

**BULLETIN**  
of the  
**INTERNATIONAL COUNCIL**  
for  
**TRADITIONAL MUSIC**

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**No. CX11 (112)**

**April 2008**

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With  
Second Notice – Durban 2009 Conference



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

<http://www.ictmusic.org>



## C O N T E N T S

ICTM SECRETARIAT .....	4
FROM THE SECRETARIAT .....	8
SECOND NOTICE - 40TH WORLD CONFERENCE OF THE ICTM .....	10
ANNOUNCEMENTS.....	31
UNESCO News .....	31
Report on the Third international conference of the UNESCO Memory of the World programme .....	32
New ICTM Study Group On Music And Dance In Southeastern Europe ..	34
Study Group for Folk Musical Instruments - Call for papers for 2009 .....	37
ICTM Study Group for Music Achaeology Conference Announcement....	38
Meeting of the ICTM Study Group for Historical Sources of Traditional Music.....	38
6th Symposium of the International Study Group on Music Archaeology.	39
The International Conference of Near Eastern Archaeomusicology.....	39
Scholarship Award dedicated to the memory of Professor Tullia Magrini	41
Kartomi PhD in Music Scholarship .....	41
“What to Do with Folklore?” An International Interdisciplinary Symposium Ljubljana, 24–29 September 2009.....	42
Call for Papers - BFE One-Day Conference 'Sacred Singing and Musical Spirituality' .....	43
ICTM Study Group Applied Ethnomusicology First Meeting.....	44
Preliminary Program of the 5th Meeting of the Study Group Music and Minorities .....	47
REPORTS.....	54
ICTM National Committee - Canada.....	54
ICTM National Committee - Germany.....	55
ICTM National Committee - Switzerland.....	56
ICTM Liaison Officer - Singapore .....	57
ICTM Liaison officer - Vanuatu.....	62
Study Group for Musics of East Asia (MEA).....	63
Study Group on Music and Dance of Oceania (SGMDO).....	66
ICTM MEMBERS RECENT PUBLICATIONS (2007-2008) .....	67
ICTM MEETING CALENDAR .....	69
MEETINGS OF RELATED ORGANIZATIONS.....	71

## ICTM SECRETARIAT

### SECRETARIAT CONTACT INFORMATION:

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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](mailto: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](mailto: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](mailto: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](mailto: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 2008 Membership Renewals will be sent in May. 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>

The online payment system does not allow for those supporting members who support more than one supported member, we are aiming to amend the page to allow for those payments as soon as possible.

Unfortunately due to the high cost of international transactions, we can now only accept international cheques in US dollars or EURO. If you have a problem with international payments, please contact Lee Anne to arrange an alternative method. We encourage the use of the online payment system for the lowest possible transaction cost both to members and the Secretariat.

#### **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.

#### **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 - 1<sup>st</sup> of March deadline

October Bulletin - 1<sup>st</sup> 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. Please allow at least 6-12 weeks for surface mail to reach you, depending on your location.

**Pay your dues!**

**Please Note:**

**The Secretariat has up to now continued to send Bulletins and Yearbooks to members who drop their membership after a conference year, but as from this year members who have not paid their dues will not receive the 2008 Yearbook this December.**

**Supporting Memberships**

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. For an additional fee of \$30.00 (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.

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 2009 World Conference in Durban.

**Lee Anne Proberts  
ICTM Secretariat**

**Events in Canberra, 16-22 February**

***Meeting of the Executive Board***

The ICTM Executive Board held its 2008 meeting in Canberra, Australia on 16-17 February, hosted by The Australian National University (ANU). Highlights of the agenda included forthcoming World Conferences, ICTM Colloquia, Study Groups, Publications, Relations with UNESCO, and Relations with Other International Organisations. The Board noted that arrangements for the 2009 World Conference are proceeding, and also considered options for the 2011 and 2013 World Conferences. The venue for the 2011 World Conference will be announced at the 2009 Conference. The Board noted that two ICTM Colloquia are planned for 2008, one at University of Toronto, Canada on “Indigenous Music and Dance as Cultural Property: Global Perspectives” in May, and a second in Cambridge, UK on “The Mediterranean and Jewish Music: Al-Andalus and its Multiple Diasporas” in July. A new Study Group was approved: “Music and Dance in Southeastern Europe”. The Board approved in principle a new author-contract for the *Yearbook* in which authors would retain copyright over their articles instead of ICTM. The Board also spent considerable time discussing our relationship with UNESCO, particularly in the rapidly developing area of Intangible Cultural Heritage in which ICTM has played a significant role. ICTM has agreed to resume our formal involvement with RILM (Répertoire International de Littérature Musicale) which publishes *RILM Abstracts of Music Literature*, and the Board identified individual members to represent ICTM on RILM’s governing body (Commission Mixte).

