

ISSN 0739-1390

BULLETIN
of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

No. CVX (110)

April 2007

With
Preliminary Program – Austria 2007 Conference



INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
SCHOOL OF MUSIC, COLLEGE OF ARTS AND SOCIAL SCIENCES
THE AUSTRALIAN NATIONAL UNIVERSITY

<http://www.ictmusic.org>

THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
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Music of the Arab World: Dr. Scheherazade Hassan - France

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Music and Minorities: Dr. Ursula Hemetek - Austria

Music Archeology: Dr. Julia Sanchez - USA

Musics of East Asia: Ying-fen Wang - Taiwan

East Asian Historical Musical Sources: Prof. Allan Marett - Australia

Music of the Turkic Speaking World: Dorit Klebe - Germany & Razia Sultanova - United Kingdom

ICTM The World Organization (UNESCO 'NGO')
*for the Study, Practice, and Documentation of Music, including Dance
and other Performing Arts*

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FROM THE ICTM SECRETARIAT, CANBERRA, AUSTRALIA

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SUBMISSIONS FOR THE *YEARBOOK FOR TRADITIONAL MUSIC* (YTM)

The Editor for the YTM encourages submissions of articles from members and non-members. For submission specifications, please refer to the most recent edition of the YTM under the heading “Information for Authors.” Please send submissions to the Yearbook Editor: Don Niles, Institute of Papua New Guinea Studies, Box 1432, Boroko 111, Papua New Guinea; email <ipngs@global.net.pg>. Submissions should be made in both electronic form attached to an email and hard copy sent to the postal address or faxed.

SUBMISSIONS FOR YTM REVIEWS

On behalf of our Review Editors, members are reminded to submit their new publications/recordings/CDs for review, or they should ask their publishers to send review copies to the respective editors:

ICTM Book Reviews Editor: Please send books, periodicals, and other printed material for review to Prof. Frederick Lau, Department of Music, University of Hawai'i at Manoa, 2411 Dole Street, Honolulu, HI 96822, USA; email <fredlau@Hawaii.edu>; fax +1 808 956 9657

ICTM Film and Video Reviews Editor: Please send films and videos for review to Prof. Lisa Urkevich, PSC 1280 Box 79, APO AE 09880, USA; email LUrkevich@auk.edu.kw

ICTM Record Reviews Editor: Please send audio recordings for review to Prof. Margaret Sarkissian, Music Department, Smith College, Northampton, MA, 01063, USA; email <msarkiss@smith.edu>; fax +413/585-3180

ICTM Website Reviews Editor: Web addresses appropriate for website review should be forwarded to Dr. Suzel Reily by email <s.reily@qub.ac.uk>

Please do not send books, CDs, or videos for review to the Secretariat. Please send materials directly to the respective review editor.

MEMBERSHIP INVOICES

Invoices for 2007 Membership Renewals have been sent. If you have recently moved, please provide us with your current email address. Credit card payments will be accepted online at the ICTM website <http://www.ictmusic.org/ICTM/jregister.php>

ICTM WEBSITE

The ICTM website is being redesigned for your convenience and benefit. As mentioned above credit card payments for membership dues are now accepted - please go to <http://www.ictmusic.org/ICTM/jregister.php> and follow the prompts. Please contact the Secretariat if you encounter any errors.

Note: Only enter credit card details once otherwise the payment could be duplicated. Supporting members with more than one supported member: please fax payment details to the Secretariat as this payment option is not provided, (but will be in the near future).

SUBMISSIONS FOR THE BULLETIN OF THE ICTM

(Editor: Lee Anne Proberts) The Bulletin is primarily a means for communicating ICTM information. If space allows, however, the Bulletin considers news from international organizations affiliated with ICTM. Priority is given to UNESCO affiliated organizations.

Deadlines for submissions to the Bulletin are:

April Bulletin - 1st of March deadline

October Bulletin - 1st of September deadline.

All submissions should be sent by email to the Secretariat. Material will be edited, when necessary, without notification.

MAILING SCHEDULES FOR ICTM PUBLICATIONS

To keep our mailing lists accurate and to avoid unnecessary and costly separate shipping, we ask you to, please, send your **address changes** in time for our mailings, at the latest one month before the shipping date below. Please note that YTM will only be mailed to paid-up members.

Mailing Schedule:

April Bulletin: Beginning of April

October Bulletin: Beginning of October

YTM: Mid-December

All mail goes out via surface domestically and ISAL internationally.

ICTM DIRECTORY OF TRADITIONAL MUSIC 2005

All stock of the 2005 edition has now been exhausted.

Please note the Directory 2005 was the last printed edition of the Directory.

The Directory is now only available online. Special arrangements will be made for ICTM members who do not have internet access. Please advise the ICTM secretariat at secretariat@ictmusic.org if you are unable to access the online directory.

FROM THE SECRETARY GENERAL

Having now completed a full year as Secretary General of ICTM, my main impression of the job is that it entails a lot of travelling. Some travelling over the last year looked to the past and some to the future.

Looking to the past, the Korean Ministry of Culture invited me in May 2006 to view the Jongmyo Royal Ancestral Rite (listed in UNESCO's Masterpieces of the Oral and Intangible Heritage of Humanity), visit important heritage sites in Seoul and the National Museum of Korea, watch traditional performances and participate in a Round Table Discussion on Intangible Cultural Heritage. In December 2006 I was invited to an international ethnomusicology conference in Fuzhou, China to celebrate 45 years of teaching at Fuzhou Normal University by Professor Wang Yaohua, the Chairman of the Chinese National Committee and the Convener of the 37th World Conference of ICTM held in China. The conference in Fuzhou impressed by the number of scholars attending from many universities in China and from neighbouring countries.

Looking to the future, from 31 August–2 September 2006 I attended another international conference in Taiwan on East Asian Music and Modernity, organised by Tsai Tsan-Huang. This was intended as a preliminary meeting for a new ICTM Study Group on East Asian Music. It also impressed by the range of scholars attending from many different countries, both within and outside the region of East Asia. In January 2007 I travelled to Vienna to help prepare the program, with Wim van Zanten, for the World Conference in July this year. It promises to be the biggest World Conference ICTM has ever held, with over 500 papers accepted. **This is an opportunity to remind presenters to register by 30 April or your paper will be deleted from the program.**

The most important trip in the last year was to Ljubljana, Slovenia to attend the Executive Board meeting on 23-24 September 2006. Dr Svanibor Pettan organised an international symposium on Ethnomusicology and Ethnochoreology in Education: Issues in Applied Scholarship in association with the Board meeting. Papers were presented by Board members and other delegates from Slovenia, Austria, and elsewhere. The Executive Board made some important decisions, including recognising three new Study Groups (East Asian Music, East Asian Historical Sources, and Music of the Turkic Speaking World) and recognising our first Regional Committee - Taiwan. I travelled to Ljubljana with ICTM Executive Assistant Lee Anne Proberts and we also visited the World Conference venue in Vienna. We were impressed with both the conference facilities and the beautiful city of Vienna. On the return trip to Australia I visited the Intangible Cultural Heritage Section in UNESCO (Paris).

It has been a busy year for both Lee Anne and me. Getting the on-line payment system for membership subscriptions working effectively and efficiently has been a major focus for Lee Anne, and nailing down a site for the 2009 World Conference has been my major concern. A report on the on-line payment system is found

elsewhere in this Bulletin; for more on the site of the next World Conference make sure you attend the General Assembly during the conference in July. I can assure you it's an exciting prospect.

Respectfully,
Stephen Wild
ICTM Secretary General

Supporting Memberships and Supporting Conference Registrations

Supported members benefit from receiving ICTM publications and also through their contact with ICTM members around the world. They contribute to our collective understanding of music and dance through their work, through their students, and through their collaboration in joint projects with other ICTM members. Contributions of supported memberships are a generous support of scholars without the resources of a hard currency nation.

The Secretariat would like to make a call for more supporting memberships. With the upcoming 2007 World Conference in Vienna we have had a number of requests from interested participants who might not otherwise be able to become ICTM members. For an additional fee of \$25.00 (AUD) to membership dues, you can become a supporting member. Some members support many other supported members. You may nominate a recipient or this can be allocated by the ICTM Secretariat.

Members are also invited to assist those who may not otherwise be able to attend the World Conference in Vienna by paying a Supporting Registration fee. A Supporting Registration covers the registration fee of the person paying the Supporting Registration as well as a discounted registration fee for a second person. It is intended especially to assist delegates from soft currency countries.

A member paying a Supporting Registration fee may nominate the recipient, or they may allow the registration to be allocated by the Local Arrangements Committee.

We ask that all ICTM members who are in a position to do so to consider becoming a supporting member and/or consider a supporting registration so that other scholars, from soft currency nations are also able to contribute to and benefit from ICTM activities, especially in the 2007 World Conference in Vienna.

Regards,
Lee Anne Proberts
ICTM Secretariat

39th World Conference of the ICTM

4 – 11 July 2007 Vienna, Austria

CONFERENCE UPDATE

You are invited to attend the **39th World Conference of the ICTM**, which will be held from **4-11 July 2007** in Vienna, hosted by the *Austrian National Committee of the ICTM* and the *University of Music and Performing Arts Vienna* in partnership with the *Institute of Musicology at Vienna University*, the *Phonogrammarchiv of the Austrian Academy of Sciences* and the *Austrian Commission for UNESCO*.

The 2007 conference will be located in the city of Vienna, the capital of Austria, at the University of Music and Performing Arts.

For further information, please see the conference website:

<http://www.ICTM2007.at>

CONFERENCE REGISTRATION

All participants, including those giving papers and chairing sessions, must pay a registration fee. Please keep in mind that if your paper was accepted you have to register before 30 April 2007. Otherwise your paper can not be included in the final program. To receive lower conference rates, participants must be ICTM members in good standing or students with their dues paid for 2007.

The registration desk will be located in the main lobby of the University of Music and Performing Arts Vienna and staffed during the first two days of the conference and then throughout the rest of the conference as needed.

Because ICTM membership will be checked at the registration desk, **members are strongly advised to settle their membership status with the ICTM Secretariat in Canberra before travelling to Vienna** (secretariat@ictmusic.org or write to: ICTM Secretariat, School of Music, The Australian National University, College of Arts and Social Sciences, Building 100, Canberra, A.C.T. 0200, Australia). You may also renew membership by credit card via <http://www.ictmusic.org/ICTM/pdfs/ICTMrnew.pdf> (or become a new member by filling in the form on the ICTM-secretariat site (<http://www.ictmusic.org/ICTM/pdfs/ICTMmemb.pdf>) and pay your membership fees by credit card on the same site). There will, however, also be an ICTM desk for membership payments at the Conference. Students have to bring a valid document of identification.

By sending in the Conference Registration Form (preferably online: www.ictm2007.at/register.htm or by fax: please use the registration form in this

bulletin) and payment before **30 April 2007**, you will be assured of the lower advance registration fee. The lower fee is intended to encourage earlier bookings, which are administratively essential for local arrangements and program committee alike. Payment can be made by credit card (Visa and MasterCard) or bank transfer.

Bank transfers may be made without processing fees to the ICTM2007 Conference Account. You must include your full name and the purpose of your payment.

Please make your bank transfer to:

Account: ICTM2007
Account No.: 608 519 187
Bank: Bank Austria Creditanstalt AG
Bank Code: 12000
SWIFT: BKAUATWW
IBAN: AT76 1200 0006 0851 9187

Cancellations

In case of cancellations before 1 June 2007 an administrative charge of 25% of the registration fee will be deducted. For cancellations of the registration notified between June 1 and June 15 2007 a refund less charges of 50% of the registration fee will be made. No refund can be made after this date.

** Please note this cancellation policy does not apply to **paper givers****

The Executive Board has been very concerned about late cancellations by presenters, which upset the program of past conferences and made the task of the Program Committee very difficult. Therefore, the Executive Board has decided that the rules for refunding of conference fees in case of cancellation will be different for presenters, as compared to those for people just attending the conference. If your paper is withdrawn before 1 June 2007 you may apply for a partial refund (50%), however, no refund will be given for withdrawals after that date.

CONFERENCE PROGRAM

Schedule

4 July:	Arrival of participants in Vienna; registration (12:00 – 19:00) and welcome reception (19:00)
5 July:	Opening ceremony (9:00)
5 – 7- July: informal	Paper sessions, business meetings, film sessions, music sessions and workshops
8 July:	Break; excursions
9 – 11 July:	Paper sessions, closing ceremony
12 July:	Departure

Conference participants should plan to arrive in Vienna no later than the early afternoon of Wednesday 4 July as registration will be possible from 12:00 until the welcome reception at 19:00. The following day, Thursday 5 July starts with the opening ceremony at 9:00. All sessions will take place at the University of Music

and Performing Arts Vienna which is located in the 3rd district of Vienna nearby the very centre of the city. On Wednesday 11 July a multi-faceted music evening closes the conference so that you should plan your departure on Thursday 12 July.

General Assembly

The 38th General assembly of the ICTM will be held during the conference on Friday 6 July 2007, from 14:30-16 hours.

For all questions concerning the academic program please contact the program chair

Wim van Zanten

ICTM Program Chair – Vienna 2007

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Faculty of Social and Behavioural Sciences

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Fax: +31 – 71 – 527 36 19

Email 2007 conference: W.van.Zanten@umail.leidenuniv.nl

Conference Presentations and Preliminary Program

Please, check at the preliminary program available in this bulletin and on the conference website your name and the title of your presentation carefully and inform the Program Chair about possible mistakes immediately. The preliminary program on the website will be updated at least twice, most likely around 15 May and around 15 June.

Audiovisual Presentations

Members are invited to present, with short commentary, video recordings of music and dance. Austria uses the PAL system for video, and the conference will provide VHS/SVHS PAL in each conference room. Speakers from areas using other systems are encouraged to dub their videos before attending the conference. Each conference room will be equipped with a PC and data projector for power point as well as an overhead projector, CD player and audiocassette player. Attendees planning to use DVD are advised to bring their own laptop and connection leads (cables) for MACs to circumvent blocks on the conference PCs that would prevent the playing back of DVDs produced in other zones.

Exhibits

The conference organizers are planning to prepare an exhibition of ethnomusicological books, audio, audio-visual and other materials that will be on display and also for sale during the conference. If you are interested in exhibiting your books or other material please contact the Conference Assistance (ictm@mdw.ac.at) no later than **1 May 2007** to settle questions of afforded space, settlement of accounts, terms of payment for professional sellers and delivery.

It will also be possible to enclose selected publicity leaflets for books, journals, and other items of potential interest in the conference folders, for a small charge. Again, contact the Conference Assistant, for more information.

Social Program

Vienna has been often called "the city of music" and it is a truly multicultural city, formed by immigration like other Western European capitals as this will be seen and heard also during the conference, in events and leisure programs.

The following description tries to give you an overview of all leisure amenities offered during the conference. Some of these activities can be booked optionally together with your registration others are automatically included in your registration fee.

Welcome Reception: 4 July

The welcome reception will take place on Wednesday 4 July at 19:00 at the University of Music and Performing Arts Vienna. It offers you a first get-together with colleagues, friends and other participants in a relaxed and comfortable atmosphere. Food, drinks and music are ensured.

Reception and Music Event at Vienna's City Hall: 5 July, please register!

On Thursday 5 July the mayor of Vienna invites you to a reception at the Vienna City Hall. The Vienna City Hall lies opposite the Burgtheater on the Ringstraße, whose architecture is dominated by so-called historicism. The impressive city hall was built in gothic style and today houses the head office of Vienna's municipal administration. We promise you an unforgettable evening. Besides a selection of Austrian food and drinks, the special highlight of this evening will be the varied music program which represents a wide spectrum of various musical styles with an invitation to dance. (Reception should be sufficient for dinner, dress is casual.)

Please note that in October 2007 Bulletin this "reception and music event" was announced for Monday 9 July but has been changed into "reception and music event at Vienna's City Hall" on Thursday 5 July.

Visit to the "Heurigen": 6 July, please register!

Join us on Friday evening for a trip to a typical Viennese "Heuriger" (Wine Tavern).

In the midst of Vienna's vineyards on the outskirts of the "Wiener Wald" (Vienna Woods), you can enjoy a pleasant get-together at one of the places loved not only by visitors but also by the locals. During the evening you have the possibility to visit selected locations where different groups of musicians will play typical Viennese songs. A shuttle service or a short walk through the vineyards will bring you to the place of your choice. (Transport is provided, dinner and drinks by self-supply.)

Workshop "dance a waltz": 7 July, please register!

On Saturday evening we want to offer you the possibility to shake a leg by dancing the waltz and other typical Austrian dances. In this workshop you will learn waltzes from scratch, refresh your knowledge or bring it to the point of perfection.

Excursions: Sunday, 8 July; please register!

On Sunday 8 July we offer two different tours to the surrounding areas of Vienna (Lower Austria and Burgenland). You may choose according to your interest, but both will offer a restful but impressive day in the countryside, including musical

experiences. Both tours have been created especially for participants of the ICTM World Conference. (You will not miss a shopping day in Vienna, because shops will be closed on Sunday.)

Busses will leave Vienna at about 11.00 a. m. and bring you back late in the evening. The price includes the transport, all tickets and refreshments (except beverages) during the whole day as well as music events. (The price for each of the tours: EURO 55.)

There is only a limited number of tickets for each of the tours, so please do not forget to register.

Elevated Soul and Yodelling

The "Schneeberg" is the first elevation above 2000 meters about 1 hour drive away from Vienna . The area around the Schneeberg is rich with folk music and the treasure of yodelling.

We will have the opportunity to touch the feeling of this mountain region by going up to the top of the Schneeberg by train to enjoy the splendid views, walk a little and get in touch with the local singers and musicians as well as experience yodelling. Solid shoes and a warm overcoat might be recommendable.

Music, Dance and Wine in the Burgenland

The "Burgenland" is Austria's easternmost region and youngest federal state which is also called "Land of the Sun". It is famous for its wine production, for the beautiful panoramic landscape and its cultural diversity due to history. The tour includes all these, but the focus will be on experiencing musical diversity. We shall pass by the birth places of Josph Haydn and Franz Liszt, are going to see an exhibition on violin traditions in Kittsee (birth place of the Jewish violinist Joseph Joachim), and will enjoy wine tasting. We will taste local food, hear Croatian Tamburica-music and we will join in a Hungarian Dance House (live music and dance), which is a wonderful opportunity for more informal communication.

