AIRS): A Major Collaborative Research Initiative</i> Annabel Cohen (Canada), Chair
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3:00 - 3:15pm: Break

3:15 - 4:15pm: Session 9

MU2017

Scandinavian Folksong

Chair: Jeremy Manternach

- 1) **Björn Runefors** (Canada)
Hugo Alfvén's (1872-1960) Arrangements of Swedish Folk Songs
- 2) **Jacqueline Ekgren** (Norway)
The Two-Pulse "Dipod" in Norwegian Stev
Songs: *Origin and Vocal Performance*

Petro-Canada Hall

Lecture-Recitals

Chair: Stephen Candow

- 1) **Catherine Robbin & Ki Adams** (Canada)
Maud Karpeles and Ralph Vaughan Williams: A Newfoundland Connection
- 2) **Judith Cline & William Krause** (USA)
John Jacob Niles, a Life in Song

MU2025

Music-Making and Social Change

Chair: Mary Ellen Junda

- 1) **Lee Willingham & Debbie Lou Ludolph** (Canada)
Sing Fires of Justice: A Model for a Choral Event that Creates a Community for a Cause
- 2) **Shannon Linton** (Canada)
Choral Music Education as a Catalyst for Social Change: El Sistema and the Leading Note Foundation's Kidsingers

4:30 - 5:30pm: Closing Plenary (Petro-Canada Hall)

John August Pamintuan (Philippines) *The Phenomenon of Choral Singing in the Philippines: Hi Tech Pieces for Hi Tech Competitions*

Introduction: **Kellie Walsh** (Canada)

Cameo Performance: **Newman Sound Men's Choir**

8:00pm: Grand Finale Concert (Mile One Stadium) *Ticket to be purchased by ICTM delegates

WEDNESDAY, JULY 13, 2011

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

Refreshments will be available in the Arts and Culture Centre from 8:00 a.m. to 11:00 a.m.

8:45–9:15 OPENING CEREMONIES Arts and Culture Centre, Main Stage

9:15–9:30 BREAK

9:30–10:15 PLENARY with Phenomenon of Singing Symposium delegates.
Arts and Culture Centre, Main Stage

1A. Multi-media performance by Lady Cove Choir; Kellie WALSH, Director

10:15–10:30 BREAK

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

2A. Hybridity and Modernity in Peranakan Music: Localising the Nation-State in Malaysia and Singapore.

School of Music, D.F. Cook Hall

Chair: LEE Tong Soon (USA)

- » Margaret SARKISSIAN (USA). "The more things change, the more they stay the same: Peranakan Musical Culture in Malacca."
- » LEE Tong Soon (USA). "Peranakan Music and Cultural Representation in Singapore."
- » TAN Sooi Beng (Malaysia). "The Penang Peranakan Perform Modernity."

2B. Musicians and Musical Legacies in Contemporary Contexts.

School of Music, Room 1032

Chair: Dan LUNDBERG (Sweden)

- » Kathleen R. DANSER (Canada). "Rising Star Fife and Drum: A Musical Community in Transition."
- » Jill Ann JOHNSON (Sweden). "WOW! What a Voice! Complications of Cultural Knowledge and Dialogical Alliances."
- » Sanubar BAGHIROVA (Azerbaijan). "Azerbaijani Traditional Music: Classical Heritage and Current Problems."

2C. Migration and Transnational Networks.

Science, Room 2101

Chair: Patricia DOLD (Canada)

- » Larry WITZLEBEN (USA). "Roots and Routes of Chinese Instrumental Performers in Hong Kong."
- » Andy HILLHOUSE (Canada). "Researching Transnational Musicians' Networks: Challenges in Multisite Ethnography."
- » Lari AALTONEN (Finland). "Music in Exile. Afghan Refugee Musicians in Finland."

2D. Musical Change, Performance and Technologies.

Science, Room 2105

Chair: Krister MALM (Sweden)

- » Sujin LEE (France). "Evolution of Indigenous Music and Dance between Expression of Life and Performance."
- » Elena MARUSHIAKOVA and Vesselin POPOV (Bulgaria). "Gypsy Music and Roma NGOs."
- » Liesbet NYSSSEN (The Netherlands). "The Impact of Accessible Recording and Communication Technologies on Khakas Music."

2E. Voice, Gender and the Emergence of New Musical Genres in East Asia.

Science, Room 2098

Chair: Heather WILLOUGHBY (Korea)

- » OSHIO Satomi (Japan). "Considering the Voice in Japanese Music: Conflicts between Modernity, Tradition and Gender Expressions."
- » SHEEN Dae-Cheol (Korea). "*Da-ak*, Tea Music: The Appearance of a New Genre in Korean Traditional Music."

2F. Historical Change in Vocal Aesthetics.

Arts & Administration, Room 1043

Chair: Stephen SHEARON (USA)

- » Wim VAN ZANTEN (The Netherlands). "Voices of the Sundanese in West Java in the Last Hundred Years."
- » Ingrid ÅKESSON (Sweden). "Voices from the Past and from Across the Borders. Recreation of Traditional Singing in Present-Day Sweden."
- » Enrique CÁMARA DE LANDA (Spain). "New Meanings and Values in the Urbanization of the *Coplas* and *Bagualas* in Argentina."
- » Evelyne MUSHIRA (Kenya). "Sing Me the Story. Rap in *Taarab*?"

2G. Interpreting Cross-cultural Choral Singing.*Arts & Administration, Room 1045*

Chair: Miriam ROVSING OLSEN (France)

- » Julie RICKWOOD (Australia). "Singing In Between: An Australian Experience of Cultural Inter-relatedness through Community Singing."
- » Muriel E. SWIJGHUISEN REIGERSBERG (United Kingdom). "Indigenous Modernities and the Use of Culturally Appropriate Choral Facilitation in Indigenous Australia: Using Dialogical Knowledge Production as a Form of Preservation, Education and Advocacy."
- » WASEDA Minako (Japan). "Gospel Music in Japan: Adaptation, Practices and Problems."

2H. Voice/Instrument/Technology: Cross-cultural Approaches.*Arts & Administration, Room 1046*

Chair: Richard K. WOLF (USA)

- » Joshua DUCHAN (USA). "Vocal Instruments, Instrumental Voices."
- » Diane HUGHES (Australia). "The Presence of Self in the Technological Manipulation of Vocal Sound."
- » Cornelia FALES (USA). "Voiceness in Instrumental Music."

2J. Workshop: Fiddle and Identity I: Newfoundland Fiddle Styles.*Arts and Culture Centre, Irwin's Court*

Charlie COOK, Christina SMITH, Evelyn OSBORNE

2K. Workshop: Bluegrass in Canada*Arts and Culture Centre, MMaP Gallery*

Neil V. ROSENBERG, Marc FINCH, Graham BLAIR

12:00–1:30

LUNCH

1:30–3:00

QUAD-PLENARY SESSIONS

3A. Rethinking Music through the Gaze of Dance: Changing the Perceptions of Dance.*School of Music, D.F. Cook Hall*

Chair: Adrienne KAEPLER (USA)

- » Don NILES (Papua New Guinea). "'Cooking Noses', 'Carrying Legs', and 'Turning Heads': Changing Perceptions of Courting Dances in the Papua New Guinea Highlands."
- » Andriy NAHACHEWSKY (Canada). "Atlantic Waves in Ukrainian Dance."
- » Andrée GRAU (United Kingdom). "Intercultural Encounters among the Tiwi of Northern Australia: Dance, Tourism and Museification."

3B. Indigenous Modernities: Recontextualizing Indigenous African Arts.*Science, 2109*

Chair and Organizer: Rose A. OMOLO-ONGATI (Kenya)

- » Jacqueline ZINALE BULINDAH (Kenya). "Fact or Fallacy? The Effect and Affect of Myths in Music-Making Activity among the Luhya of Western Kenya."
- » APUDO Malachi Achola (Kenya). "Continuity and Change in the Performance of *Ohangla* Song-Dance of the Luo of Kenya."
- » Rose A. OMOLO-ONGATI (Kenya). "The Dynamic Life of Dance as a Culture Indicator: The Case of *Ramogi* Dance of the Luo of Kenya."

3C. Atlantic Roots/Routes: The Black Atlantic.*Bruneau Centre, Room 2001*

Chair: Susana SARDO (Portugal)

- » Rolando A. PÉREZ FERNÁNDEZ (Mexico). "Songs of the *Orisha* Cult of Grenada."
- » Carlos RUIZ RODRÍGUEZ (Mexico). "Routes and Roots: Three Musical Traditions of African Ancestry in Mexico."
- » Rui CIDRA (Portugal). "Building a Diasporic Tradition: Race, Gender and the Atlantic Routes of Cape Verdean Music from the Island of Santiago."

3D. Advancing Interdisciplinary Research in Singing (AIRS): A Major Collaborative Research Initiative.*Petro-Canada Hall**(Offered by the Phenomenon of Singing International Symposium)*

Chair: Annabel COHEN (Canada)

3:00–3:30

REFRESHMENT BREAK

3:30–5:30

PAPER SESSIONS

4A. The Voice as Social Representation and a Sign of the Indigenous: India, Morocco, Iran and Italy.*School of Music, D.F. Cook Hall*

Chair: Richard K. WOLF (USA)

- » Richard K. WOLF (USA). "Tribal and Modern Voices in South Indian Kota Society."
- » Miriam ROVSING OLSEN (France). "Regional Style and Vocal Art in Moroccan Wedding Songs—A Preliminary Approach."
- » Stephen BLUM (USA). "The Terminology of Vocal Performance in Iranian *Khorasan*."

- » Nicola SCALDAFERRI (Italy). "Mediatized Voices: The Traditional Songs of the Arberesh Villages of Southern Italy at the Beginning of a New Century."

4B. Cross-cultural Approaches to the Study of the Human Voice: Georgian Multi-Part Singing.

School of Music, Room 1032

Chair: Jessica RODA (Canada)

- » Andrea KUZMICH (Canada). "A Traditional Georgian *Ursatz*? Schenkerian-styled Reduction Analysis Applied to the Polyphonic Singing Tradition of the Caucasus."
- » Ursa SIVIC (Slovenia). "Encountering Multi-part Singing: The Sonic Aspect."
- » Alma BEJTULLAHU (Slovenia). "Encountering Georgian Multi-part Singing: Aspects of Ethnicity and Gender Identity."
- » Caroline BITHHELL (United Kingdom). "Unlocking the Power of Song: Non-native Performers of Georgian Polyphony and their Quest for the Georgian Sound."

4C. Diasporic Cultures and the Phenomenon of Music in Asia.

Science, Room 2101

Chair: TSAI Tsung-Te (Taiwan)

- » TSAI Tsung-Te (Taiwan). "Musical Cultural Construction and National Identity of Chinese Indonesians under Political and Economical Influence."
- » LEE Schu-chi (Taiwan). "Musical Activities of Chinese Immigrants in the Philippines."
- » ZHOU Yun (China). "The Voice from Motherland: The Chinese Elements of Ritual Music in Japanese Huangpuo Buddhism."
- » Bogason Didrik SVEINN (Taiwan). "Devotional Music in Diaspora: Cultural Adaption, Hybridity and Change in *Kiirtana* and *Prabhata Samgiita* in Ananda Marga, Taiwan."

4D. Teaching World Music.

Science, Room 2105

Chair: Alison ARNOLD (USA)

- » Alison ARNOLD and Jonathan KRAMER (USA). "How Much World is World Enough? A New Model for the Teaching of World Music."
- » Annika BÄCKSTRÖM (USA). "Empowering the Creative: Working Toward a Pedagogy for Expressive Singing."
- » Masato TANI (Japan). "Change in the Context for Learning Improvisation: The Influence of Modern Education on the

Performance of Iranian Music."

- » Laxmi G. TEWARI (USA). "Training of an Indian Classical Singer."

4E. Individuals as Shapers of Modern Worlds.

Science, Room 2098

Chair: Sarah WEISS (USA)

- » Lillis Ó LAOIRE (Ireland). "Can the Subaltern Sing? The Indigenous, the Modern and the Career of Joe Heaney (1919-1984)."
- » Paul SMITH (Canada). "Reverend George Low and Sword Dancing in Shetland."
- » Jennifer HILDEBRAND (USA). "Roland Hayes in Russia: Examining the Musical Crossroads of Nationality and the Folk."
- » Ljerka V. RASMUSSEN (USA). "'Sevdah is love': Hanka Paldum, the Singer of Bosnia."

4F. Post-Colonial Sound Ecologies in the South Atlantic.

Arts & Administration, Room 1043

Chair: Luis FIGUEIREDO (Portugal)

- » Luis FIGUEIREDO (Portugal). "Jazz Pianists in Portugal: Sound Ecologies and the Idea of a Portuguese Musical Universe."
- » Flávia LANNA (Portugal). "Belo Horizonte Invented: The Musical Identity of a Planned City."
- » Ana Flávia MIGUEL (Portugal). "Bridge of Love: Knowledge and Sound Ecologies in the Atlantic Ocean."
- » Pedro ALMEIDA (Portugal). "Politics, Resistance and Post-Colonialism in the Construction of the Musical Universe of Portuguese *Cantautores*."

