INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
44th WORLD CONFERENCE
13-19 JULY 2017
IRISH WORLD ACADEMY OF MUSIC AND DANCE
UNIVERSITY OF LIMERICK
IRELAND
ICTM 70th ANNIVERSARY MEETING
I would like to send my best wishes to all those involved in the International Council for Traditional Music’s 44th World Conference. The work of the Council in furthering awareness and preservation of a cultural heritage that connects us as global citizens is invaluable. It is, therefore, a great honour to host this important event during the year in which you celebrate your 70th anniversary. I welcome you all to Irish shores, and wish you a very successful Conference.

Michael D. Higgins
Uachtarán na hÉireann
President of Ireland
WELCOME FROM THE PRESIDENT OF THE ICTM

I warmly welcome you to the 44th World Conference of the International Council for Traditional Music (ICTM) held at the Irish World Academy of Music and Dance of the University of Limerick. I extend a special welcome to colleagues who are participating in an ICTM World Conference for the first time.

This conference marks the 70th anniversary of the ICTM, a special occasion for reflecting on the Council’s history, some of the figures who shaped its past, its relations with UNESCO and other national and international organizations, its contribution to music and dance research, and its mission in the future. These and other issues will be the focus of five celebratory roundtables and will be debated at other sessions and informal conversations throughout the conference. The conference programme also offers many exciting panels, workshops, films and performances that will surely provide opportunities for scholarly debate, learning and enjoyment.

Let me take this opportunity to warmly thank the President of the University of Limerick, Dr. Des Fitzgerald and the Irish World Academy of Music and Dance for hosting the 44th ICTM World Conference at this wonderful campus and for all the support provided. Many thanks to the Co-Chairs and members of the Local Arrangements Committee and the Programme Committee for their hard work in assuring the logistics of the conference and for putting together such an exciting programme. I wish you all a most productive and enjoyable conference.

Dr. Salwa El-Shawan Castelo-Branco
President of the International Council for Traditional Music
President of the Ethnomusicology Institute
Center for Studies in Music and Dance
Professor of Ethnomusicology
Faculty of Social Sciences and Humanities
Nova University of Lisbon
WELCOME ADDRESS
PRESIDENT OF THE UNIVERSITY OF LIMERICK

It is with great pleasure that I welcome all participants of the 44th World Conference of the International Council for Traditional Music to the University of Limerick. It gives us much pride that we are the first university in Ireland to host a world conference of the International Council for Traditional Music, and particularly as it commemorates its 70th anniversary. We salute our colleagues Dr. Catherine Foley and Dr. Colin Quigley of the Irish World Academy of Music and Dance and the Local Arrangements Committee for their efforts in organising this world conference.

The conference is important to the University of Limerick as we celebrate 20 years of training students in ethnochoreology, ethnomusicology and related academic and practice-based disciplines at the Irish World Academy of Music and Dance; this illustrates the commitment of the University to the work of the Irish World Academy of Music and Dance.

Universities play important roles in bringing together scholars to present, discuss and extend knowledge and understanding. I extend my best wishes for a successful conference and I hope that all participants will find their visit to the University of Limerick to be professionally and culturally enriching.

Dr. Des Fitzgerald
President
University of Limerick
MESSAGE FROM THE SECRETARY GENERAL OF THE ICTM

ICTM is proud to celebrate its seventieth anniversary in the vibrant academic environment of the University of Limerick and its well-known Irish World Academy of Music and Dance. Limerick is situated at a relatively close distance to London, where Maud Karpeles in 1947 gave crucial impetus to the Council's foundation. Her envisioned "big picture" in the 1940s in several respects resembles that of Mícheál Ó Súilleabháin in the 1990s, when the Irish World Academy became a reality. It would be impossible to find a more appropriate keynote speaker for this ICTM World Conference.

The Council celebrates its remarkable round birthday in a healthy shape, with a record number of more than 1400 members and subscribers, a record number of almost 130 countries and regions participating in its World Network, and with a rich legacy of 43 World Conferences, 24 Colloquia, 2 Fora, and countless Symposia of the growing number of Study Groups, 21 at the moment. The Council's Yearbook for Traditional Music maintains its high scholarly standards and after 48 published volumes remains a leading scholarly periodical in the field. The Bulletin of the ICTM proved with its 134 volumes to be a successful medium in building a sense of closeness and togetherness among members.

This World Conference allows us to look back with an immense gratitude to our inspiring and hardworking predecessors, with hope and belief that our own efforts and actions added a few useful steps for the benefit of music and dance research and researchers, and that our successors will take it over with the same kind of love, respect, and spirit of cooperation, bringing to life their own ideas and actions.

Formed at the aftermath of World War II, the Council proved in the course of the decades to be successful in overcoming political, economic, and other obstacles in bringing people together. Today's world, faced with many challenges and uncertainties, needs ICTM, and ICTM is here to demonstrate how engaged music and dance scholarship can and does contribute to the betterment of the world.

Dr. Svanibor Pettan
Secretary General of the International Council for Traditional Music
Professor
University of Ljubljana
GREETINGS FROM THE PROGRAMME COMMITTEE

Welcome to the 44th ICTM World Conference from the Programme Committee. As this programme goes to print there are 560 presenters on the programme, speaking to a wide range of topics. Registered participants number 645 from 74 countries, making this one of the largest World Conferences in ICTM history. Putting the programme together was a long process beginning with the selection of themes, the Call for Papers in January 2016, the evaluation of submissions by the Programme Committee, the selection of presentations, the sending of Letters of Acceptance to the successful ones in December 2016, the drafting of a Preliminary Programme in Limerick in January 2017, and its finalisation on 16 June. It is a huge task with many people involved all along the way.

The individuals who put the programme together were, first of all, the members of the Programme Committee, listed in full below. Together they developed the themes, evaluated the submissions, and edited the Abstracts. Theirs was not an easy task. The team that met in Limerick in January to hammer out the Preliminary Programme consisted of Catherine Foley, Colin Quigley, Svanibor Pettan, Carlos Yoder and Stephen Wild. Throughout the process, Colin Quigley and Catherine Foley were constant sources of support, on top of their onerous duties as Co-Chairs of the LAC. Carlos Yoder deserves special praise for his always cheerful and conscientious technical support, while Svanibor Pettan kept a watchful eye on everything, intervening when we were going astray. Mohd Anis Md Nor was responsible for appointing Chairs to conference sessions, while Stephen Wild manipulated the programme to cope with withdrawals (usually) and occasionally additions.

Our own experience as Co-Chairs of the Programme Committee was an emotional roller-coaster ride, at times exhilarating as we watched this amazing programme evolve, at other times despairing as too many presenters withdrew for one good reason or another. On balance, we believe that the programme is rich with potential and we look forward to the experience over the next week as much as we hope you do.

Dr. Mohd Anis Md Nor and Dr. Stephen Wild
Co-Chairs, Programme Committee
WELCOME TO THE IRISH WORLD ACADEMY OF MUSIC AND DANCE

All of us at the Irish World Academy of Music and Dance are honoured and proud to be hosting the 70th Anniversary World Conference of the ICTM. This is the first time the organization has met in Ireland, a country well-known around the world for the richness of its traditional forms of cultural expression. Antiquarian interest in and collection of Irish music famously began with Edward Bunting’s work at the Belfast Harp Festival of 1792, at which he notated the last of the bardic harpers’ music. Throughout the 19th century several large collections were published but countless others were of a smaller more local scale. George Petrie became founding president of The Society for the Preservation and Publication of the Melodies of Ireland in 1851 with the primary goal of publishing selections from the music manuscript collections which he had been gathering from others for more than 30 years. P.W. Joyce was among those who contributed to Petrie’s works, and on the older man’s death continued to publish from those collections. More importantly though, as a musician himself who had grown up in the midst of a rich living musical tradition in early 19th century Limerick, Joyce’s Old Irish Folk Music and Songs (1909) provides a more reliable representation of musical practice. The full extent of his work was recently made available online by the Irish Traditional Music Archive. At the end of the century Francis O’Neill’s The Music of Ireland (1903), published in America, contained 1,850 tunes attesting to the diasporic spread of this ever-proliferating genre. Fifty years later a second wave of interest in reviving rural traditions was marked by the founding of Comhaltas Ceoltóirí Éireann which held the first fleadh cheoil competition in 1952; last year’s fleadh drew 400,000 visitors. Many of you may be familiar with the Chieftans, a musical ensemble formed in 1963, out of a group of musicians gathered together by Seán Ó Riada with whom he developed a ‘chamber music’ approach to the arrangement of traditional music. The 1970s saw Irish Trad taken up by a young generation who had grown up with rock-and-roll. Their exciting reinterpretation of the repertoire took the world of folk music by storm. If these are names you might know, I am certain that you will be familiar with the Riverdance show, created for the Eurovision song contest of 1994, which has now been touring the world on theatrical stages for over 20 years.

The Academy plays an important part in this ongoing story. Traditional Irish music and dance are pursued in a “full parity of esteem” among our faculty and students. The Academy is bringing new perspectives and innovative approaches to both research and performance in Irish music. Many of our faculty and students will be presenting their research work to this Conference. Many of our performers will contribute to the Sionna Concert on Monday, July 17th at 8pm. We hope that you will come away from your time with us here at the Academy with an enhanced appreciation of Ireland and its expressive culture, of the contributions we are making to its possible futures, and, most of all, with memories of the warm welcome we extend.

Fáilte!
GREETINGS FROM THE LOCAL ARRANGEMENTS COMMITTEE

We welcome you to the 44th ICTM World Conference at the University of Limerick. Over the last two years the Committee has worked hard to ensure that you find all the facilities you require for a successful, stimulating and enjoyable conference.

You will find a tin whistle in your conference bag and, as you will see in your conference programme, we will provide two workshops on tin whistle playing, workshops on céilí dancing and step dancing are also provided to give you the opportunity to learn some tunes and dances from Ireland. At the end of the conference you will have the opportunity to dance at an Irish céilí. To commemorate the 70th Anniversary of the ICTM, we invited submissions from students at Limerick School of Art and Design (LIT) to design a label for a local craft beer. The winner was Claire O’Brien. At the Welcome Reception and in some of the pubs on campus, the ICTM 70th Anniversary beer - provided by Treaty City Brewery in Limerick, will be available to buy, soft drinks will also be available. Do sample this local beer and also take a minute to look at the ICTM commemoration label design and celebrate the achievements of the ICTM over 70 years.

We would like to thank the following for supporting the Conference: The Office of the President of the University of Limerick, University of Limerick Foundation, the Irish World Academy of Music and Dance, Fáilte Ireland, Mary Immaculate College, ICTM Ireland, Limerick School of Art and Design (LIT), Creative Ireland, Limerick Arts Office, Limerick City and County Council, and Shannon Region Conference Bureau. We would also like to thank the Directors’ Group, faculty, staff and students of the Irish World Academy of Music and Dance who have supported, contributed and assisted in various ways, and the Local Arrangements Committee, Limerick Travel, and the University of Limerick Conference and Sports Campus for their hard work, commitment, professionalism and comraderie throughout the preparation process for the conference.

We wish you an enjoyable and stimulating conference as we commemorate the 70th Anniversary of the ICTM – 1947-2017.

Co-Chairs of the Local Arrangements Committee of the 44th ICTM World Conference Dr. Catherine Foley and Dr. Colin Quigley
Executive Board
Salwa El-Shawan Castelo-Branco (President)
Don Niles (Vice President)
Razia Sultanova (Vice President)
Samuel Araújo, Jr.
Naila Ceribašić
Catherine Foley
Marie Agatha Ozah
Jonathan P.J. Stock
Kati Szego
Tan Sooi Beng
Terada Yoshitaka
Trần Quang Hài
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Secretariat
Svanibor Pettan (Secretary General)
Carlos Yoder (Executive Assistant)

Programme Committee
Mohd Anis Md Nor (Co-Chair)
Stephen Wild (Co-Chair)
Anne von Bibra Wharton
Miguel A. García
David Harnish
Niall Keegan
Jean Kidula
Svanibor Pettan (ex officio)
Colin Quigley
Susana Sardo
J. Lawrence Witzleben

70th Anniversary Committee
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Salwa El-Shawan Castelo-Branco
Naila Ceribašić
Catherine Foley
Klisala Harrison
Krister Malm
Svanibor Pettan
Anthony Seeger
Carlos Yoder

Local Arrangements Committee
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Colin Quigley (Co-Chair)
Barbara Christie
Eamonn Costello
Jennifer de Brún
Aileen Dillane
Aoife Granville
Sandra Joyce
Niall Keegan
Tony Langlois
Mats Melin
Louise Mulcahy
Orfhlaith Ní Bhriain
Deborah Tudge

Volunteers
Jacqueline Dressens (coordinator)
Maja Bjelica
Ana Camillo
Hannah Geerlings
Rebecca Grube
Meaghan Haughian
Lorraine McMahon
Felix Morgenstern
Geke Remerie
Brenda Suyanne
Alchemy Thomas
Ciara Thompson
Jacintha Wong
PROGRAMME AT A GLANCE

PRESENTATIONS

All conference sessions take place in the Main Building starting at 9:00. Rooms will be signposted with their Session Room Numbers and volunteers will be on hand to direct you. There are tea and coffee breaks at 11:00-11:30 and 16:30-17:00. Lunch is at 13:00 – 14:30. Dinner at 18:30 – 20:00. Workshops, and Study Group Meetings start at 20:00 in the Irish World Academy Building. Exhibits and less formal music making, both scheduled and spontaneous, can be found in the Main Building EGO-10.

The full programme schedule is also available on the following link: http://ictmusic.org/ictm2017/programme

SOCIAL PROGRAMME

The Welcome Reception, Thursday July 13th 20:00 will be held in the Atrium of the Foundation Building. We are grateful for the support of the President of the University of Limerick, President Don Barry.

Full-Day Excursion to the Cliffs of Moher (pre-booked only)
Sunday July 16th Departs 9:00 from Cappavilla Returning 17:30-18:00

Half-Day Excursion to Bunratty Castle and Folk Museum (pre-booked only)
Sunday July 16th Depart 9:30 from Cappavilla Returning 13:30-14:00

Céilí night at Kilmurray Lodge Hotel, Wednesday July 19th start at 20:00

CONCERTS

The Three Forges — New Compositions for Javanese Gamelan
Saturday July 15th 20:00 Irish World Academy Building Theatre 1 (III EW1)
Ticketed event, pre-sold (please bring tickets)

The Zhou Family Band (周家班) Lunchtime Concert
Monday July 17th 13:30-14:15 University Concert Hall
Free Concert, All Welcome

Sionna – A World of Music and Dance
Monday July 17th 20:00 at the University of Limerick Concert Hall
Ticketed event, pre-sold (please bring tickets).
Tickets also available at the box office of the University of Limerick Concert Hall, Foundation Building, on the night.
THE THREE FORGES:
NEW COMPOSITIONS FOR JAVANESE GAMELAN

Saturday July 15th 20:00 Irish World Academy Building Theatre 1 (IIIEW1)

Irish Gamelan Orchestra, Dir. Professor Mel Mercier, with Nick Roth, Matthew Noone, Iarla Ó Lionáird, Kathleen Turner and guests.
THE ZHOU FAMILY BAND (周家班)

Monday 17th July 13:30–14:15 Lunchtime  Concert at the University of Limerick Concert Hall

Zhou Family Band (周家班) plays traditional wind and percussion music that has accompanied birth and death of people in Central-Eastern China for more than 600 years. Coming from Lingbi, Anhui Province, part of the Central Plain area which formed the cradle of Chinese civilization, the Zhou family have been musicians for seven generations, and are bearers of a tradition that represents the cream of Chinese folk music. Zhou Family Band usually perform at weddings, funerals, and rituals of worshiping ancestors and welcoming deities. They play suona shawm, sheng mouth organ, dizi flute, Chinese drums and cymbals, kaxi (a combination of voice and blown instrument playing by the same musician to imitate opera singing), and often blend theatrical stunts and music, which makes their performance more spectacular. Zhou Jingzhi, founder of the Zhou Family Band, used to play in the royal court of the Qing Dynasty. After the dynastic China came to an end, later generations of the family made their livings by playing at local ceremonies.