**Symposium on Intangible Cultural Heritage**

After the Executive Board meeting a one-day Symposium on Intangible Cultural Heritage, “Culture: Mapping, Knowing, Safeguarding, Performing” was held at The School of Music, ANU. Presentations included ICH of the Pacific, Southeast Asia and Australia (indigenous and non-indigenous), lessons learned from the UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity, 2001-2005, and the WIPO Digital Heritage Project. Over 70 participants from Australia, Vanuatu, USA, the Philippines and India attended the Symposium.

**ANU Public Lecture on Intangible Cultural Heritage**

The one-day Symposium was followed by an ANU Public Lecture on Intangible Cultural Heritage, presented by ICTM Vice President Dr Wim Van Zanten, at the National Museum of Australia. Over 100 people attended the lecture, which was followed by a reception hosted by the National Museum. The reception, which also welcomed delegates to the Memory of the World Conference which began the next day at the National Library, featured didgeridu performances and a Tongan dance troupe based in Canberra.

**Launch of the ICTM Archive**

During the memory of the World Conference ICTM President Dr Adrienne Kaepler launched the ICTM Archive now housed in the National Library of

Australia. Almost 40 boxes of historical records were shipped from Los Angeles to the National Library in Canberra when the Secretariat was established at ANU. The National Library paid the shipping costs and ICTM paid the cataloguing costs. An exhibition of selected items from the Archive, including letters from Ralph Vaughan Williams and Zoltan Kodaly, were on display during the conference. A more detailed account of the Archive and how to access them will be published in a later Bulletin.

**SECOND NOTICE - 40TH WORLD CONFERENCE OF THE ICTM  
1-8 JULY 2009 DURBAN, SOUTH AFRICA**

You are invited to attend the 40th World Conference of the ICTM which will be held from 1-8 July 2009 in Durban, hosted by the University of KwaZulu-Natal.

For more information please see the conference website: <http://ICTM2009.ac.za>

**Host City**

You are invited to attend the 40<sup>th</sup> World Conference of the International Council for Traditional Music, which will be held from 1-8 July 2009 in Durban South Africa, hosted by the University of KwaZulu-Natal Howard College Campus, in cooperation with the South African Department of Arts and Culture and the South African National Commission on UNESCO.

With a population of 3½ million, Durban is the second largest metropolitan area in South Africa. Durban's unique blend of African, Asian and European cultures truly reflects the people of South Africa. This vibrant city where the conference will be held is famous for its Zulu dancing, traditional hand-woven baskets, carved wooden sculptures, clay pots and beadwork. The city lies on the shoreline of a protected bay and is one of the few cities in the world where harbour, water sports and beachfront facilities are only a block or two away from the central business district. In one day you can travel from forest to grasslands, seashore to mountains, modern city to rustic village. Natural treasures include the soaring Drakensburg Mountains and St. Lucia Wetlands where fresh and salt water meet to create a unique ecosystem.

Accommodation is varied and plentiful with over 47 000 tourist beds available, which range from luxury-budget hotels to bed and breakfasts, guest lodges and clean University residence.

**School of Music**

ICTM 2009 will be hosted by the College of Humanities, Development and Social Science at the University of KwaZulu-Natal, which is the home of the School of Music. The School of Music is a centre of music scholarship and creativity incorporating the African Music Project (AMP), Centre for Jazz and Popular Music (CJPM) and Opera Studios and Choral Academy (OSCA). The School also prides itself with a first-class Electro Acoustic Studio and houses a variety of research and outreach programmes. The School offers a range of undergraduate and postgraduate degrees and diplomas with a choice of specialising in the following areas of performance and research among others: African Music and Dance, Jazz Studies, Orchestral Performance, Opera and Choral Studies, Popular Music Studies, Music Education etc.

The School's programmes are delivered by staff who are active musicians in their respective fields of study. These include recognised researchers, composers and performers. The School's music library is second to none in the area, offering a variety of text and music collections for reference to resident and visiting scholars.

The School welcomes visiting artists and scholars, creating a vibrant atmosphere for scholarly and professional exchange. The current School population is a fine mix of local and international staff and students creating a rich multicultural base for engagement in music study, creation and performance.

### **Isicathamiya Competition**

Delegates will have the opportunity to experience a truly Durban tradition – an all night *isicathamiya* competition. These competitions run every Saturday night when Beatrice and Alice streets are crowded with men and women from all over the Durban hostels and surrounding informal residences and settlements. The streets come to life with the sounds of choirs warming up for the night's performance, and the various choirs entertain their followers until dawn.