4G. Musical Instruments and Genres: Emotion, Social Memory and Community Building.

Arts & Administration, Room 1045

Chair: Henry JOHNSON (New Zealand)

- » TSAI Tsan-huang (Hong Kong). "Relational Instruments: How Bendigo's Past Soundscape is Shaping its Present and Future."
- » Neil COULTER (Papua New Guinea). "Making Musical Choices: The Disappearing Bamboo Flute Music of the Alambalak in Papua New Guinea."
- » Charles NYAKITI ORAWO (Kenya). "*Onanda*: A Contemporary Luo Musical Genre."

4H. Transformations in Chinese Opera.

Arts & Administration, Room 1046

Chair: Chi-fang CHAO (Taiwan)

- » Yinyun SHI (China). "The Evolution of *Qunqu* Opera's Artistic Inheritance in China during 20th Century: The Case of *Qunqu* Artist Zhang Yunhe's Life."
- » LU Wenyi (China). "The Protection and Development of *Kunqu Tang-Ming*."
- » Anne E. REBULL (USA). "Innovating Traditional Themes: Chinese Opera in the Reform Period (1978-)."
- » Min Yen ONG (United Kingdom). "New Performance Trends: The 'Art' of Making *Kunqu* Opera Popular in the People's Republic of China Today."

4J. Workshop: Song Roots/Routes

Arts and Culture Centre, Irwin's Court

Anita BEST, Jim PAYNE, Marilyn TUCKER, Paul WILSON

4K. Workshop: Scottish Reels

Arts and Culture Centre, MMaP Gallery

Mats MELIN

5:45–7:00**4L. Films.**

Bruneau Centre, Room 2001

- » Stephen SHEARON (USA). "'I'll keep on singing': The Southern Gospel Convention Tradition."
- » Aaron CARTER-COHN (USA). "At Home with Music: Burundian Refugees in America."

Study Group Meetings:

- » Musics of East Asia (Chair: John Lawrence WITZLEBEN). *School of Music, Room 2025*
- » Musics of the Turkic Speaking World (Chairs: Dorit KLEBE and Razia SULTANOVA). *School of Music, Room 2017*

6:00–8:00 DINNER**8:00–10:00** **Festival 500 Concert**

Mile One Stadium, Gower Street (Ticket required)

Grand Finale of Festival 500 featuring the Indonesian Children's Choir

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

THURSDAY, JULY 14, 2011

8:30–10:00 ROUNDTABLE AND PAPER SESSIONS

**5A. Roundtable: Traditional Music Performance Degrees:
Translating Program Vision to Curriculum.**

School of Music, PetroCanada Hall

Chair: Christopher J. SMITH (USA)

- » Aileen DILLANE (Ireland)
- » Frederick LAU (USA)
- » Christopher J. SMITH (USA)
- » Heather SPARLING (Canada)
- » Mark F. DEWITT (USA)

5B. Archives, Memory and Community.

School of Music, Room 1032

Chair: Atesh SONNEBORN (USA)

- » Stephanie CONN (Canada). "Archive and Memory in Cape Breton Gaelic Singing."
- » Frederick MOEHN (Portugal). "Curating Community at the Jazz Museum in Harlem."
- » Genevieve CAMPBELL (Australia). "Ngarukuruwala: Returning Archived Recordings to the Tiwi Islands."

5C. Rethinking Ethnomusicology Through the Gaze of Dance.

Science, Room 2101

Chair: Patricia MATUSKY (USA)

- » Lawrence ROSS (USA). "Representations of Movement in Orak Lawoi Song Texts, Dances and Rituals."
- » Karin HÖGSTRÖM (Sweden). "Middle Eastern Dance: Expressing Music in Movement."
- » Karen NIOCHE (France). "La musique c'est la danse! Approaches of Dance Practices in Brittany (France)."

5D. Perspectives on Epistemologies and Dialogical Research.

Science, Room 2098

Chair: Evert BISSCHOP BOELE (The Netherlands)

- » Miguel A. GARCÍA (Argentina). "Music from Tierra del Fuego. Rethinking Epistemological and Aesthetic Researcher's Approaches."
- » Dena DAVIDA (Canada). "Conversations with Indigenous Ethnographers: Twenty-Five Researchers doing Anthropology at Home in their Local 'Art Worlds of Dance'"
- » Evert BISSCHOP BOELE (The Netherlands). "Ethnomusicology-at-Home and Grounded Theory."

5E. Island Dance in Northeast Asia.

Arts & Administration, Room 1043

Chair: Minako WASEDA (Japan)

- » Matt GILLAN (Japan). "Embodied Lineages—Gesture and Movement in the Performance of Okinawan Classical Music."
- » Masaya SHISHIKURA (Australia). "Dance with the Past: Ogasawara Movement Cultures on Memory and Identity Constructions."
- » Michiko HIRAMA (Japan). "Music and Dance Performances as Food Dedication Rites: The *Daijosai* 大嘗祭 Ceremony of the Ancient Japanese Court (Ninth Century)."

5F. Performing Pasts.

Arts & Administration, Room 1045

Chair: Mark SLOBIN (USA)

- » Judith GRAY (USA). "The Continuity of Modernities."
- » Jun'ichiro SUWA (Japan). "Disconcerting Dialogues and 'Feel of Culture': Articulating the Past and Present for the Grassroots Music of Papua New Guinea."
- » Grazia TUZI (Italy). "Performing Pre-Hispanic Past through Music and Dance: The Nahua Community of the Sierra Norte De Puebla (Mexico)."

5G. New Contexts for Disseminating Intangible Cultural Heritage.

Arts & Administration, Room 1046

Chair: Wim VAN ZANTEN (The Netherlands)

- » Alvin PETERSEN (South Africa). "South African Cultural Villages as Examples of Indigenous Modernity. Can They Serve to Facilitate Ethnomusicological Research?"
- » Nusa HAUSER (Croatia). "Singing Thin & Thick—The New Possibilities of Safeguarding the Intangible Heritage."
- » Dan BENDRUPS (Australia). "Tourism, Cultural Heritage, and Sustainable Futures for Music on Rapanui (Easter Island)."

10:00–10:30 REFRESHMENT BREAK

- » This break is sponsored by the School of Graduate Studies, Memorial University

10:30–
12:00/12:30

PAPER SESSIONS

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

6A. Gender and Sexuality.

School of Music, PetroCanada Hall

Chair: Henry SPILLER (USA)

- » Cory W. THORNE (Canada). "Junto a Ti: Constructing Queer

Communities through Reggaeton.”

- » Ardian AHMEDAJA (Austria). “Women’s or Men’s Songs? Multipart Singing Practices among Albanians in Northwest Macedonia.”
- » LI HuanNi (China). “Mei Lanfang’s Female Acting.”
- » Henry SPILLER (USA). “How Not to Act Like a Woman: Reinforcing Gender Ideology through Comedy Drag in West Java, Indonesia.”

6B. Music and Dance: Are They Always Clearly Separable Issues?

School of Music, Room 1032

Chair: Jörgen TORP (Germany)

- » Tiago DE OLIVEIRA PINTO (Germany). “Intangible Cultural Heritage and Ethnomusicological Dance Research: The Case of *Samba de Roda* in Bahia.”
- » Sydney HUTCHINSON (USA). “A limp with rhythm’: Black Atlantic Movement and Music in the Dominican Republic.”
- » Jörgen TORP (Germany). “Do Different Styles of Dance-Music Lead to Different Styles of Dance? Do Different Styles of Dance Lead to Different styles of Dance-Music? A Case Study on the Argentinian Tango.”
- » Elina SEYE (Finland). “Dance as Key to Understanding *Sabar* Music.”

6C. Performing Englishness.

Science 2101

Chair: Colin QUIGLEY (Ireland)

- » Rob BURNS (New Zealand). “Post Revivalist Canon in English Folk-Rock: Preservation Initiatives in English Social Narrative.”
- » Simon KEEGAN-PHIPPS (United Kingdom). “Performing Englishness: The Rise of the English Folk Arts.”
- » Tom WAGNER (United Kingdom). “The Suspension of (Dis)belief: Confession and Knowledge Production in the Study of Religious Music in London.”

6D. Indigenous Minorities in Asia: New Performance Contexts.

Science, Room 2098

Chair: Jennifer POST (USA)

- » ZHANG Yanli (China). “‘Aboriginal Folk Songs’ on the Stage and the ‘Stage’ for ‘Aboriginal Folk Songs’”
- » WU Fan (China). “A Created Tradition: An Interpretation of Hong-yao People’s Half-year Ceremony in the Southwest of China.”
- » LI Ping (China). “The Case Study of *Xuanjuan* Ritual in WuXi of Jiangsu Province in Eastern China.”
- » Marc BENAMOU (USA). “Translating Music: Mozart, Gamelan, and the New Crowned Hope Festival.”

6E. Northern Indigenous Popular Music.

Science, Room 2109

Chair: Beverley Diamond (Canada)

- » Véronique AUDET (Canada). “Why Do the Innu Sing Popular Music?”

Cultural Assertion, Healing and Identity Movements in Music.” [in French]

- » Andreas OTTE (Denmark). “Popular Music from Nuuk”
- » Sophie STÉVANCE (Canada). “The Inuit *Katajjaq* in Popular Culture.” [in French]
- » Tom ARTISS (United Kingdom). “Approaching Music as ‘A Life’: Ethnographic Reflections from a Radio Station in Nain, Nunatsiavut.”

6F. Reshaping Performance Practice.

Science, Room 2105

Chair: ZHOU Xianbao (China)

- » Jonathan MCCOLLUM (USA). “From Monophony to Polyphony: Historical Ethnomusicology and the Armenian Chant/Modal Tradition.”
- » MEI Zan (China). “The Innovation and Reshaping of Indigenous Art Traditions: Walking Out of the Territorial Characteristics of *Huangmei* Opera Music.”
- » ZHOU Xianbao (China). “‘Conflict’ and ‘Fusion’ – The Indigenous Modernity of *Huagudeng* in Northern Anhui.”

6G. Histories of Ethnomusicological Research.

Arts & Administration, Room 1046

Chair: Stephen BLUM (USA)

- » Maurice MENGEL (USA). “How to Read between the Lines: Discovering Dialogues in Historical Documents of Romanian Ethnomusicology in the Socialist era.”
- » Jeremy LEONG (USA). “China’s *Guoyue*: A Re-examination of Music Literature for the Chinese Public.”
- » LIU Jia (China). “An Important Bibliography of Qin Worthy of Remembering – The Study of Zhou Qingyun’s *Qin Shibu* and *Qin Shixu*.”
- » Felipe BARROS (Brazil). “Ethnographic Music Research in Brazil in the ‘40s: A Review of the Documentation Project of “Brazilian Folk Music” performed by Luiz Heitor Correa de Azevedo and his Relationship with the Political Context of the Time.”

6H. Indigenous Modernity, Alternative Modernities: Performing as a Minority in Asia.

Arts & Administration, Room 1043

Organizer: Ricardo D. TRIMILLOS (USA)

Chair: Mohd. Anis Md. NOR (Malaysia)

Discussant: Mohd. Anis Md. NOR (Malaysia)

- » Ricardo D. TRIMILLOS (USA). “Modes of Modernity in Music and Dance among Muslim Filipinos of Sulu.”
- » Frederick LAU (USA). “Indigeneity, Modernity, and Music in Colonial Hong Kong.”
- » Patrick ALCEDO (Canada). “Performing as ‘Authentic’ Filipinos: The Atis Compete at the Ati-atihan Festival.”

6J. On-Line Networks, Communities and Pedagogies.

Arts & Administration, Room 1045

Chair: Mark DEWITT (USA)

- » Margaret LAM (Canada). "Online Music Knowledge: The Case of the 'Non-Musician'"
- » Hui YU (China). "Virtual World Music Patterns – Domination and Representation."
- » Jeffrey ROY (USA). "The Internet Guru: Online Pedagogy in Indian Classical Music Traditions."

6K. Workshop: Sámi Vocal Styles I.

Arts and Culture Centre, Irwin`s Court

Frode FJELLHEIM (Norway) and Ulla PIRTTIJÄRVI (Finland)

6L. Workshop: Argentinian Chacarera Dance.

Arts and Culture Centre, MMAp Gallery

Adriana CERLETTI (Argentina)

12:00–1:30 LUNCH

12:30–1:00 **Australia-New Zealand Regional Committee Meeting (Dan BENDRUPS)**

Arts and Culture Centre, Pinafore Room

1:30–3:00 PAPER SESSIONS

7A. Ethnomusicology in the South Atlantic.

School of Music, PetroCanada Hall

Chair: Susana SARDO (Portugal)

- » Susana SARDO (Portugal). "Cutting across the map': Toward an Ecology of Knowledge Applied to the Ethnomusicological Study of the South Atlantic"
- » Rosário PESTANA (Portugal). "Music In-between: Portuguese Emigrants and the Construction of Place."
- » Jorge CASTRO RIBEIRO (Portugal). "African *Batuko* Threatens the European Waltz: Music, Dance and Social Tension in Colonial Atlantic Cape Verde."

7B. New Research on Vietnamese Music I.