The band has become so popular that sometimes people must book them two years in advance for a ceremony. Now more than 100 members of the Zhou family and over 1000 students are active in playing at rituals in their hometown and the adjacent areas. In 2014, the music tradition of Zhou Family Band was recognized as a national-level Intangible Cultural Heritage of China. Their concert at ICTM conference is a stop of their 2017 Europe tour which includes WOMAD (UK), Rudolstadt-Festival (Germany) and Sfinks Mixed (Belgium). The musicians of Zhou Family Band for this Europe tour are ZHOU Benming, ZHANG Surong, ZHOU Benling, ZHOU Benxiang, ZHOU Jiyong, and ZHOU Zhonghua.
SIONNA – A WORLD OF MUSIC AND DANCE
Monday July 17th at 20:00 at the University of Limerick Concert Hall

A concert of music, song and dance from Ireland and other areas of the world, including Ethiopia, India, Japan, Mexico, and Spain. The concert represents traditional and contemporary repertoire and research and is presented by the Irish World Academy of Music and Dance. It features faculty and students of the Irish World Academy and special guests.

Featured artists include Kiku Day, Aileen Dillane, Emily Flack, Catherine Foley, Nic Gareiss, Lillis Ó Laoire, Iarla Ó Lionáird, Orfhlaith Ní Bhriain, Fiana Ní Chonaill, Niall Keegan, Sandra Joyce, Deirdra Kiely, Yonit Kosovske, Oscar Mascareñas, Rebeca Mateos Morante, Mel Mercier, Eoghan Neff, Yuki Nomiya, Matthew ‘Mattu’ Noone, Aoife O’Brien, Micheál Ó Súilleabáin, Brendan Ring, the Sionna Vocal Ensemble, Liam Scanlon, Jimmy Smith, Jack Talty, Mintesnot Wolde, and others.
IRISH TRAD SESSIONS

Sessions occur regularly every evening in Limerick. These are participatory and open for all to join in (but don’t expect to hear ‘When Irish Eyes are Smiling’!). Other bars, such as the Locke on Georges Quay (also does food), will have more performative events with musicians and dancers but they are not open sessions (you can’t join in).

**Thursday 13th**
7pm – Bobby Byrnes, 3, O’Connell Avenue. (also does decent food)
9.30 – Dolans, Dock Road (decent food in the bar where the sessions take place and a number of other small music venues attached – www.Dolans.ie).

**Friday 14th**
9.30 - Dolans, Dock Road

**Saturday 15th**
9.30 - Dolans, Dock Road

**Sunday 16th**
6.30, Flannery’s, Shannon St.
9.30 - Dolans, Dock Road (ballad focused)

**Monday 17th**
9.30 - Nancy Blake’s, Denmark Street. Oldest session in town – front bar is a very traditional space, sawdust and an open fireplace. The rear is a night club if the evening is going well!
9.30 - Dolans, Dock Road (ballad focused)

**Tuesday 18th**
9.30 - Nancy Blake’s

**Wednesday 19th**
9.30 - Dolans, Dock Road
9.30 – Pa McGraths, Boher (about 10 miles out the Tipperary Road – perhaps the longest running session in the country)
9.30, Glen Tavern, Glentworth Street
7pm – Bobby Byrnes, 3, O’Connell Avenue.
LIMERICK CITY CENTRE LOCATIONS
44TH ICTM WORLD CONFERENCE PRESENTATION GUIDELINES

Speakers are requested to bring their presentations on a CD or USB memory stick to the speaker’s service room 1 day prior to their presentation (no later than 08.30 on Thursday, if you are presenting on Thursday). The speaker’s service room will be located in the Main Building. The presentations will be saved by the technical assistants on the computer of the relevant lecture hall on the morning of the presentation.

Panel and Roundtable Formats and Rules

Panels:
In order to facilitate discussions within panels, we encourage participants to not read their papers but instead give a summary outline, articulated into three to five points.

Panels are comprised of up to 5 paper presenters in either 90- or 120- minute sessions. The length of time notionally allocated for each presentation is 20 minutes, followed by a question-and-answer period after each presentation is completed. Individual paper submissions have been grouped into panels with similar papers, and have been assigned a chair. Please note that because of the variety of panel sizes, some panels may have more time for discussion than others.

Roundtables:
The roundtable format is intended to allow for a more flexible and open forum on a broader theme. Panelists address the main issue or topic of the roundtable for no more than 8-10 minutes, and the remainder of the time is open for an informal discussion between the panel members and a more extended question-and-answer session with the audience.

Other Roles and Responsibilities

Chairs
The Chair’s main role is to encourage the presenters to share their knowledge on the topic and encourage the participants to have an intellectual discussion on the subject. The Chair briefly introduces him/herself and welcomes the participants to the session. The Chair should remind and request the presenters to adhere to the presentation time following the Presentation Guidelines. While inviting participant(s) to present a paper, the Chair announces their full name(s), affiliation and the title of the paper. The Chair encourages Questions & Answers, Discussions, Comments and interaction among the participants given the time limit. It is the responsibility of the Session Chair that the Session finishes on time. The chair should make sure that the presenters keep to the 20-minute time limit and 10 minutes Question and Answer session (or 8-10 in the case of roundtables). Please be strict!

General Information for All Presenters

Kindly be in your allocated room at least 5 minutes before the start of your panel. If you have a PowerPoint or audio-visual presentation, please ensure it is uploaded before the panel begins by visiting the speakers’ service room (located in the Main Building) the day before your presentation (or early Thursday morning if you are presenting on the first day)
KEY TO THE PROGRAMME SCHEDULE

Each session, in addition to its title, has a unique identifier consisting of three components: a Roman numeral, a capital letter, and a room code. The Roman numeral refers to the day of the conference (I-VII), while the capital letter indicates a specific time-period within each day: A = early morning, B = late morning, C = early afternoon, D = late afternoon, and E = evening. As an example, the identifier IIC05 describes a session held on the second day of the conference, in the early afternoon, in room 05.

Rooms CH, 01, and 02 are located in the University's Foundation Building; rooms 03-12 are located in the University's Main Building; and rooms W1-9 are located in the building of the Irish World Academy of Music and Dance. Any further changes will be announced on Irish World Academy social media accounts.

CONFERENCE PROGRAMME SCHEDULE

THURSDAY, 13 JULY 2017

IACH OPENING CEREMONY
09:00 Welcome addresses and performances by the students of the Irish World Academy of Music and Dance
11:00–11:30 Morning tea

IBCH KEYNOTE ADDRESS (Salwa El-Shawan Castelo-Branco)
11:30 Micheál Ó Súilleabháin The Redress of Music: Music, Mediation, and Parity of Esteem

13:00–14:30 Lunch

IC01 70 YEARS OF THE IFMC/ICTM (Don Niles)
14:30 Edwin Seroussi Reevaluating Folk and Traditional Thirty-Five Years After the IFMC/ICTM Turn
15:00 Marc-Antoine Camp The Basle Conference of 1948
15:30 Jörgen Torp Music Composition and Dance Studies: Some Aspects of the Work of IFMC 1947 founding members
16:00 Ying-fen Wang IFMC, Masu, Kurosawa, and Their Recordings of Taiwanese Music

IC02 ANALYSING THE CONCEPT OF LEGACY IN ARTS AND EDUCATION (Egil Bakka)
14:30 Ann David Legacies and Imaginations: Indian Dancer Ram Gopal’s International Dance performances, 1938-1960
15:00 Marit Stranden Developing a New Artistic Legacy: Performer – audience Interaction. A new way of Transmitting Bodily Knowledge of Norwegian Traditional Dance
15:30 Egil Bakka University Programs as Legacies: Sources, Constructions and Practices
IC03  ROUNDTABLE — ETHNICITY, RELIGION, AND NATIONALISM IN DIALOG: THE TRANSFORMATION OF PERFORMING ARTS IN SOUTHEAST ASIA
14:30 Anne K. Rasmussen, Chair
Panellists: Sumarsam, Christine May Yong, Ako Mashino, Lawrence N. Ross, Anne K. Rasmussen

IC04  INTERPERSONAL ENTRAINMENT IN MUSIC PERFORMANCE: ANALYSING MUSICAL INTERACTION IN AUDIOVISUAL RECORDINGS (Martin Clayton)
14:30 Martin Clayton Interpersonal Entrainment in Music Performance
15:30 Martín Rocamora Interpersonal music entrainment in Afro-Uruguayan Candombe drumming
16:00 Filippo Bonini Baraldi Measuring timing asynchronies in Gypsy musical performances (Romania)

IC05  FILM (Anne Caufriez)
14:30 Anne Caufriez Portuguese Working Songs for Agricultural Tasks and Portuguese Entertainment Songs from the Countryside

IC06  MUSIC, STRUGGLE AND CULTURAL POLICY (Huib Schippers)
14:30 Kirsten Seidlitz Music, Limitations, and Immigration: The Struggle of Non-Conformist Musicians from Turkey and their Musical Expression in Germany
15:00 Daniel Fredriksson Musical Collaboration – or Cooperation?: Exploring Newspeak in Swedish Arts Policy
15:30 Ignacio Ramos & Simón Palominos Historical Development and Current Challenges of Folklore in Chile: A Cultural Policy Approach

IC07  ENCOUNTERS, COMPARISONS AND RELATIONSHIPS BETWEEN TRADITIONAL MUSICS AND DANCE (Tan Sooi Beng)
14:30 Elise Gayraud An Imagined Community? Encountering the Other’s Cultures at Grass-Root International Initiatives in Traditional Music
15:00 Himalaya K Gohel Observations on the Relationship between Traditional Music and Dance: A Case Study in Mer Community Dance from Saurashtra, India
15:30 Heeyoung Choi Multi-Cultural Settings in Hawai’i: An Analysis of the Balboa Day Festival

IC08  EXPLOSIONS OF CREATIVITY IN SPACE & TIME: ATMOSPHERES AND MUSICAL INNOVATION IN THE COURSE OF PERFORMANCE (Polina Dessiatnitchenko)
14:30 Sofia Svarna Familiar Otherness and Unfamiliar Selfness: Creativity Challenges of “East” and “West” within a Greek Operatic Production
15:00 Sonja Kieser The Ronda: Social Implications on Creativity in Performative Spaces of Italy
15:30 Polina Dessiatnitchenko Performing “Explosions of Mugham Thinking”: Creativities of Azerbaijani Mugham in Post-Soviet Azerbaijan
16:00 Maxime Le Calvé The Lively Atmosphere of an Outstanding Electronic Music Venue: The Effects of Creative Explosions in a Sound Combustion Chamber Named “Golden Poodle Club” (Hamburg)
IC09  THE SUSTAINABILITY OF FOLK TRADITIONS (Marcia Ostashewski)
14:30 Daithí Kearney  A Quest for Meaning in Irish folk Traditions: The Legacy of Fr Pat Ahern
15:00 Daniela Ivanova-Nyberg  Folk Dance as Obsolete vs Folk Dance as Vital: Field Research and Study in the USA
15:30 Sevilay Çınar  Turkish Women Folk Dance and Music: A Case of Musical Gatherings

IC10  MUSIC, DANCE, THEATRE AND IDENTITY IN DIASPORIC CONTEXTS (László Felföldi)
14:30 Suzuki Manami  Changes in Religious Dance and Music in Diaspora: Alevi and Semah in the Multi-Ethnic Nation of Austria
15:00 Mi Pengxuan  Chaoshou Opera in Malaysia: Preservation and Cultural Identities of a Chinese Traditional Opera in a Diasporic Context
15:30 Mei Han  When the Old Meets the New - The Identity transformation of the Chinese Zheng under A Conservatory Pedagogy

IC11  MUSICAL INSTRUMENTS: CODIFICATION, WESTERNIZATION, STANDARDIZATION AND ETHNIC INFLUENCES (Samuel Mund)
14:30 Aurélie Helminger  “Panepedia”: For a Comprehensive Organology of Steelpans
15:00 Esra Berkman  From Folk Music Instrument to Western Style Soloist Instrument: Kanun In the Caucasus During The Soviet Era
15:30 Waseda Minako  The Japanese-American lineage of the ‘ukulele: Ethnic others as a changing force for a Hawaiian musical instrument

IC12  MUSIC AND HISTORY: PERSONAL, EMBODIED, POLITICAL AND REPATRIATED (Balraj Balasubrahmanian)
14:30 Elina Seye  How to Become Visible? Personal histories of African Musicians in Finland
15:00 Ilwoo Park  In and out of Tune with History: Musical Performance as the Embodiment of the Irish Historical Experience
15:30 Damascus Kafumbe  Musical Performance, Inter-Clan Repatriation, and Oral History in Buganda

16:30–17:00 Afternoon tea

ID01  UNKNOWN LEGACIES OF MARIACHI MUSIC: NEW PATTERNS, DIRECTIONS AND REGULARITIES (Leonor Xochitl Perez)
17:00 Lauryn Salazar  Archival Research on Early Mexican-American Music in California
17:30 Leonor Xochitl Perez  Safety and Risk: The Globalization of the Male Mariachi Tradition by Mexico's Mariachi Women Pioneers
18:00 Jessie M. Vallejo  Claiming Cuba's Mariachi Legacy

ID02  THE EMERGENCE OF CHINESE DANCE THEATRE AND THE LEGACY OF PEKING OPERA (Jonathan P.J. Stock)
17:00 Jia-Xin Sun  “Why Do We Dance”? Pina Bausch’s “Tanztheater” and the Emergence of Chinese Dance Theater
17:30 Huan Li  Reshaping Performance Skills: Peking Opera Legacy, Institutional Training, and Qinshi’s Performance Activities in Reform China
18:00 Hsieh Chieh-ting  Dance as the Figure of Music: the dynamics of nan-kuan music and dance in Chen Mei-e’s work
ID03 THE PLANE TRUTH: ACADEMIC FLYING, CLIMATE CHANGE, AND THE FUTURE OF MUSIC RESEARCH (Catherine Grant)

17:00 Catherine Grant

Music Sustainability, Climate Change, and the Paradox of Academic Flying: A Personal Reflection on a Personal and Professional Problem

17:30 Megan Collins & Aaron Pettigrew

“And boy are my arms tired”: Strategies for Sustainable Practice in Performing Arts Research

ID04 MUSEUMS, ARCHIVES, COLLECTIONS AND ACTIVATION OF LEGACIES (Stephanie Smith)

17:00 Jennifer Deirdre Gall

Listening to the Past - Performing the Past: Activating Historical Music Collections and Musical Instruments to Reveal the Invisible Legacies Hidden in Australian House Museums

17:30 Jia Yi

Leaves Blew Away and Become New Roots: A Discussion about the Chinese Nanyin Bands in Singapore

18:00 Don Niles

Prosperity through ‘Cultural Terrorism’? Changing Official Attitudes towards Tradition and Diversity in Papua New Guinea

ID05 MUSIC AND DANCE OF ETHNIC MINORITIES (Otgonbayar Chuluunbaatar)

17:00 Ling Jiasui

Local Elites and Transformation of Minority Music

17:30 Wenzhuo Zhang

The Musical Legacy and Education of Ethnic Minorities in Communist China

18:00 Otgonbayar Chuluunbaatar

New Insights into the Jangar Epic: A Dance Song of a Small Ethnic Minority in Mongolia

ID06 MUSIC AND DANCE AS INTANGIBLE CULTURAL HERITAGE (Terada Yoshitaka)

17:00 Simon McKerrell

Repositioning the Value of Traditional Music as Intangible Cultural Heritage, Commodity, Commerce and Tacit Heritage

17:30 Andreas Otte

Teaching Greenlandic Polka in Public Schools – Facilitating Learning of Intangible Cultural Heritage

18:00 Sun Fan

The Experiment and Observation on Survival Methods of the China Intangible Cultural Heritage at Present — Taking “Yichang Sizhu” as an Example

ID07 DIGITISING FOLK AND TRADITIONAL MUSIC AND DANCE (Kendra Stepputat)

17:00 Daniel Tércio

Crossing Tracks Towards A Dance Database

17:30 Lucy Wright and Simon Keegan-Phipps

Digital Folk’ and the New ‘Oral’ Traditions

18:00 Lynnsey K Weissenberger

Linked Data Ontology Creation and Irish Traditional Music

ID08 REVIVAL AND TRANSFORMATION OF TRADITIONAL MUSIC AND FOLKLORE (Judith E. Olson)