Music Event after Closing Ceremony: 11 July

The pleasant finale after the official closing ceremony of the 39th World Conference of the ICTM offers another informal music event. Here you will have the possibility for a last discussion, the chance to say goodbye to your colleagues in a relaxed atmosphere and to listen to Vienna's rich musical heritage. (Dinner and drinks by self-supply.)

Participation in all these special events is optional but also very strongly recommended. Each one forms an excellent means of getting to know conference colleagues better, while enjoying some of the highlights of Austria's music, dance, scenery, art and architecture.

If members have any questions about the social program, please contact the Conference Assistant (ictm@mdw.ac.at).

LOCAL ARRANGEMENTS COMMITTEE

Chair:	Gerlinde Haid
Members:	Ursula Hemetek Regine Allgayer-Kaufmann Christiane Fennesz-Juhasz Maria Walcher
Conference Assistant:	Birgit Huebener

Inquiries concerning the local arrangements should be directed to:

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A-1030 Vienna
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Fax: + 43 (1) 71155 – 4299
Email: ictm@mdw.ac.at

Location

Vienna is the capital of the Republic of Austria. It is the country's biggest city and seat of many international organisations (official UN seat, OECD headquarters). Its 1.65 million inhabitants live in a space of 414 square kilometers. Vienna takes a special position in Austria as it is both a city and a federal province. The mayor of Vienna is at the same time governor of the province, while the City Council also acts as provincial government. The City Council consists of 100 members and constitutes the city's highest official body.

Vienna's cultural life is multi-faceted. You have the choice of fifty theatres, four opera houses, two stages for musicals, one hundred museums and numerous theatre, music and dance festivals. The Museumsquartier (museum quarter) with its baroque facade is home to one of the biggest cultural districts in Europe.

Venue

The University of Music and Performing Arts Vienna, is one of the largest and oldest universities of music and dramatic arts in the world. At present more than 800 teachers instruct approximately 3500 students from almost all countries in the world.

Address:

University of Music and Performing Arts Vienna
Anton-von-Webern Pl. 1, 1030 Wien
(at the corner of Beatrixgasse and Linke Bahngasse)

Travel

The Vienna Airport is situated approximately 16 km (12 miles) from the centre of Vienna. From the Viennese airport you can easily get into town within 30 minutes, by bus, train or by taxi.

- The Vienna Airport Services busses link the airport to the Vienna City at Schwedenplatz/Morzinplatz or to the Westbahnhof (main railwaystation) two

times per hour. The bus ride to Vienna takes approximately 20 minutes, the ticket costs € 6,00.

- The S-Bahn (suburban rail) takes 32 minutes to the Vienna City Air Terminal (Wien Mitte – Landstrasse); the ticket costs approximately €3,00
- The City Airport Train (CAT) takes you in about 16 min two times per hour from Vienna Airport also to the Vienna City Air Terminal (Wien Mitte – Landstraße). The single ticket costs € 8,-.
- A taxi ride from the airport to the centre of Vienna costs approximately € 32,-.

At the Vienna City Air Terminal (Wien Mitte – Landstraße), taxis and public transport (U3, U4) are easily available. **From this station the venue of the world conference is within walking distance!**

Vienna also features an excellent public transport system. The underground is very reliable and easy to negotiate, and there are many tram lines and busses for shorter distances. For night-time traveling, Vienna offers a network of night busses, and of course taxis. Validated tickets can be used for all public transport in the core zone. Tickets are available at ticket machines at most underground stations or at points of advance sale. Tobacconists also sell tickets. You may also purchase a ticket on board the bus or tram at an increased rate of € 2,- per ticket.

Visas

Holders of an EEA (EU Member States, Iceland, Liechtenstein and Norway) or Swiss passport do not require a visa. Nationals from EU-countries as well as Switzerland and Liechtenstein may remain for an unlimited time.

You **ONLY** need a visa if you are a national of one of the countries named on following link http://www.bmaa.gv.at/view.php3?f_id=5428&LNG=en&version=
Please check this link for further information.

A **guarantor's declaration** legalised by a notary public, or other competent authority will be signed by the local arrangements committee **ONLY** if all of the following conditions are met by the participant:

- you have sent in a paper or panel to the program committee of the World Conference and this proposal has been accepted by the Program Committee.
- you are member of the ICTM in good standing for 2007.
- you have registered and paid your registration fee before 30 April 2007.

Accommodation

A wide range of hotels and student accommodation is available. We made up a list of some of the addresses we recommend close to the University of Music and Performing Arts Vienna which you can find on our conference website (www.ictm2007.at/accomodation.htm). There, a contingent of rooms is held for ICTM conference participants. They can be booked online together with your registration. Please keep in mind that booking is your responsibility, so make sure to

arrange the accommodation of your choice in time. The local arrangements team is certainly available for any further questions.

Meals

Coffee breaks and the buffet at the welcome reception are included in the registration fee. We recommend to have breakfast at your hotel. Lunch will be available during the break (12:30 a.m. – 2:30 p.m.) for a reasonable price at the University of Music and Performing Arts Vienna. This meal will be served by a catering company, and you may buy lunch coupons in advance at the information desk either for single days or for the whole duration of the conference. A vegetarian menu as well as one with meat will be offered.

A list of eating places and other amenities around the venue will be provided to registrants also to explore the third district or other parts of Vienna individually.

Food costs range from about € 1,50 for a basic sandwich to around € 5,00 for an average pub or takeaway meal, and from € 6,00 to € 12,00 for typical restaurant meals.

Language

German is the official language in Austria. Regional dialects are pronounced and within the different regions of the country one will encounter marked variations from Hochdeutsch, i.e. 'standard' German. Due to the multicultural history, on the tide of immigration you can also hear many different languages. Usually English is understood in hotels, shops as well as in everyday life.

Currency

The EURO (€) Austrian's currency is the currency of twelve European Union countries, stretching from the Mediterranean to the Arctic Circle (namely Belgium, Germany, Greece, Spain, France, Ireland, Italy, Luxembourg, the Netherlands, Portugal and Finland and Slovenia).

Euro banknotes and coins have been in circulation since 1 January 2002 and are now a part of daily life for over 300 million Europeans living in the euro area.

Banknotes: € 5; € 10; € 20; € 50; € 100; € 200; € 500 (In shops and restaurants you may have problems with € 200 and € 500 notes)

Coins: There are eight different denominations in the current euro coin series, ranging from the 1 cent to the € 2 coin.

Automated cash machines are available all over Vienna. These will provide cash to a variety of overseas bank and credit cards, including VISA and MasterCard. There are also banks where traveller's checks can be cashed within walking distance. A credit card can be used for purchases in most shops, pubs, and restaurants.

Tipping taxi drivers or waiters for food in restaurants is optional but common. If the service you received was acceptable or better, tips normally account 10%.

Time

Greenwich Mean Time (GMT) + 1 (GMT + 2 during the European/continental summertime).

Electricity

220 volts AC, 50Hz. Round two-pin European plugs are standard.

Telephone

Full IDD facilities available. Country code: 43. Outgoing international code: 00. The dialling code for Vienna, when calling from abroad is: +43 for Austria, 1 for Vienna. Call boxes are grey and found in all areas. International calls can be made from payphones with coin or credit card slots. Trunk calls within Austria and to 40 countries are cheaper Mon-Fri 18:00-08:00 and approximately 35 per cent cheaper at the weekend (from 13:00 Saturday to 08:00 Monday).

Internet access

Internet access will be provided by the University during the whole conference. Please ask for the ID and Password at the information desk. Most of the hotels offer the possibility to use the internet, for which a small fee may be charged. In addition you will find Internet Cafés around the University.

Health

Food & drink: Austria's especially Vienna's quality of water is deemed to be among the best in the whole European region so you can drink water directly from the tap without risk. Milk is pasteurised and dairy products are safe for consumption. Local meat, poultry, seafood, fruits and vegetables are generally safe to eat.

Health care: The following emergency numbers are used: Police: 133; Ambulance: 144; Fire: 122. Refunds are available from Regional Health Insurance Offices (Gebietskrankenkassen) which also provide addresses of medical and dental practitioners. Referral to a public hospital will require an admission voucher issued by a doctor. In an emergency, visitors should show their passport to the hospital administration which will ascertain from the insurance office whether the costs of treatment will be met. Participants who have to apply for a visa may have to show a proof of health insurance (travel insurance) - to cover the whole period of the visa.

Further Information: <http://wien.at/english/health/index.htm>

Climate

Austria enjoys a moderate continental climate featuring four distinct seasons: summers are warm and pleasant with cool nights, and winters are sunny, with snow levels high enough for widespread winter sport. In July average temperatures of 23,1°C/73,5F (day) and 13,4°C/56,1F (night) can be expected.

Other tips

Vienna, ranks among the safest European capitals, personal security is normally unproblematic.

Shops open between 8:00 and 10:00; closing times vary from 18:00 to 19:30. On Sundays they are mostly closed.

There is no official closing time at pubs and restaurants.

Some visitors may wish to extend their visit to Vienna by taking in another part of Austria or neighbouring countries. Vienna is situated 250 km from Salzburg, 60 km from Bratislava, 250 km from Prague and 220 km from Budapest. From Vienna all these destinations can be easily reached by bus, train or air.

The local arrangements committee will make every effort to make this an enjoyable and friendly conference as well as an intellectually stimulating one.

Of course, if you need more information concerning the local arrangements, do not hesitate to get in touch with us (ictm@mdw.ac.at).

SUPPORTING REGISTRATIONS

Members are invited to assist those who may not otherwise be able to attend the World Conference in Vienna by paying a Supporting Registration fee. A Supporting Registration covers the registration fee of the person paying the Supporting Registration as well as a discounted registration fee for a second person. It is intended especially to assist delegates from soft currency countries.

A member paying a Supporting Registration fee may nominate the recipient, or they may allow the registration to be allocated by the Local Arrangements Committee.

Anyone wishing to be considered as a recipient of a Supporting Registration must:

- Be a member of ICTM;
- Complete the Conference Registration Form;
- Indicate that you wish to be considered; or
- Be nominated by a person willing to do so and pay a Supporting Registration fee.

Conference Registration Form
39th World Conference of the ICTM

4 – 11 July 2007 Vienna, Austria

(preferably online registration: www.ictm2007.at/register.htm)

Name: (Surname, First name)

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I plan to attend the 2007 ICTM World Conference in Vienna. I understand that advance registration entitles me to receive the discounted registration fees as listed below.

_____ I include required credit card details for registration fee marked below.

(Only Visa and MasterCard are accepted)

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Mark the appropriate conference fee and mark any special event ticket.

Conference Fee

_____ **Supporting Registration** (Ordinary Member registration plus supporting membership for a participant from a soft currency country) **before** April 30, 2007
€ 150,-

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Excursion (not included in registration fee)

_____ “Schneeberg” **or**
_____ “Burgenland” EURO 55,-

TotalAmount: € _____

Other special event tickets (included)

_____ Visit at the "Heuriger", 6 July

_____ Workshop "dance a waltz", 7 July

_____ Reception and music event, 9 July

Method of payment

_____ **Bank transfer**

Please make your bank transfer to:

Account: ictm2007
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Mrs. Adele Stanek

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A-1090 Vienna, Austria

Fax-Nr.: +43-1-512 80 91 80

Incentive

GmbH

39th ICTM WORLD CONFERENCE VIENNA, AUSTRIA, 4-11 July 2007 PRELIMINARY PROGRAM

Wednesday 4 July

12:00-18:30	Arrival
19-22	Registration
	Foyer and courtyard: welcome reception with food, drinks and music

Thursday 5 July

9:00-10:30 Plenary session 1.1 A

Opening ceremony

President of the ICTM, Adrienne L. KAEPLER

Vice-Dean for research and education of the *Universität für Musik und darstellende Kunst Wien* (University for Music and Performing Arts, Vienna), Irmgard BONTINCK

Keynote address Gerhard KUBIK (Austria), Soft voices doomed; The impact of the media, music business and group pressure on individual creativity

Chair: Wim VAN ZANTEN

10:30-11:00

Coffee and tea break

11:00-12:30 Second morning sessions 1.2 A - H

Session 1.2 A **Panel Sound recordings; A neglected source or a challenge for ethnomusicology?**

Convener: Regine ALLGAYER-KAUFMANN (Austria)

- Ronda L. SEWALD (USA), Sound reasoning? An examination of the arguments against the use of sound recordings in ethnomusicological research

- Dietrich SCHÜLLER (Austria), Sound recordings – safeguard metadata to enhance re-usability

- Gerd GRUPE (Austria), Audio recordings - a case study: Documenting, analyzing, and reconstructing Shona Mbira music

Session 1.2 B **Panel Ritual soundscape of belief systems in China, part 1**

Convener: TSAO Penyeh (China)

- XIAO Mei (China): Shengge (sacred songs): Ritual soundscape of the Me-mot in trance

- TSAO Penyeh (China): Soundscape in funeral rituals of Nanhui (rural Shanghai), Mount Dayang (Zhejiang Province) and Taicang (Jiangsu Province)
- YANG Hong (China): Fieldwork and exploration of folk believes and Guchuiyue (wind and percussion music) in south-western Shandong Province

Session 1.2 C **Panel La petite Tonkinoise: A widespread music and dance virus**

Convener: Tvrtko ZEBEC (Croatia)

Participants: Marianne BRÖCKER (Germany), Anne DECORÉT (France), Elsie Ivancich Dunin (USA/Croatia), Taiya MIKISCH (Germany), Lisbet TORP (Denmark), Tvrtko ZEBEC (Croatia)

Discussant: Irene LOUTZAKI (Greece)

Session 1.2 D **Theme 3, Pop and New Technology**

- Lars KAISER (Sweden), Representing the Beatles; Guided tours, authority and performance
- JIANG Shu (UK), Second-hand rose, first-hand rock: problems of authenticity in Chinese rock music
- Lee BIDGOOD (USA), Performing America(n)?: The background and current discourse of Bluegrass music in the Czech Republic

Session 1.2 E **Theme 4, Transmission - Swiss singing**

Chair: Raymond AMMANN (Switzerland)

- Bruno MOCK (Switzerland), *Rugguusseli*, the oral transmission of yodelling in Appenzell
- Brigitte BACHMANN-GEISER (Switzerland), The Swiss Alpine prayer
- Thomas HOCHRADNER (Austria), The development of the Alpine style of singing based on the example of ‘Wildschützenlied’

Session 1.2 F **Musical structures and variants**

- Marin MARIAN-BALASA (Romania), The metaphysics of the folk song: Actualization of virtual forms, disappearance of potentialities, and invasion of novelties
- KANEMITSU Mariko (Japan), An analysis of the Iskala: melodic patterns of the Sardinian Launeddas dance music.
- Natalia BOGOLYUBSKAYA (Russia), Comparative studies of song variants: searching for principles of folk musicians’ creative mentality

Session 1.2 G **Theme 4, Transmission**

- Hans-Hinrich THEDENS (Norway), New media vs. oral tradition: examples from programs in traditional music in Norway and the US
- Vesna BAJIĆ (Serbia), The transmission of traditional music and dance through formal and informal education in Serbia
- TAN Li Ching (Singapore), Pedagogical differences in apprenticeship and institutionalized training in Burmese Hsaing Waing music

Session 1.2 H **Musical instruments**

- PAN Linzi (China), The comparison research of Guangxi folk musical instrument “Tianqin”
- TSE Pui-Sze, Priscilla (USA), “Changing for the better?”: The changing identity of the hammered-dulcimer Yangqin in contemporary China
- Cathy KILROE-SMITH (USA), Rethinking the Kudu horns

12:30-14:30 Lunch

14:30-16:00 First afternoon sessions 1.3 A – H

Session 1.3 A Musical analysis and reconstruction

- WANG Yaohua (China), Analysis on the structure of tunes and tones in ballads: A case of She minority ballads
- TSE Chun-Yan (China), Reconstruction of a Song dynasty *qin* piece; An integrated positivistic and aesthetic approach by an insider
- Naoko TERAUCHI (Japan), Reconstruction or creation?; A strategy of the *gagaku* ‘reconstruction’ project in National Theater Japan

Session 1.3 B Panel Ritual soundscape of belief systems in China, part 2

Convener: TSAO Penyeh (China)

- ZHOU Xianbao (China): The Shangyao temple fair: Music and dance, and polytheistic believes
- YANG Xiao (China): Gabx Gongx Ritual □ Kgal Laox musical tradition as means in cultivating the concept of time among the Dong people in the Xiaohuang village, southern China

Session 1.3 C Theme 1: Cosmologies – Pacific

Chair: Jane MOULIN (USA)

- Raymond AMMANN (Switzerland), The irrelevance of sound in Melanesian ‘power’ music
- Dan BENDRUPS (New Zealand), *Te riu Rapanui*: the musical life of Easter Island
- Don NILES (Papua New Guinea), Music/dance and male-female relations in the Mount Hagen area of Papua New Guinea

Session 1.3 D Theme 3, Pop and New Technology - mediation

- Katelyn BARNEY (Australia), Stirring sounds and percussive beats: How indigenous Australian women performers use recording technologies to have their voices heard
- Alma BEJTULLAHU (Slovenia), From mundane zero to cyber hero: The paths of music in computer mediated communication communities
- Erkki PEKKILÄ (Finland), Herder and Loituma girl: Geography, space, and virtual reality in the mediation of modern folk music

Session 1.3 E Theme 4, Transmisson – formal education

- Eva FOCK (Denmark), Ethnomusicology in basic music education - experiences and reflections in applied ethnomusicology
- Vesa KURKELA (Finland), The Finnish graduate programme of folk and popular music; Music history and its artistic interpretation

- Ury EPPSTEIN (Israel), Japanese school songs as a means of indoctrination for the Russo-Japanese war

Session 1.3 F **Theme 1, Cosmologies**

- Sławomira ŻERAŃSKA-KOMINEK (Poland), Maqams and the signs of the Zodiac; Music and cosmology in the Risale-i-musiqi by Darvish Ali Changi (16th/17th c.)
- Silvia CITRO (Argentina) and Adriana CERLETTI (Argentina), Music and dance in the Guaycurú rituals: performance and cosmology from a dialectic perspective
- Barbara ALGE (Austria), Cosmology through cosmetic; Shaping popular imaginary of the Moor in the Portuguese Bugiadas dance drama

Session 1.3 G **Migration and diaspora**

- WANG Zheng-Ting (Australia), The oriental orchestra and Chinn family; Chinese music in Victoria, Australia, during 1930s and early 1940s
- Minako WASEDA (Japan), The Japanese musicians in Japanese diaspora: Their experiences, roles, and influences as new immigrants in southern California
- Kati WIENS (Canada), Politics, music, and the Croatian diaspora

Session 1.3 H **Theme 4, Transmisson - musical interactions**

- Sungfen CHANG (Taiwan), When Western music becomes one part of world musics
- Christine DETTMANN (Germany), Get original(s)! Musical models in European Samba schools and Capoeira groups (Portugal/Germany)
- Sharon MEREDITH (UK), Traditional music in tourism: Perpetuation or desecration of traditions?