School of Music, Room 1032

Chair: TRAN Quang Hai (France)

Organizer: LE Van Toan (Vietnam)

- » LE Van Toan (Vietnam). "*Xoan* Singing in the Past and Now."
- » PHAM Minh Huong (Vietnam). "About a Traditional Ritual Vocal Art *Hát Dô* of North Vietnam–Restoration and Evolution in Contemporary life."
- » TRAN Quang Hai (France). "Preservation and Innovation in Hmong Jew's Harp *Dan Mopi* in Vietnam."

7C. Dancing in the Diaspora: Performing Irishness Through Dance.

Science, Room 2101

Chair: Kristin HARRIS WALSH (Canada)

- » Kristin HARRIS WALSH (Canada). "The Influence of Irish Step Dance on the Contemporary Vernacular Dancescape in St. John's, Newfoundland and Labrador."
- » Orfhlaith NI BHRIAIN (Ireland). "Irish Dance in the Diaspora: Ever Evolving and Expanding. Re/de/fining the Tradition within the Competitive Step Dance Genre."
- » Kathleen FLANAGAN (USA). "Chicago & Ireland–Trans-Atlantic Influences."

7D. Roots/Routes and the Politics of Musical Instruments and Resource Use.

Science, Room 2105

Chair: Victoria Lindsay LEVINE (USA)

- » Shelley BRUNT (New Zealand). "From Atlantic Roots to Pacific Routes: Reconsidering the Ukulele as a Globalised Instrument."
- » Andrew ALTER (Australia). "Flutes and Magic in the Central Himalayas of India."
- » Nicol HAMMOND (USA). "The Disharmonious Honking of the *Vuvuzelas*: African Rhythm and African Noise in the 2010 Soccer World Cup."

7E. Festivals and Tours.

Science, Room 2098

Chair: Dan BENDRUPS (Australia)

- » Carinna FRIESEN (USA). "Performing Culture and (Re)presenting Tradition: West African Drumming and Dance in the 'New' African Diaspora."
- » Jared MACKLEY-CRUMP (New Zealand). "The Festivalisation of Pasifika Cultures in New Zealand: Diasporic Flow and Identity within a 'Sea of Islands'"
- » Josko CALETA (Croatia). "Croatian Traditional 'Voice'–The Case of the Croatian National Folk Dance Ensemble Lado."

7F. Musical Tradition and Transition in Global Postsocialisms.

Arts & Administration, Room 1043

Chair: Jesse A. JOHNSTON (USA)

Discussant: Inna NARODITSKAYA (USA)

- » Alexander M. CANNON (USA). "Postsocialism in the Socialist Republic of Vietnam: Traditional Music and Trans-national Alliance."
- » Olha KOLOMYETS (Ukraine). "Ukrainian-Indian Ethnomusicological Dialogue (the author's experience in *kirana gharana*."
- » Jesse A. JOHNSTON (USA). "Soundscapes of World Music: Postsocialist Possibilities and Traditional Music in South Moravia."

7G. Field Work.*Arts & Administration, Room 1045*

Chair: Jean LAMBERT (France)

- » LIN Wei-Ya (Austria). "Communication in the Field—An Example from Research on the Life and Music of the Tao (Aboriginal Tribe of Taiwan)."
- » Di ROY (Australia). "Re-creating *Lúčnica*: A Conversation-Analytic Approach to an Ethnographic Interview."
- » Katelyn BARNEY (Australia). "Conversation, Collaborations and Contestations: Building Dialogue between Indigenous and non-Indigenous Australians in Ethnomusicological Research."

7H. Jazz and Traditional Music Genres: Performance and Learning.*Arts & Administration, Room 1046*

Chair: Frederick MOEHN (Portugal)

- » Hyelim KIM (Korea). "Groovy Korea: The Influx of Jazz into Korean Traditional Music."
- » Jane B. LINDAMOOD (USA). "The History and Contemporary Use of Traditional, Jazz, and Vernacular Styles of Music in Secondary School String Programs in the United States."
- » Robin DESMEULES (Canada). "(Re)Gendering Possibilities, (Re)Gendering Jazz? Gender and Relational Identity Formation in Jazz Improvisation."

7J. Workshop: Newfoundland Set Dancing and Music.*Arts and Culture Centre, MMaP Gallery*

Jane RUTHERFORD (Canada) with Christina SMITH (Canada)

7K. Workshop: Native Contemporary Music.*Arts and Culture Centre, Irwin`s Court*

Dawn AVERY (USA)

3:00–3:30 REFRESHMENT BREAK**3:30–5:30** TRI-PLENARY SESSIONS**8A. Cross-cultural Approaches to the Study of the Human Voice.***School of Music, PetroCanada Hall*

Chair: Caroline BITHELL (United Kingdom)

- » Amanda WEIDMAN (USA). "Female Voices in the Public Sphere: Playback Singing and Ideologies of Voice in South India."
- » Heather A. WILLOUGHBY (Korea). "Concord and Discord: Sonic Expressions of Gender in Northeast Asian Theatre Arts."
- » Alessandra CIUCCI (USA). "Embodying the Countryside in the Voice of the 'Aita'"

8B. Acoustic Ecology: Sustainability.*Science, Room 2109*

Chair: Samuel ARAÚJO (Brazil)

- » Susana MORENO FERNÁNDEZ (Spain). "Promoting Sustainability

through Music. Case Studies from the Iberian Peninsula."

- » Marcello SORCE KELLER (Malta). "Why Do We Need Zoomusicology as Much as it Needs Ethnomusicology?"
- » Jennifer POST (USA). "Sharing Rosewood, Smuggling Ivory: The Global and Local Politics of Resource Use and Distribution in Musical Instrument Making."

8C. Roundtable: Dialogic Knowledge Production: Research Practices in Europe.*Bruneau Centre, Room 2001*

Chair: Ursula HEMETEK (Austria)

Organizer: Britta SWEERS (Switzerland)

- » Naila CERIBASIC (Croatia)
- » Dan LUNDBERG (Sweden)
- » Svanibor PETTAN (Slovenia)
- » Tina K. RAMNARINE (United Kingdom)
- » Ian RUSSELL (United Kingdom)
- » Hande SAGLAM (Austria)

5:45–7:00**SOUNDshift Concert: Saltwater Joys—Music of Newfoundland and Labrador***D.F. Cook Hall, School of Music*

- » Featuring Anita BEST, Pamela MORGAN, The COLLINS Family, The Flummies, and the "Wicked Session" Players (Jean HEWSON, Frank MAHER, Allan RICKETTS, Christina SMITH, Gerry STRONG, Rick WEST)

Study Group Meetings:

- » Multipart Music (Chair: Ardian AHMEDAJA). *School of Music, Room 2025*
- » The Performing Arts of Southeast Asia (Chair: TBA). *School of Music, Room 2017*
- » Ethnochoreology (Chair: TBA). *School of Music, Room 1032*

7:30–10:30**WELCOME RECEPTION AT THE ROOMS**

The Rooms (9 Bonaventure Avenue) houses the provincial museum, art gallery and archives and boasts spectacular views of the harbour and the narrows. While the secured galleries will be closed on the evening of our visit, there will be plenty to see, hear, and taste. Buses to The Rooms will start to leave from the School of Music and from the Quality Hotel at 7:00 p.m.. Buses will return from The Rooms to the university campus and downtown hotels beginning at 10:00 p.m.

9:00–12:00

Cash Bar/ Music / Conversation in Gushue Hall, Jr. Common Room (Memorial University)

FRIDAY, JULY 15, 2011

8:30–10:00 PAPER SESSIONS

9A. Popular Music's Traditional Roots.

School of Music, PetroCanada Hall

Chair: Judith GRAY (USA)

- » TAKAMATSU Akiko (Japan). "Unity or Variety? British Traditional Ballads and their Development as Popular Music."
- » Peter NARVÁEZ (Canada). "Running Bass': An African-American Blues Guitar Figure that Contributed to the Development of Rock."

9B. Music and Healing.

School of Music, Room 1032

Chair: Robert CHANUNKHA (Malawi)

- » Robert CHANUNKHA (Malawi). "Malombo Healing Music of the Amanga'nja People."
- » Laryssa WHITTAKER (Canada). "In my blood': Exploring the Source of the Power of Traditional Music in South African HIV/AIDS Advocacy."

9C. Southeast Asian Gazes on Music and Movement.

Science, Room 2109

Chair: Patricia MATUSKY (USA)

Discussant: Ricardo D. Trimillos (USA)

- » Jacqueline PUGH-KITINGAN (Malaysia). "Gong Ensemble Music of the Tinagas Dusun of Sabah through the Gaze of Movement."
- » Mohd. Anis Md. NOR and Hanafi HUSSIN (Malaysia). "Gendering Dance, Gazing Music: Dance Movements, Healing Rituals and Music Making."
- » Patricia MATUSKY (USA). "Shadow Puppets, Drums and Gongs: Knowing Music through the Gaze of Movement."

9D. Representations of Women and Music in Women's Cultural Networks.

Science, Room 2101

Chair: Alessandra CIUCCI (USA)

- » Katharine STUFFELBEAM (USA). "Dagbamba Traditional Music in the 21st Century: Women's Songs and Their Significance in Northern Ghana."
- » Lisa URKEVICH (Kuwait). "Taqqāqāt: Female African Drummers of the Arabian Peninsula."
- » Luiz Henrique FIAMINGHI (Brazil). "Warrior Maiden: Cultural Juxtaposition and Hybridization as Creative Process in Brazilian music."

9E. Hybridity, Modernization and the Construction of Nation.

Science, Room 2105

Chair: Miguel GARCÍA (Argentina)

- » Tatyana JACQUES (Brazil). "Villa-Lobos et La Découverte du Brésil."
- » Andrew C. MCGRAW (USA). "Wayan Sadra's Musik Dialektis: Locating the New between the Modern and the Modern in Indonesia."
- » Barbara Rose LANGE (USA). "Spoofing Slovakia's Smallness in the Music of Pozon Sentimental."

9F. Music and Dance in Sub-Saharan Africa.

Science, Room 2098

Chair: SHEEN Dae-Cheol (Korea)

- » Georgiana GORE (France). "Gazing, Dancing and Drumming: Relations between Dancers and Musicians in West African Choreomusical Traditions."
- » Anja BRUNNER (Austria). "Balafon Orchestras in Yaoundé—Changes in a Musical Tradition in Urban Southern Cameroon."
- » Sylvie LE BOMIN (France). "The Pygmies of Gabon and their Neighbors: Musical Systematics, Categorization and Phylogeny."

9G. Ideologies, Power and Contexts of the Voice.

Arts & Administration, Room 1043

Chair: Ardian AHMEDAJA (Austria)

- » Adriana V. CERLETTI (Argentina). "The 'Voice' of Power. A Comparative Study between Shamanic Songs and the Evangelical Song-dances among Tobas in the Argentine Chaco."
- » Helen HAHMANN (Germany). "The Construction of a Divided Yodel-history: The Development of Yodeling in the German Harz-mountains after 1989."
- » John WINZENBURG (Hong Kong). "Chinese Vocal Styles as Cultural Signifiers in Hybrid Musical Genres."

9H. Roundtable: Finiteness of Dance Knowledge or Infinite Dialogues.

Arts & Administration, Room 1046

Chair: Egil BAKKA (Norway)

- » Egil BAKKA (Norway)
- » Maj Vester LARSEN (Norway)
- » Gediminas KAROBLIS (Norway)

9J. Asian and Afro-Caribbean Musics: Concepts, Biomimetics, Improvisation and Ritual.

Arts & Administration, Room 1045

Chair: Ellen WATERMAN (Canada)

- » LIN Lijun (China). "A Field Record on the "Fire-walking" Ceremony at Yang'tou of the Pan'an County."
- » Slawomira ŻERAŃSKA-KOMINEK (Poland). "Music as Process: Turkmen Bagshy's Wandering in Space and Time."
- » Kenneth SCHWEITZER (USA). "The Evolution of Improvisation in Ritual *Batá* Drumming."
- » Paul D. ORMANDY (Canada). "Traditional Drumming of the Cayman Islands."

10:00–10:30 REFRESHMENT BREAK

10:30–

12:00/12:30

PAPER SESSIONS

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

10A. Malleable Authenticity.

School of Music, D.F. Cook Hall

Chair: Ian RUSSELL (United Kingdom)

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

10B. Nationalism and Festivals.

School of Music, PetroCanada Hall

Chair: Ricardo D. TRIMILLOS (USA)

- » Tom SOLOMON (Norway). "Performing Indigeneity: Aesthetics and Politics of Folkloric Festivals in Highland Bolivia."
- » Alyson E. JONES (Canada). "Playing out the Nation: Contemporary Women's Festival Ensembles in Tunisia."
- » Helen REES (USA). "'Connecting Cultures': Yunnan at the Smithsonian Folklife Festival, 2007."

10C. Music, Political Struggle, Conflict and Conciliation.

Science, Room 2109

Chair: Naila CERIBASIC (Croatia)

- » Marie Agatha OZAH (USA). "Ritual, Music, Dance and Socio-Political Discourse in *Moninkim* of the Ejagham People."
- » Leonor LOSA (Portugal). "Music, Recording, and Socio-Political Contestation in the Final Years of the Portuguese Dictatorship."
- » Jennifer GAME-LOPATA (Australia). "The Aqueduct: Investigating an Intercultural Synergy between Western, Arab and Jewish musical Traditions in the Composition of a Chamber Opera."
- » Panikos GIORGOUDIS (Cyprus). "'Your musicians have all been released!' The Prison Director Said."