17:00 Matej Kratochvil

“You cannot play it like this!”: Musicians between Folklore Revival and Transformed Traditions

17:30 Elena Shishkina

Revival of Traditional Musical Culture of Repressed Ethnoses in Povolzhie in the Context of Modern Russian Cultural Discourse

ID09 AESTHETIC CONSIDERATIONS OF TRADITIONAL MUSIC (Elizabeth Tolbert)

17:00 Mei-Yen Lee

A Discussion on the Practical Significance of Guqin Aesthetics of His-Shan’s Epithets on Guqin Music in terms of the tune “Mist and Cloud over Xiao-Xiang Rivers” of Da Huan Ge Qingpu

17:30 George Bagashvili

The Aesthetic Category of Eternity in Georgian Multipart Drinking Songs

18:00 Terauchi Naoko

To be a ‘Cloth Hanger’: The Aesthetics of imperial Bugaku Dance of Japan
ID10  LEGACY AND CHANGE IN TRADITIONAL MUSIC (Margaret Sarkissian)

17:00  Alexander Rosenblatt
Patterns of Global Change: Maronite Music at Home and in the West

17:30  Oyuna Weina
You Can’t Sing Urtiin Duu if You Don’t Know How to Ride a Horse’: Urtiin Duu in Alshaa, Inner Mongolia

18:00  Naomi Cohn Zentner
Performing Dance-Tunes at the Ritual Sabbath Table

18:30–20:00 Dinner

20:00  WELCOME RECEPTION, with the support of the Office of the President of the University of Limerick.
Location: Atrium, Foundation Building

FRIDAY, 14 JULY 2017

IIA01  MULTICULTURALISM, HYBRIDITY AND CULTURAL IDENTITY: THE REPRESENTATIONS IN TRADITIONAL PERFORMING ARTS OF OVERSEAS CHINESE IN SOUTHEAST ASIA (Tsai Tsung-Te)

09:00  Tsai Tsung-Te
Whose Wayang Kulit it is?: Cultural Construction and Ethnic Identity of Wayang Cina-Jawa

09:30  Chen Ching-Yi
Promoting Cultural Heritage, Hybridity and Visuality: The Rebranding of Modern Chinese Music (Huayue) and Neo-Traditional Chinese Music Ensembles in Singapore

10:30  Chen Sheng-Yuan
Cultural Imagination and Reconstruction—Examples from Performing Arts of Indonesian-Chinese in Yogyakarta, Indonesia

IIA02  ROUNDTABLE — MINORITIES EMERGENT: A CHALLENGE FROM MIGRATION

09:00  Adelaida Reyes, Chair
Panellists: Gerda Lechleitner, Alessandra Ciucci, Dan Lundberg, Naila Ceribašić

IIA03  INTERGENERATIONAL TRANSMISSION OF MUSICAL LEGACIES (Huib Schippers)

09:00  Matthew Noone
Legacy, Transmission and Postmodernity: An Autoethnographic Account of North Indian Classical Music through 3 Vignettes

09:30  Samantha Dieckmann
Lullaby Legacies: Intergenerational Knowledge Transmission and Intercultural Exchange in Melbourne

10:00  Yang Shuo
Past, Present, and Future: A Case Study of Music Transmission Within Zhao Piding’s Family

10:30  Dawn Corso
Remote Learning Contexts: Representation, Continuity, and Change in the Transmission of Irish Traditional Music Outside Ireland

IIA04  THE ROLE OF RELIGION IN MUSICAL PRACTICE AND THEORY (Xiao Mei)

09:00  Jocelyn Clark
Preserving Shamanic Ritual as National Treasure in an Increasingly Christian State

09:30  Jonathan McCollum
‘The Sound of One Hand Clapping’: Sound and Gesture in the Ritual Enactment of Zazen in Sōtō and Rinzai Zen Buddhism

10:00  Francesca Cassio
Notes of Resistance. The Sikh Music Renaissance as a Response to ‘Spectacular and Systemic Violence’

IIA05  FILMS (Randal Baier)

09:00  Yohanes Hanan, Akiko Nozawa, Bambang Sugito
Music for The Lord of Mountain: Identifying Music Instruments in Candi Penataran, East Java (12th – 14th Century)
Dissolving Borders: The Changing and Renewal of Malaysian Traditional Music

IIA06 DECODING MUSICAL MEANINGS IN VOCAL MUSIC (Ingrid Åkesson)

09:00 Athena Katsanevakaki: “What is there in a musical form?”: “Hidden” Messages in the Vocal Tradition of Western Macedonia in Greece

09:30 Bonnie B. McConnell: My Mother’s Songs: Music, Gender, and Islam in The Gambia

10:00 Peter George Fielding: The Gaelic Vocal Repertoire of Nova Scotia

10:30 Huang Wan: Voices from an Unsealed ‘Time Capsule’: Decoding the Vocal Styles in Okinawan Folksong Singing by Argentinian-Uchinanchu

IIA07 MUSIC AND THE REPRESENTATION AND PROTECTION OF CULTURE (Zuzana Jurková)

09:00 Rolf Killius: From the Pearling Ships into the Museum? Traditional Music, an Important part of Intangible Cultural Heritage (ICH) in the Persian/Arabian Gulf, and its Representation in the Region’s Museums

09:30 Jarkko Niemi: Rethinking the Possibilities of Textualisation of Performances of Culture: Examples from Musical Materials from the Siberian Indigenous North

10:00 Hannah Balcomb: The Power of Copyright Language to Visibilize Argentine Indigenous Groups

10:30 Dorit Klebe: Germany ICTM Since the Reunion of the ICTM National Committees of the “Two Germanies”; in 1990: Challenging the Ethnomusicologist’s Scholarly Tasks and Objectives of Eastern/Western German And Multiethnic Communities Up To Those Of Recent Large-Scale Refugee

IIA08 ANALYSIS AND COMPARISON OF MUSIC, TEXT AND MOVEMENT IN FOLKSONG PERFORMANCE (Razia Sultanova)

09:00 YiMiao Su: Characteristics of Textual Inflection in Beima Sutra Chanting of Nisu People of Yi Ethnicity and Studies on the Logic of Text-Melody Relationship

09:30 Dalia Urbanavičienė: Movement/Music/Lyrics Analysis of Lithuanian Singing Games

10:00 Kristin Elisabeth Borgéhed: Reconsidering the Tonality Concept by Increasing the Understanding of Intonation and Tonal Variations in Folk Singing

11:00–11:30 Morning tea

IIB01 CELEBRATORY ROUNDTABLE — THE RELATIONS OF IFMC/ICTM WITH UNESCO

11:30 Naila Cerbašić, Chair

Panellists: Naila Cerbašić, Don Niles, Anthony Seeger, Krister Malm, Wim van Zanten

IIB02 DIVERSE PRESENTATIONS AND REPRESENTATIONS OF CULTURE THROUGH MUSIC AND DANCE (Colin Quigley)

11:30 George Murer: The Sound Shape of Granî: The Cultivation of New Dance/Music Genres and Repertoires by Instrumentalists and their Publics in North Kurdish Cultural Zones

12:00 Kirk Sullivan: Diverse Representational Choices of “Culture” at the 2016 Festival of Pacific Arts

12:30 Prerna Pradhan: No Woman’s Land: Subverting the Notion of Female Impersonation and Negation of Female Presence in the Devi Pyakham Dance form of Nepal.

11:30 Camille Moreddu  The Impact of Sidney Robertson's Musical and Intellectual Formation in her Collecting Methods and her Definition of American Folk Music.
12:00 Catherine Hiebert Kerst  Return to the Appalachians: Maud Karpeles and Sidney Robertson Cowell Retrace the Steps of Cecil Sharp.
12:30 Deirdre Ní Chinghaile  "The Yank with the Box": Sidney Robertson Cowell collects music in 1950s Ireland

13:00–14:30 Lunch

RITUAL, DANCE AND LEGACY (Georgiana Gore)
14:30 Andrée Grau  Tiwi Classical Rituals in the Age of Hypercapitalism
15:00 Csilla Könczei  Ritual: A Time-Tunnel to Legacy?
15:30 Barbara Čurda  Legacy, Ritual and the Dancer’s Trajectory in the Indian Classical Dance Odissi
16:00 Georgiana Gore  Legacy Displaced: Enacting the Nigerian Edo Igue Festival in Dublin, Ireland

FEMALE REPRESENTATION IN ACADEMIA AND MUSIC EDUCATION (Gertrud Maria Huber)
14:30 Sara Selleri  Issues of Transmission and Re-Presentation: Interchanges between Socio-Cultural Practices and Music Education.
15:00 Nissen, James  Gender Agenda? The Representation of Women in World Music Education in the UK.
15:30 Bloderer, Joan  Aspects of gender in the world of the zither
16:00 Huber, Gertrud Maria  The Alpine Zither Backstage: Academic Lectureship and Women

RESEARCH ETHICS, THEORY AND METHOD IN ETHNOMUSICOLOGY (Ted Solís)
14:30 Jonathan Stock  Research Ethics: Historical Perspectives, Future Opportunities
15:00 Belma Kurtişoğlu  Legacy of A. Ahmet Saygun
15:30 Ulrich Morgenstern  Towards the History of Ideas in Ethnomusicology. Theory and Method between the Late 18th and the Early 20th Century

EXPLORING MUSIC AND DANCE AS A UNITARY PHENOMENON IN THEORY AND PRACTICE (Patricia Matusky)
14:30 Patricia Matusky  Puppet Movement and Music in the Malay Shadow Play: Intrinsic/Extrinsic-Surface/Deep Relationships in Theory and Practice
15:00 Made Mantle Hood  Integrated Sonic and Movement Systems as Inductive Determinants of Cultural Expression in Balinese Performing Arts
15:30 David Harnish  Gendang Beleq: The Negotiation of a Music/Dance Form in Lombok, Indonesia
16:00 Mohd Anis Md Nor  Searching for the Beat, Seeking for the Rhythm: Musicking Interstices in Malay Zapin.

EMBODYING, REIMAGINING AND ANALYSING MUSIC AND DANCE LEGACIES (Daniela Stavělová)
14:30 Caroline Bithell  Gems and Gymnastics: Embodying and Reimagining Music and Dance Legacies in Post-Soviet Georgia
15:00 Yukako Yoshida  Laughing at our Imperfect Body: Representations of Physical Impairments in the Balinese Masked Dance-Drama Topeng
15:30 Zelma Badu-Younge
Music Through the Eyes of an African Dancer: Intellectualizing the Body’s Movement to Music
Music, Body and Costumes in Uruguayan Murga: An Analysis from a Rhetoric Perspective

IIC06 HERITAGE PRESERVATION THROUGH TRANSNATIONALISM, PRIVATE SECTOR DEVELOPMENT, RESILIENCE AND REPRODUCTION (Juliette O’Brien)
14:30 Elina Djebbari
Dancing Salsa in Benin: Transnationalism, Heritage Imaginary and Memory of the Local
15:00 Alyssa Mathias
Heritage Preservation for a Hye-Tech Future: Folk Music and Private Sector Development in Post-Soviet Armenia
15:30 Robin P. Harris
Life and Death in Siberia: Keys to Resilience for Intangible Cultural Heritage

IIC07 ROUNDTABLE — ASPECTS OF THE SCOTTISH DANCE MOSAIC
14:30 Patricia Ballantyne, Chair Panellists: Mats Melin, David Francis, Patricia Ballantyne, Wendy Timmons

IIC08 BALKAN FANTASIAS: SUBVERTING FRONTIERS THROUGH MUSIC (Jeffrey P. Charest)
14:30 Nicki Maher
Submission or Subversion? The Transformation of the Moiroloi in Greek Epiros
15:00 Jeffrey P Charest
Song of the Frontier Warrior: Mercenaries, Brigands and Border Guards as Transmitters of the Balkan Tambura
15:30 Roderick Lawford
“Perverting the Taste of the Nation”: Manele and the Balkan Question in Romania
16:00 Sinibaldo De Rosa Past and Future Alevi Semah-s on the Stage

IIC09 MIGRATION, TRANSPLANTATION, INTERPRETATION AND LEGACY INHERITANCE OF MUSICAL CULTURES (Deborah Wong)
14:30 Andrew Terwilliger
Bamboo-zling Traditional Boundaries: Guoyue as a Bridge Between East and West
15:00 Bussakorn Binson
Migration, Transplantation & Threatened Extinction of Tai Yai Musical Culture
15:30 Le-Tuyen Nguyen & Huynh Khai
The first Western score of Tài tử music: contexts, interpretation, and hypothesis

IIC10 MUSICAL INFLUENCE AND IMPACT IN CROSS-CULTURAL CONTEXTS (Elizabeth Tolbert)
14:30 Natasa Chanta-Martin & Evanthia Patsiaoura
15:00 Flora Henderson
Talking about Texture: Gesture and Timbre in Japanese-western cross-Cultural Music
15:30 Sayeem Rana
Texture of Baul Tune: ‘Tantric’ and ‘Dehabadi’ Impact from Ancient Bengali Music

IIC11 RELIGIOUS MUSIC IN SECULAR CONTEXTS (Sumarsam)
14:30 Wangcaixuan Zhang
Refrirguring Buddha in Secular Soundscape: Ownership of Religious Legacy in Contemporary Taiwan
15:00 Rafique Wassan
The SKETCHES Sufi band: Socially Engaged Activist Music in Sindh
IIC12 MEETING
14:30 Assembly of Study Group Chairs

16:30–17:00 Afternoon tea

IID01 LEGACIES OF THE HAWAIIAN PLANTATION; LAYERS OF HISTORY AND AGENCY (Ted Solís)
17:00 Ted Solís Form as Iconic Performance in a Fading Hawai‘i Puerto Rican Sung Poetry Tradition
17:30 Ricardo D. Trimillos The State and Multicultural Hawai‘i: Constructing a Legacy
18:00 Christine R. Yano Building Legacies Off-Shore: Hawaiian ‘Ukulele in Japan

IID02 ICTM AND MACEDONIA – REFLECTIONS, INFLUENCES AND CONTRIBUTIONS (Velika Stojkova Serafimovska)
17:00 Filip Petkovski Pre – ICTM connections: European Folk Dance Festivals as a Platform for a First Meeting
17:30 Ivona Opetcheska Tarchevska ICTM Dance connections in Macedonia
18:00 Velika Stojkova Serafimovska ICTM and Macedonia: Ethnomusicological Influences and Contributions

IID03 REPRESENTATIONS OF GENDER AND SEXUALITY IN ACADEMIA AND ON THE STAGE (Barbara L. Hampton)
17:00 Ellen Koskoff SEM Headline: Ethnomusicologist Turns Music Theorist
17:30 Shzr Ee Tan Performing the Closet: Gay Anti-identities in Singaporean a cappella Choirs

IID04 DUTCH AND BASQUE MUSIC TRADITIONS (Huang Wan)
17:00 Evert H Bisschop Boele Negotiating the Legacy of the Sea. Conceptualizations of the Maritime Past, Present and Future in the Dutch Shanty Choir Community
17:00 María Escribano del Moral The Basque Txalaparta: The making of music on a par with the making of nation

IID05 FILMS (Yu Hui)
17:00 Leonardo D’Amico Bulang Music: From the Mountains to the Stars
17:45 Joyce Sze Wing Lau Sounding Treasures: The Reconstruction of the Sound of 1960s/70s Cantonese Music

IID06 LALINGEDAN (NOSE FLUTE) BY SAUNIAW TJUVELIEVELJ IN TAIWAN: MUSIC CHARACTERISTICS, GENDER, AND TRANSMISSION (Ma Ming-Hui)
17:00 Ming-Hui Ma A Study of the Traditional Music Characteristics of Lalingedan by Sauniaw Tjuvelievelj in Taiwan
17:30 Ya-Chen Lee “Listen! The Creative Voice of an Indigenous Woman”: Reconstruction of Gender Roles in Taiwanese Paiwan Two-Pipe Nose Flute
18:00 Ming-Yen Lee The Invention of Aboriginal Music: Paiwan Two-Pipe Nose Flute Transmission in Contemporary Taiwan
IID07 SYNCRETISM, HIBRIDIZATION AND CROSS-OVER IN MUSICAL TRADITIONS (Samuel Mund)
17:00 Joseph Kunnuji Intentional Syncretism; A Musical Response to Cosmopolitanism and the Weakening of Traditional Structures in Badagry, Lagos Nigeria
17:30 AOYAGI Takahiro Inventing a new Tradition: Musical Hybridization and Japanese Modern
18:00 Daniel Avorgbedor Interrogating Genre-Crossing and Hybridity: Examples From Africa And The African Diaspora