16:00-16:30 Coffee and tea break

16:30-18:30 *Second afternoon sessions 1.4 A - H*

Session 1.4 A **The DISMARC project: Discovering Music Archives**

Convener: Tommy SJÖBERG (Sweden)

Partipants: Ewa DAHLIG-TUREK (ISPAN; Poland), Maurice MENGEL (EMEM; Germany), Tommy SJÖBERG (SVA; Sweden), Johannes THEURER (RBB; Germany).

Session 1.4 B **Panel Korea, a melting pot of religious music**

Convener: SHEEN Dae-Cheol (Korea ROK)

Chair: UM Hae-kyung (UK)

- LEE Yong-Shik (Korea ROK), The strategy of survival: Adoption of foreign elements in Korean shaman ritual music
- KWON Oh-Sung (Korea ROK), Is it really a Buddhist song?; The relation of Buddhist and Daoist music in Korea
- KIM Hyun-Mi (Korea ROK), Roman Catholic church music of Korea; History and current practice from the perspective of Korean traditional music
- SHEEN Dae-Cheol (Korea ROK), Korean Protestant church music: A long and thorny journey to praise the Lord in Korean style

Session 1.4 C **Theme 1, Cosmologies – male and female musicians**

- Gay BREYLEY (Australia), Conflicting cosmologies in Iranian music: Female singers of Mâzanderân
- Barbara Rose LANGE (USA), "My own daemon": Folk divas in Hungary
- OSHIO Satomi (Japan), Musical activities of female *hayashi* musicians: Keeping tradition as a *hayashi* musician and creating new tradition as a female musician
- Kati SZEGO (Canada), Falsettists and countertenors in Hawai'i: Identities and aesthetics

Session 1.4 D **Theme 1, Cosmologies**

- Nanako TAKI (Japan), Music and Q'eqchi' cosmology in highland Guatemala: The sound of Musiq' at Mayejak ritual
- Ulrike STOHRER (Germany), Ritual performances and the tribal society in the highlands of Yemen
- Suraya AGAYEVA (Turkey), On the relations of cosmology and music in the medieval Turkic treatises
- Edda BRANDES (Germany), The masks are coming from the east; A song from the creation-myth of the Dogon/Mali

Session 1.4 E **Business meeting Study Group Ethnochoreology**

Conveners: László FELFÖLDI and Tvrtko ZEBEC

Session 1.4 F **Film session**

- 16:30-17:15 Aleksi OKSANEN (Finland), In the blood; Portrait of a Griot (35')
- 17:15-18:30 Wim VAN ZANTEN (Netherlands), Baduy music and life 1976-2003; Temptations for ascetics in West Java, Indonesia (60')

Session 1.4 G **Theme 4, Transmission**

- Essica MARKS (Israel), Formal and informal methods in the transmission of a Jewish Sephardi liturgy
- LEE Byong Won (USA), From mnemonics to staff notation: Transformation of the post-1960 musical practice in South Korea
- FANG Jianjun (China), The change of transmission in Chinese traditional ensemble: A case study on an instrumental genre in northeast China
- PEI Yaqin (China), The development of Chinese Pipa schools

Session 1.4 H **Historical musicology and ethnochoreology**

- Ivana KATARINČIĆ (Croatia), European Renaissance and Baroque dances: Influences in terminology and dance structure
- Michael GHATTAS (Egypt), Coptic music and its possible sources
- HIRAMA Michiko, The musical descriptions and ceremonies of ancient Japanese court : in a political context, from historical source of "Shokunihongi□□□□□□"

20:00-23:00 *Reception and dinner in Town Hall*

Friday 6 July

9:00-10:30 *First morning sessions 2.1 A - H*

Session 2.1 A **Panel Fieldresearch in Africa since 2000, part 1**

Convener: Artur SIMON (Germany)

Joe KAMINSKI (USA), The surrogate speech of the Asante ivory trumpeters of Ghana
Andreas MEYER (Germany), Dansuom music in Asante, Ghana; Syncretic blends and individuality.

August SCHMIDHOFER (Austria), Restudying xylophone traditions in northern Moçambique

Session 2.1 B **Panel Cosmologies, music and dance in Australian Aboriginal ceremony, part 1**

Conveners: Aaron CORN (Australia) and Allen MARETT (Australia)

- Allan MARETT (Australia), The role of shared cosmologies in the ceremonial efficacy of rag burning ceremonies from Wadeye (Daly Region, Northern Territory)

- Franca TAMISARI (Australia), The display of the self: attention and the gendered division of emotional labour in Yolngu ceremonial dance. Northeast Arnhem Land, Australia

- Sally TRELOYN (Australia), Songs that Pull: minimal variation and the interaction between people, spirits, and country in *jadmi* songs from the Kimberley region of northwest Australia

Session 2.1 C **Panel The history and perspectives of national ethnomusicologies and ethnochoreologies in the Balkans, part 1**

Convener: Selena RAKOČEVIĆ (Serbia)

- Olivera VASIĆ (Serbia) and Dragica PANIĆ-KAŠANSKI (Bosnia and Hercegovina), From the past towards the future: Six decades of Bosnian-Herzegovinian ethnomusicology and ethnochoreology

- Velika STOJKOVA (Macedonia) and Ivona OPETČESKA-TATARČESKA (Macedonia): The Macedonian ethnomusicology/ethnochoreology: A problem of continuity

- Lozanka PEYCHEVA (Bulgaria) and Ventsislav DIMOV (Bulgaria): Future in the past: The Stoin's as paradigms in Bulgarian Ethnomusicology

Session 2.1 D **Panel Methods, media, and strategies in the transmission and learning of dance**

Convener: Stephanie SMITH (USA)

- Egil BAKKA (Norway), Tradition, revival and academia negotiating

- Anne VON BIBRA WHARTON (USA), Differing modes of dance transmission among three Asian-American dance groups

- Stephanie SMITH (USA), Modes of transmission and learning in English country dance

Session 2.1 E **Panel Musical claims to place and history in China, Hong Kong, and Taiwan**

Convener: Nancy GUY (USA)

- Helen REES (USA): Local music and the production of place in China

- Bell YUNG (USA): Voices of Hong Kong: the reconstruction of a performance in a Teahouse

- Nancy GUY (USA): Claiming a righteous past through song: Music and Taiwan's 2006 "anti-corruption" protest

Session 2.1 F **UK band & Polish communities in Siberia (+ film)**

- Richard JONES (UK), "It's a man's, man's man's world": Cosmologies of context specific performance within the Brighthouse and Rastrick Band
- Bożena MUSZKALSKA (Poland) and Tomasz POLAK (Poland), Musical memory of the Polish communities in Siberia
- Bożena MUSZKALSKA (Poland) and Łukasz SMOLUCH (Poland), Film: Polish musical traditions in two Siberian villages

Session 2.1 G **Policies and attitudes towards music**

- Leticia SOTO (USA), Authenticity and hybridity: Politics of power in Mariachi performance
- Urša ŠIVIC (Slovenia), Institutional policy and two streams of Slovenian folk music
- SUN Ningning (China), On state of the different attitude towards traditional music between China and Japan in the cases of *Sanxian* and *Shamisen*

Session 2.1 H **Theme 3, Pop and New Technology - ringtones and Internet**

- Irena MITEVSKA (Macedonia) and Vesna MALJANOVSKA (Macedonia), The role of ringtones in the communication era; a pilot research
- Austė NAKIENĖ (Lithuania), Baltic music on world music scene and on Internet
- Birgit ENGLERT (Austria), New technologies and patterns of music production and consumption in a regional town in Tanzania

10:30-11:00

Coffee and tea break

11:00-12:30 ***Second morning sessions 2.2 A - H***

Session 2.2 A **Panel Fieldresearch in Africa since 2000, part 2**

Chair: Artur SIMON (Germany)

- Moya Aliya MALAMUSI (Austria/ Malaŵi), Field research in Tanzania 2003-2005
- Gerhard KUBIK (Austria/ Malaŵi), Field research in the Kingdom of Buganda 2000 and 2002: Petrophones (rock gongs; "ringing stones").
- Artur SIMON (Germany): Nubian music in the northern Sudan

Session 2.2 B **Panel Cosmologies, music and dance in Australian Aboriginal ceremony, part 2**

Conveners: Aron CORN (Australia) and Allan MARETT (Australia)

- Joe Neparrnga GUMBULA (Australia): Following the voices of ancestors
- Aaron CORN (Australia): Budutthun Ratja Wiyinyimiri: Formal flexibility in the Manikay tradition of North-East Arnhem Land

Session 2.2 C **Panel The history and perspectives of national ethnomusicologies and ethnochoreologies in the Balkans, part 2**

Convener: Selena RAKOČEVIĆ (Serbia)

- Athena KATSANEVAKI (Greece), Music and dance: Greek archives, institutions, projects; Perspectives of research related to regional styles and the importance of the community
- Ivanka VLAEVA (Bulgaria), The Bulgarian ideas and the metre-and-rhythm theory - music and dance
- Dimitrije GOLEMOVIĆ (Serbia) and Selena RAKOČEVIĆ (Serbia), Mapping the past and the future of Serbian ethnomusicology and ethnochoreology

Session 2.2 D **Church music**

- Thembele VOKWANA (South Africa), Praising God, experiencing democracy: spirituality, (homo)sexuality and music performance in a Johannesburg Christian congregation
- CHAN Ada Mun-tak (China), Bi-dialectic congregation singing in Hong Kong Christian liturgy: Ethnic identity and imagination at a local Chaozhou church in Hong Kong
- Jonathan P. J. STOCK (UK), Church music among the Bunun of Buklavu, Taiwan: A field report

Session 2.2 E **Archives - copyright**

- Taive SÄRG (Estonia), Archival Ethnomusicology
- Carolyn LANDAU (UK), The responsibility and potential of ethnomusicology sound archives: Understanding and interacting with North African communities in Britain
- Beverley DIAMOND (Canada), An ethnography of copyright

Session 2.2 F **Theme 4, Transmission**

- Liesbet NYSSSEN (Netherlands), Khakas ways of passing down music (South Siberia)
- Uri SHARVIT (Israel), Informal transmission of traditional music: A tool for maintaining socio-cultural identity
- PARK Ilwoo (Korea ROK), Musical performance as embodied social practice: the Irish music-session as a site of musical memory

Session 2.2 G **Panel Three new perspectives on the studies of qin music**

Convener: Chiung-Hui HWANG (Taiwan)

- Mingyue LIANG (USA): Daoist Qin (Guqin) music and celestial immortality
- Chiung-Hui HWANG (Taiwan): Musical structure and perception of Qin music: A multidimensional virtual auditory space in the perception of Qin music
- Chih-Fang HUANG (Taiwan): Computerized sound analysis for the Qin: The timbre and articulation

Session 2.2 H **Theme 3, Pop & New Technology**

- Maria SURIANO (Italy), Bongo Flavour in Tanzania: A new music culture reflecting change and continuity with the past
- Markus COESTER (Germany), Highlife as a transnational cultural formation.
- David-Emil WICKSTRÖM, (Denmark), Recontextualizing Ukrainian folklore in Ukrainian and Russian popular music

12:30-14:30

Lunch

14:30-16:00 Plenary Session 2.3 A
38th General Assembly of the ICTM
(Agenda on page 51)

16:00-16:30 Coffee and tea break

16:30-18:30 Second afternoon sessions 2.4 A - H

Session 2.4 A Theme 1, Cosmologies

- Jean Ngoya KIDULA (USA), Songs of nostalgia and estrangement: Exploring text and melody of Logooli wedding ceremonies
- Saida D. DAUKEYEVA (UK), Music and cosmology in ritual performance among the Kazakhs of Mongolia
- Katarina JUVANCIC (Slovenia), Guardians of the passage: The role of “angels and demons” in lullabies
- K.D. Lasanthi MANARANJANIE (China), Sri Lankan folk music and human health

Session 2.4 B Theme 2, National and Regional Traditions

- Bjørn AKSDAL (Norway), From peasant fiddle to national symbol; A cultural-historic perspective on the Norwegian Hardanger fiddle up to 1900.
- Mojca KOVAČIČ (Slovenia), Reconsideration of some folk music research postulates: the case of pritrkavanje.
- Ragnheidur OLAFSDOTTIR (Australia), Pride and prejudice in the preservation of the Icelandic rimur-tradition
- Jacqueline EKGREN (Norway), Were Norwegian “nystev” danced, parallel to the German “Schnaderhüpfel”, or old Viking “reciting-singing”?

**Session 2.4 C Panel Post-Yugoslavian ethnomusicologies in dialogue:
Three case studies**

Convener: Naila Ceribasic

- Ana HOFMAN (Slovenia), Propriety and subversion; Music and gender studies in post-Yugoslav Serbian ethnomusicology
- Naila CERIBASIC (Croatia), On research accountability; Music and minorities studies vs. war ethnography in post-Yugoslav Croatian ethnomusicology
- Ljerka VIDIC-RASMUSSEN (USA), Musical confluences in the region; Popular music studies in post-Yugoslav Bosnian ethnomusicology

**Session 2.4 D Panel Claiming the public space; Ethnomusicological
orientations in Northern Ireland**

Convener: Suzel REILY (UK)

- Jacqueline WITHEROW (UK), Protestantism and the many layers of parading in Northern Ireland
- John NAGLE (UK), Music for forgetting: the non-sectarian parades of Northern Ireland
- Jennifer SINNAMON (UK), Singing for life, shouting at death: Funerals of martyrs in Palestine

- Suzel Ana REILY (UK), Bands, choirs and Congados: Music and bodily experience in the religious procession of southeast Brazil

Session 2.4 E **Workshop Yodelling** by Bruno MOCK (Switzerland)

Session 2.4 F **Film session - India**

16:30-17:15 Yves DEFRANCE, Ritual drumming in Kerala (35')

17:15-18:30 Emmie TE NIJENHUIS, Bhajana 2006: The present state of devotional singing in South India

Session 2.4 G **New Research: Africa – overtone singing**

- Alvin PETERSEN (South Africa) and Dawn JOSEPH (Australia), Unique indigenous instruments of the Xhosa people in South Africa: A case study of preserving, promoting and protecting their music and culture

- Dave DARGIE (Germany), Some recent developments in Xhosa music: activities of the Ngqoko Traditional Xhosa Music Ensemble, and at the University of Fort Hare

- Angeline YEGNAN (France), The dancing mouth: the role of tongue and jaw in the selection and amplification of the sounds of the musical bow

- TRAN Quang Hai (France), Discovery of overtone singing among the Dani tribe in Irian Jaya (Indonesia)

Session 2.4 H **Business meeting Study Group on Musics of East Asia**

Convener: Ying-fen WANG

19:00-23:30 Visit to the “Heurigen” (optional, dinner available for purchase)

Saturday 7 July

9:00-10:30 First morning sessions 3.1 A - H

Session 3.1 A **Panel Half a century of European ethnochoreology: Local, regional and international dimensions**

Convener: Anca GIURCHESCU (Denmark)

- Georgiana GORE (France) and Andrée GRAU (UK): Dance anthropology, 'national/regional' schools and internationalisation

- Anca GIURCHESCU (Denmark): The raise and fall of 'national' ethnochoreology: the Romanian case

- Marie Pierre GIBERT (France): From the French context to ICTM Study group's meetings, a glimpse on dance anthropology's situation at the beginning of the 21st century

Session 3.1 B **Panel Perspectives on the female voice: Identity, representation and control**

Convener: Laudan NOOSHIN (UK)

- Katherine BROWN (UK), The non-issue of identity and the British-Asian female voice
- Ruth HELLIER-TINOCO (UK), Politics, aesthetics and constraints of an embodied 'Latina' voice in Britain
- Laudan NOOSHIN (UK), The Siren's song: Embodiment and the female voice in Iranian music

Session 3.1 C **Panel Ethnomusicological history and colonial encounter**

Convener: WANG Ying-fen (Taiwan)

- LAM Ching-wah (China), Preservation of Chinese music: A historical perspective of transcriptions of Chinese melodies by Western missionaries, visitors and residents to China in the Qing dynasty (1644-1911)
- WANG Ying-fen (Taiwan), The persistence of oral tradition as witnessed by the sound recordings of Taiwan aboriginal music made by the colonizers
- TSAI Tsan-huang (Taiwan): Musical instruments and colonial encounters: The case of Taiwanese aboriginal musical instruments at the Pitt Rivers Museum, Oxford, UK
- WONG Chuen-Fung (USA): Scholarship on minority musical traditions: The case of Uyghur Muqam from the Chinese Northwest

Session 3.1 D **Panel Three views of the Senator National Cultural Festival of Uganda**

Convener: David Pier (USA)

- Walusimbi HARUNA (Uganda), Senator National Cultural Festival: A contradictory yet rewarding venture
- Dave PIER (USA), Lager rhythms: Promoting tradition and beer at the Senator National Cultural Festival of Uganda
- James ISABIRYE (Uganda), The performance of Mayebe (leg rattles) dance among the Basoga people from Eastern Uganda

Session 3.1 E **Theme 4, Transmission**

- Tommy SJÖBERG (Sweden), Competition as a means for preservation of traditional music
- Jakša PRIMORAC (Croatia), Transmission of musical knowledge in *Dalmatian klapa singing* in Croatia
- Helen LYONS (Ireland), accessing the tradition: The Internet as resource in Irish traditional music

Session 3.1 F **Music, politics and policies**

- Susanne BÖHM (Switzerland), Aspects of traditional music in politics and development co-operation, using the example of traditional Mauritanian music
- CHOU Chun-Yi (Taiwan), An ethnomusicological observation on the "medicine-selling songs" in Taiwan
- Helena SIMONETT (USA), Facing NAFTA: Yoremem musical strategies for survival in a globalized world

Session 3.1 G **Theme 1, Cosmologies - dance**

- Michael R. CLEMENT (Guam), The dances of Montezuma
- Carlo BONFIGLIOLI (Mexico), Raramuri worldview and dance

- Joanna PECORE (USA), Encountering the cosmos through Khmer music and dance

Session 3.1 H **Music analysis**

- Songül ATA KARAHASANOĞLU, (Turkey), A consequence of popular choice in Turkish music; Phrygian mode

- Li Mei (China), Structural comparison of modes with same name in Arabic and Uigur Maqam

- LIU Yong (China), A study of Zhu Zaiyu's twelve equal temperament on pitch pipe

10:30-11:00

Coffee and tea break

11:00-12:30 *Plenary Session 3.2 A*

Roundtable National ethnomusicologies: The European perspective

Chair: Salwa EL-SHAWAN CASTELO-BRANCO (Portugal)

Discussants: Ursula HEMETEK (Austria), John Morgan O'CONNELL (UK), Svanibor PETTAN (Slovenia)

12:30-14:30

Lunch

14:30-16:00 *First afternoon sessions 3.3 A - H*

Session 3.3 A **Panel "Jewish City Music": A tradition of fusion**

Convener: Jane Mink ROSSEN (Denmark); Respondent: Philip BOHLMAN (USA).