For this unique South African musical experiences and much more, join us in the Zulu Kingdom for the 40<sup>th</sup> World Conference of the ICTM.

***“Ithaka ibekelwe Amazolo”***

***“Everything is provided for you!”***

For more information please see the conference website: <http://ICTM2009.ac.za>

### **LOCAL ARRANGEMENTS COMMITTEE**

Chair Prof. Ntombfikile Mazibuko  
Dr. Patricia A. Opondo  
Prof. Sihawukele Ngubane  
Prof. Donal McCracken  
Prof. Emily A. Akuno  
Prof. Dasarath Chetty  
Ms. Lliane Loots  
Mr. Mageshan Naidoo  
Mr. Phelelani Mnomiya  
Ms. Debbie Mari  
Ms. Normah Zondo  
Mr. Bruno van Dyk  
Mr. Nkwenkwenzi Languza  
Mr. Dennis Maake  
Mrs. Glynis Malcolm-Smith

### **LOCAL ARRANGEMENTS COMMITTEE CONTACT DETAILS**

Interaction Conferencing  
Graduate School Building  
Francios Road  
Durban 4041  
South Africa  
Email: [ictm2009@ukzn.ac.za](mailto:ictm2009@ukzn.ac.za)  
Tel: +27312601584  
Fax: +27312601606

## **PROGRAMME COMMITTEE**

Chair: Jonathan Stock (UK)  
Members: Samuel Araujo (Brazil)  
Christiane Fennesz-Juhasz (Austria)  
Patricia Opondo (South Africa – ex officio)  
Diane Thram (South Africa)  
Stephen Wild (Australia – ex officio)  
Louise Wrazen (Canada)  
Xiao Mei (China)  
Wim van Zanten (the Netherlands)

## **THEMES OF THE CONFERENCE**

### *1. Postcolonialism(s) and the Future for Our Disciplines*

What challenges, and what opportunities, do the rise of new schools of postcolonial thought offer? Examples include that known in South Africa under the term Indigenous Knowledge Systems but other new approaches are being formulated elsewhere, not least by scholars located in newly emerging multi-ethnic and multi-racial societies? What special roles are open to researchers of music and dance in postcolonial societies? How can we interpret these societies as we look across former disciplinary boundaries? How can we comment on cultural translation and mistranslation in these locales, and on new phases in the objectification and subjectification of dance and music?

### *2. Reapproaching the “Popular” and the “Traditional” in the Contemporary World*

How are terms like these and their equivalents in languages other than English used in relation to particular instances of dance and music, and what public arguments or hidden assumptions do these usages point to? How are musicians and dancers handling the fact that these forms are both rooted in communities of use and yet must be newly made in the contemporary world? How is technology refiguring the relationship between the performances of previous generations and those of the present moment? And how are contemporary artists and representatives of the communities concerned drawing on the resources offered by inherited material and expressive culture, such as instruments and the recordings preserved in archives and digital collections worldwide? As stereotypical sources of the “traditional”, how do agricultural and herding societies configure both traditional and contemporary forms of music and dance and the relationships between them, for example in reference to productive cycles, reproduction and the articulation of relations between humans and the powers thought to bring abundance and fertility.

### *3. Festivals, Contests and Competitions*

This theme groups research questions such as, how are the multi-performance events that comprise festival and contests structured in order to lead to particular kinds of outcome? What does winning mean for musicians, dancers and others participating, and how does stardom work at these temporary occasions, whether in the past or in the present? What diasporic and transnational networks channel artists and audiences into and out of international festivals and competitions, and what constraints shape these channels? What is the role of such intangible aspects as

spirituality and ideology in performance in such venues and what is the impact of festivals and contests on music and dance expressions of systems of belief? How do music and dance function at festivals and contests that are not themselves primarily about the performing arts, for example sports contests? And how completely are festivals and competitions replacing former enculturative settings for the performing arts?

#### *4. Emotion, Spirituality and Experience*

Music and dance are special ways of feeling, privileged means of sensing the worlds around us. How do such performed experiences allow people to access other spiritual realms? Or, to reverse the emphasis, what kind of creature is a human being, that music and dance can do this for us? How do we study the tacit knowledge embodied in such experiences and the contrasting experiences held by those in different subject positions? How do such performed experiences lead to a sense of reconciliation or healing in the real world beyond the moment of dance or music-making? New research of the linkages between the senses, aesthetics, ethics and function in music and dance will be welcomed under this theme.