IID08 PERFORMING GENDER AND FEMININITY (Debanjali Biswas)
17:00 Luo Ai Mei Femininity as Taiwanese New Hakka Ethnicities: Lo Sirong and Her Songs
17:30 Ann E. Luke His Music, Her Band: Performing Fame, Dance and Gender at the 2016 Ahlan wa Sahlan Bellydance Festival.
18:00 Eliana Gilad Sound, Science, And the Ancient Feminine Voice

IID09 PERFORMING IDENTITY IN MUSIC AND DANCE (Jeanette Mollenhauer)
17:00 Michael A Young Confronting Legacies of Class and Identity in the Polish Dance House Movement
17:30 Thomas van Buren Artists’ Perspectives on the Negotiation of Cultural Identity at a New York Regional Jazz Festival
18:00 Chan Hei Tung The Construction of Identity through Concert Touring

IID10 THE PERORMANCE OF LEGACY (Chi-Fang Cheng)
17:00 Debra van Tuyll & Carl Purdy The Role of the Session (Seisiún) in Irish Cultural Legacy
17:30 Keith Howard Tradition as Institution: Embedding Form in the Legacy of Korean Music
18:00 Lucy Wright What a Troupe Family Does: Carnival troupe dancing and the performance of legacy

IID11 INDIGENOUS AND POST-COLONIAL LEGACIES OF TRADITIONAL MUSIC AND DANCE (Susana Sardo)
17:00 Clare Suei Ching Chan Memory, Invention and Pastiche in the Singing of Pinloin (Songs) among the Indigenous Jahai of Peninsula Malaysia
17:30 Ronald Kibirige & Alfdaniels Mabingo Cross-Cultural Adaptation of Traditional Music and Dance Movement Legacies to Post-Colonial Education Contexts: A Dance Practitioner’s Perspective

18:30–20:00 Dinner

IIEW1 FILM
20:00 Antti-Ville Kärjä Songs for Saving Many

IIEW2 ICTM Study Group Business Meeting
20:00 Applied Ethnomusicology

IIEW3 ICTM Study Group Business Meeting
20:00 Maqām
**IIEW6 WORKSHOP**
20:00 Catherine Foley Céilí dance workshop

**IIEW7 WORKSHOP**
20:00 Trần Quang Hải The Art of Playing the Spoons in Vietnam

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**SATURDAY, 15 JULY 2017**

**IIIA01 MOVING AND MOVED SINGERS: NON-VOCAL EMBODIMENTS OF VOCAL EXPRESSIONS IN THE ERA OF MASS MEDIA (Gisa Jähnichen)**
- 09:00 Chinthaka Prageeth Meddegoda Voice with Gestures and Gestures without Voice
- 09:30 Katja Claudia Nadler The Other Voice and its Other Body in Franz Lehar’s “The Land of Smiles”
- 10:00 Gisa Jähnichen The Motionless Emotion in the South Vietnamese Songs of Nostalgia

**IIIA02 MUSIC RESEARCH PRAXIS IN THE GLOBAL SOUTH (Tan Sooi Beng)**
- 09:00 Tan Sooi Beng Towards an Activist Collaborative Praxis in the Revitalization of Minority Traditions
- 09:30 Margaret Sarkissian When the Ethnographer’s Hat No Longer Fits: Developing Community-centered Collaborative Research Praxis
- 10:00 Samuel Araujo Critical Perspectives on the Role of Activism in Music Research

**IIIA03 MUSIC, COMMUNISM AND NATIONALISM (Razia Sultanova)**
- 09:00 Zuzana Jurková Music behind the Iron Curtain – and What Happened When the Curtain Fell
- 09:30 Patrick Warfield "Spontaneously Sung by the Great Masses: "The Star-Spangled Banner,"
- 10:00 Sheen Dae-Cheol The Korean Soundscape of the 19th Century: Start of New Musical Era

**IIIA04 FROM THE FIELD TO THE LAB – AND BACK: NEW APPROACHES TO THE STUDY OF MUSICAL GESTURE IN A CROSS-CULTURAL PERSPECTIVE (Fabrice Marandola)**
- 09:00 Fabrice Marandola Exploring Similarities Between African and Western Percussionists Using 2D, 3D Motion Capture and Eye-Tracking Methods
- 09:30 Farrokh Vahabzadeh Instrumental Gestures and Musical Embodiment in Iran and Central Asia
- 10:00 Marie-France Mifune Defining Cultural Identities through Harp Performance in Gabon

**IIIA05 FILM (Kyoko Tsujimoto)**
- 09:00 Fujimoto Ai Break the Routine! 78-year-old Revolutionist of Goshu Ondo, Tadamaru Sakuragawa

**IIIA06 MUSICAL IDENTITY AND IDENTITIES (Lasanthi Manaranjanie Kalinga Dona)**
- 09:00 Janet Herman & Sonam Dorji Chungdra, Boedra, and Gross National Happiness: “Safeguarding Identity” at the Music of Bhutan Research Centre
09:30 Nasim Ahmadian
The Legacy of “My Own Music”: Domination of Individual Identity over Collective Identity of Iranian Performers through Presenting Musical Interpretation of Iranian Traditional Music

10:00 Yoon Foong Wong
Diaspora in a Cultural Deluge: Musical identities of Singaporean Chinese-Music Practitioners.

IIIA07 ISSUES OF DIGITIZATION OF ARCHIVAL MATERIAL (Zdravko Blažeković)

09:00 Elizabeth Robinson
The Issues of Orishas in Casino

09:30 Tsehay Haidemariam
The Challenges of Digitization in a Digital Age: Political, Economic and Ownership Issues in the Negotiation for the Digitization of Ethiopian Dance and Music Film Materials Archived in Hungary

IIIA08 TRADITIONAL RHYTHM AND METRE IN CONTEMPORARY PERFORMANCE (Raymond Ammann)

09:00 Jacqueline Pattison Ekgren
Beowulf and Norwegian Stev Share a Common “Two-Pulse” Pattern: Can a Millennium-Old Norwegian Vocal Tradition Provide a Fresh Approach to Performing Old English Poetry?

09:30 Luis Jure
Timeline Patterns in Uruguayan Candombe Drumming

IIIA09 MUSIC AND MEDIA: RADIO, AND MUSIC SAMPLING (Lisbet Torp)

09:00 Helen Gubbins
Radio Programmes as Mediators of Change in Irish Traditional Music, 1970-1994

09:30 Mark Lenini
Impact of Sampling of Music in Kenyan Popular Music

IIIA10 HEROISM, CHIVALRY, AND PORNO SONGS (David Harnish)

09:00 Deirdre Morgan
Rustic Chivalry: Heroes, Outlaws, and the Sicilian Marranzano

09:30 Jennifer Fraser
Playing with Men: Female Singers, Male Audiences, and Porno Texts in a West Sumatran Vocal Genre

10:30–11:00 Morning tea

IIIB01 CELEBRATORY ROUNDTABLE — MAUD KARPELES: HER CONTRIBUTION TO DANCE RESEARCH AND THE INTERNATIONAL FOLK MUSIC COUNCIL (IFMC) LATER THE ICTM

11:00 Catherine Foley, Chair
Panellists: Catherine Foley, Theresa Jill Buckland, Stephanie Smith, Elsie Ivancich Dunin, Ivona Opetcheska Tatarchevska, Daniela Stavelova, Derek Schofield, Liz Mellish, Jeanette Mollenhauer

IIIB02 ROUNDTABLE — RETHINKING LANGUAGE AND DISCOURSES ON GENDER AND “FEMINISM” IN ETHNOMUSICOCOLOGY: GLOBAL CONTEXTS, SCHOLARLY TRENDS AND FUTURE DIRECTIONS

11:00 Anna Hoefnagels, Chair
Panellists: Marko Kölbl, Anna Hoefnagels, Rasika Ajotikar, Ana Hofman, Laila Rosa
### IIIB03 CIRCULATION OF RITUAL MUSICS IN CENTRAL AFRICA (Sylvie Le Bomin)

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<tr>
<td>11:00</td>
<td>Isabela de Aranzadi</td>
<td>The Acoustic Mask in the Secret societies of Central Africa and their paths Back and Forth on the “Black” Atlantic.</td>
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<td>11:30</td>
<td>Susanne Furniss</td>
<td>Historical testimonies of ritual circulation between Cameroon and Equatorial Guinea in German institutions</td>
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<td>12:00</td>
<td>Sylvie Le Bomin</td>
<td>“Tell me what repertoire you have and I say you where you come from …”</td>
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13:00–14:30 Lunch

13:15–14:15 MEETING  
Editorial Board (Room 09)

### III C01 LOCAL, SYMBOLIC OR VIRTUAL AFFINITIES. COMMUNITY AND LEGACY CREATED THROUGH SINGING (Ingrid Åkesson)

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<tr>
<td>15:00</td>
<td>Taive Särg</td>
<td>“The Tune Came by Itself out From the Lyrics”. The Ways of Learning and Re-Creation of Estonian Regi Saul in the Spontaneous Singing Tradition of the Early 2000s</td>
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<tr>
<td>15:30</td>
<td>Ingrid Åkesson</td>
<td>Parallel Tracks in Creation of Musical Legacy: Small-Scale Live Singing Sessions vs Digital Encounters in Scotland and Ireland</td>
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### III C02 INTERPRETATIONS OF THE MUSICAL RELATIONSHIP BETWEEN ALPHORN MUSIC AND YODELING (Raymond Ammann)

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<tr>
<td>14:30</td>
<td>Raymond Ammann</td>
<td>The “Instrumental Hypothesis” Discussed on the Example of the Relationship between Alphorn Music and Yodeling</td>
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<tr>
<td>15:00</td>
<td>Andrea Kammermann</td>
<td>How to Explain Discrepancies and Similarities in the Tonal Ranges of Alphorn Music and Natural Yodel?</td>
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<tr>
<td>15:30</td>
<td>Yannick Wey</td>
<td>Computer Aided Analysis Methods to Explore the Musical Scales Of Natural Yodel in the Swiss Alpine Region</td>
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### III C03 REIMAGINING AND RE-IMAGINING CHOREOMETRICS IN THE GLOBAL JUKEBOX (Miriam Phillips)

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<tr>
<td>14:30</td>
<td>Miriam Phillips</td>
<td>The Legacy of Alan Lomax’s Choreometrics: Assets and Controversies</td>
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<tr>
<td>15:00</td>
<td>Anna L. Wood and Forrestine Paulay</td>
<td>Choreometrics: Operationallized by Observation and Theorized as Cultural quity, in the Global Jukebox</td>
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<tr>
<td>15:30</td>
<td>Karen Bradley</td>
<td>Building the Box: Choreometrics through Technology</td>
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### III C04 ROUNDTABLE — AUDIOVISUAL PRODUCTIONS AS A TOOL TOWARDS SHARED RESEARCH PRACTICES IN ETHNOMUSICOLOGY

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<th>Time</th>
<th>Speaker</th>
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<tbody>
<tr>
<td>14:30</td>
<td>Jorge Castro Ribeiro, Chair</td>
<td>Panellists: Jorge Castro Ribeiro, Susana Sardo, Dario Ranocchiari</td>
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### III C05 FILMS (Nguyễn Bình Định)

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<th>Time</th>
<th>Speaker</th>
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<tbody>
<tr>
<td>14:30</td>
<td>Thuy Tien Nguyen and Minh Huong Pham</td>
<td>Multipart Singing of The Nung People in Cao Bang Province, Vietnam</td>
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<tr>
<td>15:15</td>
<td>Paola Barzan</td>
<td>“Musica avanti!” Musicians and dancing masks in the Carnival of Dosoledo, Italy</td>
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</table>
IIIC06 INSTRUMENTAL LEGACIES IN EAST ASIA, CUBA AND SLOVAKIA (Zuzana Jurková)

14:30 Hyelim Kim Legacy and Future of East Asian Flutes: Taegŭm, Dizi and Shakuhachi
15:00 Edwin E. Porras Whose Legacy is the Corneta China? Relationships between Cuban Communities of Chinese and African Descent and the State
15:30 Katarína Babčáková & Agáta Krausová Comparative Analysis of the traditional Folk Dance in the context of new technologies in Slovakia

IIIC07 TRADITIONAL MUSIC IN FESTIVALS IN HONG KONG, CHINA AND TAIWAN (Lee Tong Soon)

14:30 Zhang Ludan Observation and Research of the Ritual and Music in 'Hungry Ghost Festival' of Taoism in Hong Kong at Fung Ying Seen Koon
15:00 Bai Xue Social Network Analysis of Song Festivals of the Zhuang People in Pingguo County
15:30 Wei Xin-Yi “The Musical Intervention of Tibetan Home-Returning: A Case Study on “Tibet in Song” and “Tibetan Warrior” in 2015 Taiwan “Tubo” Film Festival”

IIIC08 THE DECLINE OF MUSICAL LEGACIES IN NORTHERN IRELAND, ARMENIA AND SYRIA (Samuel Araújo)

14:30 Sarah-Jane Gibson "And now the choir will murder the Anthem": The Decline of the Traditional Church Choir in Northern Ireland
15:00 Ortensia Giovannini “It is going to die”: Paths of Armenian Musical Legacies
15:30 George Pioustin Politics of Performance: The Decline of Syriac Chants

IIIC09 PERSONAL LEGACIES OF ICELANDIC RÍMUR, AN IMAGINED LEGACY OF MEK MULUNG, AND THE ETHNOMUSICOLOGICAL IDEAL IN KAZAKH TRADITIONAL MUSIC (Christine May Yong)

14:30 Kimberly Cannady Personal Musical Legacies, Shifting Demographics, and Icelandic Rímur
15:00 Nur Izzati Jamalludin The Construction of an Imagined Legacy of Mek Mulung
15:30 Fatima Nurlybayeva The Specific Features of Ethnomusical ideal in Kazakh Traditional Musical Culture

16:30–17:00 Afternoon tea

IIIDCH MEETING

17:00 43rd Ordinary Meeting of the General Assembly of the International Council for Traditional Music

18:30–20:00 Dinner

IIIEW1 CONCERT: THE THREE FORGES — NEW COMPOSITIONS FOR JAVANESE GAMELAN

20:00 Performed by The Irish Gamelan Orchestra (Dir. Mel Mercier) and guests

IIIEW2 ICTM Study Group Business Meeting

20:00 Music and Dance of Oceania

IIIEW3 WORKSHOP

20:00 Panagiota Performing Traditional Songs of the World Connected with Recreational Customs and Papageorgiou Games in Educational Settings
IIIEW4 ICTM Study Group Business Meeting
20:00    Iconography of the Performing Arts

IIIEW5 ICTM Study Group Business Meeting
20:00    Musics of the Slavic World

SUNDAY, 16 JULY 2017 EXCURSIONS

Buses for the full-day excursion leave from Cappavilla at 9:00 return 17:30 -18:00
Buses for the ½-day excursion leave from Cappavilla at 9:30 return 13:30 – 14:00

18:45 – 19:45 TIN WHISTLE WORKSHOPS (Beginner and Novice)
Room W2 with Dr. Niall Keegan

IVEW1 ICTM Study Group Business Meeting
20:00    Music of the Turkic-speaking World

IVEW2 ICTM Study Group Business Meeting
20:00    Ethnochoreology

IVEW3 ICTM Study Group Business Meeting
20:00    African Musics

IVEW4 ICTM Study Group Business Meeting
20:00    Music and Gender

IVEW5 ICTM Study Group Business Meeting
20:00    Historical Sources of Traditional Music