- Tina FRÜHAUF (USA), The city of Vienna and synagogue music

- Ruth DAVIS (UK), Jewish popular songs of Tunis: from protectorate to present times

- Uri SHARVIT (Israel), "Music – a socio-cultural expression : The case of liturgical music in the Copenhagen synagogue"

- Jane Mink ROSSEN (Denmark), A tradition of fusion

Session 3.3 B **Panel On performers, four cases from the Arabo-Islamic regions**

Convener : Scheherazade Qassim HASSAN (France)

- Miriam Røvsing OLSEN (France), When the performers are farmers: Some issues on music and dance in the Anti Atlas (Morocco)

- Ameneh YOUSSEFZADEH (France), Socio-cultural changes in late 20th century Iran: The case of Khorasani Bakhshi and Âsheq

- Alessandra CIUCCI (USA), Colonial shame and post-colonial honor: The case of Moroccan Shikhat

- Scheherazade HASSAN (France), Iraqi maqams: Who is a performer?

Session 3.3 C **Theme 2 – National and Regional Traditions**

- Zhanna PÄRTLAS (Estonia), Ethnomusicology in Estonia: between the East and the West, between philology and musicology

- Rūta ŽARSKIENĖ (Lithuania), Contemporary field research: Regional folklore investigations in western Lithuania

- Elena SHISHKINA (Russia), Aspects of folk tradition regional studies in Russia on the turn of XIX-XX century

Session 3.3 D **Theme 3, Pop and New Technology / music industry**

- Jane C. SUGARMAN (USA), From Cubase to gmail: diaspora, technology, and the deterritorialized Albanian music industry

- LEUNG Maggie (China), mobile phones, ring-tones and their relationship to society: “roadshow” in Hong Kong

- Hae-Kyung UM (UK), How to belong in contemporary Korea: Popular music, technology and the creation of community

Session 3.3 E **Panel: Rethinking fieldwork – a topic of cultural studies and a challenge in respect of the integrity of scholarship and ethical practices**

Convener: Gerda LECHLEITNER (Austria)

- Gerda LECHLEITNER (Austria), “Field research” – a matter of course?

- Rosemary STATELOVA, (Bulgaria), The “unbearable lightness” of field research in Lusatia (and elsewhere)

- Gerald Florian MESSNER (Australia), “Glorious sunrises and cloudy sunsets in the field”; The ups and downs of “so called” ethnomusicological field work

- Simone TARSITANI (Japan), The importance of negotiating conflicting claims to the output of ethnomusicological research: How to protect local interests?

- Yea-Tyng CHANG (Taiwan), “Too loud a solitude” – Field research on Christian music by French-African migrants in Vienna.

Session 3.3 F **Theme 4, Transmission - dance**

- Nataša VIŠOČNIK (Slovenia), How to learn traditional dance in Kanazawa in Japan?

- Zdravko RANISAVLJEVIC (Serbia), Transmission of dance through formal education - on the example of the Serbian ethnochoreological practice

- Maria I. KOUTSOUBA (Greece), Dance education and open distance learning: Education is there, but where is the dancing body?

Session 3.3 G **Panel Broadening the dialogue between regional ethnomusicologies in Ukraine, part 1**

- Convener: Anthony POTOCZNIK (USA)

Discussant: Adriana HELBIG (USA)

- Iryna DOVHALIUK (Ukraine), The beginning of phonographic recordings of folk music in Ukraine.

- Olena MURZINA (Ukraine), Ukrainian ethnomusicology during the Interwar period: Kyiv folk study institutions.

- Olha KOLOMYETS (Ukraine) , “Folk performance practicum” in the system of musicology training: a problem of transmission of traditional music in Ukraine.

Session 3.3 H **Chinese opera**

- CHEN Chao (China), Presentation, comparison and analysis of Yangju opera troupes

- TAI Suk Yan (China), The study on the Cantonese opera of Tang Di-sheng in 1950s

- CHEN Chiung-Chi (USA), Fashioning an Arcane aesthetics; Kunqu in the Chinese transnational circuit

16:00-16:30

Coffee and tea break

16:30-18:30 Second afternoon sessions 3.4 A - H

Session 3.4 A Theme 4, Transmission

- Jonathan DUECK (USA), Old media, modern tradition: Shape note singing as artifactual
- Avra PIERIDOU-SKOUTELLA (Cyprus), Cypriot musical tradition in tertiary level music studies in the Republic of Cyprus - Students' reflections
- NG Kwok-wai (China), The oral practices in the Hichiriki part of modern Tōgaku performance and their relationship to modal structures
- Katherine BRUCHER (USA), Composing identity and transposing values in Portuguese amateur wind bands

Session 3.4 B Theme 1, Cosmologies

- Bernd BRABEC DE MORI (Austria), The Inka's song emanates from my tongue: composition vs. oral tradition in western Amazonian curing songs
- Nancy RUYTER (USA), La Danza de los Concheros: A ritual Mexican dance form in contrasting modern contexts
- Ndubuisi NNAMANI (Canada), Musical creativity as a rationalisation of cultural identity and meaning – a study of cosmology and physical-aesthetics in Egwu Amala women dance music of Nigeria.
- Sanja RADINOVIĆ (Serbia) and Mirjana ZAKIĆ (Serbia), Cosmological ideas of circle and spiral in female initiation rites – *Lazarice* and *Kraljice* – of southeastern Serbia

Session 3.4 C Panel Qin Music and Chinese aesthetic theory

Convener: CHANG Yea-Tyng (Taiwan)

- LIU Cheng-wei (Taiwan), The politics of music: Ji Kang's poem on Qin
- Wu chi-kai (Taiwan), Phonetic-music relationship in "Yangguan San Die"
- Wolfgang SCHWABE (Germany), Disjunctive music: Personal tragedy and compositional strategy reflections on *Da Hujia*
- CHANG Yea-Tyng, Aesthetic music: From notations and interpretations of *Dà Hújiā* to Qin aesthetic

Session 3.4 D Panel Music, technology, and the politics of "popular" in the urban soundscape

Convener: Mojca PIŠKOR (Croatia)

- Maša MARTY (Slovenia), New images in music and their echo in public spheres
- Irena MIHOLIĆ (Croatia), Home studios, home stars; Home studios and their influence on popularity
- Mojca PIŠKOR (Croatia), When the technology is in the hand(phone)s of "the primitive"
- Eric Martin USNER (USA), Managing Mozart: Uses of musical culture in Vienna's Mozart year

Session 3.4 E **New Research and National and Regional Traditions
(Slovakia)**

- Magdalena KUHN (Netherlands), Coptic traditional melodies and their interpretation
- LOO Fung Chiat (Malaysia) and LOO Fung Ying (UK), Butterfly lovers: A Malaysian production of Huangmei musical
- Hana URBANCOVA (Slovakia), Research of folk song tradition in Slovakia; Contexts and results
- Margita MATÚŠKOVÁ (Slovakia), Traditional instrumental music and folk music instruments in the region of Liptov - north region of Slovakia

Session 3.4 F **Film session**

16:30 -17:15 Roberta R. KING (USA), Perspectives on the *Senúfo Boloje* dance: Cosmology & gender-specific issues

17:15-18:30 Rudolf BRANDL (Germany): The art of Hou Shaokui – The “Living Guangong” live. About Kunqu - The classical Chinese opera.

Session 3.4 G **Panel Broadening the dialogue between regional
ethnomusicologies in Ukraine, part 2**

Convener: Anthony POTO CZNIAK (USA);

Discussant: Adriana HELBIG

- Yuriy RYBAK (Ukraine), The genesis of an early Slavic union in western Ukrainian Polissia; Based on the materials of research of ritual melodic types.

- Iryna FEDUN (Ukraine), Ukrainian ethnoorganology: Past and present

- Anthony POTO CZNIAK (USA) Thinking globally, acting locally: Networking cultural heritage collections in Ukraine.

Session 3.4 H **Meeting of national and regional representatives**

Chair: Adrienne KAEPLER (Agenda on page 51)

19:00-20:30 Workshop “dancing a waltz” (optional)

Dinner at leisure

Sunday 8 July

11:00 – late evening: Excursions:

(1) “Schneeberg: Elevated soul and yodeling”,

or

(2) “Music, dance and wine in the Burgenland.”

*****Only if you have registered for one of these events*****

Monday 9 July

9:00-10:30

First morning sessions 5.1 A – H

Session 5.1 A **Panel Global politics on local musics; Musical diversity in current discussions on the cultural politics of music**

Convener: Maurice MENGEL (Germany)

- Polina PROUTSKOVA (Germany) and Maurice MENGEL (Germany), The politics of diversity
- Deniza POPOVA (Germany), Diversity in the service of the nation: The politics of musical diversity in Bulgaria
- Mirjam GERICKE (Germany), Celebrating diversity; Carnival as a transnational manifestation of musical diversity

Session 5.1 B **Music, dance and Islam**

- Giselle GUILHON ANTUNES CAMARGO (Brazil), Between the preservation of the Secret and the diffusion of the Tradition: the emergence of Mevlevi Sama in the mediatic fields
- Tihana RUBIĆ, Petar BAGARIĆ and Željka PETROVIĆ (Croatia), Function of Dervish songs;
The example of two Dervish religious communities in Croatia
- Richard K. WOLF (USA), Voices of the 'Azadar in Iran and South Asia

Session 5.1 C **Panel Maurus Knapp – An Austrian Jewish village musician between Burgenland and the world**

Convener: Philip V. BOHLMAN (USA)

- Alexander KNAPP (UK): Maurus Knapp: His life and its impact on his music
- Philip V. BOHLMAN (USA): Jewish music between and beyond Burgenland
- Rudolf PIETSCH (Austria): On popular entertainment music in *Fin-de-Siècle* northern Burgenland

Session 5.1 D **Theme 3, Pop & New Technology**

- Henry SPILLER (USA), From rural trance ritual to global pop: Rhoma Irama's "Kuda Lumping"
- Benjamin J. HARBERT (USA), Fade to black: The catalysis of politics and aesthetics in Egyptian Heavy Metal
- Hector FOUCE (Spain), The construction of Spanish popular music: tradition, modernity and globalization

Session 5.1 E **Panel Ethnomusicologists teaching traditional performance: Obligations to the tradition and its teacher-practitioners**

Convener: Ted SOLÍS (USA)

- Robert GÜNTHER (Germany): A wayfarer between two worlds
- Ted SOLÍS (USA): Inside, outside, and inside again': Interrogating an 'aesthetic approach' to ethnomusicology ensemble directing

- Henry STOBART (UK): Playing music from the rural Andes in urban Britain
- Ricardo D. TRIMILLOS (USA): Embraceable imagery in teaching the ethnic music ensemble

Session 5.1 F **Theme 4, Transmission**

- Bussakorn SUMRONGTHONG (Thailand), The transmission of music and rites in Northern Thailand
- Michael WEBER and August SCHMIDHOFER (Austria), Transmission – a case study: Lesachtal
- DAI Wei (China), Historical and update reviewing of the transmission of folk Qin music in Shanghai

Session 5.1 G **Theme 1 Cosmologies - dance**

- Petri HOPPU (Finland), Movements, gestures and body position in "gypsy" dances among the Finns
- Matthias STÖCKLI (Guatemala), The Baile de las Canastas: a dance lost and found
- Gediminas KAROBLIS (Lithuania), Perspectives of phenomenology of dance: Dance in Russian animation

Session 5.1 H **Church music**

- Judith Marie KLASSEN (Canada), Harmonica rebellion? Music and defiance in Old Colony Mennonite Mexico
- Thomas NUSSBAUMER (Austria), The songs of the Amish in Kalona / Iowa
- Therese SMITH (Ireland), 'In the beginning was the word': African American Baptist cosmology as articulated in preaching

10:30-11:00

Coffee and tea break

11:00-12:30 Plenary Session 5.2 A

Panel UNESCO, ICTM and the safeguarding of living culture

Convener: Wim VAN ZANTEN (Netherlands)

Participants: Shubha CHAUDURI (India) Beverley DIAMOND (Canada), Krister MALM (Sweden), Anthony SEEGER (USA), Rieks SMEETS (UNESCO), Stephen WILD (Australia).

12:30-14:30

Lunch

14:30-16:00 First afternoon sessions 5.3 A - H

Session 5.3 A **Panel In culture's name: Western development aid, identity politics, and post-socialist ethnomusicologies**

Convener: Adriana HELBIG (USA)

- Erica HASKELL (USA): International cultural diplomacy as national cultural policy in Sarajevo

- Nino TSITSISHVILI (Australia): Georgian polyphony in the new millennium: Preservation of tradition and directions in ethnomusicology
- Adriana HELBIG (USA): Internationally sponsored national minority music festivals: A return to Soviet-style multiculturalism in Ukraine?

Session 5.3 B **Theme 1, Cosmologies / identities**

- Melanie RUDIG (UK), New Tyrolean 'folk-music': place, identity and religiosity
- Susanne SCHEDTLER (Austria), "Sun, moon and stars"; On cosmology in Viennese song
- Hidetoshi FUKUCHI (USA), Voice of enlightenment: Shigin in modern Japanese society

Session 5.3 C **Panel post-war musicology in the Baltic states of Lithuania, Latvia and Estonia: A reassessment; Session 1: Fieldwork**

Chair: Kevin C. KARNES (USA)

- Kevin C. KARNES (USA): Soviet musicology in the present: A Latvian icon revisited
- Jeffers ENGELHARDT (USA), Ecumenicity, ideology and practice in the study of Christian musics in Estonia
- Urve LIPPUS (Estonia): Modernist trends in Estonian musicology in the 1970s and 1980s: The study of folk melodies
- Janika ORAS (Estonia): The people of the present and the songs of the past: Collecting songs in Estonia
- Inna PETLJAK (Latvia): The musical traditions of Old Believers in Latvia: Problems of research

Session 5.3 D **Theme 4, Transmission**

- Jerry RUTSATE (Zimbabwe), Karanga Mhande music and dance: An insider's transcription and analysis
- Koong Paphutsorn WONGRATANAPITAK (UK), Thai music and media in the 21st century
- ENG Za Tawn (Switzerland), The role of preservation and documentation of Chin music and dances in the Myanmar (Burma) of today

Session 5.3 E **Theme 1 Cosmologies - migration**

- Gabriele BERLIN (Germany), Songs for a rain-god in a rainy town; African musicians in Berlin
- Silvia MARTINEZ (Spain), Bollywood's music experiences in Spain: Beyond the immigration scene
- Marcello Sorce KELLER (Switzerland), Musical celebrations of the land of origin: National patterns in Melbourne

Session 5.3 F **Panel Tradition and new aspects in ethnomusicology, the citadell of research, in Hungary**

Convener: Lujza TARI (Hungary)

- Mária DOMOKOS (Hungary) and Olga SZALAY (Hungary), [Searching for the essential rules of folk music]

- Lujza TARI (Hungary), [New approaches in the research of folk instruments and intrumental traditional music]
- Katalin LÁZÁR (Hungary), Collection and system of traditional games and plays in the Institute of Musicology of the Hungarian Academy of Sciences
- László FELFÖLDI (Hungary), Hungarian ethnochoreology today
- János FÜGEDI (Hungary), New directions in analyzing traditional dances

Session 5.3 G **Panel Imagining Turkish diasporas**

Convener: Tom SOLOMON (Norway)

- Tom SOLOMON (Norway), Whose diaspora? Lessons from "Turkish rap" in Germany
- Hande SAĞLAM (Austria), Musical practice and transcultural process of immigrants from Turkey in Vienna
- Ayhan EROL (Canada), Negotiating cultural identity in diaspora through Music: The Toronto Alevi community
- Irene MARKOFF (Canada), Re-imagining diaspora: An outsider's inside/reflexive view of the role of music and musicians in Toronto's Alevi community

Session 5.3 H **Musical analysis**

- Rembrandt F WOLPERT (USA), A proposal for enhanced digitization for sustainable preservation
- FUJITA Rinko (Austria), The musical conceptions and the perceptions; an intercultural study on tempo perception in Japanese court music *gagaku*
- TAKAHASHI Yoko (Japan), The musical structure of Shunnōden

16:00-16:30

Coffee and tea break

16:30-18:30 **Second afternoon sessions 5.4 A - H**

Session 5.4 A **Panel Squeezing accordion culture: Music, commodity and difference in colonial, communist, and postmodern worlds**

Convener: Marion S. JACOBSON (USA)

- Cathy RAGLAND (USA), How the accordion conquered the Americas.
- Sydney HUTCHINSON (USA), Becoming the *tíguera*: Female accordionists in Dominican *merengue típico*.
- YIN Yee Kwan (China), Icon of modernity and proletarian tool: The accordion in twentieth-century China.
- Marion JACOBSON (USA), "Lady Syndrome": Did a single song kill the accordion movement in America?"