10D. World Music Pedagogies.

Science, Room 2101

Chair: Heather SPARLING (Canada)

- » George Worlasi Kwasi DOR (USA). "Explaining the Vibrancy of West African Dance Drumming Classes at York and University of Toronto."
- » Daniela IVANOVA-NYBERG (USA). "From Breaking Down to Building Up: Rethinking Ethnomusicology through the Gaze of an Ethnochoreologist."
- » Keith FORD (United Kingdom). "A New 'High School Musical': Remaking Cultural Learning in Performance."
- » Tiffany SCHONEBOOM (USA). "Archiving the Performance and Transmission of Arab and Middle Eastern Music in a University Ensemble: A Historical and Ethnographic Study."

10E. Music and Dance Legacies in the Modern World.

Science, Room 2105

Chair: Britta SWEERS (Switzerland)

- » Gretel SCHWORER-KOHL (Germany). "The Impact of Modernity on the Genealogy Songs of the Akha people in Thailand, Myanmar and Yunnan."
- » Frances Chy NNAMANI (Canada). "Folk Music and the Implications of the Modern Concert Space: A Study of *Egwu Amala* Music within and beyond its Immediate or Redefined Locale and Space."
- » Kamini RANGARADJOU (St. Louis Reunion). "Aspects Sustained In Indian Classical Dance Forms in the 21st Century."
- » Yan-yan CHEN (China). "The Tradition and Modernity of Primitive Witch Dance CSSP"

10F. Transmission.

Arts & Administration, Room 1043

Chair: Enrique CÁMARA DE LANDA (Spain)

- » Bussakorn BINSON (Thailand). "The Transmission of Southern Thailand's Music."
- » Ali Fuat AYDIN (Turkey). "Changes in Today's Media for Oral Transmission Techniques in the *Kaba Zurna* Repertoire of Turkish *Zeybek* Music."
- » Lys STEVENS (Canada). "B-boying Transmission in Transition."
- » DAI Wei (China). "The Evolution of Jin Yu Qin Society's Transmission Patterns of *Qin* Music."

10G. Vocal Aesthetics and Identities in Transformation.

Arts & Administration, Room 1045

Chair: Cecilia Miller (USA)

- » Velika STOJKOVA SERAFIMOVSKA (Macedonia). "A Voice or a Song—A Variable Conditioned by the Function and Traditional Aesthetic Values of Macedonian Rite Singing."
- » KELIN and Wang QICHAO (China). "The Relationship of Chinese Minority Vocal Music and *Bel Canto* from the Perspective of Assimilation and Reference."
- » Glennis HOUSTON (Canada). "The Voice as Instrument: The Impact of Technique on Singing and Improvisation by Female Vocalists."
- » M. Emin SOYDAŞ (Turkey). "Change in the Music and Dance of Yaren Sohbeti in Çankırı, Turkey."

10H. Indigenous Responses to the Musical Legacies of Missionization.

Arts & Administration, Room 1046

Chair: Elaine KEILLOR (Canada)

- » Vít ZDRÁLEK (Czech Republic). "Whose Modernity? Performing Authority in Zion Christian Church, South Africa."
- » Chad HAMILL (USA). "Catholic Expressions of Indigeneity: Indian Hymns of the Coeur d'Alene."
- » Tom GORDON (Canada). "The Inuit Voice in Moravian Music."
- » A.A. Idamoyibo ATINUKE (Nigeria). "Indigenous Modernities: The Systematic Development of Ijala Genre from the Hunters Chant to a Contemporary Genre in Christian Worship."

10J. Music, Political Struggle, Conflict and Conciliation II.

Arts & Administration, Room 1049

Chair: Svanibor PETTAN (Slovenia)

- » Katherine In-Young LEE (USA). "Transnational *Samulnori* and the Politics of Place."
- » Colette MOLONEY (Ireland). "Music, Song, Shebeens and Suspicion: The 1802 Tour of Connacht."
- » Rachel J. MAINE (USA). "They called me Edith Piaf': Liza Umarova and Chechen Musicians in Moscow and Grozny."

10K. Workshop: South African Zulu Music and Dance.

Arts and Culture Centre, MMAp Gallery

Ikusasa Lethu

10L. Workshop: The *Charanga* Orchestra and Cuban Music.

Arts and Culture Centre, Irwin's Court

Jorge MAZA with Típica Toronto, Brigido GALVAN

12:00–1:30 LUNCH

12:30–1:30 **NAFCO Organizers Meeting.**
Arts and Culture Centre, MMAp Library

Study Group Meetings

- » Mediterranean Music (Chair: Marcello SORCE KELLER). *Arts and Culture Centre, Irwin's Court*

1:30–3:00 **40th ORDINARY MEETING OF THE ICTM GENERAL ASSEMBLY**
Arts and Culture Centre, Main Stage

3:00–3:30 REFRESHMENT BREAK

3:30–5:30 TRI-PLENARY SESSIONS

11A. Australian Indigenous Modernities.

School of Music, D.F. Cook Hall

Chair: Stephen WILD (Australia)

- » Marcia LANGTON and Aaron CORN (Australia). "The Garma Festival of Traditional Culture as Vehicle for Cultural Dynamism."
- » Steve WANTA JAMPIJINPA PATRICK and Yukihiro DOI (Australia). "Milpirri: Aboriginal Community Event that Joins the Ancient with the Contemporary."
- » Helen Rrikawuku YUNUPINGU (Australia). "Keeping *Milkarri* Strong: Documenting Yolngu Women's Crying Songs in the Digital Age."

11B. European-American Roots/Routes.

Science, Room 2109

Chair: Adriana HELBIG (USA)

- » Muriel SMITH (United Kingdom). "The Polish Folk Ensembles of Winnipeg: Rooted in Tradition, Shaped by Atlantic Cultural Currents."
- » Sverker HYLTEN-CAVALLIUS (Sweden). "Gnome Rock: the Transatlantic Identities of Swedish 1970s Revival."
- » Edwin SEROUSSI (Israel). "A Jewish Musical Atlantic?"

11C. Rethinking Ethnomusicology through the Gaze of Dance: The Two-Way Gaze.

Bruneau Centre, Room 2001

Chair: Jörgen TORP (Germany)

- » KANEMITSU Mariko (Japan). "Transcription of Music from the Performer's Perspective: The Case of the Italian *Tarantella*."
- » Patricia H. BALLANTYNE (Scotland). "The Two-way Gaze: The Connection between Musicians and Dancers in Traditional Scottish Dance."
- » Stephanie SMITH (USA). "The Interactive Gaze of Dancer and Musician in English Country Dance."

11D. Workshop: Newfoundland Song Traditions.

Arts and Culture Centre, MMaP Gallery

Pat BYRNE, Eleanor DAWSON, Ellen POWER

11E. Workshop: Sounding Bamboo–Angklung.

Arts and Culture Centre, Irwin's Court

Paphutsorn WONGRATANAPITAK with Absolutely Thai

Room 1032

- » RILM (Chair: Zdravko BLAZEKOVIĆ). *School of Music, Room 2017*

6:00–8:00

DINNER

8:00–10:00

SOUNDshift Concert: Atlantic Roots & Routes

Arts and Culture Centre, Main Stage (ticket required)

- » Featuring Paddy KEENAN; WREN Ensemble and Crowd of Bold Sharemen; Nathalie PIRES; Típica Toronto

9:00–12:00

Cash Bar/ Music / Conversation in *Gushue Hall, Jr. Common Room* (Memorial University)

5:45–7:00

11F. Film.

Bruneau Centre, Room 2001

- » LIU Guiteng (China). "The Drum Language: *Ominan* Ritual Music of a Daur Ethnic Minority Shaman."

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

School of Music, D.F. Cook Hall

Study Group Meetings:

- » Historical Sources of Traditional Music (Chair: Ingrid ÅKESSON). *School of Music, Room 2025*
- » Music and Minorities (Chair: Ursula HEMETEK). *School of Music,*

SATURDAY, JULY 16, 2011

DAY FOR EXCURSIONS

3:30–5:00 WORKSHOPS

12A. Workshop: Portuguese Fado Demonstration/Performance.

Arts and Culture Centre, Irwin's Court

Nathalie PIRES

12B. Workshop: Aboriginal Hip Hop 101.

Arts and Culture Centre, MMaP Gallery

Scott Collegiate Hip Hop Group. Charity MARSH, Director.

6:00–8:00 DINNER

SUNDAY, JULY 17, 2011

The Canadian Society for Traditional Music/La société canadienne pour les traditions musicales is meeting jointly with the ICTM on Sunday, July 17, through Tuesday, July 19.

8:30–10:00 PAPER SESSIONS

13A. Indigenous Modernities, Musics and Media.

School of Music, PetroCanada Hall

Chair: M. Celia CAIN (Canada)

- » Klisala HARRISON (Canada). "Third Texts in Indigenous Performance: The Silent Film."
- » Elyse CARTER VOSEN (USA). "Justice Hunters: Negotiation and Resistance in Indigenous Popular Music."
- » M. Celia CAIN (Canada). "'This is the music I know': Producing Canadian Indigenous Popular Music Television."

13B. Ottoman Legacies.

School of Music, Room 1032

Chair: Sonia Tamar SEEMAN (USA)

- » Leslie R. HALL (Canada). "Ottoman Music in Contemporary Istanbul"
- » Kathleen WIENS (USA). "Strategies of Transmission and Integration of Ottoman Jewish Heritage in a European Setting: 'The Empire Strikes Back'"
- » Sonia Tamar SEEMAN (USA). "'Boil, stir, from the side, from the soul!' Musicking Dance in Turkey"

13C. CSTM-SCTM/ICTM: Negotiations of Genre and Music Making.

Arts & Administration, Room 1043

Chair: Kristin HARRIS WALSH (Canada)

- » Patrick SMITH (Canada). "Contemporary African Art Music in Ghana."
- » Chris MCDONALD (Canada). "Singer-Songwriters in Cape Breton: Marking Ground between Traditional and Popular."
- » Marc FINCH (Canada). "Toronto Bluegrass: Stage Talk and Lyrical Changes in the Localization of Bluegrass."

13D. Trajectories and Archival Histories in Newfoundland.

Arts & Administration, Room 1045

Chair: Neil ROSENBERG (Canada)

- » Colleen QUIGLEY (Canada). "Newfoundland and Labrador's Music, Theatre and Dance Traditions: Issues and Answers."
- » Anna KEARNEY GUIGNÉ (Canada). "'Old Brown's Daughter': Re-contextualizing a 'Locally' Composed Newfoundland Song."
- » Susan MOTHERWAY (Ireland). "'A home away from home': The

Significance of Trade Routes in the Establishment of a Transnational Irish Identity in Newfoundland.”

13E. Re-signifying and Recontextualizing Expressive Culture in Local and Global Contexts.

Arts & Administration, Room 1046

Chair: Gavin DOUGLAS (USA)

- » Elizabeth WHITTENBURG OZMENT (USA). “Re-signifying Confederate Recruitment Videos.”
- » Lars KAUJSER (Sweden). “Swedish Progressive Music; Fragments of Authenticity, Musical Visions and Contested Politics.”
- » Charlotte HYLTEN-CAVALLIUS (Sweden). “Trans-Atlantic Exchange: Frank Manning and Herräng Dance Camp as Sites for Glocalization Processes in the Swedish Swing Dance Scene.”

13F. Transformations in the Musics of China’s Indigenous Minorities.

Science, Room 2101

Chair: Helen REES (USA)

- » Xiaodong ZHANG (China). “A Historical Overview of *Ruan* in the 20th Century.”
- » Andy FLOOD (USA). “Labopho Musical Traditions: Han Chinese Influences in a Changing Musical Soundscape.”
- » YANG Hong (China). “Ordos Folk Music in the Modern World.”
- » XU Xin (China). “Indigenous or Not? Mongolian *Khoomei* in China.”

10:00–10:30 REFRESHMENT BREAK

This break is sponsored by Smithsonian Folkways and folkwaysAlive!

10:30–

12:00/12:30

PAPER SESSIONS

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

14A. The Interrelationship of Music, Movement and other Sensory Fields.

School of Music, PetroCanada Hall

Chair: Charity MARSH (Canada)

- » Judith E. Olson (USA). “Dance to Music to Dance to Music—Going Balkan in New York City.”
- » Ann Morrison SPINNEY (USA). “A Song is Not a Thing.”
- » Jean POUCHÉLON (Canada). “Gnawas’ forms of Knowledge: Words, Sounds and Moves.”

- » Barbara ALGE (Germany). “Rethinking the Classification of ‘Luso-Brazilian’ Dramatic Dances through Dialogic Research in a ‘Mineiro’ Town.”

14B. Indigenous Modernities: Endangered Traditions.