IVEW6 ICTM Study Group Business Meeting
20:00    Audiovisual Ethnomusicology

IVFW2 MEMORIAL

MONDAY, 17 JULY 2017

VA01 HISTORIES AND LEGACIES IN MUSIC AND DANCE OF PRE-HISTORIC GUATEMALA, SALSA, EARLY MODERN JAPAN, AND EDGE OF 20-21ST CENTURIES KAZAKHSTAN (Anne von Bibra Wharton)
09:00 Juan Carlos Figueroa    Musical Interpretations of the Pre-Hispanic in Guatemala
09:30 Juliette O’Brien     Salsa’s Multiple Legacies and Manifestations
10:00 Takenouchi Emiko    Samurai Class and Music in Early Modern Times in Japan -- An Example from Hirosaki Domain
10:30 Saule Utegalieva    Traditional Musical Art of Kazakhs at the Edge Of 20-21st Centuries
VA02 PACKAGING AND MARKETING OF FINISH-SWEDISH, HINDUSTANI, MEXICO-VERACRUZ AND TIBETAN BUDDHIST MUSICAL LEGACIES (Chinthaka Meddegoda)
09:00 Johannes Brusila
  Gjallarhorn nurturing the Finland-Swedish legacy on the world music market
09:30 Randall C Kohl
  México’s (reddish) Orange Economy: Politics, Jobs and Money in the Veracruz Son Jarocho
10:00 Anna Morcom
  Tibetan Buddhist Chanting as a Form of Exchange

VA03 MUSIC CULTURE IMAGINATION: FOUR CASES ON RITUAL MUSIC IN CHINA INLAND (Sun PeiRui)
09:00 Liu ZiWei
  A Multi-Perspective Discussion over the Arising Phenomenon of the Funeral Fance by Female in Tujia Nationality
09:30 Xie Yao
  Jump for Irreversible Cultural Change: From Friendship to Commercialisation
10:00 Zhou Yun
  Praise to life: The meaning on Tujia Funeral Music Culture
10:30 Sun PeiRui
  Wutai Mountain Pushou Temple New Buddhist Music Research

VA04 MUSIC AND SURVIVAL IN CULTURE AND OTHER INDUSTRIES (José S. Buenconsejo)
09:00 Mercedes M. Dujunco
  Singing the Plight of Overseas Filipino Workers: Emir the Musical as Trope for Affective Labor
09:30 Ana Flávia Miguel
  Skopeologies and the Shared Research Practices in Ethnomusicology
10:00 Leah O’Brien Bernini
  Success in the Culture Industries: Entrepreneurial Neoliberal Rhetoric and Resilience

VA05 THE MUSICS OF IMMIGRANT COMMUNITIES BETWEEN NATIONALISTIC INSTANCES AND CHRISTIAN ECUMENISM (Serena Facci)
09:00 Serena Facci
  Music, Vatican Ecumenical Policies and Space of Identity of the Immigrant Christian Communities of Rome
09:30 Enrique Cámara de Landa
  Between the Temple and the Street: The Entrance of Urkupiña Held by Bolivian Immigrants
10:00 Grazia Tuzi
  Reaffirming the Nation Performing Music, Dance and the National Anthem during Religious Ceremonies
10:30 Vanna Viola Crupi

VA06 TIME DIFFERENCE -- DISCOVERING CULTURAL DIVERSITY IN RHYTHM PROCESSING (Hyun Kyung Chae)
09:00 Yu Fan
  Understanding the Cultural Influence on Pitch-Duration Interaction
09:30 Yong Jeon Cheong
  Sound of Action: Musical Onomatopoeia as Embodied signs: Evidence from Rhythm Memorization Experiments.
10:00 Hsiang-Ning Dora Kung
  “Diversely Heard”: A Cross Cultural Study on Pulse and Complex-Meter Perception
VA07 LEGACY TRANSMISSION IN GREEK FOLK DANCE, CELTIC MUSIC IN AUSTRALIA AND IRELAND, AND CD PRODUCTION OF SAMI MUSIC (Brenda Suyanne)

09:00 Eirini Loutzaki The Legacy of Kallirroi Parren and her influence in the Greek folk dance education and culture
9:30 Cornelia Dragusin-Buijs “Down Under”: Legacy Transmission of Celtic Instrumental Music and Pipe-Band-Tradition through Youth Education in Australia
10:00 Xinjie Chen Multimodal Representation: Rooted Cosmopolitanism in Sámi CD productions in the First Decade of the New Millennium
10:30 Francis J. Ward Irish Traditional Music Transmission Online: Approaching a Virtual Orality

VA08 RITUAL MUSIC IN FOREIGN AND CONTESTED CONTEXTS AND MUSIC IN AN IMAGINED COMMUNITY (Marit Stranden)

09:00 Charles Nyakiti Oravo Legio Maria versus Juogi Ancestral Luo Spiritual Sect
09:30 Andrés R. Amado The Mariachi Mass in the San Juan Basilica: Politics of Faith and Ethnicity the U.S.-Mexico Borderlands
10:00 Andy McGraw Imagining Community in Music at Twin Oaks

VA10 THE CONTENT, STRUCTURE AND CONTEXT OF PERFORMANCE IN JAPANESE AND OTHER ASIAN MUSICS (Ricardo D. Trimillos)

09:00 Kevin Fellezs My Island of Golden Dreams: Japanese Americans Performing Hawaiian Music in Japan
10:00 Gaku Kajimaru The Melody as a Mold: A Comparative Study of the Melody–Word Relationships of Three Types of Asian Reciprocal Songs

VA11 SONIC RECOLLECTIONS OF TEHRAN, AND VISITORS OF MUSIC DISPLAYS (Ursula Hemetek)

09:00 Mahsa Pakravan Sonic Recollections, Inclusion, and Exclusion in the Udlajan Area of Tehran, Iran
09:30 Andreas Meyer Visitors of Music Displays: An Ethnographic Approach

11:00–11:30 Morning tea

VB01 CELEBRATORY ROUNDTABLE — THE CONTRIBUTION OF THE ICTM STUDY GROUP ON ETHNOCHOREOLOGY ON THE STUDY OF DANCE

11:30 Mohd Anis Md Nor, Chair Panellists: Mohd Anis Md Nor, Adrienne Kaeppler, Egil Bakka, László Felföldi, Andrée Grau, Theresa Buckland

VB02 LEGACIES OF INSCRIPTION, EMBODIMENT, AND ABSENCE IN CANADIAN VERNACULAR DANCE TRADITIONS (Sherry Johnson)

11:30 Kristin Harris Walsh “The Music Goes Right to my Feet”: Legacy, Performance and Mediation in Newfoundland Step Dance
12:00 Sherry Johnson “If you notated them, they’d be exactly the same”: How Different Epistemologies Can Work Together to Create (More) Meaning
12:30 Heather Sparling Squaring Off: The Forgotten Legacy of the Cape Breton Square Dance Caller
VB03 MUSIC, RELIGION, AND IDENTITY IN MACAU: THE DYNAMICS OF SACRED MUSIC PRACTICE IN A COLONIAL MULTICULTURAL CONTEXT (Jen-yen Chen)

11:30 Oswaldo da Veiga Jardim
Priest-Musicians or Musician-Priests? The Importance of the Music Activities at St. Joseph’s Seminary in Shaping the Musical Life of Macau, 1820-1939

12:00 Jen-yen Chen
Music and Religion in Cross-Cultural Movement: Cecilianism and the Practice of Catholic Sacred Music in 20th-Century Macau

12:30 Margaret Lynn
“Pro Deo, Pro Arte et Pro Patria”: Father Áureo Castro – Priest, Composer, and Educator in Macau

13:00–14:30 Lunch

13:30–14:15 LUNCHTIME CONCERT BY THE ZHOU FAMILY Band (周家班) from Lingbi, Anhui Province, China. Location: room CH.

VC01 URBAN SOUNDCAPES (Razia Sultanova)
14:30 Laudan Nooshin
Sounding the City: Tehran’s Contemporary Soundscapes

15:00 Liu Hongchi
The City’s Imression 80 Years Ago: Listening to the World of Dushi Fengguang (1935)

15:30 Mark Slobin
The Legacy of Live Music Interchange in an Industrial City: Detroit, 1940s-1950s

VC02 MUSIC, RELIGION AND POLITICS IN INDONESIA AND NEPAL (Lawrence Ross)
14:30 Sean Williams
Between Muslim and Hindu in Sundanese Vocal Music

15:00 Victoria Marie Dalzell

VC03 SOUND, MUSIC, MEMORY, AND TRAUMA: CROSS-CULTURAL PERSPECTIVES (Beverley Diamond)
14:30 Beverley Diamond
Sound Trauma and Memory in and after Indian Residential Schools in Canada

15:00 Martin Daughtry
Imaginary Sounds in Wartime Iraq

15:30 Sylvia Alajaji
Music, Remembrance, and the Construction of Memory in the Armenian Diaspora: Reflections on the Centennial of the Armenian Genocide

16:00 Badema Pitic
Music and Collective Trauma among the Srebrenica Genocide Survivors in Bosnia and Its Diaspora

VC04 IMPACT OF MUSIC AND DANCE ON SOCIAL JUSTICE, RESOLUTION OF CONFLICT AND POLITICAL ACTIVISM (Susana Sardo)
14:30 Fiona Magowan
Understanding the Social Justice Mechanisms of Sound, Music and Narrative for Aboriginal Australia and Northern Ireland

15:00 Oded Erez
“The **Humusization** of Arabic?: Towards a Political Evaluation of the Resurgence of the Arabic Language in Popular Music by Israeli-Jews*

15:30 Wanting Wu
Sensing Peace through the Body: Tibetan dance and Conflict Transformation in Diasporic Communities in London and Zürich

16:00 Jean Kidula
All Things are Possible: Subverting Religious Songs for Political Activism
**VC05 FILMS (Ai Fujimoto)**

14:30 Tsujimoto Kyoko  
Between Sports and Arts: Heartbeat of a Dragon and its Twenty-Two Legs

15:00 Horacio Curti Bethencourt  
Beyond the Exotic: Challenging Ethnomusicology from the Museum

15:30 Adéle Commins and Daithí Kearney  
Encountering Speyfest

**VC06 MEETING**

14:30 Assembly of National and Regional Representatives

**VC07 MUSIC, DANCE AND CHANGE (Clare Chan Suet Ching)**

15:00 Joëlle Vellet  
Change and Crossing: The Dance and the Transmitters

16:00 Chalermsak Pikulsri Piphat Mon Music Ensemble: It's Identify and Change

**VC08 LEGACIES, MUSIC(S), AND MODERN IRELAND (Rebecca Miller)**

14:30 Méabh Ní Chruairtáin  
“Mise Éire” (“I am Ireland”): Legacies of (re)imaginings

15:00 Rebecca S. Miller  
“Ireland Swings Like Nowhere Else Can”: Contested Legacies of the Irish Showband Era

15:30 John O’Flynn  
Music and Articulations of Irish Nationhood and Culture in Documentary and Narrative Film: From the 1930s to the 1960s.

16:00 Verena Commins  
Sculpting the Legacy(les) of the Willie Clancy Summer School: From Naive Relief to Three-Dimensional Sophistication

**VC09 CLAY DRUMS, MUSIC AND FEMALE RITES IN MOROCCO: FROM HISTORICAL SOURCES TO CONTEMPORARY PRACTICES (Domenico Staiti)**

14:30 Raquel Jimenez Pasalodos  
The Drums of The Women: Clay Drums and Feminine Contexts in Morocco

15:00 Matías Isolabella  
Clay Drums Production in Morocco: An Overview

15:30 Silvia Bruni  
The M’almat in Meknes: An Unknown Female Musical Tradition

16:00 Nico Staiti  
Double Possession, Double Inversion: A Case Study in Meknes

**VC10 MUSIC, DANCE AND IDENTITY IN CHINA AND AMONG AFRICAN-TURKS AND MALAY NOBAT (Belma Kurtişoğlu)**

14:30 Hae In Lee  
Gwangdaejeon: Exploring Local Identity

15:00 Fahriye Dincer  
On the Significance of Dance within the Reconstruction Process of an Identity: The Case of African-Turks

15:30 Raja Iskandar Bin Raja Halid  
The Malay Nobat: Negotiating Religiosity, Khurafat and Essentialist Identity

**VC11 MUSIC AND DANCE LEGACIES IN IRELAND, AMERICAN SOUTH AND SCOTLAND AND IN SIKH SACRED SONGS (Kaori Fushiki)**

14:30 Jonathon Smith  
Celtic Imaginaries: The Sacred Harp, Ireland, and the American South

15:00 Fiona J MacKenzie  
Coimeas/Contrast- A Legacy of Song from the Scottish Hebrides

15:30 Yang Zhao  
Participation in Scottish Cèilidh Dancing

16:00 Inderjit Kaur  
A “Mother’s Voice”: Ethical Affects in Sikh Sacred Song Practice
VC12  MUSICAL TRADITIONS IN CATALONIA, YODELLING IN STYRIA, ASSAM (INDIA) AND KAZAKHSTAN (Aaron Pettigrew)

14:30 Mark E. Perry  Descriptive-Narrative Function and the Human Towers of Catalonia
15:00 Eva C. Banholzer  “It’s still from the Celts!” Yodelling in Styria: Imagination of the Past and Artistic Legacy
15:30 Dipanjali Deka  Reading the Emotions of Bhakti in the Musicality of Borgeet, A Vaishnavite Music Tradition of the Eastern Indian State of Assam
16:00 Saida Yelemanova  Kazakh Traditional Song of Arka Region: Semantics.

16:30–17:00 Afternoon tea

VD01  OBSERVATION AND ANALYSIS OF ETHNOGRAPHIC RESEARCH (Elina Seye)
17:00 Leonardo D’Amico  Ethno-Tourism, Myths and Songs: A Research Film Project in Yunnan (China)
17:30 José Alberto Salgado e Silva  Musicians as Partners in Research: Analysing Two Ethnographic Studies of Professional Practice
18:00 Alvin Petersen  Teaching Graceland: An Autoethnographic Reflection from a South African Perspective

VD02  ETHNOMUSICOLOGICAL RESEARCH AND ITS INFLUENCE (Robin P. Harris)
17:00 Valeriya Nedlina  200 Years of Kazakh Musical Ethnography and Evolution of Ethnomusicology
17:30 Brian Schrag  What Keeps Us from Much More Influence in the Growth of Knowledge and Improvement of Human Existence?: How Ethnoarts Can Save Ethnomusicology From irrelevance

VD03  TEMPLE SOUNDS IN SOUTH KOREA, AND AN ECO-ORGANOLOGICAL PERSPECTIVE ON COCOON LEG RATTLESS (Brian Diettrich)
17:00 Simon Mills  The Temple Sound Worlds of South Korean Buddhism
17:30 Helena Simonett  Yoreme Cocoon Leg Rattles: An Eco-Organological Perspective

VD04  RITUAL SPACES IN TRADITION AND TRANSITION: NEGOTIATING PERFORMATIVITY OF THE SACRED AND THE PROFANE (Urmimala Sarkar)
17:00 Urmimala Sarkar  Durga Puja: An Urban Ritual and a Performative Exhibition
17:30 Ammamuthu Ponnambalam Rajaram  Melamum - Arulum: Understanding Connections Between the Music of the Drums and the Moving Bodies of Devotees in Trance
18:00 Debanjali Biswas  Thabal Chongba, Yaoshang and the Creation of Meiteiness

VD05  FILM (Isabella Pek)
17:00 Conor Caldwell  The Long Road to Glenties

VD06  EXPLORATORY APPROACHES TO ANALYZING PERFORMATIVE SOUND AND MOVEMENT IN ISLAND SOUTHEAST ASIA (Ako Mashino)
17:00 MCM Santamaria  A Percussive Dance: Exploring the Relationship of Sounding and Moving in the Sama-Bajau Igal Tarirai
17:30 Mayco Santaella  Discerning Conceptualizations Through the Analysis of Sonic and Movement Systems as Single Emic Structures in Maritime Southeast Asia
VD07 APPLIED RESEARCH IN MUSIC AND DANCE (Elsie Ivancich Dunin)
17:00 Placida Staro Dance and Music: between chaos of perception and hidden deep harmonies. Reflecting on applied ethnomusicology and ethnochoreology.
17:30 Ieva Tihovska Applied research, supporting the tradition, and display: Teaching Romani dance to non-Roma
18:00 Joshua Tucker Indigenous Sounds and Academic Legacies: Applied Scholarship and Community Radio in the Peruvian Andes