Session 5.4 B **Panel Reflections on posture and attitude**

Convener: Victor A. STOICHITA (France)

- Filippo BONINI BARALDI (France), Social attitudes in ritual wailing (Romania)
- Christine GUILLEBAUD (France), Knowledge and power in Kerala (South India): The example of the feminine dance Kaikkottukali.
- Nicolas PRÉVÔT (France), Moving and wedding in Macedonia
- Victor A. STOICHITA (France), Standing still, moving the others: a look at visible professionalism (Romania).

Session 5.4 C **Panel Post-war musicology in the Baltic states of Lithuania, Latvia and Estonia: A reassessment; Session 2: institutions and disciplinary identities**

Chair: Joachim BRAUN (Israel)

- Joachim BRAUN: Reconsidering musicology in Latvia: 1980-2005
- Rimantas ASTRAUSKAS (Lithuania), Lithuanian ethnomusicology in the post-war period: Cultural and national resistance
- Rūta GAIDAMAVIČIŪTĖ (Lithuania), Changes in Lithuanian musicology since the reestablishment of independence
- Rūta GOŠTAUTIENĖ (Lithuania), Narratives of Lithuanian national music; Origins and values
- Ingrīda Zemzare (Latvia), Musicology in Latvia; A critical assessment

Session 5.4 D **Panel Traditional music in the modern society of Taiwan**

Convener: TSAI Tsung-Te (Taiwan)

- CHENG Te-Yuan (Taiwan), Tradition and modification on the Chinese *Zheng* music
- WU Rung-Shun (Taiwan), Accident and intent; The overtone phenomena and throat singing in Bunun's polyphonic song *Pasibutbut*
- TSAI Tsung-Te (Taiwan), Stability and change; Musical accompaniment of traditional local opera *Gua-Ah-Hi* in Taiwan
- CHIEN Shang-Jen (Taiwan), Tradition and change: Taiwanese folk songs

Session 5.4 E **Panel The dualism of developments in the transmission of multipart singing traditions**

Convener: Ardian AHMEDAJA (Austria)

- Gerlinde HAID (Austria), The role of media and codes in the transmission of folk multipart singing; Explored through examples from Austria
- Nona LOMIDZE (Austria), Challenges in musical transcriptions and transmission: Issues in Georgian multipart singing
- Ardian AHMEDAJA (Austria), Transmission and identity; An Albanian Klapa group in Montenegro
- Joško ČALETA (Croatia), Transmission and traditional multipart singing; contemporary issues of the (modern) Klapa singing

Session 5.4 F **Panel Hungarian researchers abroad, Researches among the minorities in Hungary; Tradition and Folk movement, with an outlook on the relation of science and education**

Convener: Lujza TARI (Hungary)

- János SIPOS (Hungary), Hungarian research on the musical heritage of the Turkic world
- Katalin KOVALCSIK (Hungary), Romani researches at the Institute of Musicology of the Hungarian Academy of Sciences
- Pál RICHTER (Hungary), The Folk Music Department at the „Liszt Ferenc” University of Music, Budapest

Session 5.4 G **Panel Cultural politics, music media, technology and popular music in twentieth century Portugal**

Convener: Salwa EL-SHAWAN CASTELO-BRANCO (Portugal)

- Salwa EL-SHAWAN CASTELO-BRANCO (Portugal), Cultural politics and popular music in twentieth century Portugal
- Gonçalo Antunes OLIVEIRA (Portugal), Music and power in twentieth century Portugal : The Revista theatre (1927 – 1968)
- António Tilly DOS SANTOS (Portugal), Popular music and media in Portugal: 1930 – 1980
- Pedro FÉLIX (Portugal), Xutos e Pontapés: A cultural biography of a Big Sound in a Small Market

Session 5.4 H **Business Meeting Study Group Music of the Turkic Speaking World**

Conveners: Dorit KLEBE (Germany) and Razia SULTANOVA (UK)

- Dinner at leisure

Tuesday 10 July

9:00-10:30 First morning sessions 6.1 A - H

Session 6.1 A **Panel Tradition, healing and survival in contemporary Aboriginal music in Canada**

Convener: Anna HOEFNAGELS (Canada)

- Klisala HARRISON (Canada), Pan-First Nations music, Healing and life change in Vancouver, British Columbia's Inner City
- Sam M. CRONK (Canada), Standing up the song; Reciprocity and renewal in Iroquoian communities.
- Anna HOEFNAGELS (Canada), Cultural revitalization and healing at Powwows in South-western Ontario

Session 6.1 B **Theme 1 Cosmologies - gender**

- Margaret KARTOMI (Australia), How change in cosmological thought transformed the female song-dance lament tradition in west coastal Aceh, Sumatra
- Anne MURSTAD (Norway), Scottish Gaelic waulking songs: performance of gender through work songs
- Irma RUIZ (Argentina), Cosmology and musical practices: Gender roles in ritual performances

Session 6.1 C **Methodology, representation and ethics**

- Kathleen Noss VAN BUREN (UK), Representation in ethnomusicological narratives: Lessons from working with Edward Kabuye
- T. Chris APLIN (USA), Modern research in native America: Reflections on ethnomusicological history, method, and ethics

- Jill Ann JOHNSON (USA), Teaching culture: The outsider's role in cultural interpretation

Session 6.1 D **Theme 4, Transmission**

- Jane Freeman MOULIN (USA), Hold fast to the sacred words of Ta'aroa: constructing and transmitting a sense of place
- Huib SCHIPPERS (Australia), Artistic practice in slow motion: Lessons from recontextualised practices of learning and teaching music
- Alice LUMI SATOMI (Brazil), Ethnicity, ideology and cultural inheritance through Koto schools in Brazil

Session 6.1 E **Cultural policies, transmission**

- David HARNISH (USA), Government efforts in 'digging,' 'upgrading,' and 'modernizing' music in Lombok, Indonesia
- Ako MASHINO (Japan), Competition as a new context for performance of Balinese *gender wayang*
- T.M. SCRUGGS (USA), African-Venezuelan musical culture and ethnic discrimination in a "non-racist" nation

Session 6.1 F **Theme 4, Transmission**

- WONG King-chung (China), Mediating the concept of Chinese music: A case study on utilizing technologies in Hong Kong music education
- CHAO Chi-fang (Taiwan), "From tribe to theatre": Transmission of indigenous dances in Taiwan
- TAKAHASHI Akiko (Austria), Transmission of music by Japanese children

Session 6.1 G **Diaspora**

- CHIA Wei-Khuan (Singapore), The development of Chinese orchestra in Singapore
- Frederick LAU (USA), Sing to remember: Chinese choirs in the diaspora
- TANG Yating (China), From Harbin to Shanghai: Russian Jewish musicians' fluidity in China

Session 6.1 H **Pop music / historical recordings**

- Sverker HYLÉN-CAVALLIUS (Sweden), Back to the past? Retrology and the nostalgia for past futures.
- Pekko KÄPPI and Lari AALTONEN (Finland), The masters of Finnish folk music; Releasing Erkki Ala-Könni's historical folk music recordings

10:30-11:00

Coffee and tea break

11:00-12:30 Plenary session 6.2 A

Panel Performing emotions, gendering places, part 1

Convener: Fiona MAGOWAN (UK)

- Barley NORTON (UK): Gender, place and emotion in Vietnamese music and dance
- Jonathan MCINTOSH (Australia) : Performing emotional connections in Balinese landscape: Exploring children's roles in a *Barong* performance in Keramas, South-Central Bali

- Marina ROSEMAN (UK): From flowering trees to the blood of childbirth: Singing the spirits of place
- Henry STOBART (UK): In touch with the earth: music, Place and gender in the Bolivian Andes
- Fiona MAGOWAN (UK): Singing through the stomach: Ties to the ancestors of ecology, substance and emotion

12:30-14:30

Lunch

14:30-16:00 First afternoon sessions 6.3 A - H

Session 6.3 A Panel Performing emotions, gendering places, part 2

Convener: Fiona MAGOWAN (UK)

- Muriel E. SWIJGHUISEN REIGERSBERG (UK), Australian aboriginal choral singing and gender: Age, absence and catharsis
- Sally WALMSLEY-PLEDL (UK) "Transformation through a gendered body": Choral singing as a way of being equal while different
- Louise WRAZEN (Canada): A singer and her voice: creating a place of her own in the Polish Tatras
- Kawori IGUCHI (Japan): Nostalgic soundscapes: Japanese examples

Session 6.3 B Panel The memory of the world and the role of historical sources for the world's musical traditions

Convener: Susanne ZIEGLER (Germany)

- Gerda LECHLEITNER (Austria), A network of musical memory
- Miguel A. GARCÍA (Argentina), A chat with the past; What historical sources can tell us about Argentine popular music in the early 20th century
- Gila FLAM (Israel), Defining Jewish music: a dialogue between historical recordings and written sources
- Don NILES (Papua New Guinea), The silence of first contact: Early recording activities in the Papua New Guinea highlands from the 1930s
- Susanne ZIEGLER (Germany), Historical sources in the Berlin Phonogramm-Archiv as part of the *memory of the world*

Session 6.3 C Panel From South Asian migrant communities to international audiences: Exploring the global reception of Bollywood music

Convener: Tina K. RAMNARINE (UK).

- Rajinder DUDRAH (UK), Bollywood says Shava Shava; Diasporic desis say more Masala
- Bernhard FUCHS (Austria), Old is gold; Nostalgia and modernity in Bollywood-music activities in Vienna
- Tina K. RAMNARINE (UK), Shah Rukh Khan goes to Trinidad? Bollywood film music in a Caribbean island soundscape
- Pedro ROXO (Portugal) , The role of music in the spread of Hindu religion and Indian nationalist ideals in Hindi movies: The reception of the film *Purab aur Paschim* (East and West) as a case study

Session 6.3 D **Panel Music and cosmology in the Turkic speaking world**

Convener: Razia SULTANOVA (UK)

- Razia SULTANOVA (UK), Music and cosmology; Female community celebrations in Uzbekistan and Afghanistan
- Fattakh KHALIG-ZADA (Azerbaijan), Cosmological concept of the Azerbaijani Mugam
- Galina SYTCHENKO (Russia), Shamanic cosmology and its reflection in shaman texts of southern Siberian Turks
- Saida ELEMANOVA (Kazakhstan), Music and cosmology in Kazakh healing rituals: Galia Kasimova's case

Session 6.3 E **Panel Collision & coalition: The embodiment of diverse cultures in current Chinese musical realms**

Convener: ZHAO Yue (UK)

- ZHAO Yue (UK), Creative mistranslating or imitative adoption? Linguistic collision and conceptual code-mixing in C-pop
- Joy LU Chia-Yu (UK), When matriarchy meets patriarchy: Reflecting and reshaping gender ideology in Mosuo folksongs in contemporary southwest China
- CHEN Ching-Yi (UK), Chinese music as transnational music: The case of the Chinese orchestra

Session 6.3 F **Minorities**

- Barbara KOSTNER and Paolo VINATI (Austria), Music of the Trentinian descendents in Vorarlberg
- János SIPOS (Hungary), Tradition and revival: how do musical styles of Karachays living in Turkey change?
- SHE Wei (China), A survey of Biasha Miao minority's music

Session 6.3 G **Panel Armenian music and dance**

Convener: Hrant KHACHIKYAN

- Hrant KHACHIKYAN (Armenia), Armenian medieval manuscripts as historical documentation and preservation of the Armenian musical culture
- Zhenya KHACHATRYAN (Armenia), Dance in cosmogonic rituals
- Emma PETROSYAN (Armenia), The Armenian ritual of world creation – carnival
- Emma PETROSYAN (Armenia) and Zhenya KHACHATRYAN (Armenia), The rain calling ritual in Karabagh

Session 6.3 H **Panel New music research in Viet Nam**

Convener: TRAN Quang Hai

- PHAM Minh Huong (Vietnam), Trong quan singing now and then
- LE Toan (Vietnam), The Buddhism music in Bac Ninh – Vietnam
- TRAN Quang Hai (France), Rebirth of the Hmong Jew's Harp in Viet Nam

16:00-16:30 Coffee and tea break

16:30-18:30 Second afternoon sessions 6.4 A - H

Session 6.4 A **Panel Towards a social history of music theory: Modernizing discourses in cross-cultural perspective**

Convener: Matthew ALLEN (USA)

- Ruth DAVIS (UK): Theorising the Tunisian nuba in the shadow of the Mashreq
- John Morgan O'CONNELL (UK): Mode à la mode: Music theory and aesthetic preference in Turkey
- Matthew ALLEN (USA): Blame the musicians: The impact of socio-political forces on music theory and practice in South India
- Regula QURESHI (Canada): Hindustani music reform and the disappearing songstress 1920-60

Session 6.4 B **Panel Nation, region and city: Studies on the cultural characteristics of music in Shanghai**

Convener: CHEN Ting-Ting (China)

- LUO Qin (China), Nation, region and city: On the modern cultural characteristics of Shanghai urban music
- YANG Yan-di (China), Looking for “Chineseness” in music: Dialogue between China Self and Western Other
- HAN Zhong-en (China), Focus on the re-creation of traditional acoustical resources
- HU Bin (China), Jin Yu: A Qin musicians association in a changing Society
- CHEN Ting-ting (China), The transition of social status and roles of musicians in modern China (with Shanghai as an example)

Session 6.4 C **Theme 4, Transmission**

- TAKIGUCHI Sachiko (Austria), Transmission of Romani music/dance in Japan
- Simone KRÜGER (UK), Listening to ethnomusicology: Student experiences of identity, authenticity and democracy in the transmission of world musics
- Ragnhild KNUDSEN (Norway), The use of and attitude towards “learning by ear” in different music genres
- Larry Francis HILARIAN (Singapore), The performance of *Zapin* music and dance by the Malay Muslims and Hadhrami Arabs of Singapore

Session 6.4 D **Panel Comparative research on music of the Turkic peoples**

Convener: Klebe, Dorit (Germany)

- Janos SIPOS (Hungary), Hungarian research on the musical heritage of the Turkic world
- Dorit KLEBE (Germany), Prospect on research objectives of the ICTM Study Group “Music of the Turkic speaking World” in some aspects
- Feza TANSUĞ (Turkey), Towards a comparative study of Makam in the Turkic speaking world
- Anna CZEKANOWSKA (Poland), Litterary vs. musical message; On tradition of Siberian epics and its contemporary rendering

Session 6.4 E **Performance – workshop Researching gendered musical practices in Cypriot musical tradition**

Organiser: Avra PIERIDOU-SKOUTELLA (Cyprus).

Music by the Greek-Cypriot folk group "Mesoyios": Michalis HADJIMICHAEL, lute; Savvas STEFANOY, violin; Meletis CHRISTODOULOU, percussions; Christakis KORIZES, dance

Session 6.4 F **Film session**

16:30-17:10 Timothy J. COOLEY (USA), Teaching dance from the Polish Tatrás: An instructional DVD (25')

17:10-18:00 Daniela STAVELOVA (Czech Republic), Koleda from Doudlebsko: Dance, identity, status and integrity (35')

18:00-18:30 Gisa JÄHNICHEN (Germany), No tears (20')

Session 6.4 G **Workshop Alternative solutions in modern field recording technology**

by Nadja WALLASZKOVITS (Austria) with introduction, From R-DAT to hard disk recording; alternative solutions in modern field recording technology

Session 6.4 H **Business meeting Study Group Music and Minorities**

Convener: Ursula HEMETEK (Austria)

Dinner at leisure

Wednesday 11 July

9:00-10:30 First morning sessions 7.1 A - H

Session 7.1 A **Panel European Roma music research and its future assignment, part 1**

Convener: Iren KERTESZ WILKINSON (UK)

- Katalin KOVALCSIK (Hungary),: Romani researches in Hungary and the Romani folklore movement

- Ursula HEMETEK (Austria), Research on Roma music as paradigm of minority research

- Kai ÅBERG (Finland) Finnish Roma song lyrics and Roma culture - A study of Finnish Roma's singing culture

- Zuzana JURKOVÁ (Czech Republic), From ignorance to appreciation of Roma music and culture in the Czech Republic

Session 7.1 B **Theme 1, Cosmologies – gender**

- Karin HÖGSTRÖM (Sweden), Ancient art-form or striptease? Contesting ideas of Middle Eastern dance in Stockholm

- Leslie HALL (Canada), Dancing on Ice: Gender and genre in Toronto, Canada

- Jadranka VAŽANOVA (USA), Functions of the ceremonial wedding tunes, *svadobné nôty*, in the context of traditional culture in Slovakia and in cross-cultural perspective

Session 7.1 C **Ethnomusicologists, identity and representation**

- Catherine HIEBERT KERST (USA), A “government song woman” in pursuit of folksong: Sidney Robertson Cowell’s field documentation in the New Deal era
- Julie E. HUNTER (USA), Re-claiming identity in Ewe musical performance through an Africanist ethnomusicology
- Nadine SIEGERT (Germany), Shifting centers - shifting perception? Contemporary dance from Africa as creative opposition to stereotypical images of Africanity

Session 7.1 D **Panel The politics of applied ethnomusicology: New perspectives, part 1**

Conveners: Svanibor PETTAN (Slovenia) and Samuel ARAUJO (Brazil)

- Svanibor PETTAN (Slovenia), Applied ethnomusicology in Europe: Experiences and perspectives
- TAN Sooi Beng (Malaysia), Activism in southeast Asian ethnomusicology: Empowering youths at cultural conservation and conflict management
- Patricia OPONDO (South Africa), Applied ethnomusicology and cultural policies in Africa: Challenges in the promotion of cultural heritage

Session 7.1 E **Theme 4, Transmission**

- Helen O’SHEA (Australia), Reinventing the Reel: Learning choices among adult players of Irish traditional music
- AOYAGI Takahiro (Japan), Learning traditional festival music in Japan today
- ARISAWA Shino (UK), Physicality in the transmission of Japanese music: Issues in the use of notation and recordings

Session 7.1 F **Theme 1, Cosmologies – dance**

- Wendy M. TIMMONS (UK), Dance, a dynamic cultural phenomenon on Crete for 5000 years
- Ivona O. TATARCHEVSKA, (Macedonia), The cosmogonic ground of the Macedonian chain dance
- Ulrike GROSS (Germany), Analysis of a narrative dance among the Ewe in Ghana

Session 7.1 G **Comparative studies**

- Jan MRAZEK (Singapore), Comparative musicology? Java and Thailand
- Jörgen TORP (Germany), Should the relation between dance and music be studied in a single (synoptic) setting of time?
- CHUN In Pyong (South Korea), The three musical form in Korea and China

Session 7.1 H **Historical approaches**

- Edwin SEROUSSI (Israel), From Vienna to Jerusalem: Ethnographic impressions on Middle Eastern music in the mid-19th century by Ludwig August Frankl
- Yuanzheng YANG (USA), Textural strategy as meaning: Ogyū Sorai’s Yūranfushō
- Karoliina KANTELINEN (Finland), Viena Karelian yoik; How to research and learn extinct song tradition?