School of Music, Room 1032

Chair: Anthony SEEGER (USA)

- » LI Mei (China). “Xi’an Drum Music, Adapt or Become Extinct?”
- » Liu YONG (China). “Saving *Yimakan*.”
- » R. J. MEYER and Linell BOTHA (South Africa). “Where has the Music Gone in Modern HaMakuya, Venda?”
- » Henry JOHNSON (New Zealand). “‘The Group from the West’: Music, Modernity and Endangered Language on Guernsey.”

14C. Indigenous Modernities: An Irish Perspective.

Science, Room 2109

Chair: Fintan VALLELY (Ireland)

Organizer: Liz DOHERTY (Northern Ireland)

- » Fintan VALLELY (Ireland). “The Invigorating Enablement of a Perfect Past.”
- » Mats MELIN (Ireland). “Visual Learning in the 21st Century: Cape Breton Step-dance on the Small Screen.”
- » Martin DOWLING (Northern Ireland). “Modernity and Irish Traditional Music: A Historical View.”

14D. Historical and Analytical Approaches in Ethnomusicological Research.

Science, Room 2101

Chair: Regula QURESHI (Canada)

- » Lisa MORRISSEY (Ireland). “Representation or Imagination—An Evaluation of the P. W. Joyce Manuscripts as a Reflection of Contemporary Traditional Music Practice and Repertoire.”
- » Aurélie HELMLINGER (France). “Le geste polyrythmique du calypso; analyse d’un mouvement musical à Trinidad et Tobago.”
- » Patrick SAVAGE (Canada). “Beyond Cantometrics: Quantifying Musical Diversity within and between Cultures.” [Co-authors: Tom Rzeszutek (Canada), Victor Grauer (USA), Jean Trejaut (Taiwan), Ying-fen Wang (Taiwan) Marie Lin (Taiwan) & Steven Brown (Canada)]

14E. CSTM-SCTM/ICTM: Politics and Activism for/through Music.

Arts & Administration, Room 1043

Chair: Jessica RODA (Canada)

- » Marie-Hélène PICHETTE (Canada). "Modernité autochtones: Le gwoka contre 'la vie chère'"
- » Paula CONLON (USA). "Songs of Resistance: The American Indian Movement."
- » Jennifer HARTMANN and Nicholas HARTMANN (Canada). "Saving the Parrsboro Citizens' Band: Conservation, Local Heritage, and Environmental Integration."
- » Eric HUNG (USA). "The Irony of Shen Yun's Anti-Communist Propaganda."

14F. CSTM-SCTM/ICTM: Music, Migration, and Communities: Canadian Diasporic Interactions.

Arts & Administration, Room 1045

Chair: Judith KLASSEN (Canada)

- » Margaret WALKER (Canada). "Karnatak Kingston? Musical Collaborations with Lakshmi Ranganathan."
- » Gloria WONG (Canada). "Thriving at the Periphery: Dialogues with Chinese Canadian Musicians."

14G. Methodological Approaches: Toward Dialogical Knowledge Production.

Arts & Administration, Room 1046

Chair: Gerda LECHLEITNER (Austria)

- » Bozena MUSZKALSKA (Poland). "Bakhtin's Dialogicality as a Framework for Ethnomusicological Research."
- » Tomasz POLAK (Poland). "Monologicality vs. Dialogicality in Bakhtin's Concept."
- » Zuzana JURKOVÁ (Czech Republic). "Semiotic Dialoguing in Ethnomusicology."
- » Gerda LECHLEITNER (Austria). "Intercultural Communication as an Example of Dialogical Knowledge Production."

14H. Inscribing Grief.

Arts & Administration, Room 1049

Chair: Estelle AMY DE LA BRETÈQUE (Portugal)

- » Athena KATSANEVAKI (Greece). "'All our songs once had been laments': The Reformation of Lament Practices in their Social and Musical Context: Greece as a Case Study."
- » Marko KÖLBL (Austria). "*Jafkat*: A Lament Practice and its Implications."
- » Jennifer FRASER (USA). "Inscribing Grief, Marketing Tragedy: Exploring the Sonic Ecology of the 2009 West Sumatran Earthquake."

14J. Films.

Bruneau Centre, Room 2001

- » Charlotte VIGNAU (The Netherlands). "The Alphorn."
- » NGUYEN Thuy Tien (Vietnam). "Vietnamese Hiphop in a Dialogue with the Past."

14K. Workshop: Singing the West—Traditional Songs and Songs in the Tradition from the Prairies and British Columbia.

Arts and Culture Centre, Irwin's Court

E. David GREGORY, Rosaleen GREGORY, John LEEDER

14L. Workshop: Haudenosaunee Social Dance and Music.

Arts and Culture Centre, MMAp Gallery

Sadie BUCK and the Six Nations Women Singers

14M. Workshop: Tuvan Overtone Singing.

Arts and Culture Centre, Gallery East

TRAN Quang Hai

12:00–1:30

LUNCH

12:30–1:30

SOUNDshift Lunchtime Concert

Arts and Culture Centre, MMAp Gallery

- » Featuring Sylvie PROULX

CSTM Board Meeting.

Arts and Culture Centre, Pinafore Room

Study Group Meetings:

- » Music and Dance of Oceania (Chair: Stephen WILD). *School of Music, Room 2025*

1:30–3:00

PLENARY

Arts and Culture Centre, Main Stage

15A. Safeguarding Living Culture. The State of Affairs as Regards the 2003 UNESCO Convention.

- » Wim VAN ZANTEN (The Netherlands) (Chair)
- » Frank PROSCHAN (Chief, Programme and Evaluation Unit, Intangible Cultural Heritage Section, UNESCO)
- » Samuel ARAÚJO (Brazil)
- » Egil BAKKA (Norway)

- » Susanne FÜRNISS (France)
- » Inna NARODITSKAYA (USA)
- » Zhanna PÄRTLAS (Estonia)
- » SHEEN Dae-Cheol (Republic of Korea)

1:30–3:00 WORKSHOPS**15B. Workshop: Taiko Drumming Techniques.**

Arts and Culture Centre, Irwin's Court

Bonnie SOON and members of Uzume Taiko

15C. Workshop: Georgian Polyphony.

Arts and Culture Centre, Gallery East

Andrea KUZMICH with members of Zari

3:00–3:30 REFRESHMENT BREAK**3:30–5:30** TRI-PLENARY SESSIONS**16A. CSTM-SCTM/ICTM Roundtable: The Dual Intellectual Traditions of Anglophone and Francophone Music Research in Canada.**

School of Music, PetroCanada Hall

Chair: Judith COHEN (Canada)

- » Judith COHEN (Canada). "Introduction."
- » Monique DESROCHES and Gordon E. SMITH (Canada). "Anglophone and Francophone Intellectual Traditions."
- » Marie-Hélène PICHETTE (Canada). "Bilingual Students and their Perspective."
- » Regula QURESHI (Canada). "Summing it Up."

16B. Dialogic Knowledge Production: Ethics and Impact.

Bruneau Centre, Room 2001

Chair: Don NILES (Papua New Guinea)

- » Samuel ARAÚJO (Brazil). "Music, Politics, and Citizenship: The Scholar in the Public Sector."
- » Eric Martin USNER (USA). "From Applied to Engaging Ethno/musicology: Pedagogies of Self, Aesthetics, Justice, and Love."
- » Sarah ROSS (Switzerland). "Fieldwork between Heart and Brain, Imagination and Reality: Towards the Production and Representation of Jewish Musical Knowledge."

16C. Acoustic Ecology: Human and Non-Human Music and the Construction and Transformation of Bodies in Lowland South America.

Science, Room 2109

Chair: Bernd BRABEC DE MORI (Austria)

- » Bernd BRABEC DE MORI (Austria). "Shipibo Osanti Animal Songs and 'Shamanic' Practice: Transforming into and Performing the 'Other'."
- » Dale A. OLSEN (USA). "Musical Formulas and Cultural Functions among the Warao of Venezuela."
- » Anthony SEEGER (USA). "Focusing the Gaze and Establishing Boundaries and Power: Why the Suyá/Kisêdê Sing for the Whites."

16D. Workshop: Arabic Rhythms and Modes.

Arts and Culture Centre, Irwin's Court

George SAWA and The Traditional Arabic Music Ensemble

16E. Workshop: Tango.

Arts and Culture Centre, MMAp Gallery

Adriana CERLETTI, Silvia CITRO

16F. Workshop: Australian Indigenous Songs.

Arts and Culture Centre, Gallery East

Steve WANTA JAMPIJINPA PATRICK and Yukihiro DOI

5:45–7:00 **SOUNDshift Concert: Feast of Asia–Dance Traditions of Chinese Opera and Thai Classical Music**

School of Music, D.F. Cook Hall

- » Featuring William LAU; Paphutsorn WONGRATNAPITAK and Absolutely Thai

6:00–8:00 DINNER**8:00–10:00** **SOUNDshift Concert: Indigenous Now!**

Arts and Culture Centre, Main Stage (ticket required)

- » Featuring the Six Nations Women Singers; Claude MCKENZIE; Frode FJELLHEIM and Ulla PIRTTIJARVI; Matou.

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

MONDAY, JULY 18, 2011

8:30–10:00 PAPER SESSIONS

17A. New Media Influences.

School of Music, PetroCanada Hall

Chair: Margaret SARKISSIAN (USA)

- » Essica MARKS (Israel). "Influences of Media, New Contexts and Audiences on Old Traditions of Jewish Religious Songs"
- » Kathryn ALEXANDER (USA). "Vanished Music Scenes: Social Networking Sites as Tools of Historical Ethnomusicology"
- » Nolan WARDEN (USA). "Huichol Music and the Commodification of Identity"

17B. Middle Eastern Modes and Modernity.

School of Music, Room 1032

Chair: Ann E. LUCAS (USA)

- » Ann E. LUCAS (USA). "The Relationship between Modernity and Modality in Traditional Iranian Music."
- » Okan Murat OZTURK (Turkey). "Turkish Modernization and Traditional 'Makam' Concept: Some Determinations on Two Different Music Systems."
- » AOYAGI Takahiro (Japan). "Modernity as Implemented in Arab Sound Culture of the East Mediterranean."

17C. CSTM-SCTM/ICTM: Acadian and Cajun Musical Practices.

Arts & Administration, Room 1043

Chair: Jean DUVAL (Canada)

- » Marion MACLEOD (Canada). "The Rebels are the Regulars: Sacrilege as Sacrament in Cajun Music"
- » Meghan FORSYTH (Canada). "'Acadie' Re-imagined: Island Routes and the Performance of Pan-Acadian Identity"
- » Holly EVERETT (Canada). "Music and Counterhegemony in Texas' Cajun Lapland, 1900-1950."

17D. CSTM-SCTM/ICTM: Community, Collaboration and Interaction.

Arts & Administration, Room 1045

Chair: Monique GIROUX (Canada)

- » Judith KLASSEN (Canada). "'Sie moll stell' (be once silent): Gesture, Gaze, and Representation in *Stellet Licht*."
- » Kate GALLOWAY (Canada). "Sounding Environmental Change: Applications of Acoustic Ecology and Environmentalism in Contemporary Experimental Music Practice."
- » Rebecca DRAISEY-COLLISHAW (Canada). "Creating a Collage of the

World: 'Playing for Change' and Representations of Diversity"

17E. Techniques of Vocal Authenticity and the Embodiment of Culture.

Arts & Administration, Room 1046

Chair: James Revell CARR (USA)

- » Katherine MEIZEL (USA). "Finding a Voice: Genre, Vocality and Personal Identity in Classical Crossover"
- » James Revell CARR (USA). "'A clear voice, strong lungs and much practice': Vocal Interpretations of Race, Gender and History in the Sea Music Revival."
- » Kara ATTREP (USA). "'My voice is real': Yoko Ono and the Globally Gendered Voice."

17F. Film.

Bruneau Centre, Room 2001

- » Enrique CÁMARA DE LANDA (Spain). *Non morirà mai: el tango italiano en cuatro movimientos.*

10:00–10:30 REFRESHMENT BREAK

10:30–

12:00/12:30

PAPER SESSIONS

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

18A. Roma Singing Traditions.

School of Music, D.F. Cook Hall

Chair: Barbara Rose LANGE (USA)

- » Christiane FENNESZ-JUHASZ (Austria). "On the Aesthetics of Romani Vocal performance."
- » Katalin KOVALCSIK (Hungary). "Tradition and Modernity in the Music of Hungarians and Roma in a Hungarian Village."
- » Ieva TIHOVSKA (Latvia). "On and beyond Defined Identities and Boundaries: A Study of the Latvian Roma Music Repertoire."
- » Adriana HELBIG (USA). "Reversing the Gaze: The Rise of Musical Tourism in Eastern Europe's Romani Settlements."

18B. Acoustic Ecology I: Environmental Sound and Listening Practices.

School of Music, PetroCanada Hall

Chair: Gisa JÄHNICHEN (Germany)

- » Gisa JÄHNICHEN (Germany). "Sound Environmental Accounts in Early Publications about Borneo's Land Dayaks and their Echoes in Contemporary Performing Arts of the Bidayuh."
- » Heikki UIMONEN (Finland). "Everyday Sound Revealed: Acoustic Ecology and Environmental Recordings."
- » Douglas FERREIRA GADELHA CAMPELO (Brazil). "The Hawks, Their Sounds and the Tikmū'ün Listening."