VD08 FOREIGN TRADITIONS AND NATIONAL IDENTITY (Miriam Phillips)
17:00 Deng Jia The Case of Debussy: Western Music in the Service of Chinese National Identity 
17:30 Brian Christopher Thompson Black and Green: Ireland, the Irish, and Blackface Minstrelsy

VD09 MUSICAL DISCOVERY, ADVOCACY AND INTERVENTION AND ACTION RESEARCH IN ETHNOMUSICOLOGY (Alessandra Ciucci)
17:00 Eric Hung (Be)Longing and (Be)Longing Community: A Musical Intervention in the U.S. Gun Debate
17:30 Liam Adrian Barnard Participatory Action Research Ethnomusicology
18:00 George Worlasi Kwasi Dor The Musical Side of C. K. Dewornu (Ghana’s Former Inspector General of Police): Discovery and Advocacy

VD10 SPEECH TONES, MUSIC AND MESSAGES IN CHINA, GHANA AND A YORUBA CHURCH IN IRELAND (Orfhlaith Ni Bhriain)
17:00 Xi Zhang Speech Tones, Melody Contours and Musical Patterns: The Relationship Between Chaozhou Dialect and Chaozhou Songs
17:30 Michael Ohene Okantah Jr. & Fred Amoakohene The Use of the Adenkum (gourds) as Speech Surrogate by Sehwi Ntakem Women of Ghana
18:00 Rebecca Uberoi Thief - One with the Big Eyeball!: Talking Drum Messages, Religious Ideology, and Micropolitics in a Yoruba Immigrant Church in Ireland

VD11 INDIGENOUS SOUNDS AND RE-CREATION (Arwin Tan)
17:00 Silvia Citro & Adriana Cerletti The Powers of Indigenous Sounds: The Performative Efficacy of the “Toba Tin Violin”
17:30 Chi-Fang Chao Theatre as the Acquired Legacy: Politics of Re-Creating Ritual Performances of the Taiwanese Indigenes

VDW2 WORKSHOP
17:00 Judith Cohen Ballads, Weddings, and Other Things to Sing About: Workshop in Traditional Judeo-Spanish "Ladino" Song

18:30–20:00 Dinner

VECH CONCERT: SIONNA – A WORLD OF MUSIC AND DANCE
20:00 A concert presented by the Irish World Academy of Music and Dance featuring faculty and students of the Irish World Academy and special guests.
### VIA01 MUSIC AND DANCE FOR THE DEAD AND BY THE DEAD AS INTER-GENERATIONAL LEGACY (Yu Hui)

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker</th>
<th>Title</th>
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<tbody>
<tr>
<td>09:00</td>
<td>Zhang Boyu</td>
<td>Can Dance for the Dead be Performed for Tourists?: An Investigation on the Evolvement from Cultural to Artistic Performance</td>
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<tr>
<td>09:30</td>
<td>Colin Patrick McGuire</td>
<td>Death of the Masters: Negotiating Legacy During Generational Shift</td>
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<td>10:00</td>
<td>Mary McLaughlin</td>
<td>Old Roots, New Branches? The Legacy of Irish traditional Otherworld Songs</td>
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<td>10:30</td>
<td>Michael Vercelli</td>
<td>Performing Legacy: The Solo Gyil Player in the Birifor Funeral Tradition</td>
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### VIA02 MUSIC AND DANCE LEGACIES IN FINNISH DIGITAL COLLECTION CATALOGUES, KOREAN DIASPORA MUSICAL ACTIVITIES, THE OCEAN ENVIRONMENT OF MICRONESIA, AND THE RELATIONSHIP BETWEEN HUMANS AND BUSH SPIRITS IN BURKINA FASO (Mercedes Dujunco)

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<th>Time</th>
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<tr>
<td>09:00</td>
<td>Outi Valo</td>
<td>Finnish Folk Music Collector Erkki Ala-Könni: Digital Collection Catalogues as a Research Material</td>
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<tr>
<td>09:30</td>
<td>Cholong Sung</td>
<td>Faith or Ethnicity: Musical Activities of Korean Immigrant Churches in the UK</td>
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<tr>
<td>10:00</td>
<td>Brian Diettrich</td>
<td>Music and the Ocean Environment: Legacies of Sound, Spirits, and Survival in Maritime Micronesia</td>
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<tr>
<td>10:30</td>
<td>Camille Devineau</td>
<td>The Relationship between Humans and Bush Spirits, A Key to Understand that Music and Dance are a Single Whole in the Bwaba society of Burkina Faso</td>
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### VIA03 ALLIANCE STUDIES: A MODEL FOR CONTEMPORARY MUSIC SCHOLARSHIP (Kati Szego)

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<th>Time</th>
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<tr>
<td>09:00</td>
<td>Marcia Ostashewski</td>
<td>Considering “Alliances” in “Multicultural” Canada: Three Prairie Musics</td>
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<tr>
<td>09:30</td>
<td>Monique Giroux</td>
<td>From Identity to Alliance: Challenging Métis ‘Inauthenticity’ Through Alliance Studies</td>
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<tr>
<td>10:00</td>
<td>Kati Szego</td>
<td>Singing Hawai‘i through the Prism of Alliance Studies</td>
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<tr>
<td>10:30</td>
<td>Jan Sverre Knudsen</td>
<td>What is a Musical Alliance? – Connections, Bonds and Boundaries</td>
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### VIA04 MUSICAL LEGACIES AND TAIWAN-CENTERED HISTORIOGRAPHY (Tsai Tsan-Huang)

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<tr>
<th>Time</th>
<th>Speaker</th>
<th>Title</th>
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<tbody>
<tr>
<td>09:00</td>
<td>Chen Chun-Bin</td>
<td>Entertaining the Troops but Energizing Our Tribe: Music Making and Imagination on Ethnicity of a Taiwanese Aboriginal Tribe in the 1960s</td>
</tr>
<tr>
<td>09:30</td>
<td>Chu Meng-Tze</td>
<td>“Born to be Wild”: Collective Memory and Imagination of Ageing Rock Musicians in Taiwan</td>
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<tr>
<td>10:00</td>
<td>Sun Chun-Yen</td>
<td>Traditional Value and Creative Approaches: The Making of Chinese Zither Qin in Taiwan</td>
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<tr>
<td>10:30</td>
<td>Tsai Tsan-Huang</td>
<td>From “Spring of the Wild Lily” to “Island Sunrise”: Musical Legacies and Creativities in Taiwan Student Movements</td>
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### VIA05 ANALYSIS OF CEREMONY AND RITUAL IN ABORIGINAL AUSTRALIA, THE GEEROWOL RITUAL DANCE, AND SHAMAN SONGS OF INDONESIA (Don Niles)

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>09:00</td>
<td>Reuben Brown</td>
<td>Different modes of Exchange: the Mamurrng Ceremony of Western Arnhem Land</td>
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<tr>
<td>09:30</td>
<td>Sandrine Loncke</td>
<td>The Geerewol Ritual Dance: Performance Analysis of a Shape-Shifting Musical Object</td>
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<tr>
<td>10:00</td>
<td>Linda C. Burman-Hall</td>
<td>Urai Sikerei: Shaman Songs about the Bilou (Siberut Island, Mentawai, Indonesia)</td>
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<tr>
<td>Session</td>
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<td>Presenter(s)</td>
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<tr>
<td>VIA06</td>
<td>DIGITAL TECHNIQUES IN THE ANALYSIS OF TRADITIONAL MUSIC AND A HISTORY OF JAPANESE FOLK SONG RESEARCH</td>
<td>Sarah M. Ross, Therese Smith, Kimiko Shimazoe</td>
</tr>
<tr>
<td>VIA09</td>
<td>RE-IMAGINING, RE-INVENTING, REMEMBERING AND CREATING MUSICAL LEGACIES</td>
<td>James McNally, Ignacio Agrimbau, Bi Yixin</td>
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</tbody>
</table>
VIA11 WORKSHOP
09:00 Jacqueline Ekgren Vocal workshop in Learning Norwegian stev: From Core Concepts to Performance

11:00–11:30 Morning tea

VIB01 CELEBRATORY ROUNDTABLE — ICTM IN THE 21ST CENTURY AS SEEN BY ITS PRESIDENTS AND SECRETARIES GENERAL
11:30 Salwa El-Shawan Castelo-Branco and Svanibor Pettan, Co-Chairs
Panellists: Salwa El-Shawan Castelo-Branco, Adrienne L Kaeppler, Krister Malm, Svanibor Pettan, Anthony Seeger, Stephen Wild

VIB02 SOUND, MOVEMENT AND PEOPLE: COMBINING DIGITAL AND CHOREOMUSICOLOGICAL RESEARCH METHODS FOR THE EXPLORATION OF TANGO ARGENTINO (Kendra Stepputat)
11:30 Mattia Scassellati European Influences on the Formation and Manifestation of Cosmopolitan Tango Argentino
12:00 Christopher Dick The Digital in the Dance - Computer Based Movement Analysis in the Case of Tango Argentino
12:30 Kendra Stepputat Musical Features that determine Tango Danceability – Reviewing Research Methods and Results

VIB03 MORE THAN ETHNOGRAPHY: METHODS AND ETHNOMUSICOCOLOGY (DEBORAH WONG)
11:30 Deborah Wong Ethnomusicology and Close Reading
12:00 Philip V. Bohlman “All This Requires but a Moment of Open Revelation!” Ethnography by Many Other Names
12:30 Dylan Robinson Ethnomusicology’s Form: Speculative, Apposite, Shxwelítemelh

13:00–14:30 Lunch

VIC01 LEGACIES OF GOURD TRUMPETS, LYRES AND HORDS IN EAST AFRICA, MAYAN MARIMBA MUSIC, AND FLUTE IN THE FLAMENCO TRADITION (Maria Agatha Ozah)
14:30 James Isabirye Ebigwala (Royal Gourd Trumpets) Music of the Basoga from Uganda: A future from the past
15:00 James K. Makubuya Lyres in East Africa: Their Roles as Windows into and Mirrors of Cultures and Environment
15:30 Logan Elizabeth Clark The Multi-Locality of Place in Mayan Marimba Music
16:00 Massimo Cattaneo Is this Flamenco? The Role of Timbre in Mediating the Flute in the Flamenco Tradition.

VIC02 INDIA’S MUSIC AND RITUALS AT HOME AND THE DIASPORA (Jayendran Pillay)
14:30 B.Balasubrahmaniyan Fashioning Ancient Tamil Hymns: Hybridization in the Current Practice of Tēvāram
15:00 Jayendran Pillay Why Do the Gods Dance? A Study of Kavadi Among Tamil Hindu South Africans
15:30 Gene Lai The Struggle for an Identity within a Multicultural Society: The Idiosyncratic urumi mēlam in Singapore
16:00 Bridgid Bergin Untangling Indian “Fusion” Music in New York City: Navigating Space, Place, and Identity
### VIC03 SUSTAINABILITY OF MUSICAL TRADITIONS IN BRAZIL AND JAPAN AND IN GENERAL (Robin P. Harris)

<table>
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<tr>
<th>Time</th>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>14:30</td>
<td>Eurides de Souza Santos</td>
<td>“You sing there, I’ll sing here”: Diversity as a Principle of Sustainability of the Brazilian Musical Genre Cocos</td>
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<tr>
<td>15:00</td>
<td>Geoffroy Colson</td>
<td>Legacy and Global Sustainability: A creative Interdisciplinary Approach</td>
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<tr>
<td>15:30</td>
<td>Keisuke Yamada</td>
<td>Musical Sustainability and (Non)Scalability of A Cultural Preservation Project in Japan</td>
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<tr>
<td>16:00</td>
<td>Huib Schippers</td>
<td>Sound Futures: Operationalising Sustainability from an Ecological Perspective</td>
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### VIC04 MUSIC IN NEW AND OLD CHRISTIAN TRADITIONS (Niall Keegan)

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<th>Time</th>
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<tbody>
<tr>
<td>14:30</td>
<td>Florian Carl</td>
<td>”But This is not Gospel!”: Popular Music, Faith, and Identity in Ghana’s New Christianity</td>
</tr>
<tr>
<td>15:00</td>
<td>Essica Marks</td>
<td>Change and Continuity in the Liturgical Music of a Small Christian Community in the Galilee</td>
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### VIC05 TRANSMISSION OF TRADITIONAL MUSIC IN DIFFERENT CONTEXTS (Bo-Wah Leung)

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<th>Time</th>
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<tbody>
<tr>
<td>14:30</td>
<td>Markus Tullberg</td>
<td>Meanings of Tradition in Swedish Folk Music Education</td>
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<tr>
<td>15:00</td>
<td>Melissa Bremmer &amp; Adri Schreuder</td>
<td>The Educational Model “Rhythms Around the World”: Student-teachers Learn to Transmit Traditional Musics to Pupils in Primary and Secondary Education</td>
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<tr>
<td>15:30</td>
<td>Siri Tuttle &amp; Håkan Lundström</td>
<td>Transmission of indigenous Songmaking in Interior Alaska</td>
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<tr>
<td>16:00</td>
<td>Benon Kigozi</td>
<td>Legacy within Imagination and Creativity: The Case of Traditional Music of Buganda</td>
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### VIC06 ENDANGERED LEGACIES (Kati Szego)

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<th>Time</th>
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<tbody>
<tr>
<td>14:30</td>
<td>Peter Toner</td>
<td>Legacies of “The Old People”: Pasts, Presents, and Futures in Yolngu Ritual Music</td>
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<tr>
<td>15:00</td>
<td>Erika Janeth Cardona González</td>
<td>Shanghai elderly choirs: three case studies</td>
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<td>15:30</td>
<td>Patrick Allen</td>
<td>The Powerful Living Legacy of the Chagos Islanders</td>
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### VIC07 CLAIMING SONG DYNASTY (960-1275) CHINESE MUSIC FOR CONTEMPORARY AUDIENCES (Joseph S. C. Lam)

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<tr>
<th>Time</th>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>14:30</td>
<td>Kang Ruijun</td>
<td>Commoner Music in the Northern Song Chinese Court (A.D.960-1127): A Case of Changing Institutions, Roles, and identities</td>
</tr>
<tr>
<td>15:00</td>
<td>Huang Yi’ou</td>
<td>“Music and Music Culture during the Reign of Emperor Renzong (reigned 1022-1063)”</td>
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<td>15:30</td>
<td>Zhao Weiping</td>
<td>“Tang and Song Music Research and ‘reconstructive Performance’”</td>
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<tr>
<td>16:00</td>
<td>Li Youping</td>
<td>“Ringing Emperor Huizong’s Bells: To Be Authentic or Musical?”</td>
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### VIC08 LEGACY AND CHANGE IN JAPANESE NARRATIVE MUSIC. KABUKI HAYASHI ENSEMBLE, PERFORMING ARTS OF FOUR AND A HALF TATAMI MATS, AND MUSIC AND DANCE MOVEMENTS OF "AWA ODORI" (Yukako Yoshida)

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<tr>
<th>Time</th>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>14:30</td>
<td>Sayumi Kamata</td>
<td>Structure and Metaphor: Changing Techniques in the Kabuki-Hayashi Ensemble</td>
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<td>15:00</td>
<td>Itsuro Nakahara</td>
<td>The Traditional Performing Arts of Four and Half ‘Tatami-Mats’ Room in Gionkoubu, Kyoto City</td>
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<tr>
<td>15:30</td>
<td>Atsuko Kobayashi</td>
<td>The Transition of &quot;Ma&quot; in Music and Dance Movements of &quot;Awa Odori&quot;</td>
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**VIC09 ETHNOMUSICOLOGICAL STUDIES OF KOREAN TRADITIONS AND AZERBAIJANI MUGHAM**
*(Sheen Dae-Cheol)*