10:30-11:00

Coffee and tea break

11:00-12:30 Second morning sessions 7.2 A - H

Session 7.2 A **Panel European Roma music research and its future assignment, part 2**

Convener: Iren KERTESZ WILKINSON (UK)

- Svanibor PETTAN (Slovenia), Music of the Roma – A gate to ethnomusicological study of boundaries
- Elena MARUSHIAKOVA (Bulgaria) and Vesselin POPOV (Bulgaria), Recordings of Gypsy songs in the field
- Christiane FENNESZ-JUHASZ (Austria), Preserving Romani *sounds* – what’s next?

Session 7.2 B **Round table: Gendering musical thinking**

Convener: Gisa JÄHNICHEN (Germany)

Moderating the discussion : Philip BOHLMAN (USA)

- Jürgen ELSNER (Germany), From the father onto the son: drummers in the highland of Yemen
- Rosemary STATELOVA (Bulgaria), Chalga-girls and -guys: Poor music – rich bodies
- Ana HOFMAN (Slovenia), Changing music - changing social thinking? A case study from Serbia
- Gisa JÄHNICHEN (Germany), Re-designing the role of Phalak and Phalam in modern Lao Ramayana

Session 7.2 C **Panel “Crooked” song and instrumental music in the United States and Canada**

Convener: Byron DUECK (USA)

- Nikos PAPPAS (USA), “This is one of the most crooked tunes I ever did hear. But once you understand it, then it’s alright to play”; Crookedness in Oldtime American fiddle tune repertoires
- Joti ROCKWELL (USA), The “Crooked Tunes” of the Carter family
- Byron DUECK (USA), Social implications of rhythm in Manitoban indigenous Christian song

Session 7.2 D **Panel The politics of applied ethnomusicology: New perspectives, part 2**

Conveners: Svanibor PETTAN (Slovenia) and Samuel ARAUJO (Brazil)

- Samuel ARAUJO (Brazil), Music, dialogue and citizenship: New directions in ethnomusicological research
- Jennifer NEWSOME (Australia), From researched to centrestage: A case study
- Maureen LOUGHRAN (USA), “But what if they call the police?”; Accepting an activist role in urban American ethnomusicological fieldwork

Session 7.2 E **Film music and opera**

- Mark SLOBIN (USA), Musical motives and motivations in two films of Srdjan Karanovic
- J. Lawrence WITZLEBEN (China), Film songs, film singers, and participatory discrepancies: A cross-cultural exploration
- Carol CHENG Ling-yan (UK), Ongoing acculturation: the Cantonese opera romance of Fuji Mountain and Sweet Dreams in Hong Kong in the 1950s

Session 7.2 F **Theme 1, Cosmologies – minorities / gender**

- Maria Ignez CRUZ MELLO, (Brazil), Women's ritual in central Brazil: Music, cosmology, and gender in Upper Xingu's indigenous societies
- Acácio Tadeu DE CAMARGO PIEDADE (Brazil), Sacred flutes, poetics, and musicality: Indigenous music from Central Brazil
- LIN Lijun (China), Study of social custom songs of the She people, Wenzhou region

Session 7.2 G **Classification systems**

- Katrin LENGWINAT (Venezuela), Proposals for classifying traditional music in Latin America
- Elena ALKON (Russia), Anthropomorphism and music thinking: Modal archetypes as symbols of male/female opposition
- Anne CAUFRIEZ (Belgium), The musical instruments of Europe, entity and diversity

Session 7.2 H **Theme 4, Transmission**

- Petra GELBART (USA), "The Gypsy boy can't even sign his name:" A comparative look at Romani and Czech music education systems
- Judith E. OLSON (USA), Coming home; Preserving traditional Hungarian dance and music in Válaszút
- Juniper HILL (USA), "Rescuing creativity" by recapturing the creative processes of past: Reactionary pedagogy in institutionalized Finnish folk music education

12:30-14:30

Lunch

14:30-16:00 First afternoon sessions 7.3 A - H

Session 7.3 A **Theme 4, Transmission**

- Cornelia DRAGUSIN (Australia), Music education in Tenrikyo
- Krister MALM (Sweden), Steelbands in Sweden - a case of formal informality
- Speranta RADULESCU (Romania), Parallel apprenticeships: case studies

Session 7.3 B **New Technologies**

- Panikos GIORGOUEDES (Cyprus), The development of online music archives and the social meaning of their establishment; The case of Cyprus
- Marianne ZEH (Brazil), Traditional music and globalization
- Kendra STEPPUTAT (Germany), *Karneval der Kulturen*: presenting multicultural Berlin

Session 7.3 C **Theme 2, National and Regional Studies - dance**

- Colin QUIGLEY (USA), National institutionalization and its impact on ethnochoreology in East-Central Europe
- Elina PAUKKUNEN (Finland), The interaction of dance and music in a West African context
- Christos PAPAKOSTAS (Greece), Repertoire: practice vs. theory; The Greek paradigm.

Session 7.3 D **Migration and minorities**

- Nancy CHAO (Taiwan), The impact of migration, history and movement of the Hakka folksongs in multicultural Taiwan
- ZHAO Weiping (China), The reception and change of traditional music culture in the history of China and Japan
- TAN Shzr Ee (UK), Singing the Other Exotic: Taiwanese aborigines “take” China, Japan and America

Session 7.3 E **Workshop EVIA Digital Archive Project**

Conveners: Ruth STONE (USA) and Alan BURDETTE (USA)

Session 7.3 F **Musical instruments - archeology**

- Yoshiko OKAZAKI (Japan), *Ichigenkin*: Tradition and innovation in a little-known Japanese musical tradition
- Tinaig Clodoré-Tissot (France), Music in the Bronze and Iron Ages in Europe (2300 B.C. to first century B.C.)
- Xie Jin (Taiwan), The study of Chinese Konghou harp in Xinjiang in early times

Session 7.3 G **Musical theory and techniques**

- Ruža BONIFAČIĆ (Croatia), "Istrian scale": An ongoing topic of Croatian ethnomusicology
- LOO Fung Ying (UK), Horse stance and human fingers: Theory and movement of Chen-style Taijiquan in piano playing
- WANG Yuhwen (Taiwan), Body consciousness in traditional performance practice of Qin

Session 7.3 H **Theme 4, Transmission**

- Chadwick PANG (USA), Song, Hula, and protest
- Lucian Emil ROȘCA (Romania), Acceptation and assimilations in the Romanian folk instrumental music; mutations and degradation

16:00-16:30 Coffee and tea break

16:30-18:00 Plenary session 7.4 A: Closing Ceremony

19:00-23:00 Farewell music in the courtyard

- Dinner available for purchase

Thursday 12 July

-Departure of participants

ICTM Executive Board Election 2007

Ballot Instructions

Materials. ICTM members have received the following additional material with this *Bulletin*:

1. a ballot with the names of each nominee
2. an elections leaflet containing information on each candidate and instructions
3. two envelopes: a small envelope labelled “ICTM BALLOT”, and a larger envelope for mailing the ballot to:

ICTM Secretariat-ICTM Ballot 2005

c/o Ms B. Huebner, ICTM Conference Assistant

Institut für Volksmusikforschung und Ethnomusikologie

Ungargasse 14

A-1030 Vienna

AUSTRIA

Voting Instructions. On the ballot, the name of each vacant position on the Executive Board is followed by information concerning how many candidates to vote for. For Ordinary Members, mark three candidates. If you mark too many candidates your votes for that position will not be counted. To indicate the candidates you would like to vote for, put a check mark (☐) in ink (not pencil) in the box next to the appropriate names on the ballot.

Once you have completed the ballot, insert it into the small envelope labelled “ICTM BALLOT” and put this into the larger envelope addressed to “ICTM Secretariat-ICTM Ballot 2007”. In the upper left corner of the larger envelope, print your name and address. Underneath this, sign your name. Envelopes without your signature will mean that the ballots contained are invalid and will not be included in the counting.

Deadline. Ballots must reach the office in Vienna by **Thursday, 5 July 2007 at 1700**. You can mail them or bring them to the conference, but they must be received by that date and time—any ballots received after then will not be counted. The ballot box will be at the ICTM desk at the conference site. Ballots brought to Vienna should be prepared according to the instructions above and deposited in the ballot box.

Note. Only ICTM members who are paid up for the year 2007 are eligible to vote. If you are not paid up for 2007, invoices for membership dues have been sent to you separately. The ICTM Secretariat must receive your dues for 2007 by Thursday, 5 July 2007 at 1700 in order for you to be eligible to vote.

Information about the Candidates

Brief information about each of the candidates running for a position on the ICTM Executive Board is given in the Elections information leaflet insert to this Bulletin . Under each position, candidates are listed alphabetically by family name.

ANNOUNCEMENTS

38th Ordinary Meeting of the ICTM General Assembly

Members are herein given notice, in accordance with Rule 7 C., that the 38th Ordinary General Assembly of the International Council for Traditional Music will be held during the 39th World Conference of the ICTM. The General Assembly meeting will be held on Friday 6 July 2007, from 14:30-16:00 hours Plenary Session Room 2.3 A, in Vienna.

AGENDA

1. a) Apologies for Absence
b) In Memoriam
 2. President's Report
 3. Minutes of the 37th General Assembly
 4. Business Arising from the Minutes
 5. Report of the Executive Board
 6. Election of Members of the ICTM Executive Board
 7. Proposal for Emeritus Membership Category
 8. Other Business (by leave)
 9. Adjournment of the Meeting
- *Only members in good standing for 2007 are entitled to participate and to vote in the General Assembly.

9th Meeting of the ICTM Assembly of National & Regional Representatives

Chair: Dr Adrienne L. Kaeppler

Chairs of ICTM National and Regional Committees and ICTM Liaison Officers are invited to participate in a meeting to be held during the 39th World Conference of the ICTM. On Saturday 7 July 16:30-18:30, session 3.4 H.

Please read the ICTM rule no. 9 "Assembly of National and Regional Representatives". Especially note that no other member of the Executive Board or Administrative Officer than the President and the Secretary General may also be a member of the Assembly of National and Regional Representatives.

AGENDA

1. Opening of the meeting.
2. Business arising from the Executive Board meeting preceding the Conference.
3. Business arising from letters received from National and Regional Representatives.
4. Report from the representatives of the Assembly in the Nomination Committee.
5. Appointment of two members of the Nomination Committee.
6. News and announcements from National Representatives. (Regular reports from NCs, RCs and LOs should be sent to the Secretariat for publication in the ICTM Bulletin)
7. Other business.
8. Closing of meeting.

Meeting of The Study Group on Historical Sources of Traditional Music

Chair: Dr. Susanne Ziegler & Prof. Björn Aksdal

The STGR on Historical Sources of Traditional Music will hold the next STGR meeting by invitation of the Svenskt visarkiv, the Centre for Swedish Folk Music and Jazz Research in Stockholm from May 21 - 25, 2008. The meeting will be organized by the Svenskt visarkiv in cooperation with the Swedish committee of the ICTM.

We have decided to focus the meeting on the following topic:

"Historical sources and source criticism"

This topic offers the chance to discuss different kinds of historical sources under several aspects. Colleagues working with historical sources are encouraged to take part in the discussion, archivists, researchers, but also colleagues who are questioning what might be the use of historical sources in Ethnomusicology. The wide spectrum of the topic enables different approaches related to historical sources, including written, recorded or iconographic ones, which may be compared for example by studying written sources in the light of sound recordings. However, the focus could also be discussing historical sources on the background of related contemporary musical styles.

Paper proposals, not exceeding 300 words, should be sent to the program committee: Susanne Ziegler, Björn Aksdal, and Ingrid Åkesson before December 1st, 2007.

Susanne Ziegler (s.ziegler@smb.spk-berlin.de)

Björn Aksdal (bjoern.aksdal@hf.ntnu.no)

Meeting of the Study Group on Anthropology of Music in Mediterranean Cultures

The Study Group on the "Anthropology of Music in Mediterranean Cultures" will hold its 7th Meeting in Venice, hosted by the "Fondazione Ugo e Olga Levi", in June 28-30, 2007. The theme will be "Cosmopolitan Cities and Migrant Musics". This is the first reconvening of the STG after Tullia Magrini, founder and soul of it, so prematurely passed away in Summer 2005. The Meeting will be thought as an opportunity for the people who more closely shared Tullia's interests to meet again, to discuss the future of the STG and of its publication "Music & Anthropology".

Those interested in attending the Meeting may contact Marcello Sorce Keller at the following address: mskeller@ticino.com

Ethnomusicology Symposium at Cardiff University

Symposium Title: National Ethnomusicologies: The European Perspective.

Symposium Venue: Glamorgan Building, Cardiff University, Cardiff.

Symposium Dates: April 27th-29th, 2007

Symposium Abstract: This symposium concerns the place of national ethnomusicologies in Europe. In particular, it will consider the role of the nation state in developing distinctive ethnomusicological traditions, looking at the ways in which institutional and ideological considerations shape distinctive readings of the discipline. The symposium will also examine the limitations of the nation state, considering the position of intra-national minorities, trans-national groups and post-nationalist networks within this framework. Here, the role of European organisations is significant in recognising regional identities and in forging new definitions of what it is to be European. Bringing together twenty five international scholars, the event will be held in Cardiff University, an institution with an established reputation in European studies and with an international centre devoted to the study of European music (CEMRC).

The symposium will address four themes of relevance to the central issue. First, it will explore the legacy of distinctive intellectual traditions that inform research, evaluating the persistence of a musicological approach in certain national traditions and the emergence of an anthropological approach in others. Second, it will examine the development of national ethnomusicologies in theory and in practice, looking at the ways in which organisations and policies influence teaching and research at a national level. Third, it will study the role of national ethnomusicologies both within and beyond the geographical boundaries of Europe, showing how ethnomusicology helps clarify the complex character of European identity. Fourth, it will consider the relevance of national ethnomusicologies in Europe, detailing the problems and the benefits of a national dimension in the field.

For further information please contact Dr. John Morgan O'Connell (OConnellJM@cardiff.ac.uk) or access the Cardiff University website: www.cardiff.ac.uk.

Fourth Conference on Interdisciplinary Musicology - CIM 2008

Theme: *Musical Structure*

Department of Music Studies, Aristotle University of Thessaloniki
Thessaloniki, 2-6 July 2008

The Conference on Interdisciplinary Musicology is a forum for constructive interaction among all musically and musicologically relevant disciplines, including acoustics, anthropology, theory/analysis, composition, computing, cultural studies, education, ethnology, history, linguistics, performance, physiology, medicine, psychology, therapy, philosophy, aesthetics and sociology. CIM especially promotes collaborations between sciences and humanities, between theory and practice, as well as interdisciplinary combinations that are new, unusual, creative, or otherwise especially promising. The fourth Conference on Interdisciplinary

Musicology (CIM08) will take place in Thessaloniki, Greece from 2-6 July 2008. The theme of CIM08 is *musical structure* from the viewpoint of all musically and musicologically relevant disciplines. The conference aims to bring together representatives of the humanities, the sciences, and musical practice who are involved in research on musical structure. Researchers from all relevant disciplines are invited to contribute theoretical, empirical and computational studies.

CIM08 will be hosted by the Department of Musical Studies, Aristotle University of Thessaloniki, and presented in collaboration with the European Society for Cognitive Sciences of Music (ESCOM), the International Musicological Society (IMS), and the European Seminar in Ethnomusicology (ESEM). Making sense of music means, among other things, being able to break it down to simpler components and to make associations between them. In other words, it involves understanding *musical structure*. Musical structure plays a central role in all levels of engagement with music: listening, performing, improvising and composing. In recent years, an increasing number of music researchers have begun to adopt or promote an explicitly interdisciplinary approach to understanding musical structure. All papers at CIM08 will involve interactions between contrasting disciplinary approaches to musical structure, such as:

- music-theoretic and music-analytical
- practical (compositional, performative...)
- humanities (social, historical, ethnological, anthropological, philosophical, linguistic...)
- cultural (semiotic, hermeneutic, aesthetic, critical-theoretic...)
- empirical (psychological, perceptual, cognitive, emotional, expressive, sociological...)
- scientific (computational, mathematical, acoustic...)
- educational

Specific aspects of musical structure that may be addressed in relation to the above topics include:

- rhythmic structure (beat/tempo/metre induction, grouping...)
- melodic structure (segmentation/grouping, voice separation...)
- harmonic structure (tonality induction, key finding, chord analysis...)
- motivic/thematic structure (musical categories, similarity measures...)
- musical reduction (musical salience, accentuation structure...)
- musical prolongation (musical expectation, tension/relaxation...)
- timbre analysis (stream segregation, score extraction...)

Papers may also address specific repertoires, genres, styles or performance media (such as acoustic versus electroacoustic music). Each submission must have at least two authors who represent different disciplines. These disciplines should preferably, but not necessarily, be selected from those listed in the first paragraph of this call (e.g., psychology and acoustics, history and performance). Extended abstracts should be structured in the following seven headlines:

1. Background in the first discipline
2. Background in the second discipline
3. Aims
4. Main Contribution
5. Implications for musical practice
6. Implications for musicological interdisciplinarity

7. References

In empirical and computational contributions, the “main contribution” should include a summary of method and results. Each submitted abstract should be followed by a short biography (CV) of the (first) two authors. The whole file should not exceed 1000 words, including all headings, names of authors, their affiliations, email addresses and biographies. The preferred format of the presentation (talk or poster) should also be indicated. All submissions must address the conference theme. Abstracts should be submitted in English either as plain text or in an attached document (MS Word). They will be reviewed anonymously by a panel of international experts.

Abstract submission deadline is 31 November 2007.

CIM08 is co-directed by:

Emilios Cambouropoulos, Ph.D.

Assistant Professor of Computational Musicology,

Department of Music Studies, Aristotle University of Thessaloniki, Greece

Email: emilios@mus.auth.gr

Costas Tsougras, Ph.D.