#### *5. Masculinities in Music and Dance*

How musical is man? What does it mean to become a man through dance? How is male personhood developed and explored in the individual imagining or collective experience of performance, now, in fiction and in the past? What values and experiences in music and dance are tied to those of male identity and visibility in diverse cultural situations. What options are opened up for artistic or personal expression in music and dance through the veiling acts of fictional performance and transvestism? And how about the musical choices and positions opened to men in the disembodiment of virtual online communities or in male-only professions such as Catholic priesthood?

#### *6. New Research*

Current and ongoing research that the author wishes to bring to international attention but does not fall into one of the main themes of the conference may be submitted.

### **PROPOSALS FOR CONFERENCE PRESENTATIONS**

#### *1. Deadline for Online Proposal Submissions*

For this conference there is an online submission form showing the information required in order to submit a full abstract. The Proposal Submission Pages can be located by following links from the main conference website:

<http://www.interaction.ukzz.ac.za/ICTM2009>

Members who wish to make a presentation are asked to send their proposal before the deadline of **1 November 2008**. We anticipate being able to contact you with a decision on your inclusion in the programme around 1 February 2009.

#### *2. Early Acceptance of Proposals*

To facilitate the travel planning of prospective conference participants, and especially the coordination of panels, the Programme Committee will consider, upon request, proposals for “early acceptance” which fit clearly into the scheme of

the conference. Submissions for which “early acceptance” is required must be made by **1 July 2008**. In that case the Programme Committee will aim to inform you of its decision before 1 October 2008.

### *3. Language*

English is the official language for the conference, and only presentations to be delivered in that language can be accepted. All abstracts must be submitted in English. Abstracts will be published in the book of the conference abstracts, which is printed prior to the conference (where they may be edited for consistency).

### *4. Membership*

Please note that the Programme Committee will only consider proposals whose authors are members of the ICTM in good standing for 2008. Presenters are also expected to remain members of ICTM during 2009. New members may join and submit a proposal at the same time.

Membership applications are available at the ICTM website (<http://www.ictmusic.org>). For membership questions, contact the ICTM Secretariat: ICTM Secretariat, School of Music, Australian National University, ANU College of Arts and Social Sciences Building 100, Canberra, A.C.T. 0200, Australia; email: [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org).

### *5. Presentation Formats*

We encourage presentations in the form of panels and roundtables that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. The parameters are: 90 minutes total time slot; three or more participants; exact structure at the discretion of the organizer, but always with plenty of discussion time available for the audience. When carefully planned, such panels and roundtables are very useful to the attending colleagues, whether new to the topic or existing experts. The proposal submitted must explain the overall purpose, the role of the individual participants, and signal the planned structure. Naturally, panel proposers should gain confirmation from all participants prior to submitting the collective proposal (see also 4 above). Each panel proposal will be accepted or rejected as a whole.

Members not involved in panels may propose individual presentations, roundtables, workshops, and audiovisual presentations with commentary. If accepted, these will be grouped by the Programme Committee into sessions as usual. Each presentation will be allotted 20 minutes, plus 10 minutes for questions and discussion.

If members have any questions about programme-related matters, please contact the Programme Chair Jonathan Stock ([j.p.j.stock@sheffield.ac.uk](mailto:j.p.j.stock@sheffield.ac.uk)) or another member of the Programme Committee and ask for assistance.

### *6. Student Proposals*

Proposals from research students are welcomed. The best student papers contain much that is fresh and significant, overturning established orthodoxies with new discoveries and critiques. On the other hand, a big international conference like this is the wrong place for an MA student simply to present a routine term paper to gain experience of public speaking. Prior to submitting an abstract, students should consult with their tutors on whether or not their research has reached a point where

it can be made public to an audience of professional researchers from around the world.

#### *7. Restriction on Number of Presentations by a Single Individual*

In order to open the programme to the maximum number of researchers without extending the duration of the conference itself, speakers should limit themselves to a single appearance, whether in an individual presentation, in a panel, or on a roundtable.

Those attending may also be invited by the Programme Committee to chair a session. If you do not plan to offer a paper but plan to attend and would like to be considered as a potential session chair, contact Jonathan Stock (j.p.j.stock@sheffield.ac.uk) to make your availability known by 1 November 2008.

#### *8. Audiovisual Information*

Members are invited to present, with short commentary, video recordings of music and dance. The conference will provide VHS (PAL & NTSC, no longplay) in each conference room. Speakers from areas using other systems are encouraged to dub their videos to these systems before attending the conference. Each conference room will be equipped with a PC and data projector for power point as well as a DVD/CD player and audiocassette player. Also available; MiniDV tape players (PAL and NTSC) and BETACAM (PAL only). 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. Updates will be provided on the conference website.