18C. Balinese (Post)Modernities: Changing Interpretations of Local Performing Arts Traditions.

Science, Room 2109

Chair: David HARNISH (USA)

- » David HARNISH (USA). "Between Traditionalism and Postmodernism: The Balinese Performing Arts Institution, Çudamani."
- » Kendra STEPPUTAT (Austria). "Using Different Keys–Dalang Made Sidia's Contemporary Approach to Traditional Balinese Performing Arts."
- » MASHINO Ako (Japan). "Classical or Modern: The Aesthetic and Social Evolution of Balinese *Arja* from the 1990s to 2010."

18D. CSTM-SCTM/ICTM: New Directions in Ethnomusicological Research.

Arts & Administration, Room 1043

Chair: Marie-Hélène PICHETTE (Canada)

- » Jessica RODA (Canada). "Un label universel pour la diversité culturelle dans le monde: vers quelle éthique?"
- » Michael MACDONALD (Canada). "Music of the Multitude: Folk Music as a Mode of Production."
- » Marcia OSTASHEWSKI (Canada). "Interpreting Ukrainian Musical Lives in Cape Breton, Nova Scotia."

18E. CSTM-SCTM/ICTM: Performance as Style; Performance as Social Action.

Arts & Administration, Room 1045

Chair: Gillian TURNBULL (Canada)

- » Gillian TURNBULL (Canada). "Toward an Ethnography of Vocal Performance Practice."
- » Judith COHEN (Canada). "What Makes a Song a Song? Timbre and Ornamentation in Sephardic, Spanish and Portuguese Singing and Concepts of Singing."
- » Leila QASHU (Canada). "Discussing Women's Role in a Patriarchal

Society: Perspectives from Arsi Oromo Women (Ethiopia)."

18F. CSTM-SCTM/ICTM: Local Narrative through Song.

Arts & Administration, Room 1046

Chair: Anna HOEFNAGELS (Canada)

- » Joseph SCANLON (Canada). "A Challenge to the Lord: Folk Songs about the 'Unsinkable' Titanic."
- » Heather SPARLING (Canada). "Brave Deeds and Grave Endings: Nova Scotia Mining Culture and Disaster Songs."
- » Julie Anne HEIKEL (Canada). "Come follow me': Shifting Ideologies of Recruitment Ballads from the British Empire to Present Day Canada."

18G. Workshop: Dance Styles in Chinese Opera.

Arts and Culture Centre, MMAp Gallery

William LAU

18H. Workshop: Sámi Vocal Styles II.

Arts and Culture Centre, Gallery East

Frode FJELLHEIM and Ulla PIRTTIJÄRVI

18J. Workshop: The Music of Matou.

Arts and Culture Centre, Irwin's Court

Soni MORENO; Tiokasin GHOSTHORSE; Ataahua PAPA; Charley BUCKLAND; Donna KELLY; Etta LUCKEY.

12:00–1:30 LUNCH

12:00–1:30 **CSTM Annual General Meeting.**
Arts and Culture Centre, Pinafore Room

1:30–3:00 PLENARY
Arts and Culture Centre, Main Stage

19A. Keynote Address

Michelle BIGENHO (USA). "The Intimate Distance of Indigenous Modernities."

3:00–3:30 REFRESHMENT BREAK

3:30–5:30 PAPER SESSIONS

20A. Indigenous (Post) Modernities in Music and Dance: New Processes and Theories in Comparative Perspective.

School of Music, PetroCanada Hall

Chair: Silvia CITRO (Argentina)

- » Chi-fang CHAO (Taiwan). "From Modernization of the Indigenous to the 'Indigenization of Modernity'. Post-colonial Dance Theaters of the Indigenous in Taiwan."
- » Silvia CITRO (Argentina). "'Now, we are modernized': A Dialectical Approach to the Indigenous Dances in the Argentine Chaco."
- » Anna HOEFNAGELS (Canada). "Negotiating 'Modernity' through 'Traditional' Music: Aboriginal Women's Hand-drumming Circles."

20B Negotiation and Competition as Musical Processes.

School of Music, Room 1032

Chair: Elyse CARTER-VOSEN (USA)

- » Patricia DOLD and Jayashree ATHPARIA (Canada). "'To whom do these songs belong?' Questions of Ownership among Women Performers of Religious Hymns at the Kamakhya Temple Site."
- » Nan COOLSMAN (Canada). "Negotiating the Borderlands: A Haudenoshonee and Western Collaboration."
- » Doreen Helen KLASSEN (Canada). "'I guess we should use some drums': Negotiating Mennonite Musical Pluralism."
- » Monique GIROUX (Canada). "Contesting Métis Fiddling: The Fiddle Contest Arena as Modern Intervention and Revival."

20C. Speak, Shout, Weep, Sing—The Voice and the Boundaries of Music.

Science, Room 2109

Chair: Victor A. STOICHITA (Portugal)

- » Jean LAMBERT (France). "Koran Chanting as a Limit between 'Music' and 'Speech'."
- » Estelle AMY DE LA BRETÈQUE (Portugal). "Melodised Speech and Empathy of Sorrow in the Yezidi Community of Armenia."
- » Victor A. STOICHITA (Portugal). "'Vocal instruments' and Sonic Artefacts in the Performances of Romanian Roma Singers."
- » Christine GUILLEBAUD (France). "Vocal Interactions in Urban Soundscapes: An Indian Example."

20D. Analytical Methods and Techniques.

Science, Room 2101

Chair: Julia C. BISHOP (United Kingdom)

- » Jacqueline PATTISON EKGREN (USA). "Behind Irregular Rhythm in Norwegian Stev is the *Kvedarars'* (Singers') Use of a Predictable

Pattern of Poetic Accents: Accentual Poetry as Sung Offers a New Tool for Analysis."

- » Saida ELEMANOVA (Kazakhstan). "Methodology for Studying Kazakh Traditional Song."
- » Woube KASSAYE (Ethiopia). "The Yaredic Music System: Analysis of its Compositions."

20E. CSTM-SCTM/ICTM: The North Atlantic Drift: A Diachronic Reappraisal of Cultural Contexts and Musical Identifiers in Five North Atlantic Music Communities.

Arts & Administration, Room 1043

Chair: Laura RISK (Canada)

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

20F. CSTM-SCTM/ICTM: Pioneering Individuals and the Construction of Musical Narratives.

Arts & Administration, Room 1045

Chair: Gordon E. SMITH (Canada)

- » Elaine KEILLOR (Canada). "Kines Hearing and Presenting African Music in the 1970s."
- » E. David GREGORY (Canada). "Towards a Biography of Lucy Broadwood (1858-1929): Problems and Perspectives."
- » Michael CORCORAN and Lorna ARNDT (Canada). "Vic Mullen—Tales of the Country Road."
- » Alisabeth CONCORD (Canada). "Frances Densmore's *Music of the Indians of British Columbia*: An Unexplored History."

20G. Music Across the Atlantic.

Arts & Administration, Room 1046

Chair: Edwin SEROUSSI (Israel)

- » Anne CAUFRIEZ (Belgium). "The Music of Madeira Archipelego at the Crossroads of Atlantic Routes."
- » Matthias STÖCKLI (Guatemala). "Sounds of War in Bernal Díaz de Castillo's Account of the Spanish Conquest."
- » Mike ANKLEWICZ (Canada). "The 'Yiddish Atlantic'. *Klezmer*

Migrations.”

- » Messod SALAMA (Canada). “Musical Counterfactum and Vestiges of Judeo-Spanish Liturgy among Canadian Sephardim: A Power Point and Live Presentation.”

20H. Film.

Bruneau Centre, Room 2001

- » Sandrine LONCKE (France). “Dance with the Wodaabes.”

20J. Workshop: Inuit Vocal Styles.

Arts and Culture Centre, MMaP Gallery

Jennie WILLIAMS and Tama FOST

20K. Workshop: Newfoundland Ugly Stick Making.

Arts and Culture Centre, Irwin's Court

Grenfell LETTO (Newfoundland and Labrador)

Hosted by Dale JARVIS (Intangible Cultural Heritage officer for the Province of Newfoundland and Labrador)

- » This workshop is sponsored by the Intangible Cultural Heritage office of the Province of Newfoundland and Labrador.

5:45–7:00

20L. Film.

Bruneau Centre, Room 2001

- » Timothy RICE (USA). “May It Fill Your Soul.”

Study Groups and Other Meetings:

- » Applied Ethnomusicology (Chair: Svanibor PETTAN). *School of Music, PetroCanada Hall*
- » Music Iconography/Music Archeology (Chair: Zdravko BLAZEKOVIC). *School of Music, Room 2025*
- » Smithsonian/folkwaysAlive!/MMaP (Chair: Atesh SONNEBORN). *New Partnerships: Indigenous Communities, Museums, Recording Companies, and Researchers. Arts & Administration, Room 1043*

6:00–8:00

DINNER

8:00–10:00

SOUNDshift Concert: Canada's Many Voices

Arts and Culture Centre, Main Stage (ticket required)

- » Featuring The Arabic Traditional Music Ensemble; Club Carrefour; Zari; Uzume Taiko

9:00–12:00

Cash Bar/ Music / Conversation in *Gushue Hall, Jr. Common Room* (Memorial University)

TUESDAY, JULY 19, 2011

8:30–10:00 PAPER SESSIONS

21A. Globalization and Identity.

School of Music, D.F. Cook Hall

Chair: Janet STURMAN (USA)

- » Joshua GREEN (Canada). "Miramichi and Faroese Singing: Musical Place-Making in the Global Market."
- » Li-Hua HO (Taiwan). "Modernisation and Globalisation of Buddhist Music-dance in Taiwan Today."
- » Ndubuisi E. NNAMANI (Canada). "From Local Pop to Transnational Politics: Perspectives on Lyricism in Sunny Okosun's Ozziddi."

21B. Children's Musical Worlds.

School of Music, PetroCanada Hall

Chair: Kristin HARRIS WALSH (Canada)

- » Megan RASCHIG (The Netherlands). "'El Sistema' in Scotland: Classical Music, Passionate Play, and a Community's Coming Together."
- » Julia C. BISHOP (United Kingdom). "'Through the Looking Glass': Multi-modal Perspectives on Children's Hand-clapping Routines."

21C. Changing Ritual Traditions.

School of Music, Room 1032

Chair: Anna HOEFNAGELS (Canada)

- » Larry Francis HILARIAN (Singapore). "Trance Music and Rituals in the Urban Context of Singapore."
- » Susanne FÜRNISS (France). "Bricolage: Composing New Ritual Music in Baka Culture."
- » Nicolas PREVOT (France). "The Status of the Racket-Tailed *Drongo* in the Performance of the Ritual *Kokoreng* in Bastar, Central India."

21D. Changing Cultural Traditions in the Context of Life-Cycle Events.

Arts & Administration, Room 1043

Chair: Inna NARODITSKAYA (USA)

- » Inna NARODITSKAYA (USA). "Diasporic Weddings: An Ongoing Dance of Negotiation."
- » Kapambwe LUMBWE (Zambia). "Indigenous *Mfunkutu* and Contemporary *Ubwinga* (Wedding) Music of the Bemba-speaking People: Continuity and Change."
- » Fattakh KHALIG-ZADA (Azerbaijan). "Past and Present in a 21st-century Baku Wedding Celebration."

21E. CSTM-SCTM/ICTM: Music, Dance and Identity.

Arts & Administration, Room 1045

Chair: Margaret WALKER (Canada)

- » Niyati DHOKAI (Canada). "Situating Indigenous Sounds in Modern Soundscapes: Examining Gujarati Identity in India through '*Sugam Sangeet*'"
- » Fethi KARAKECILI (Canada). "Kurdish Dance Identity in Contemporary Turkey: Case Study–*Delilo* Dance."
- » Razia SULTANOVA (United Kingdom). "Musical Cultures in 21st Century Northern Afghanistan: The Survival of Identity"

21F. Films.

Bruneau Centre, Room 2001

- » Ryan KOONS (USA). "People of One Fire Continuing a Centuries-old Tradition: Winter."
- » Patrick ALCEDO (Canada). "*Panaad*: A Promise to the Santo Niño."
- » Aaron CARTER-COHN (USA). "Texas Celebrates the 50th Anniversary of Nigerian Independence."

10:00–10:30 REFRESHMENT BREAK

10:30–

12:00/12:30

PAPER SESSIONS

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

22A. What Happened to Irish Music in New Brunswick? Hybridity, Revival and Changing Musical Forms.

School of Music, PetroCanada Hall

Chair: Peter G. TONER (Canada).

Discussant: Neil V. ROSENBERG (Canada)

- » Greg MARQUIS (Canada). "The Folk Music of New Brunswick? Old-time and Country Music in the 20th Century."
- » Daniel DOWNES (Canada). "Genre, Culture and Mediation: The Strange Case of Irish and 'Old-Time' Music in Saint John."
- » Peter G. TONER (Canada). "Hybridity, Revivalism, and the Second Life of Irish Music in New Brunswick."

22B. CSTM-SCTM/ICTM: Hip Hop in African and First Nations Contexts in North America.