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Assistant Professor of Contemporary Music (Maître de conférences HDR)

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Richard Parncutt, Ph.D. (chair of CIM council)

Professor of Systematic Musicology,

Institut für Musikwissenschaft, Universität

REPORTS

ICTM National Committee – Denmark

Ethnomusicology and –choreology in Denmark involves individuals from institutions (researchers and students) and freelancers all over the country, though Copenhagen is centre of the activities. Together the members represent a variety of directions in musicology, dance studies, cultural studies and religion. Yet no formal study has ever been established within the field.

Though limited in membership numbers, and even though the National Committee receives no governmental support, the activity level is still high. The annual programme consists of approximately 4 membership meetings with invited guest lecturers, and an annual meeting on a Saturday afternoon, with panel presentations and discussion. The panel meetings have the specific goal to enlighten the theme interdisciplinary and bring researchers and others from different disciplines together. Live performances during the annual meetings play an important role in presenting a more expressive aspect of the theme. All activities address an annual theme and they are all open to the public.

The primary aim of these activities is to create opportunities for researchers to present their material, to generate interesting discussions and to present the field to insiders and outsiders, old members and potential newcomers in the field and to create (interdisciplinary) networks. For this reason we invite speakers from research institutions as well as freelancer, representing different disciplines.

Over the last years we have in various ways cooperated with the Swedish ICTM National Committee. In 2004 one of their meetings was held in the southern part of Sweden, including an invitation for Danish members to join. Furthermore they have for two years generously financed the travel costs for some of their members to make presentations during the annual meetings in Copenhagen.

The annual themes have covered a variety of topics over the last years: 'Transcriptions of music and dance' (2003-4), 'The relationship between music and dance' (2004-5), 'Tradition in present time – present time in tradition' (2005-6), and 'Music, dance and religion' (2006-7).

Almost all members of the board participated in the ICTM world conference in Sheffield in 2005, an activity that strengthened the cohesion of the committee and the awareness of the international community for especially the new members. This was possible only because the conference took place in Europe.

Eva Fock

ICTM National Committee – Germany

In 2006 the German National Committee held its General Assembly and Annual Meeting.) on October 13-14, 2006 in Mayence, by invitation of UD. Dr. Wolfgang Bender, Institute for Ethnology and African Studies at the University of Mayence.

The main subject of the accompanying scientific conference was “Reception and Self Perception of Musical Cultures” (Rezeption und Selbstwahrnehmung von Musikkulturen) and papers were read by:

- Dorit Klebe (Schallplattenaufnahmen höfisch- osmanisch-türkischer Vokalgaattungen aus Konstantinopel/Istanbul vor dem Ersten Weltkrieg),
- Viola Prueschenk (Literarische Verarbeitung von Msuik in frankophoner karibischer Literatur: Zwischen afrikanischem Erbe und karibischer Identität“),
- Sabine Toepfel (Deutsche Totenlieder aus Osteuropa. Untersuchungen zu Brauchtumsliedern aus ehemaligen deutschen Sprachinseln Ungarns und Maehrens“),
- Nadine Siegert (“Warum tanzen die Afrikaner immer mit nacktem Oberkörper? Zur Rezeption afrikanischen Tanzes in Europa und der Selbstwahrnehmung zeitgenössischer afrikanischer TänzerInnen“),
- Markus Coester (“Highlife im Club Afrique”: Reisende Musik/er, afrikanische Diaspora und interkultureller Austausch in London 1950-1965“),
- Carmen Stahl (“Begegnungen mit Musik aus Malawi“),
- Mario Pruefer (“Rezeption afrikanischer Musik: Das Musical African Footprint“), Dunja Brill (“Akustische Gewalt: Geschlechtsbezogene Selbstkonstruktionen in extremer Musik am Beispiel der Industrial-Kultur“),
- Jürgen Elsner (“Maqam-Prinzip und muqam. Zur Differenzierung regionaler maqam-Traditionen“),
- Ines Weinrich (“Musik im sakralen und profanen Kontext im Nahen Osten. Terminologische Überlegungen“), and
- David Dargie (“Bericht aus Suedafrika“).

The meeting was complemented by a guided tour through the “Archiv für die Musik Afrikas” AMA (Archive for African Music), which is located at the Institute for Ethnology and African Studies and by a short concert of the young piano player Jens Michel (Mayence) who explained and presented a composition of the African composer Akin Euba: “Scenes from Traditional Life” (1970).

The General Assembly was opened by the president with apologies for absence and the report of the activities of the National Committee. She announced that volume 13 of the proceedings of the Annual Meetings (= Berichte aus dem ICTM-Nationalkomitee Deutschland, vol.XIII) was just published. This volume contains the results of the meeting, held at the University of Lueneburg February 2003, and has a CD attached with musical examples illustrating the articles of the authors.

The next Annual Meeting of the German National Committee took place on February 09-10, 2007 by invitation of Prof. Dr. Max-Peter Baumann and the president Prof. Dr. Marianne Broecker at the University of Bamberg. The main

subject of the accompanying scientific conference was “Music in ritual and ritualized contexts” (“Musik in rituellen und ritualisierten Kontexten”). Papers were read by:

- Karoline Oehme (“Institutionalisierte Volksmusik. Alltag und Fest in Schweizer Volksmusikverbänden”),
- Smaragdi Boura (“Auf der Suche nach unseren eigenen Wurzeln: Musikalische Ausbildung Jugendlicher der griechischen Diaspora in Deutschland”),
- Anar Mamedov (“Orte der Verehrung – Zur Tradition der überlieferten Gesänge der Bektaschi in Nordgriechenland”),
- Nevzat Ciftci (“Vom religiösen Volkslied zum anatolischen Rocksong. Zur Transformation und Verbreitung des Liedes »Yolcu« vom Migrantensänger Neset Ertas in der Türkei”),
- Rainer Polak (“Das Timing von Djembe-Rhythmen. Mikrorhythmische Strukturen und metrische Grundlagen westafrikanischer Perkussionsmusik”),
- Edda Brandes (“Wer hat Angst vorm schwarzen Sack? Buòrèfin - Ein Ritus der Peul im Wasulun von Mali”),
- Mosunmola Omibiyi-Obidike (“Women in ritual performance in Nigeria”),
- Ulrike Stohrer (“Die Samrah im Jemen: Musik, Poesie und Tanz in einem Übergangsritual”),
- Jürgen Schöpf (“Kulturrelativistische Kritik an der »Altorientalischen Musiktherapie« von Oruc Güvenc / Gerhard Tucek”),
- Gisa Jaehnichen (“Musikpraktische Rollenzuweisungen in mesopotamischen Kultdarstellungen”),
- Ma Li (“Das traditionelle Schlag- und Blas- Ensemble (yin yue hui) in der ländlichen katholischen Kirche Nordchinas”),
- Martin Rucker (“Das Singen von Mantren im Kontext der New-Age-Bewegung”), Ekkehart Royl (“Ritualgesänge der Manobo in North Cotabato, Mindanao/Philippinen”).

At the meeting in Bamberg the president presented the next volume of the proceedings of the Annual Meetings which was just published (= Berichte aus dem ICTM-Nationalkomitee Deutschland, vol. XIV/XV). This volume contains the results of the meetings, held at the University of Mayence in October 2004 and at the University of Weimar/Jena in February 2005. Attached are two CDs with musical examples illustrating the articles of the authors. The content of volume I to XV can be seen from the abstracts given in German and English on the website of the German National Committee: www.ictm-germany.de

Marianne Broecker

ICTM National Committee – Switzerland

Our visit to the 'Musikautomaten Museum' in Seewen on 1 July 2006 followed the regularly held Autumn-Conference (Herbsttagung). This time it was held at the Ethnographical Museum (Völkerkunde Museum) of the University Zürich on 11 November 2006. Several papers presented a paper and some members showed their film productions. Brigitte Bachmann: *Der Bättruf in den Schweizer Alpen*, Bruno Mock: *Rugguusseli: Zur Tradierung der Appenzeller Jodelkunst*. Dieter Ringli: *E-learning und Musikethnologie: Chancen und Probleme am Beispiel eines Online-Instrumentenkunde-Projekts der Musikhochschulen Zürich und Luzern*, Claude Ferrier presented his film on the Christmas celebration in San Francisco de Querco, Peru and Raymond Ammann showed the film *Karum Nupu*. Unfortunately this presentation had to be interrupted because of technical problems.

After a discussion at this Herbsttagung it was agreed that CH-EM should have its own presentation on the web and that CH-EM comments on the ratification on National level of the Convention for the UNESCO Safeguarding for the Intangible Cultural Heritage. The secretary Marc-Antoine Camp and the President are now looking into these possibilities.

Coming events: the annual meeting is planned for June 2 and the Herbsttagung will be held on November 16 and will bring us all to the Italian part of Switzerland. We also expect a large Swiss presence at the ICTM Vienna conference with the following members presenting papers: Bruno Mock, Brigitte Bachmann, Susanne Böhm, Matthias Stöckli, Marcello Sorce Keller, Eng Za Tawn, Raymond Ammann.

Raymond Ammann

ICTM Regional Committee – Taiwan

The members of ICTM in Taiwan decided to cooperate better on a regional level as well as on an international level, they concluded to form a regional group with chairpersons to coordinate activities.

All Taiwanese members of the ICTM were by the Department of Traditional Music, Taipei National University of the Arts (TNUA), to attend a meeting on Sunday, 7th of May 2006 in TNUA. The main reason for this meeting was for a discussion on the formation of a regional group to be accepted as a regional committee by the Executive Board of the ICTM. The meeting was attended by 24 members. After a welcome from the inviting institution the assembly of the members chose Prof. Dr. Lee, Schu-chi as the chair of this meeting.

The meeting was divided into two parts. In the first part, four professors from different universities were invited to introduce their own department of musicology. Prof. Dr. Marianne Brocker introduced the history and development of the ICTM. In the second part, the assembly voted for the formation of a Taiwanese group of ICTM members (result; 23 votes for, 1 against) and members discussed and accepted the rules of the Regional Committee of Taiwan in the ICTM.

After the vote the assembly decided to elect one chair, one vice-chair and a secretary as representatives of the newly founded group. After proposals from the members in a voting process by ballot the following representatives were elected:

Chair:	Prof. Dr. Cheng, Te-Yuan Dean of College of Music Director of Graduate Institute of Ethnomusicology Tainan National University of the Arts Taiwan
Vice-Chair:	Prof. Dr. Wu, Rung-Shun Director of Department of Traditional Music Taipei National University of the Arts Taiwan
Secretary:	Prof. Dr. Tsai, Tsung-Te Graduate Institute of Ethnomusicology Tainan National University of the Arts Taiwan

The representatives of the new Committee decided to hold an annual meeting of the members once a year and a general assembly once two years. These meeting shall be combined with scientific papers, given by the members. In particular young members shall be encouraged to participate actively in the work of the Committee. It is planned to enforce the international activities of ICTM members in organizing meetings and conferences.

Cheng, Te-Yuan

Liaison Officer Report - Vanuatu

Musicians from Vanuatu were touring in Europe in the summer of 2006. *The Sunshiners* performed in England at the world music's biggest and best-known festival, Womad. With the typical Vanuatu string band instruments: ukulele, guitar and bush-bass, a monochord made of a tea chest, the Sunshiners performed hits by The Cure, U2 and David Bowie.

In Port Vila, the capitol of Vanuatu, the project *Tura Nambe* (standing drum) was started. The idea behind the project is to create a 'Music Centre' for local musicians. Here, the musicians could exchange their ideas, have a room for rehearsals and have access to written sources on the local music. The project aims to bring the understanding and love for traditional island music closer to the young musicians living in town. The project launched by Monica Stern, a French ethnomusicologist, and Marcel Melto, the leadsinger of the group XX-Squad, is supported by the National Cultural Centre and by the Alliance Française

Raymond Ammann

Study Group on Ethnochoreology

24th SYMPOSIUM, CLUJ, ROMANIA
MINUTES OF THE BUSINESS MEETING
10-16 July 2006

1. Opening of the Business Meeting

1.1 Constitution of the Board

The Chair welcomed all to the meeting and reminded colleagues that voting and the right to make proposals was restricted to members in good standing. (There 68 members in attendance at the Business meeting.)

1.2 Appointment of the Meeting Chair

Anca Giurchescu was appointed Meeting Chair.

1.3 Regrets for Absence

Greetings and regrets were received from: Grażyna W. Dąbrowska, Maria I. Koutsouba, Yvonne Hunt, Christine Glauser, Allison Jane Singer, Ana Paula Höfling, Melissa Teodoro, Nancy Lee Ruyter, Nagako K. Hateruma, Colleen Lanki, Jaynie Rabb, Placida Staro, Selena Rakočević, Carlo Bonfiglioli.

(Anca Giurchescu read list)

1.4 In Memoriam.

The meeting observed a minute of silence to honour the memory of colleague Hanna Laudova. Hanna Laudova was an important contributor to the field of ethnochoreology and one of the earliest members of the Study Group.

2. Minutes of the Business Meeting of the 23rd Symposium, Monghidoro, Italy, July 2004

The minutes are published in ICTM website. They were approved.

3. Activities Reports

A report of activities was published in the April 2006 ICTM Bulletin.

3.1 Membership

The Chair reported that membership has increased to 250 active and 22 latent members from 47 countries. Membership has been activated by establishment of the listserv Etnokor, established by Stephanie Smith. We continue to be the largest and most active Study Group of ICTM.

3.2 Study Group Board's Communications.

The Chair introduced the members of the Board. The Board communicated mostly through electronic meetings plus a few direct meetings. Discussion topics included a review of the Monghidoro Symposium, the next meeting (Cluj), Etnokor, Newsletter editor, mailing list, a proposal for bibliography on web, the two main themes for the Cluj meeting, composition of program committee, publication of Szeged and Monghidoro proceedings (thanks to Laszlo for bringing them here), and the Sheffield meeting in 2005. No newsletter was published by the Study Group, but reports were published in each of the ICTM bulletins.

3.3 Other Activities

3.3.1 Sheffield Meeting, 2005

Elsie Ivancich Dunin was part of the program committee for the Sheffield Conference in 2005. Approximately 35 participants from our Study Group attended. This activity brought in new members, and raised the profile of ethnochoreology to a higher status among ethnomusicologists.

3.3.2 Members' Positions Beyond the Study Group

Adrienne Kaepler, member of our Study Group, is President of ICTM. Our members collaborate with CORD, CID, Nordfolk, and the World Dance Alliance. Three of our members are active in UNESCO committees engaged in adjudicating Intangible Heritage Masterpieces. UNESCO sends proposals to be vetted by NGOs, and ICTM has been quite active).

3.3.3 Seminar of New Ethnochoreologists

The 5th edition of the Seminar for New Ethnochoreologists was held last year, funded by the Erasmus program, at the University of Trondheim.

The Chair expressed thanks to Board members Theresa Buckland, Tvrtko Zebec, and László Felföldi, Placida Staro, Köncei Csilla. Thanks to Elsie Ivancich Dunin, Chair of the Publications Committee. Thanks to all older and newer colleagues.

4. Report of the Publication Committee

4.1 Proceedings

Elsie Ivancich Dunin affirmed that publications of Study Group are very important. Proceedings from each Symposium are produced, in a consistent format and with English editorial support. The Proceedings are generally made available from the country that sponsors the Symposium. Two sets of Proceedings are available today: from the Symposia in Szeged and Korčula. The Monghidoro proceedings are still in process.

Proceedings from Nafplion are out of print, perhaps they will eventually be put on the internet. László Felföldi proposed to publish all the Proceedings in Hungary in one DVD. Copyright remains to be cleared. The Board will discuss this project in the future.

4.2 Bibliographies

The Dance Research Bibliographies produced by members of this group is available here, published in 1989, 1991, 1995, 1999, and 2003. The bibliography is indexed in RILM, IBSS, MLA, and NRCC and Ebsco Publishing. Plans include publishing the bibliography on a website, perhaps through <http://etnokor.ief.hr>. Tvrtko Zebec illustrated the proposed features of the Open Access Archives Protocol and E-prints software through a first draft model. The model features a sign in, search tools, registration for new members, advanced research search tools, editorial controls. The program will be further developed in the autumn. Members will input their own entries (but not including the old ones). Hopefully the web version will support all the languages as before. Perhaps a hard copy will be published every 4 years as well.

4.3 Website

Stephanie Smith introduced the idea of having website for Study Group. We can purchase the domain name "ethnochoreology.org" quite inexpensively. The site can be housed on Smithsonian servers or elsewhere. People interested in website design were invited to step forward, Stephanie is willing to coordinate project. The website will open up more possibilities to have publications available, subpages for Sub-Study Groups, etc. Discussion ensued. Adrienne Kaeppler will discuss the idea with the ICTM Board, and expects that the idea may be supported, as long as there's a link with the main ICTM site. Stephanie Smith reported that two people have problem communicating on Etnokor and that this is a problem of how Smithsonian reacts to certain server configurations, suggests these members take out a free other e-mail address such as through Yahoo.

Anca Giurchescu thanked all people engaged in Publications Committee work.

5. Sub-Study Group Reports and Proposals

5.1 Structural Analysis

Adrienne Kaeppler's report on the Sub-Study Group for Structural Analysis was communicated during a session earlier in the Symposium. A page was circulated to see if there was interest in reactivating this group with new projects.

5.2 Iconography

Information on this group's activity was communicated earlier in the Symposium. Barbara Sparti spoke of desire to circulate images electronically via the website. This Sub-Study group is looking for a leader.

5.3. Comparative Research on Ritual Complexes

Anis Nor noted that a panel was presented on the last project of this Sub-Study Group earlier in the Symposium, and thus this group would also not report extensively during the Business meeting. A page was circulated to update membership. A project to continue this group's work in the Italian Alps has been stopped. Group members are continuing to look for an event to study.

5.4 Revival

Mats Nilsson reported that the Sub-Study Group on revival has organized and presented two panels, one in Sheffield, one in Cluj. Stephanie Smith reported that we would like to move forward with presenting this meeting's panel on a website if allowed.

5.5 19th Century Couple Round Dances

Egil Bakka reported that this Sub-Study Group had a number of meetings (in Budapest, Zaton, Ljubljana, and Sheffield panel) since last Symposium. The group is engaged with 4 tracks of activity. Group members hope to have a publication of scores produced soon. New members are invited to join.