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<th>Time</th>
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<tr>
<td>14:30</td>
<td>Bohi Gim Ban</td>
<td>An Ethno-musical Study of Soviet Korean POW’s Songs</td>
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<td>15:00</td>
<td>Kim Jung Ye</td>
<td>Exploring the Dramatic Situations Presented in a P’ansori Repertory by Applying the &quot;Tone Painting&quot; Technique</td>
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<tr>
<td>15:30</td>
<td>Fattakh Khalig-zada</td>
<td>Western Ethnomusicology and Azerbaijani Mugham</td>
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**VIC10 LECTURE PERFORMANCE DEMONSTRATION**

14:30 Sandra Joyce and Helen Lawlor Irish Harp Workshop

16:30–17:00 Afternoon tea

**VID01 SHAPING SOUNDS AND MOVEMENTS** *(Ardian Ahmedaja)*

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<tr>
<th>Time</th>
<th>Speaker</th>
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<tr>
<td>17:00</td>
<td>Anda Beštane</td>
<td>An Experiment as an Analysis Tool</td>
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<td>17:30</td>
<td>Ardian Ahmedaja</td>
<td>The Physical and the Meant Time in Performance Practices of Local Music and Dance in Albania</td>
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<tr>
<td>18:00</td>
<td>Ignazio Macchiarella</td>
<td>Representation and Performance of the A Tenore Singing Accompaniment of the Dance Practices: The Case of Orgosolo</td>
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**VID02 MEDICAL ETHNOMUSICOLOGY AND ETHNOCHOREOLOGY** *(Brian Schrag)*

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>17:00</td>
<td>Andreja Vrekalić</td>
<td>&quot;For the Sake of Health&quot;: (Re)Defining Medical Ethnomusicology through the Concept of Health Musicking</td>
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<td>17:30</td>
<td>Orfhlaith Ni Bhriain &amp; Amanda Clifford</td>
<td>Social dance for health: Set Dancing for Parkinson’s</td>
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<tr>
<td>18:00</td>
<td>Jennie Gubner</td>
<td>Teaching about Music and Alzheimers through Applied Ethnomusicology and Digital Humanities</td>
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**VID03 LEGACY TRANSMISSION THROUGH MUSEUM OF NEPAL, PARTICIPATORY ENGAGEMENT IN KOREAN PERFORMANCES, AND MUSIC EDUCATION IN SOUTH AFRICA** *(Sean Williams)*

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<tr>
<td>17:30</td>
<td>Kadel</td>
<td>From the Madang into the Future: Strategies of Participatory Engagement in the Performances of Creative Korean Traditional Performing Arts Teams (Changjak Yeonhuidan)</td>
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<tr>
<td>18:00</td>
<td>Donna Lee Kwon</td>
<td>Knowledge transfer: Recontextualising traditional music in the South African music curriculum</td>
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<td>Mandy Carver</td>
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**VID04 ANALYSIS OF SWAZI BOW MUSIC, SUNDANESE DANCE, AND HUNGARIAN VILLAGE PERFORMANCE** *(Wim van Zanten)*

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<tr>
<th>Time</th>
<th>Speaker</th>
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<tbody>
<tr>
<td>17:00</td>
<td>Cara Stacey</td>
<td>“Landzela sandla sakho’ (Follow your hand): Performance, Participation and the Voice in Swazi bow Music</td>
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<td>17:30</td>
<td>Henry Spiller</td>
<td>Sonic and Tactile Dimensions of Sundanese Dance</td>
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<tr>
<td>18:00</td>
<td>Judith E. Olson</td>
<td>Unitary Analysis of Music and Dance in Hungarian Village Context—Investigating a Complex Art Form</td>
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</table>
VID05 FILM (Akiko Nozawa)
17:00 Nefen Michaeides Duo for vVolin and Piano on a Cypriot traditional Music Theme

VID06 BARDs AND MINSTRELS IN ARMENIA, IRAN, AZERBAIJAN, AND IRELAND (Jörgen Torp)
17:00 Lilit Yernjakyan Armenian Bard Romance in Near-East Cross-Cultural Context
17:30 Anna Oldfield & Behrang Nikaeen Crossroads Cultures and Local Evolutions: The Ashiq Minstrel in Iran and Azerbaijan
18:00 Róisín Ní Ghallógaigh The Limerick Rake: Bardic Bawdry or Backroom Ballad?

VID07 BURDEN OR GIFT?: MUSIC LEGACY IN THE THROES OF CAPITALISM, MANILA, 1890S TO 1910S (José S Buenconsejo)
17:00 Jose S Buenconsejo The Circulation of Philippine "Traditional Music" in Manila's Middle Class Culture, 1890s to 1910s
17:30 Arwin Tan Patronage and Mode of Production in the Musical Associations of Manila, ca. 1890 – 1910

VID08 CLAIMING SONG DYNASTY (960-1275) CHINESE MUSIC FOR CONTEMPORARY AUDIENCES (Joseph S. C. Lam)
17:00 Joseph Lam "Music of Reminiscence" (huaigu yinyue): A Pragmatic Approach to Reclaiming Song Dynasty Music and Music Culture,
17:30 Sun Xiaohui The Song Dynasty Lulu Musical Notation and the Nature of Ritual Music

VID09 THE INTERACTION BETWEEN MUSICAL CULTURE AND POLITICAL ENVIRONMENT IN GREATER CHINA (Tsai Tsung-Te)
17:00 Yuan Ye-Lu The Influence of Religious Environment on Taoist Music in Taiwan After Second World War—A Case of Cultural Construction of Chanhe Taoist Chanting Group
17:30 Liu Li The Unbalanced Administration in Protection of Intangible Music Culture——A Case of Development and Inheritance of Enshi Tujia Minority Musical Culture

VID10 THE CULTURAL DYNAMICS OF HONG KONG POPULAR MUSIC — THREE THEORETICAL APPROACHES (Wong Ting-yiu)
17:00 Fang Bo Local Sound? Local Context? Musical and Theological Analysis of Localized Hong Kong Praise and Worship Music
17:30 Wong Ting Yiu The Identity of Hong Konger in Musical Sound, 1974: Analysis on a Cantopop Song — The Fatal Irony
18:00 Laura Teresa Spence The Politics of Resistance Music: Hong Kong’s Tiananmen Square Incident Memorial Vigil

VID11 IMAGINED BORDERS AND UNEXPECTED INTERSECTIONS: EXPLORING MUSICAL LEGACIES IN THREE COMMUNITIES (Margaret E Walker)
17:00 Helen Southall Field Hollers, Foxtrots and Fire Watching: The Real, Imagined and Virtual Worlds of a Provincial Wartime Dance Hall
17:30 Margaret E. Walker The Other Eight Percent? Multicultural Alliances and Social Imaginaries in a Small Canadian City
18:00 Gordon E. Smith Music in Unexpected Places: Songs of Hope in a Mi’kmaq Community

18:30–20:00 Dinner
VIEW1 FILM (Paola Barzan)
20:00 Matthew Allen and Mel Mercier
Seán Ó Sé: Saol Caite le hAmhráin agus Scéalta / A Life in Song and Story

VIEW2 ICTM Study Group Business Meeting
20:00 Music and Minorities

VIEW3 ICTM Study Group Business Meeting
20:00 Performing Arts of Southeast Asia

VIEW4 ICTM Study Group Business Meeting
20:00 Mediterranean Music Studies

VIEW6 WORKSHOP
20:00 Catherine Foley Irish Solo Step Dancing

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WEDNESDAY, 19 JULY 2017

VIIA01 ROUNDTABLE — HOW COLONIAL IS ACADEMIA? KNOWLEDGE PRODUCTION AND DISSEMINATION IN ETHNOMUSICOLOGY AND ETHNOCHOREOLOGY
09:00 Nora Bammer & María Gabriela López Yánez, Co-Chairs
Panellists: María Gabriela López Yánez, Nora Bammer, Amin Farid Soultari, Wei-ya Lin

VIIA02 ETHNOMUSICOLOGICAL THEORY BUILDING THROUGH FILM, TRADITIONAL THEORY, INNOVATION, AND TYPOLOGICAL ANALYSIS (Timothy Rice)
09:00 Timothy Rice
Film as a Medium for Conveying Theory: The Case of “May It Fill Your Soul.”
09:30 Sachi Amano
10:00 Austin Emielu
10:30 Žanna Pärtlas
Exploring Models of Musical Thinking: The Typological Analysis of the Seto (Southeast Estonia) Collective Laments

VIIA03 ICTM IRELAND REPRESENTATIVE PANEL: MUSIC, TECHNOLOGY, TRADITION (Tony Langlois)
09:00 Lonán Ó Briain
Reproducing the Homeland: Music Ensembles of the Voice of Vietnam Radio
09:30 Jaime Jones
Beyond Interlocutors: Ethnography and Self-Curating Musical Cultures
10:00 Ioannis Tsioulakis
Documenting Music in the Greek Crisis: From Web-Ethnography to Participant Commisiration
10:30 Michalis Poupazis
Irishness and the Cypriot Diaspora: Mediterranean Bodies on Britain’s Got Talent

VIIA04 BENIN AS CROSSROADS: CIRCULATIONS OF MUSICAL MATERIALS, PAST AND PRESENT, IN THE AFRO-ATLANTIC WORLD (Lyndsey Marie Hoh)
09:00 João De Athayde
The Bourian of the Agudas – the Brazilians of Benin: mask, music and identity in a post-slavery context
09:30 Sarah Politz
Zenli Rénové: Social Reproduction and the “Popularization” of a Danxomean Royal Court Style in and Out of Benin
10:00 Lyndsey Marie Hoh
Brass Instruments in Benin and Experiences of the Historical
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<th>Session</th>
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<tr>
<td>VIIA05</td>
<td>THE CONTRIBUTION OF FESTIVALS TO SOCIAL AND CULTURAL LEGACIES</td>
<td>09:00</td>
<td>Nimisha Shankar</td>
<td>Art &amp; Culture Festivals: The Connoisseurs of Traditional Music</td>
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<td>09:30</td>
<td>John Napier</td>
<td>From Observation to Entrainment: Inter-Community Engagement in Temple</td>
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<td>Festivals in a South Indian Village</td>
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<td>10:00</td>
<td>Susana Moreno Fernández</td>
<td>Music Festivals and their Contribution to Shaping New Social and Cultural</td>
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<td>Legacies</td>
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<td>VIIA06</td>
<td>OTTOMAN MUSIC STUDIES AND RELIGIOUS INTERACTIONS ON MUSIC THEORY</td>
<td>09:00</td>
<td>M. Emin Soydaş</td>
<td>Consulting Existing Counterparts in Reconstructing an Extinct Historical</td>
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<td>(Sinibaldo De Rosa)</td>
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<td>Instrument: The Case of Ottoman Kopuz</td>
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<td>09:30</td>
<td>Federica Nardella</td>
<td>Power shifts and the making of tradition: the case of the Ottoman şarkı</td>
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<td>10:00</td>
<td>Nevin Şahin</td>
<td>Religious Interactions on Music Theory: A Case Study of 18th Century Makam</td>
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<td>Music</td>
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<td>VIIA07</td>
<td>DIASPORA STUDIES IN NIGERIA, TURKEY AND AUSTRALIA</td>
<td>09:00</td>
<td>Emma Nixon</td>
<td>Scottish Music in Australia: A New Voice for an Old Tradition</td>
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<td>(Naila Ceribašić)</td>
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<td>09:30</td>
<td>Jeanette Mollenhauer</td>
<td>Irish Dancing in Australia: Cherishing a Changing Legacy</td>
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<td>VIIA08</td>
<td>THE DEVELOPMENT OF LEGACIES IN THE UNITED STATES AND WEST AFRICA</td>
<td>09:00</td>
<td>Benjamin J. Harbert</td>
<td>Disciplining Jazz: The History of Contemporary Jazz and the Legacy of</td>
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<td>(Randal Baier)</td>
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<td>Traditional Blues at Louisiana State Penitentiary</td>
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<td>09:30</td>
<td>Katharine Stuffelbeam</td>
<td>Legacy of a Dagbamba Dancer: Madam Fuseina Wambei and her Contribution to</td>
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<td>the Culture of West African Performing Arts</td>
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<td>10:00</td>
<td>Colette Moloney</td>
<td>The Life and Legacy of a Gaelic Harper: Arthur O’Neill (c.1734-1816)</td>
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<td>VIIA09</td>
<td>INDIVIDUAL CONTRIBUTORS TO MUSICAL LEGACIES IN THE AMAZON AND IRELAND</td>
<td>09:00</td>
<td>Paulo Murilo Guerreiro do Amaral</td>
<td>About Felix Robatto’s Musical Know-How and the Amazonia Cultural</td>
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<td>(Mats Melin)</td>
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<td>Formation Linked to the Tradition of Guitarradas</td>
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<td>09:30</td>
<td>Adele Commins</td>
<td>“Put a swing in it”: The Musical Legacy of Rory Kennedy in Co. Louth, Ireland</td>
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<td>10:00</td>
<td>Colette Moloney</td>
<td>The Life and Legacy of a Gaelic Harper: Arthur O’Neill (c.1734-1816)</td>
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<tr>
<td>VIIA10</td>
<td>SATIRE AND THEATRICAL DYNAMISM IN DANCE MUSIC AND MUSIC ICONS</td>
<td>09:00</td>
<td>Ubochioma Stella Igbokwe</td>
<td>Íríráábú: The Significance of Musical Satire In Ékpé Dance Music</td>
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<td>(Georgiana Gore)</td>
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<td>Amongst Obohia-Ndoki People</td>
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<td>09:30</td>
<td>Yohanes Hanan, Akiko Nozawa, Bambang Sugito</td>
<td>Reading Music Icons within a Theatrical Dynamism: The Reliefs of</td>
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<td>Candi Penataran in East Java, Indonesia</td>
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<td>10:00</td>
<td>Donna Buchanan</td>
<td>Belfry vs. Minaret: The Politics of Audible Cosmology in 2010 Bulgaria</td>
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<td>VIIA11</td>
<td>SEAN-NOS SONG (ireland), BENGAWAN SOLO (SOUTHEAST ASIA), AND SOUNDS</td>
<td>09:00</td>
<td>Éamonn Costello</td>
<td>Sean-nós song: Escapism and the Longing for Home.</td>
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<td>OF BELFRY AND MINARET (BULGARIA) (Raja Iskandar Bin Raja Halid)</td>
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<td>09:30</td>
<td>Yick-sau Lau</td>
<td>The Circulation of Cover Versions of Bengawan Solo in Post-War East and</td>
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<td>Southeast Asia</td>
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<td>10:00</td>
<td>Donna Buchanan</td>
<td>Belfry vs. Minaret: The Politics of Audible Cosmology in 2010 Bulgaria</td>
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VIIA12 WORKSHOP
09:00 Eliana Gilad Healing Sounds from Ancient Traditions

11:00–11:30 Morning tea

VIIB01 CELEBRATORY ROUNDTABLE — SOVIET MUSICOCOLOGY VERSUS THE ICTM
11:30 Razia Sultanova, Chair
Panellists: Razia Sultanova, Zilya Immanmutdinoiva, Guzel Sayfullina, Kanykei Muhtarova

VIIB02 POTENTIAL FOR COLLABORATION BETWEEN MUSEUMS AND ETHNOMUSICOCOLOGISTS (Terada Yoshitaka)
11:30 Hsin-chun Tasaw Lu
Museum Exhibitions as Alternative Way of Building Ethnomusicological Knowledge
12:00 Xiao Mei
Between Virtuality and Reality: A Digital Exhibition based on Systematic Researches of Plucked Lutes in China
12:30 Terada Yoshitaka
Safeguarding Performing Arts through Museum Activities
13:00–14:30 Lunch

VIIC01 CONTESTING SILENCES, CLAIMING SPACE: DISCOURSES ON MUSIC, GENDER AND SEXUALITY
(Barbara L. Hampton)
14:30 Barbara L. Hampton
Positive Responses, Uneven Experiences: An Intersectional Analysis of Ga Women’s Adaawe
15:00 Kathryn Alexander
"Being Different as Politely as Possible": Queer Presence in Country Dancing
15:30 Michiko Hirama
The Incorporation of Patriarchy: The Chinese Impact on Women’s Presence in 8th Century Japanese Music
16:00 James Nissen
Local Voices, Global Conversations: Transnational Feminism at WOMAD

VIIC02 REIMAGINING THE BALKANS: SOUNDSCAPES OF MIGRANTS, DIASPORAS AND STEREOTYPES
(Marija Dumnić)
14:30 Ivana Medić
The Soundscape of Hope
15:00 Mojca Kovačič
Sounds of National Religiosity: Polka Mass between Slovenia and USA
15:30 Marija Dumnić
Imagining the Balkans’ Soundscape in Music Industry and in Ethnomusicology

VIIC03 MUSIC AND GENDER (Jennifer Fraser)
14:30 Noora Karjalainen
“Her voice is butterflies and dappled light…”: The Female Folk Singer and Gendered Authenticity
15:00 Bronwen Clacherty
Finding Traces of Women’s Lives through their Songs and Stories to Add a Gendered Dimension to Our Understanding of Cross-Oceanic Interaction on the East African Coast Pre-1500.