School of Music, Room 1032

Chair: Kate GALLOWAY (Canada)

- » Sipiwe DUBE (Canada). "Hate Me Now': An Instance of NAS as Hip-Hop's Self-Proclaimed Prophet and Messiah."
- » Charity MARSH (Canada). "Keepin' it Real?: Masculinity, Indigeneity, and Media Representations of Gangsta' Rap in Regina, Saskatchewan, Canada."
- » Lee Chandra VEERARAGHAVAN (USA). "Building Bridges: Hip Hop and Healing among Canadian First Nations."
- » Tendai MUPARUTSA (Canada). "Ethics, Power Politics and Inter-Racial Relationships in African Music of North America."

22C. Acoustic Ecology.

Arts & Administration, Room 1043

Chair: Marcello SORCE KELLER (Malta)

- » Donna WESTON (Australia). "The Soundscape of Local Identity:"
- » Janice Esther TULK (Canada). "'Dogs don't sing that well. Cats do:': Sound, Music and the Environment in Mi'kmaw Expressive Culture."
- » Nathalie FERNANDO (Canada). "Modalité de catégorisation des émotions musicales. Perspective transculturelle."

22D. Christian Worship Music.

Arts & Administration, Room 1045

Chair: Jean KIDULA (Kenya)

- » Annalise SMITH (Canada). "Global Music in the National Church: Exploring the Lutheran Hymnody."
- » Mellitus WANYAMA & Wilson O. SHITANDI (Kenya). "Choral Musicking and Hymn Singing in Kenya: An Assessment."
- » Roberta R. KING (USA). "Musical Dynamics of Global Religious Encounters: Reflections on Spiritual Indigenous Modernities at the Fes Festival of World Sacred Music."

22E. Ecologies of Sound: Exploring New Paradigms in Musicology.

Arts & Administration, Room 1046

Chair: Kati SZEGO (Canada)

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

22F. Roundtable: National and International Collaborations.

Science, Arts & Administration, Room 1049

Chair: Jon KERTZER (USA)

- » Atesh SONNEBORN (USA) and Lorna ARNDT (Canada). "folkwaysAlive! and Smithsonian Folkways: An International Collaboration."
- » Jon KERTZER (USA)
- » Aaron CORN (Australia)

22G. Workshop: Newfoundland Accordion Styles.

Arts and Culture Centre, Irwin's Court

Aaron COLLIS, Art STOYLES, The Sweet Forget-Me-Nots.

- » This workshop is sponsored by O'Brien's Music Store, 278 Water St., St. John's.

22H. Workshop: Sephardic Song.

Arts and Culture Centre, Gallery East

Judith COHEN (Canada)

22J. Workshop: Fiddle and Identity II.

Arts and Culture Centre, MMAp Gallery

Colin QUIGLEY (Romanian styles), Kelly RUSSELL (Newfoundland styles), Pierre SCHRYER (Québécois styles)

12:00–1:30 LUNCH

1:30–3:30 PAPER SESSIONS

23A. Indigenous Meeting Grounds.

School of Music, PetroCanada Hall

Chair: Byron DUECK (USA)

- » T. Chris APLIN (USA). "'That was the only time it was good': Imprisonment, Agency and Cosmopolitanism in Fort Sill Apache Song."
- » Jessie M. VALLEJO (USA). "'Teach them how to speak back!' Music, Identity, and Language Acquisition on the Ahkwesáhsne Reservation."
- » Dawn Ieriho:kwats AVERY (USA). "*Tekeni*—Two Worlds: A Look at Classical Native Music through Indigenous Eyes."

23B. Landscapes, Soundscapes: Vocal Aesthetics in a Varying Social and Political Environments.

Arts & Administration, Room 1043

Chair: Heather SPARLING (Canada)

- » HUANG Wan (China). "Dolphin Vocal Sound: Voice as an Indicator of Social Change."
- » Frédéric LÉOTAR (Canada). "Conceptions locales, considérations"

universelles : l'exemple vocal des bardes karakalpaks."

- » XIAO Mei (China). "Embodied Audible and Inaudible in Ritual Soundscape."
- » Kirsty GILLESPIE (Australia). "Coming Out of the Stone: Musical Landscapes of Lihir and the Death of the Twinbox Band."

23C. Cross-cultural Perspectives on the Voice: Practical and Spiritual Preparation.

Arts & Administration, Room 1045

Chair: Timothy RICE (USA)

- » Tatyana RUDNEVA (Kazakhstan). "About the Preparation of Kazakh Vocalists."
- » Babu AVADHANULA (India). "Classical and Traditional Music Composers of Andhra Tyaagaraaja-A Study in Emotional and Spiritual Perspective."
- » Zhanna PÄRTLAS (Estonia). "Revitalizing Traditions, Loosing Diversity: On the Contemporary State of the Setu Song Tradition in Southeast Estonia."

23D. Smithsonian Folkways/folkwaysAlive!/MMaP

Arts & Administration, Room 1046

Chair: Atesh SONNEBORN

- » New Partnerships: The Islamic Diaspora, Museums, Recording Companies, and Researchers

23E. Poster Session.

School of Music, Foyer

- » Gulnar ABDIRAKHMAN (Kazakhstan). "Evolution of Kazakh Traditional Music Thinking."

23F. Workshop: From Montmagny to St. John's: Accordion Music of Québec and Newfoundland

Arts and Culture Centre, Irwin's Court

Raynald OUELLET, Graham WELLS

- » This workshop is sponsored by O'Brien's Music Store, 278 Water St., St. John's.

23G. Workshop: Percussive Dance.

Arts and Culture Centre, MMAP Gallery

Kristin HARRIS WALSH, Normand LEGAULT, Mats MELIN

4:00-5:30

CLOSING CEREMONIES

School of Music, D.F. Cook Hall

6:00-8:00

DINNER

EXHIBIT ROOM

Exhibitors

Amber Music

Institute for Papua New Guinea Studies (IPNGS)

Memorial University of Newfoundland Folklore and Language Publications

O'Brien's Music Store

Research Centre for Music, Media and Place (MMaP)

RILM Abstracts of Music Literature

Running the Goat Books & BroadSides

Scholarly Book Services Inc.

Smithsonian Folkways/ folkwaysAlive!

The Scholar's Choice

The Trudeau Foundation

Wesleyan University Press

Wilfrid Laurier University Press

Hours

July 13 – 10 a.m. to 5 p.m.

July 14-15 – 9 a.m. to 5 p.m.

July 16 – Closed

July 17-18 – 9 a.m. to 5 p.m.

July 19 – 9 a.m. to noon

CONFERENCE TEAM

Conference Office

School of Music, Room 2021

ICTM Business Office

Secretary General: Stephen Wild (Australia)
Executive Assistant: Lee Anne Proberts (Australia)
During the conference, the ICTM Business Office will be located in the School of Music, Room 2003.

ICTM Executive and Board of Directors

President – Adrienne L. Kaeppler (USA)
Vice President – Salwa El-Shawan Castelo-Branco (Portugal)
Vice President – Svanibor Pettan (Slovenia)
Secretary-General – Stephen Wild (Australia)
Executive Assistant – Lee Anne Proberts (Australia)

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Programme Committee

Salwa El-Shawan Castelo-Branco (Chair, Portugal)
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Janet Sturman (USA)
Stephen Wild (Australia)
Wim van Zanten (Netherlands)

Local Arrangements Committee

Beverley Diamond, Co-organizer
Kati Szego, Co-organizer
Maureen Houston, Conference Manager
Jean Hewson, Artistic Director of the SOUNDshift Festival
Kristin Harris Walsh, Media and Marketing Coordinator
Janice Tulk, Exhibits Coordinator and Technology Coordinator
Graham Blair, Designer and Web Master
Kjellrun Hestekin, Volunteer Coordinator
Anna Kearney Guigné, Karpeles Exhibit Curator
Richard Stoker, Workshop Coordinator
Gord Delaney, Sponsorship Coordinator
Eleanor Dawson
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CSTM/SCTM

President: Anna Hoefnagels
President Elect: Marie-Hélène Pichette
Secretary: Judith Klassen
Treasurer: Chris McDonald
Student Representative: Monique Giroux
Honourary President: John Leeder

Final Preparations Team

A group of graduate students, post-docs and young professionals from across Canada were invited to arrive in St. John's early in order to join Memorial University graduate students as leaders of our Final Preparations team.

Sebastian Després (Memorial University)
Meghan Forsyth (University of Toronto)
Nicholas Hartmann (Memorial University)
Judith Klassen (Curator of Canadian Music, starting August 2011, Canadian Museum of Civilization)
David Lander (Memorial University)
Jasmine McMorran (Memorial University)
Marcia Ostashewski (University of Victoria and Cape Breton University)
Leila Qashu (Memorial University)
Jessica Roda (Université de Montréal)
Justina Watt (University of Alberta)
Meng Yu (Memorial University)

In addition, seven undergraduate assistants bring complementary skills to the team.

Alika Bhatia
Maggie Burton
Christopher Howse
Peiji Liu
Rabanus Mitterecker
Ibitoru Ogan
Iman Tewfik

And without a small army of dedicated volunteers, the conference would be impossible. Thanks to all!

USEFUL INFORMATION

Registration and Information Desk for ICTM and CSTM/SCMT

If you have already registered, you can pick up your conference kit (including pre-ordered tickets, abstract booklets, etc.) at the registration desk. If you have not already registered you may also do so at the registration desk.

Registration Fees

ICTM/CSTM Conference (July 13 – 19, inclusive)

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

CSTM Conference (July 17 – 19 only)

CSTM Member	\$180
CSTM Student Member	\$120

Registration Times & Places

July 12	Arts & Culture Centre, Coat-check area, 3:00 p.m. – 7:00 p.m.
July 13	Arts & Culture Centre, Coat-check area, 7:30 a.m. – 5:00 p.m.
July 14 - 15	School of Music, Information Desk in 1st floor foyer, 8:00 a.m. – 5:00 p.m.
July 17 - 19	School of Music, Information Desk in 1st floor foyer, 8:00 a.m. – 5:00 p.m.

The conference manager, Maureen Houston, will be available at the registration desk on July 12 and 13. From July 14-19, she will be available at the Information Desk in the School of Music each day for a two-hour period (times to be posted). At other times, knowledgeable staff will be available at the same location.

Conference Venues

Opening Ceremonies, the Plenary performance by Kellie Walsh and the Lady Cove Choir (July 13, 9:30 a.m.), the UNESCO Plenary (July 17, 1:30 p.m.) the Keynote Address by Michelle Bigenho (July 18, 1:30 p.m.) and Closing Ceremonies will take place in the Arts & Culture Centre, Main Stage theatre.

Paper Sessions and Tri-Plenary Sessions will take place in various rooms (see maps at the front of the book) in three buildings that form a U-shape around a rose garden: the School of Music (also known as the Morgan building), the Science building, and the Arts & Administration building and adjacent Bruneau Centre.

Films will be shown in the theatre (Room 2001) of the Bruneau Centre, adjacent to the Arts & Administration building.

Workshops will take place in the Arts & Culture Centre.

Meals

Delegates staying in the residences on campus will have breakfast in the Main Dining Room of R. Gushue Hall. Those who have selected on-campus dinners will also have their dinners there.

Lunches will be available in the tents on the south lawn of the Arts & Culture Centre. Lunch will be catered by two acclaimed food providers in St. John's: The Multicultural Women's Organization of Newfoundland and Labrador and Mike Gillan. All delegates will receive a free lunch ticket for Wednesday July 13 when they pick up their registration package. For other days of the conference, delegates may purchase lunch tickets at the Information Desk in the School of Music, or the Ticket Table outside the lunch tent area. Lunch tickets are a fixed price of \$8 (beverage included).

If you are attending a meeting over the lunch hour, you can get your lunch first in the tents and then proceed to the Pinafore Room inside the Arts & Culture Centre where lunch-time meetings take place.

As the program indicates, a cash bar will be open in the Jr. Common Room of R. Gushue Hall each evening from 9 p.m. to midnight. Beer by the local Quidi Vidi brewery is a feature during conference week.

Wireless Technology, Technology Trial Room, Computer/Internet Access, & Printing

All full-time registered delegates will have access to the internet and basic computing during the conference. Upon picking up their conference kit, all pre-registered delegates will receive a username and password that will give them access to the 1) Memorial University wireless network and 2) computer workstations in the Music Resource Centre (School of Music) and Commons (QEII Library). Your username and password will automatically expire on July 20.

Technology Trial Room

Delegates are encouraged to go to the Technology Trial Room in the School of Music, Room 1001 to ensure that their presentations will work as intended.

Wireless Access

The wireless network will only support **802.11G wireless protocol, employing WPA Enterprise security, using TKIP encryption for a PEAP**. Please ensure that your wireless device has this capability prior to arriving in St. John's. There only will be a limited number of Wireless G USB adapters, for use with laptops, available for purchase on campus.

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

Music Resource Centre (School of Music) – Hours of Operation

July 12 – 15	8:00 a.m. – 6:00 p.m.
July 16	Closed
July 17	10:00 a.m. – 6:00 p.m.
July 18	8:00 a.m. – 6:00 p.m.
July 19	8:00 a.m. – 4:00 p.m.