5.6 Fieldwork Theory and Methods

Anca Giurchescu reported on the panel organized by this Sub-Study Group in Sheffield, on the revitalization of village dance in Maramures, from the 2004 fieldwork experience. The next panel will be presented here in Cluj resulting from fieldwork experiment in Izmir. There have been five fieldwork experiments up to date (Calus, Romania 1995, Bulgaria 2005, Northern Romania, Izmir,). No new projects are being planned at present, except perhaps make DVDs for each experiment. A new list was circulated for membership.

5.7 Dance Migration and Diaspora

Christine Glauser, Chair for this Sub-Study Group was not present in Cluj, so did not present a report. She is interested in continuing in her role as Chair. She sent out a bibliography on the topic.

5.8 Dance Music Relationships

Jorgen Torp chairs this Sub-Study Group. In his absence, Judy Olson reported that members of the group continue to be interested in communicating about possible projects via the internet. A list was circulated for membership.

5.9 Dance in the Muslim World

Helene Eriksen reported on the formation of a new Sub-Study Group, which has been discussed for a while. Invitations were extended for interested people to sign up on a page that was circulated. The first meeting is proposed for tomorrow at lunch.

5.10 Dance and Film

A Sub-Study Group on Film was proposed to deal with issues related to making films on dance. Much film is available, needs to be published for ourselves and for broader audiences. A list was circulated to see if there is interest, to be approved by the Board.

5.11 Technology and Dance

Interest was expressed by Stephanie Smith in a Sub-Study Group to deal with indexing, archiving, databases, and other technological issues. It is important that projects of this nature know about each other and make standard protocols. Perhaps this topic might be linked with the Sub-Study Group on Iconography.

6. ICTM World Conference

The Chair presented information on the 39th Conference of ICTM, to be held in Vienna, Austria, 4-11 July 2007, hosted by the Austrian National Committee. Five themes are planned: Cosmology and its relation to music and dance; National and regional traditions of ethnomusicology; Popular music; Transmission of music and dance through informal and formal education; and New themes. The deadline for submissions is 1 November 2006. Proposals are being accepted for panels of 90 minutes total, individual papers of 20 minutes, AV presentations, and workshops. Details are available in the April 2006 ICTM bulletin and on the ICTM website.

7. Nomination and Election of the Chair and Secretary

Anca Giurchescu stepped down as Chairperson at the end of her term. Adrienne Kaeppler chaired the portion of the meeting related to the election of Study-Group Chair and Secretary. These two positions are elected for a 4 year period at one meeting, and the Vice Chair and fourth member elected two years later. Theresa Buckland nominated László Felföldi (seconded by Ann David). Members were asked for further nominations from the floor. There were none. László Felföldi is acclaimed Chairperson. Elsie Ivancich Dunin nominated Tvrtko Zebec as Secretary (seconded by Barbara Sparti). No further nominations were made. Tvrtko Zebec is acclaimed Secretary. The Board proclaimed Anca Giurchescu as Honourary Chair of the Study Group on Ethnochoreology. This announcement was supported by the assembly. Anca Giurchescu resumed her position as meeting Chair.

8. 25th Symposium, 2008

8.1 Location. Several proposals were introduced for the 25th Symposium of the Study Group: Izmir, Turkey; Uherske Hradische in the Czech Republic; Malaysia; Greece and Istanbul. These locations were discussed. It was agreed that the Chair would seek further information from each proposal and make a final decision with the Board once such details were assembled.

8.2 Proposed Themes

Numerous themes proposed and discussed with a free vote:

Dance and Aesthetics (13)

Learning and Teaching Dance Systems, transmissions, Mistakes (25)

Dance and Time (3)

Dance and New Technology (8)

Applied Ethnochoreology (9)

Dance and Competition (12)

Dance as Cultural Heritage, Tourism, Global and Local Issues, Appropriation
(35)

Dance and Music (9)

Dance and Institutional Power (25)

The Board will consult with the host organizers once these are established. The Study Group tradition is to invite the host organizers to set a second theme.

Panels will be allotted 60 minutes, with three or more participants. Participating in a panel will be considered the equivalent of presenting a paper. Andree Grau suggested the organizers reintroduce the tradition of inviting a keynote speaker on a main theme at the symposium. This idea was received with general support.

9. Other Business

9.1 SEM

Judy Olson announced the upcoming conference of the Society for Ethnomusicology, set for Hawaii in 3rd weekend in November. The Dance section of that organization is sponsoring several sessions and a Hula workshop. Those who will attend should come to the Dance Section meeting.

9.2 Documentation of the Symposium

People making photos and filming during the Symposium were invited to make a selection of their materials, add a caption, and send to our archive in Trondheim via Egil Bakka.

Anca Giurchescu closed the business meeting at 10:59. The situation is very good. See you in two years.

Andriy Nahachewsky

Sub-Study Group on Dance Iconography

Four out of five of the editors of *Imaging Dance*, the projected book that grew out of the Iconography sub-study group's work over the past five years, met in Hawai'i during the first week of January 2007. The editors had already had a working meeting in Cluj before the symposium (July 2006), and the Hawai'i gathering was planned to finalize the volume before sending it off to an interested publisher. Unfortunately, Nancy Heller was not able to join us, though we did talk by phone. We missed her keen observations and expertise as a dance performer and an art historian.

Judy Van Zile, who teaches dance notation and dance ethnology at the University of Hawai'i at Manoa, met Elsie Dunin and myself upon our arrivals at Honolulu airport, with a special lei of flowers for each, and left us at the University visitors' residence where we stayed in very attractive rooms across the campus from the university library. Adrienne Kaeppler, herself an anthropology graduate of the University of Hawai'i (see her book on the hula, *Hawaiian Drum Dances*) stayed with an old

friend, Mary Jo Freshly. Mary Jo, who joined us on two evenings, studied Korean dance with Halla Pai Huhm, became her assistant and, after the death of Huhm, took over the teaching in her studio. She continues to teach and organize performances for her students of all ages and ethnic backgrounds.

We met every morning at Judy's house for breakfast and worked most days right through to supper time. We managed to edit all fifteen essays and finish a draft of the Introduction. The sub-study group members whose essays are included in the volume are, besides those of the editors, Irene Loutzaki, László Felföldi, and Arzu Öztürkmen. All of us took part in the conference in Rome in 2004 on Reading Dance Images.

Being in Hawai'i was, for me, a wonderful surprise. I, of all the editors, had never been there before. Even though I saw only one of the several islands, and little of that, I was thoroughly intoxicated by the lush vegetation, the sheer volcanic cliffs, the strange and sudden rain squalls, the fierce winds, the rainbows. The people fascinated me with their different backgrounds and these were reflected in, for example, the restaurants, often very inexpensive, where we ate in the evenings: Chinese, Thai, Japanese, Indian. Ethnic diversity can be seen in the dance practiced, though hula is by far the most popular. We visited a class in hula at the university taught by Noenoelani Zuttermeister, daughter of Kauai Zuttermeister, who was featured in Adrienne's book on hula. Most of the women participating had been dancing for years, starting either as young children or as first-year college students. We were watching "modern" hula, an ongoing development of the traditional dance. Both types, for men and for women, are shown in the three-day annual Merrie Monarch hula festival which brings thousands of Hawaiians together while many more follow on TV.

The place of Hawai'i as a meeting of east and west, as well as a part of the cultural area of Polynesia, was brought home to us on a visit to the Bishop Museum with its artifacts from New Zealand, Tonga, Samoa, Tahiti and so on. Hawai'i, in the Pacific Ocean between Mexico and Los Angeles to the east, Australia, Japan, Philippines, Indonesia, China, the islands of Melanesia and Micronesia to the west, has had immigration from all these countries, and more. It is a gold mine for ethnologists, anthropologists, and ethnochoreologists and it occurred to all of us, especially after the successful Society for Ethnomusicology conference held here in 2006, what a rich venue it would be to hold a Study Group meeting.

Barbara Sparti,

Study Group on Musics of Oceania

Since the Study Group's meeting in Sheffield, the circular news letter is sent out to the members every third month, these letters are also accessible on the Study Group's home page of the ICTM website. Since the meeting in Sheffield also a 'listserv' was installed. This is an ideal tool to distribute informal mails among the members.

The SEM 2006 conference in Hawai'i (Nov. 14- 21) presented a fine occasion to hold a Study Group meeting. Many SGMO members, who are also members of SEM, presented their papers at this conference. The Study Group conference started right after the closing of the SEM and lasted for two and a half days. The conference was organised by Jane Moulin, Barbara Smith and Raymond Ammann and we had the great opportunity to be hosted by East-West Center, thanks to our Study Group member Bill Feltz. The theme of the conference, 'Pacific strings' showed our respect to the people of Hawai'i. Papers were presented in the following order: Raymond Ammann, Karl Neuenfeldt, Brian Diettrich, Birgit Abels, Lisa Lawson Burke, Denis Crowdy, Michael Clement, Kirsty Gillespie, Jennifer Cattermole, Dan Bendrups and Junko Konishi.

We also had the wonderful opportunity to be invited in the garden of Jane Moulin to listen to music and watch dances of her students. A special concert with various renounced local bands was organised especially for us by the famous Hawaiian musician Aaron Sala. On the last day we could visit a 'ukulele factory and in the afternoon our business meeting was held in the rooms of the Bishop museum. Karl Neuenfeldt proposed that his project, to produce a book (including recordings) on the 'ukulele, should be framed as a Study Group project, which was accepted. During the business meeting several topics were raised and discussed. Discussed was also the possibility to include the word 'dance' in our Study Group's name. The discussion of the new name continued after the meeting with our online possibilities. The new name was agreed upon and goes now to the board of ICTM for endorsement.

All the papers of the conference were of good quality and we spent a few nice days among friends and colleagues. For the ICTM conference in Vienna a large number of Study Group members won't be able to participate. The next Study Group meeting is expected to be on Samoa during the Pacific Arts Festival in 2008.

Raymond Ammann

ICTM Slovenia Symposium

'Ethnomusicology and Ethnochoreology in Education: Issues in Applied Scholarship' Ljubljana, September 21-25, 2006

The newly approved ICTM National Committee for Slovene has organized a complex scholarly gathering in the country's capital Ljubljana that encompassed five groups of activities:

- (1) International scholarly symposium *Etnomuzikologija in etnokoreologija v vzgoji in izobraževanju: Bistvena vprašanja aplikativne znanosti / Ethnomusicology and Ethnochoreology in Education: Issues in Applied Scholarship*;
- (2) Meeting of the ICTM's Executive Board;
- (3) Gathering of Slovene ethnomusicologists and Board members;
- (4) Gathering of Slovene ethnomusicologists and Board members with Austrian organizers of the 39th World Conference; and

(5) Workshops provided respectively by the Board and the Slovene hosts. The event was organized through joint efforts of all institutions and associations involved in ethnomusicological activities in Slovenia: ICTM's Slovene National Committee, University of Ljubljana, Institute of Ethnomusicology SRC SASA, Slovene Musicological Society, Cultural Society Folk Slovenia, and Slovene Ethnographic Museum, which also hosted the symposium.

Ethnomusicologists and ethnochoreologists based in fourteen countries from various parts of the world (Australia, Austria, Canada, Croatia, France, Germany, Ireland, Malaysia, The Netherlands, Norway, Serbia, Slovenia, UK, and USA), themselves representatives of different generations and research traditions, presented their experiences and visions of efficient transfers of scholarly knowledge into educational domains. Presentations from contexts around the globe discussed modalities of connections between theory and practice, methods of promoting, teaching and learning of traditional music and dance, and the strategies of preparing textbooks, recordings and other materials for various stages of educational processes.

The first day of the symposium featured presentations in English by Board members, Austrian organizers of the forthcoming world conference in Vienna, and scholars invited because of the symposium's theme. In the opening session Svanibor Pettan traced current developments in applied ethnomusicology, John Morgan O'Connell pointed to the impact of ethnomusicological thought to the field of music education, and Kjell Skyllstad discussed methodological implications of the contact between ethnomusicology and music education. The second session was dedicated to the use of ethnomusicology in bridging the barriers in relation to indigenous people in Canada (Beverley Diamond), youths in Malaysia (Tan Sooi Beng), minorities in Austria (Ursula Hemetek) and in the context of fieldwork in Brazil (Regine Allgayer Kaufmann). Participants in the third session focussed on classroom methodologies in teaching west Javanese cianjuran music (Wim van Zanten), traditional musics in Taiwan (Marianne Broecker), folk music in Austria (Gerlinde Haid) and didjeridu in Australia (Stephen Wild). The fourth session featured ethnomusicologists who applied their knowledge and skills in leading workshops on overtone singing and spoon playing (Tran Quang Hai), as well as in producing compact discs for teaching Aboriginal music (Allan Marrett) and a world music textbook (Jonathan Stock).

The second day featured presentations in Slovene, Croatian and Serbian languages by scholars from Central and Southeastern Europe. A rich variety of themes included the issue of evaluation of folk music through contrasting performances of the same tunes (Albinca Pesek), getting to know folk songs through popular music arrangements (Urša Šivic), study of historical layers within the realm of children folk ensembles (Bojan Knific), the impact of applied ethnomusicology in reviving and revitalizing non-institutional cultural activities (Ana Hofman), an international youth camp as a place for internalization of regional, national and transnational musical heritage (Dario Marušić), bell-chiming as a case for learning and understanding the processes of transformation of a tradition (Mojca Kovačič), and application of scholarly models in the context of a project focussed on lullabies

(Katarina Juvančič). Two presentations pointed to the lack of teaching of folk dances on all levels of institutionalized education in Slovenia, with emphasis on elementary schools (Metka Knific) and on the resulting shortcomings in understanding of related sociocultural processes (Nataša Visočnik).

Both days the symposium was open to public and well attended by ethnomusicologists, ethnochoreologists, music educators, musicologists, ethnologists, cultural anthropologists and other interested individuals from Slovenia and Croatia, who vividly participated in the discussions. Besides the mentioned individuals, the event benefited from the efforts made by the chair of Organizing Committee Inge Breznik, assistance of Alma Bejtullahu and other scholars, and the involvement of the Volk Folk ensemble. Introductory greetings were provided by the president of Slovene Academy of Science and Arts Boštjan Žekš and chairs of participating organizations (Marjetka Golež Kaučič, Bojana Rogelj Škafar, Katarina Šetinc, and Svanibor Pettan who led the Program Committee).

The Executive Board meeting was hosted by the Ministry of Culture and the workshops by the University of Ljubljana. The first workshop on overtone singing was led by Tran Quang Hai on behalf of the ICTM's Board, and the second workshop on Slovene folk dances was led by the instructors Bojan and Metka Knific and ensemble Črna kuhna on behalf of the Cultural Society Folk Slovenia.

The Symposium brought together domestic and foreign scholars around an important topic, broadened the base for ICTM's membership and increased the quality of contacts between the Board and the members. A booklet with abstracts in Slovene and English languages was published. The symposium itself is envisioned as a starting point towards the establishment of a study group on applied ethnomusicology.

**Mojca Kovačič
and Urša Šivic**

ICTM MEMBERS RECENT PUBLICATIONS (2006-2007)

Bak, Kirsten Sass and Svend Nielsen (eds.) (2006) *Spiritual Folk Singing, Nordic and Baltic Protestant Traditions*. Denmark: Kragen.

Giurchescu, Anca (2006) 'History of the ICTM Study Group on Ethnochoreology'. In: Elsie Ivancich Dunin, Anne von Bibra Warton, Felföldi Laszló (ed.) *Series: Bibliotheca Traditionis Europae*. Budapest: Académia Kiadó, European Folklore Institute, pp. 252-263.

Petersen, H.C., Hauser, Michael (2006) *Kalaallit inngerutinik atuinerat - Trommesangtraditionen i Grønland - Drum Song Tradition in Greenland*. Forlaget Atuagkat.

Rossen, Jane Mink & Uri Sharvit (2006) *A Fusion of Traditions. Liturgical Music in the Copenhagen Synagogue*, University Press of Southern Denmark.

*****This is a new additional section in the Bulletin. The Secretariat has added as an additional service to ICTM members. It will contain the publications of ICTM members, Study Groups and National or Regional Committees ONLY.**

If you would like to list a publication in this section of the Bulletin, please email the publication citation to Secretariat@ictmusic.org. Publication must be recently released (no more than 2 years old, 2006-2007).

ICTM MEETING CALENDAR

- 2007 Study Group on the “Anthropology of Music in Mediterranean
28 - 30 Cultures” Venice, Italy
June mskeller@ticino.com
- 2007 39th World Conference of the ICTM 2006
4 - 11 Vienna, Austria
July <http://www.ictm2007.at>
(Please see page 5 of this bulletin for details)
- 2007 Study Group on Ethnochoreology
5 *16:30-18:30, Session 1.4 E*
July Vienna, Austria
- 2007 38th General Assembly of the ICTM
6 *14:30-16:00 Plenary Session 2.3 A*
July Vienna, Austria
- 2007 Study Group on Musics of East Asia
6 *16:30-18:30, Session Session 2.4 H*
July Vienna, Austria
- 2007 Meeting of National and Regional representatives
7 *16:30-18:30, Session 3.4 H*
July Vienna, Austria
- 2007 Study Group Music of the Turkic Speaking World
9 *16:30-18:30, Session 5.4*
July Vienna, Austria
- 2007 Study Group on Music and Minorities
10 *16:30-18:30, Session 6.4 H*
July Vienna, Austria

MEETINGS OF RELATED ORGANIZATIONS

- 2007 National Ethnomusicologies: The European Perspective
27- 9 Glamorgan Building, Cardiff University, Cardiff.
April www.cardiff.ac.uk.
- 2007 2007 Conference on Music in the World of Islam
7- 11 Assilah, Morocco
August <http://www.mcm.asso.fr/site02/music-w-islam/index.htm>
- 2007 52nd Annual Conference of the Society for Ethnomusicology
24-28 Columbus, Ohio
October <http://www.ethnomusicology.org>
- 2008
29 4th International Cyprological Congress
April- Nicosia, Cyprus
3 May www.cypriotstudies.org
- 2008 Fourth Conference on Interdisciplinary Musicology - CIM 2008
2-6 Thessaloniki, Greece
July emilios@mus.auth.gr

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To be a member in good standing, entitled to participate in the activities of the Council, to vote, and to receive the Council's publications, you must have paid your membership fee for the current year (and any preceding year since you became a member). Yearbook and Bulletins will be mailed only to paid-up members. Institutional subscriptions do not include voting rights.

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