VIIC04 ASPECTS OF THE STUDY OF MUSICAL INSTRUMENTS (Gisa Jähnichen)
14:30 Jennifer C Post
Gesture, Embodiment, Materiality and Space in Musical Instrument Making
15:00 Juan Sebastian Correa Caceres
The Conch Shell as a Musical Instrument in Prehistoric Malta
15:30 Iskra Rojo
The National Museum of Cultures in Mexico City: An Opportunity for the Human Dialogue between the Musical Cultures of the World through Organology
Rountable — Advances and Theoretical-Methological Challenges in the Analysis of the Indigenous Music of the South American Lowlands
(Deise Lucy Oliveira Montardo)
14:30 Deise Lucy Oliveira Montardo, Chair
Panellists: Ana Paula Lima Rodgers, Matthias Lewy, Sonia Regina Lourenço

VIIC06 Music, Resistance and Activist Ethnomusicology (Ali Shurman)
14:30 Sevi Bayraktar Horon Dance and Environmentalist Resistance in Turkey
15:00 David A. McDonald Winning Hearts and Minds: Activist Ethnomusicology, Free Speech, and the ‘War on Terror’

VIIC07 Music and Modern Technology: Online Transmission, E-Textbook Publishing, and 3D Printing (Robin P. Harris)
14:30 Kiku Day Musicianship as Citizenship: The Shakuhachi, Digital Community, and Online Transmission of a Tradition
15:00 Alison Arnold & Jonathan Kramer Opportunities and Challenges in Digital World Music E-Textbook Publishing
15:30 Jared Katz The Maya Music Program: Using a 3D Printer for Community Outreach

VIIC08 The Influence of Individuals on Musical Legacies (Henry Spiller)
14:30 Susan Hurley-Glowa How Legends are Made: Building the Legacy of Cape Verdean Folk Hero Norberto Tavares
15:00 Sabrina Margareta Sauer Influence of the Individual: M. Dorjdagva’s Reconstruction of Mongolian Long-Song Legacy
16:00 Masaya Shishikura Karayuki-san’s Legacy of Lullaby: Tracing the Neglected Histories of Japanese Overseas Prostitutes

VIIC09 Trauma and the Therapeutic Power of Music and Dance (Bussakorn Binson)
14:30 Monica Yadav "The Pied Piper of Hamelin": Music/Trauma
15:00 Nicole Vickers Inclusion: How Inclusive Analysis and Neurological Research Shed Light on the Music-Dance connection
15:30 Rebecca Sager Power Tools for the Ethnomusicologist’s Tool Box
16:00 Rinko Fujita Support, Recovery, Grief and Gratitude: Musical Activities in Post-Disaster Settings in Modern Japanese Society

VIIC10 Understanding Creativity in and Decolonising African Music, Rehabilitating Inmates Through Music and Dance in Zimbabwe, and Foregrounding the Curatorial in Ethnomusicology and Ethnochoreology (Matthew Santamaria Constancio Maglana)
14:30 Paschal Yao Younge Azagu: Creating Models for Understanding Creativity in Relation to the Ewe Master Drummer ‘s Art
15:00 Brett Pyper Foregrounding the Curatorial in Ethnomusicology and Ethnochoreology
15:30  Sylvia Bruinders  On Decolonising African Music: A View from South Africa

16:00  Claudio Chipendo  The Rehabilitation of Inmates Through Music and Dance in Zimbabwe; The Case of St Thomas Prison and Correctional services.

VIIC11 SURVIVALS, REVIVALS AND TRANSFORMATIONS OF MUSICAL TRADITIONS (Jonathan P.J. Stock)
14:30  Bryan Burton  Preserving the Voice of the Wind: Origin, disappearance, rediscovery, renaissance, and future of the Native American Flute
15:00  Michael Davidson  Revising Blacking and Venda Hockets for First Access and Family Ukuleles

16:30–17:00 Afternoon tea

VIIDCH CLOSING CEREMONY
17:00  Closing Ceremony

18:30–20:00 Dinner

VIIIEW2 ICTM Study Group Business Meeting
20:00  Music and Dance in Southeastern Europe

VIIIEW3 ICTM Study Group Business Meeting
20:00  Multipart Music

20:00  CÉILÍ NIGHT AT KILMURRAY LODGE HOTEL

MEDIA POLICY FOR THE 44TH ICTM WORLD CONFERENCE

1. Audio and video recordings and still photographs are invited at the Opening and Closing sessions of the conference. No permission is required for either of these events.
2. No recordings or photographs are permitted during the General Assembly, the Assembly of National and Regional Representatives, or the Assembly of Study Group Chairs except for official purposes as authorised by the Secretary General.
3. No recordings or photographs are permitted during public performances of music and/or dance as part of the conference programme except for official purposes authorised by a Co-chair of the Local Arrangements Committee.
4. Recordings and photographs are permitted at all other sessions of the conference. Those recording or photographing should be careful not to block the view of the presentation for other delegates in the audience. Standing at the side of the room may be appropriate for extended recording or photographing.
5. Recorded or photographed interviews of delegates (e.g. presenters) must be conducted outside the formal presentation venues and not within hearing of ongoing sessions. Normally, interviews should be conducted during breaks in the programme (Morning and Afternoon Tea, Lunch and Dinner breaks).
OTHER ON-CAMPUS INFORMATION

A team of volunteers will be on hand throughout the Main Building to direct you to conference rooms and answer questions that you might have. Find them in bright orange t-shirts!

The Registration and Information Desk is located in the Atrium, Foundation Building (reference 11 on the map) and will be open at the following times:

Wednesday, 12th July 17.00 – 20.00
Thursday, 13th July 07.30 – 15.00
Friday, 14th July 08.30 – 12.00
Saturday, 15th July 09.00 – 12.00
Sunday, 16th July Excursion Day- Registration Desk Closed.
Monday, 17th July 09.00 – 12.00
Tuesday, 18th July 09.00 – 12.00
Wednesday, 19th July 09.00 – 12.00

Conference Website
http://www.irishworldacademy.ie/ethnomusicology-special-events/ictm-world-conference/

Campus Facilities and Getting Around

The University campus features a variety of facilities of which you may avail while here (please refer to the campus map location numbers).

Cappavilla Student Village 38
Quigley Residences 35
Drumroe Student Village 26
Pavilion Restaurant 36
Irish World Academy Building 33
Living Bridge 31
Main Building 13
Foundation Building 11
(University Concert Hall)
Glucksman Library 10
(National Dance Archive)
Student Centre 16
(The Stables, shops, banks, bars)
University Arena 22
(50 metre pool)
Silver Apples Creche 9
Castletroy Park Hotel 3
To Limerick 43
Campus Map

Please click on the following link for a campus map

http://www.ul.ie/buildings/content/campus-maps

The campus maps are also reproduced on pages 49-51 of this Programme Book.

Below please find App links, showing you the various buildings on campus when you get here. See the links below for iOS and Android operating systems:


University Accommodation

Cappavilla Village, University of Limerick, Limerick
(reference 38 on the map) Tel: +353 61 237 500
Quigley Residence, University of Limerick, Limerick
(reference 35 on the map) Tel: +353 61 237 500
Dromroe Village, University of Limerick, Limerick
(reference 26 on the map) Tel: +353 61 202977

Those who have reserved accommodation on campus should go directly to their confirmed Village Reception to pick up the key to their rooms. However, those who have been allocated a room at Quigley Residence should go to Cappavilla Village Reception to check in.

Check in at each village is from 16.00hrs. The Village Office will be open daily from 08.00 – 22.00hrs. If you arrive after the reception desk is closed, a member of the reception staff will be on call in the Village. Directions will be posted on the door of Village Reception advising all late arriving delegates to go the apartment where the receptionist is staying and they will be given assistance to check in. Please note that check out on day of departure is at 10.00hrs latest. Luggage can be stored at the Village Reception, arrangements to be made with the Village Reception on the day prior to departure.

A cold breakfast will be served daily at The Pavilion. Breakfast times are 07.00-07.45 and 08.00 – 08.45. You will receive a note in your room advising you which breakfast time slot you have been allocated.

For queries on registration or accommodation please contact

Conference Department, Limerick Travel, Bedford Row, Limerick, Ireland
mail: inbound@limericktravel.ie Tel: +353 61 204432 Fax: +353 61 416336

Transportation

There is a regular bus service between the campus and the city centre. A bus ticket costs €1.80 each way. From the bus stop near the Centra shop in William St., take the bus for the University or Plassey (usually a Bus Eireann no.304 bus). Eurobus at the price of €1.20 also offer a bus service to Cappavilla Village from William Street. Please see http://www.eurobuslimerick.com/?page_id=29 for timetables and up to date fares.

Electricity Supply

The domestic electricity supply in Ireland is AC 230v 50 hz. Electrical plugs are the same as those used in the UK. You are advised to purchase the appropriate adapters in advance. These are available at most airports.

Banking

There is one bank located on campus (Bank of Ireland). Summer opening hours are Monday - Friday 9.30-12.30 & 13.30 -16.30. ATM machines are located in the student centre on campus. Generally, banking hours in Limerick City are 10.00-16.00.

Credit Cards

Credit cards are widely used in Ireland and all leading credit cards are accepted.

Parking Facilities on Campus

There are sufficient specific signed conference parking places on campus near the conference venue and these are free of charge.
Local Taxi and Bus Service

The taxi and bus service are convenient to use within and around Limerick. Local taxi companies include Castletroy Cabs. For a list of local taxi companies visit www.limerick.ie/visiting/visitorinformation/gettingaround/taxi/. For smartphone users download the swifty taxi or Hailo app for fast access to booking a taxi in Limerick.

Babysitting

Silver Apples Creche is located at the University of Limerick. This service needs to be prebooked and places are very limited. The rate is €165 per week per child. Please note the following:-

- Any child going into the crèche would have to be used to being away from its parents, ie, this could not be the first time that any child has been away from either of the parents for a period of time, as this would stress the child.
- The Creche cannot not take children under 4 months of age, and the baby room (for children of 1 year or under), has a very high demand.

Please email inbound@limericktravel.ie if you wish to enquire about this service.

Emergency Numbers

Republic of Ireland Emergency Police, Fire, Ambulance: ROI Tel: 112 or 999

The fire, ambulance and police services in Ireland and Northern Ireland are all contactable via the above numbers. When calling emergency services you will be asked to provide:

- The exact address of the incident or emergency and/or any noticeable landmarks nearby
- Directions to the scene of the emergency
- The telephone number you are calling from
- Details on the incident itself, the number of persons involved, the description of any visible injuries and knowledge of any pre-existing medical conditions

Try and stay calm and listen to the call taker’s instructions. It is also important to keep your own phone on as the emergency service may need to contact you for further information.

Shopping

Shops are generally open Monday to Saturday from 09.00am to 6.00pm with late night shopping until 8.00 or 9.00pm at many of the larger stores. On Sunday, many supermarkets and some of the bigger shops will open from midday until 6.00pm.

Smoking

Since 2004 smoking is banned fully in the general workplace, enclosed public places, restaurants, bars, cafes, education facilities, healthcare facilities and public transport. It’s perfectly legal to smoke outdoors.

Tipping

The customary tip in Ireland is 10 to 20 per cent. Many hotels and restaurants add it in the form of a service charge on the menu or bill. It’s not customary to tip in pubs unless you have table service. Tipping porters, taxi drivers, hairdressers etc is a good idea.
The National Dance Archive of Ireland (Cartlann Náisiúnta Damhsa na hÉireann) is housed in the Glucksman Library at the University of Limerick and works in partnership with Dance Research Forum Ireland and the Irish World Academy of Music and Dance. It is committed to collecting, preserving, digitizing and cataloguing multimedia dance material, and to providing access and guidance to the collections; these include traditional dance, social dance, contemporary dance, ballet, urban dance and world dance. The National Dance Archive (NDAI), established in 2009, is an important public resource for dance education and research. It is a living Archive that forges links with dancers, scholars, choreographers, companies and organisations of dance in the wider community. Today, the Archive is home to 74 collections of multimedia dance materials, generously donated by individuals, companies and dance organisations.

Dr. Catherine Foley. NDAI Director


Access to the National Dance Archive of Ireland is by appointment. Please contact the Archive in advance to ensure your request can be accommodated.
Telephone: + 353 61 202690; email: ndai@ul.ie
Postdoctoral Fellowships at the University of Limerick

Marie Skłodowska-Curie
Individual Fellowships/COFUND/Government of Ireland

Call for Expressions of Interest

Deadline: 14 July 2017

The University of Limerick (UL), one of Ireland’s five-star universities, is currently seeking expressions of interest from ambitious career-minded researchers in arts and humanities to undertake funded postdoctoral fellowships hosted at UL.

An internationally focussed university with over 13,000 students and 1,426 staff, UL has been successful in attracting internationally competitive research awards including two European Research Council awards and several Marie Curie Fellowships, ITN Training Networks and COFUND networks. Research awards at the University have grown from €20m in 2008 to €52m in 2015.

Founded as a research centre in 1994, the Irish World Academy has grown to include a vibrant undergraduate and taught postgraduate suite of programmes. Research at the Academy is conducted by faculty, doctoral and postdoctoral candidates and artists-in-residence. Faculty at the Academy lead and contribute to a number of interdisciplinary research clusters including those listed below.
We welcome expressions of interest by postdoctoral researchers of any nationality, to apply jointly with a UL host mentor in the following research areas:

- Performing Arts Practice
- Tradsong, Singing and Social Inclusion
- Arts and Health Research
- Ethnographic theory and method as applied to dance and music practice
- Immigration & Integration Research

The Marie Skłodowska-Curie (MSCA) Individual Fellowships may be just right for you. These fellowships fund excellent researchers looking to enhance their career development and prospects by working abroad. University of Limerick, one of Ireland’s leading universities, allows you to work in a first class research environment and enjoy an attractive remuneration package with a typical fellowship budget of ~ €85,000 per annum. **All areas of research are eligible.**

**Eligibility criteria at a glance:**
- Experienced researchers: i.e. a doctoral degree or four years of research experience
- Mobility is required: come to Europe or work in another EU country
- All nationalities may apply

**To Apply:** Your expression of interest should consist of a cover letter, your CV and a 3 page research proposal summary. Please email your expression of interest directly to sandra.joyce@ul.ie or mariecurie@ul.ie before 14th July 2017.

**Deadline:** 14th September 2017 Marie Curie Individual Fellowships on the [Participant Portal](#), or end October annually for the Irish Research Council [Postdoctoral Fellowships](#)

You must write your application with an academic host. Contact the Academy and the following are academic members of the Irish World Academy together with their specific research areas.

**Further Information** call information and UL support see Postdoctoral Fellowships at UL
The Irish World Academy of Music and Dance is the centre of academic and performance excellence housed at the University of Limerick, Ireland. The Academy honours the energies of performance and academic reflection across a wide range of genres and disciplines. These are informed by innovative community outreach and artist-in-residence initiatives that take the Academy to the wider community while attracting a wealth of international performance and scholarly expertise.

The Academy offers a suite of taught undergraduate and postgraduate courses in music, dance and related subject areas and its research is at the forefront of these fields of enquiry worldwide.

Programmes on offer include:

- MA Irish Dance Studies
- MA Irish Music Studies
- MA Community Music
- MA Ethnochoreology
- MA Ethnomusicology
- MA Music Therapy
- MA Music Therapy
- MA Songwriting
- MA (Research)
- MA Arts Practice
- MA Ritual Chant and Song

For more information: www.irishworldacademy.ie