The Commons (QEII Library) – Hours of Operation

July 13, 14	8:30 a.m. – 8:00 p.m.
July 15	8:30 a.m. – 4:45 p.m.
July 16	10:00 a.m. – 4:45 p.m.
July 17	2:00 p.m. – 7:00 p.m.
July 18, 19	8:30 a.m. – 8:00 p.m.

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

Getting Around the City

Information about bus schedules will be posted.

Walking downtown from the Memorial University campus takes approximately 30 minutes.

If you wish to hire a taxi call Jiffy (722-2222), Bugdens (722-4400), or others listed in the phone directory.

Other Useful Information

Banks, drugstores, a grocery store, and other shops are located at Churchill Square (1 block east of the campus on Elizabeth Avenue). See the conference website (www.mun.ca/ictm) for locations of other ATM machines, and other useful information. Go to the Information Desk in the School of Music if we can be of any help.



ST. JOHN'S



ATLANTIC
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Social Sciences and
Humanities Research
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Conseil de recherches
en sciences humaines
du Canada



Atlantic Canada
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promotion économique
du Canada atlantique



Canada



Canadian
Heritage

Patrimoine
canadien



Canada Council
for the Arts

Conseil des Arts
du Canada



SPECIAL EVENTS

Gala Welcome Reception

THURSDAY, JULY 14, 2011, 7:30 – 9:30 P.M.

The Rooms, 9 Bonaventure Ave.



The Rooms unites the Provincial Archives, Art Gallery and Museum. A place for people, The Rooms is a portal to the many stories our province has to tell.

Soaring into the skyline of historic St. John's, The Rooms combines twenty-first century technology with a striking visual reference to our past. Its unique design mirrors the "fishing rooms" where families came together to process their catch. The Rooms today is also a place to gather: in them, you'll find collections, exhibits

and programs that tell our stories and interpret our natural world through art, artifacts, archaeology, architecture and archival records. It's the place where it all comes together - our history, heritage and artistic expression.

Food and drink for our Gala Welcome Reception are provided by Red Oak Catering, and Quidi Vidi Brewery. Your conference name tag is your ticket to the gala. Please wear it.

FEATURED MUSICIANS AT THE GALA RECEPTION



CHARLOTTE-ANNE MALISCHEWSKI (fiddle, voice) and **FERGUS BROWN-O'BYRNE** (anglo-concertina, accordion, fiddle) are traditional musicians from St. John's who have been playing Newfoundland traditional music since they were both quite young. Having both been mentors in the Folk Arts Society's Young Folks At the Hall workshop and concert series, Charlotte-Anne and Fergus's first concert together was six years ago and they have

been enjoying bringing a fresh spin on old tunes and songs ever since. Charlotte-Anne and Fergus music grows out of Newfoundland's rich traditional music legacy with interest in Irish, Quebecois, and contemporary traditional tunes and songs. They bring an innovative mix of traditional Newfoundland tunes and songs with a typically Irish instrumentation of fiddle and concertina with voice. The duo have performed together at various venues around St. John's including the Folk Arts Society's Folk Night and the Annual Newfoundland and Labrador Folk Festival. They each also perform as soloists and with other musicians at the North Atlantic Fiddle Convention, the Lotus World Music Festival, and the Fiddle of the World Festival.



From Durban, South Africa, we are delighted to see once again some of our hosts at the 2009 World Conference of ICTM. **IKUSASA LETHU** will perform a short set of Zulu vocal music (*isicathamiya*) and dance (*ngoma*). These genres originated through the migrant labour experience of Zulu men who had to live in the single dormitory male hostel environment and who performed for competitions. Historically the members of the ensembles were from the same rural home area, and would regroup in the hostel environments in the townships. Many groups were sponsored by companies where they were employed and would compete under the company name. There were coveted prizes including money and goats. The group is directed by Dr. Patricia Achieng OPONDO who teaches at the University of KwaZulu Natal. Members of Ikusasa Lethu are students, former students or instructors: Nqobile Ivory DUBE, Zamahlobo NTOMBELA, Nomfundo ZUMA, Bongwiwe Veronica DLAMINI, Sinempilo Immaculate NGEMA, Khanyisile Sibongile JWAHA, Vusumuzi Blessing ZULU, Trevor Lebogang SEJAMOHOLO, Mfundiseni Victor NDWALANE, Njabulo Nkululeko Joseph MADWE, Sifiso Vincent TUTSHENI, Malibongwe LANGA.



INUIT THROAT SINGERS Jennie Williams and Tama Fost work together to preserve and promote Inuit culture through captivating and fascinating performances of throat-singing, *ajaja* singing, drum-dancing, story-telling and Inuit games. They are both descendants of the Labrador Inuit and are very proud to share their culture with people of all ages. At the gala, they will demonstrate number of throat-singing games. This tradition is a friendly competition between two women looking eye to eye and holding arms closely together while they mimic sounds of nature and animals like the mosquito, the wind, a river flowing and even a saw cutting threw a piece of wood. They start slowly, then speed up and change sounds

throughout trying to throw off their partner in order to win the game, which always ends in laughter. Jennie and Tama have a lot of experience performing both nationally and internationally and are always delighted to share their very unique and genuine culture with the world.



ENNIS is a dynamic, original group with a unique contemporary voice flavored by deep roots and Celtic traditional Newfoundland influences. Having won multiple Music NL, East Coast Music Awards and a JUNO (Canadian Grammy) Maureen and Karen are powerful, interesting and humorous story tellers with a broad mix of Maureen's accessible original songs and uniquely interpreted tunes and ballads. With 7 albums (1 Gold) and inclusion on countless compilations CDs (2 gold) to date, they have shared the stage and/or recorded with the Chieftains, Altan, Danu, Tommy Makem and toured with The Nitty Gritty Dirt Band, among too many others to mention. Touring highlights include the Winnipeg Folk Festival, Stan Rogers Folk Festival, the Strawberry Music Festival (California), Merlefest (North Carolina), and The Cleveland and Pittsburgh Irish festivals. They have also played Canada Day events on Parliament Hill in Ottawa, Canada and Trafalgar Square in London, England. They most recently performed on the Irish Festival Cruise with Mary Black and the Black Family, Tommy Sands, The Elders and others. Ennis consists of: Maureen Ennis (lead vocals, guitar and songwriting), Karen Ennis (vocals, tin whistles, bodhran, guitar and mandolin), Mark Murphy (percussion and vocals), Billy Sutton, (bouzouki, guitar and accordion).

Dr. Maud Karpeles: A Retrospective of Her Newfoundland Fieldwork, 1929 and 1930.

A special exhibition on Maud Karpeles O.B.E. (1885-1976), her fieldwork in Newfoundland in 1929-30, and her contribution to the International Folk Music Council (the forerunner of ICTM) has been curated especially for ICTM 2011 by Dr. Anna Kearney Guigné. It is located in the Music Resource Centre of the School of Music, open to delegates during the conference except for the excursion day on Saturday (precise hours of operation are listed elsewhere in this conference program). We encourage delegates to visit the exhibit and explore this fascinating corner of the shared history of Newfoundland and the ICTM. The exhibit was designed by ethnomusicologist Graham Blair. The exhibit was launched at a special press conference attended by the ICTM Board on July 12.



Keynote Address

“THE INTIMATE DISTANCE OF INDIGENOUS MODERNITY” DR. MICHELLE BIGENHO.

MONDAY, JULY 18, 1:30 – 3:00 P.M.

Arts & Culture Centre, Main Stage

This event is open to the public free of charge.



Michelle Bigenho holds a B.A. from the University of California at Los Angeles in political science and Latin American studies, a “Magister” in anthropology from the Pontificia Universidad Católica del Perú, and a Ph.D. in anthropology from Cornell University. Her work examines the cultural politics of Bolivian music performances as they relate to nationalism, discourses of authenticity, indigeneity, folklorization, cultural property, and globalization. She has received Fulbright IIE, Fulbright-Hays, and Whiting Foundation grants as well as fellowships from the University of Cambridge’s Centre of Latin American Studies and

the University of Connecticut’s Humanities Institute. She is the author of *Sounding Indigenous: Authenticity in Bolivian Music Performance* (Palgrave 2002), and is wrapping up her second monograph, *Intimate Distance: Andean Music in Japan* (Duke, forthcoming). Music performance on the violin has formed a significant part of her research approach in Peru, Bolivia, and Japan, and she has participated in twelve recordings with the Bolivian ensemble, *Música de Maestros*. As an Associate Professor of Anthropology, she teaches at Hampshire College’s School of Critical Social Inquiry.

Roundtable

SAFEGUARDING LIVING CULTURE—THE STATE OF AFFAIRS AS REGARDS THE 2003 UNESCO CONVENTION

This event is open to the public free of charge.

Chair: Wim VAN ZANTEN (Netherlands)

Frank PROSCHAN (UNESCO: Chief, Programme and Evaluation Unit, ICH Section)

Samuel ARAÚJO (Brazil)

Egil BAKKA (Norway)

Susanne FÜRNISS (France)

Inna NARODITSKAYA (USA)

Zhanna PÄRTLAS (Estonia)

SHEEN Dae-Cheol (Rep. of Korea)

The 2003 UNESCO convention for the safeguarding of the intangible cultural heritage (ICH, living culture) has now been operating since 2008. The convention has enabled communities to be involved in identifying what they consider as their living culture, and has increased the visibility of living culture. Critics have contended, however, that too much time and money has been spent on the identification of items for the Representative List of the ICH of Humanity (RL) at the cost of capacity building on the national level; and that scholarly and scientific activities are not integrated enough into the practice of the convention leading to misunderstandings of basic concepts.

This distinguished panel will look critically at what safeguarding living culture means in the context of the 2003 UNESCO convention. They will address some general questions and also look into regional implications in communities and nations where they work. Panelists will present a number of case studies and will discuss the following questions:

Are the cultural identity and the role of communities in the safeguarding process sufficiently recognized?

Are the items on the UNESCO lists appropriately represented by the information on the Internet?

National prestige and economic support may seem dominating incentives for many state parties to propose items to the RL. Are there strategies to ensure genuine safeguarding results?

What could an NGO like ICTM do to better integrate scholarly knowledge into the practice of the convention and of safeguarding in general?

FEATURED MUSICIANS at the Opening and Closing Ceremonies

THE LADY COVE WOMEN'S CHOIR

Artistic Director: Kellie Walsh



A proud native of Newfoundland and Labrador, Canada, Kellie Walsh is the Founder and Artistic Director of Lady Cove Women's Choir, Co-Founder and Artistic Director of Newman Sound Men's Choir, and Artistic Director of Shallaway: Newfoundland and Labrador Youth in Chorus. Kellie has worked with such internationally-acclaimed conductors as Maria Guinand of Venezuela, Sir David Willcocks and Alan Hazeldine of London, England, Jon Washburn of Vancouver, Pinchas Zukerman of the National Arts Center Orchestra in Ottawa, and Helmuth Rilling of Germany. Kellie was named Newfoundland and Labrador Arts Council's Emerging Artist for 2008, for her contribution to arts and culture in our province, particularly the choral sector.

Lady Cove Women's Choir has become one of Canada's leading women's choral ensembles in a remarkably short period of time. It is composed of amateur and professional musicians who are committed to performing, at the highest professional standards, music created specifically for women's voices. Since its inception, Lady Cove Women's Choir has demonstrated impressive versatility through performances of choral music ranging in styles from classical, gospel and jazz to Latin American and contemporary Canadian and is recognized not only for its high levels of performance, but also for its innovation and creativity. Lady Cove Women's Choir is a two-time winner of the CBC Radio's National Competition for Amateur Choirs, and in August 2008 won first place in the prestigious Béla Bartók International Choir Competition, in Debrecen, Hungary.

GRAHAM WELLS



Graham Wells is part of the new generation of dynamic, young Newfoundland accordion players. A former member of well known groups A Crowd of Bold Sharemen and The Irish Descendants, Graham is now focusing on his solo career. He is also a wonderful singer and tin whistle player and is the Artistic Director of Feile Seamus Creagh, a folk festival celebrating Newfoundland and Irish traditional music that takes place in July. He is joined by his band Chain Rock, consisting of Billy Sutton, Jason Whelan and Paddy Mackay, some of the finest young players in Newfoundland and Labrador.

BILL BRENNAN



More than 25 years of experience have garnered Bill Brennan a solid reputation as a player and composer of contemporary classical, jazz, folk and world music — always exploring, always open to new ideas. He was musical director/composer for CBC's *Vinyl Café* and *The Nature of Things*. Brennan's expertise can be heard on some 90 albums. His CD "*Solo Piano 2*" won the 2008

MusicNL Instrumental Album of the Year and garnered an ECMA nomination. Brennan was named the Newfoundland and Labrador Arts Council Artist of the Year for 2006. He is the director of Memorial University Jazz Ensemble.

THANKS

In addition to our sponsors, there are many organizations and individuals who have assisted and encouraged us. In particular, we would like to offer special thanks to:

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Collaborating Organizations/Events

Folk Arts Society: Anita Best, Tracey Waddleton, John Clarke

Festival 500: Andrea Rose, Ki Adams, Janet Miller, Peter Gardiner

Wreckhouse Blues and Jazz Festival: Kirk Newhook, Sean Panting

Seamus Creagh Festival: Graham Wells

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