#### *9. Barbara Barnard Smith Travel Award*

A fund has been established to provide an award to a person whose participation in an ICTM World Conference would contribute significantly to both the conference programme and to the recipient's professional career but who, for financial reasons, would otherwise be unable to participate. The Award is intended to provide funds for transportation to a World Conference site and lodging and food during the conference. In addition, ICTM will pay the registration fee for the Conference. An applicant for the Award may be:

- (a) An emerging scholar (advanced graduate student or young scholar with recently awarded doctorate);
- (b) A practicing musician without advanced scholarly credentials from a country without an appropriate institution of higher education for such study or without resources for such study in a foreign country;
- (c) A senior scholar whose institution does not support conference participation or a retiree who continues to contribute actively to the field.

Applicants for the 2009 World Conference should send a brief written statement indicating why they wish to be considered for the Award to the Chair of the Programme Committee: Jonathan Stock (j.p.j.stock@sheffield.ac.uk) at the same time as they submit an abstract, and by **1 November 2008** at the very latest. A practicing musician who is not a member of ICTM may be nominated by a member who should also send a supporting statement, including mention of the nominee's potential contribution to the Conference. The Award will be made by the Programme Committee in consultation with the President.

NOTE: This Award has been made possible by a substantial donation. The original donor has agreed that the Board may invite members to contribute to the fund to ensure its continuation in the future. Donations should be made to the “Barbara Barnard Smith Travel Award Fund” and sent to the Secretariat.

#### **LOCAL ARRANGEMENTS ICTM 2009:**

You are cordially invited to the 40<sup>th</sup> International Council for Traditional Music 2009 Conference to be held in Durban, South Africa from 1<sup>st</sup> to 8<sup>th</sup> July 2009. We are privileged that Durban was a popular choice of venue at the 39<sup>th</sup> International Council for Traditional Music Conference in Vienna in 2007, and we are confident that you will not be disappointed.

#### **KwaZulu-Natal & Durban:**

With a population of three and a half million, it is the second largest metropolitan area in South Africa. Durban’s land area of 2,292 km<sup>2</sup> is comparatively larger than other South African cities, resulting in a comparatively lower population density of 1,460/km<sup>2</sup>.

Durban’s unique blend of African, Asian and European cultures truly reflects the people of South Africa. This vibrant city where the conference will be held on the Howard College Campus of the University of KwaZulu-Natal is famous for its ritual Zulu dancing, traditional African hand-woven baskets, carved wooden sculptures, clay pots, beadwork, not to forget the rich music and dance cultures. The city lies on the shoreline of a protected bay and is one of the few cities in the world where harbour, watersports and beachfront facilities are only a block or two away from the central business district.

In one day you can travel from forest to grasslands, sea shore to mountains, modern city to rustic village. Natural treasures include the soaring Drakensburg Mountains and the St Lucia Wetlands where fresh and salt water meet create a unique ecosystem.

Accommodation is varied and plentiful with over 47 000 tourist beds available, which range from luxury tourist, budget hotels, apartments, bed and breakfasts, guest lodges and clean University residence accommodation.

With an average of 320 sunny days a year, Durban’s subtropical climate means a hot summer and a mild winter. One can swim in the sea all year round.

#### **Safety:**

The University of KwaZulu-Natal is a secure environment; the campus buildings and parking areas are guarded by Risk Management Services that are based on campus, to ensure delegate safety. However, for the purpose of the conference and our valued delegates we have arranged for additional security around these areas. UKZN’s Risk Management Services (RMS) will partner with Durban Metro Police (for off campus venues, hotels, etc.) and South African Police Services (crime prevention).

**Conference Venue and University Accommodation:**

The University of KwaZulu-Natal aims to be a truly South African university that reflects the society in which it is situated – not only in terms of race, gender and class – but in terms of how it structures its values and priorities and how it responds to social needs. As an institution of higher learning, it is committed to academic excellence, innovation in research and critical engagement with society. With its vision to be the Premier University of African Scholarship, the University of KwaZulu-Natal draws inspiration from and African identity and takes seriously its responsibilities to the development of the African continent.

The conference will be hosted at the University of KwaZulu-Natal, Howard College Campus.

**The School of Music**

Since 1971, the School of Music has served as a pioneer in South Africa in the field of ethno-musicology, jazz, music technology, African practical music-making, popular music studies and opera as well as by introducing access courses and taught post-graduate courses. We are known both nationally and internationally for our creative work and our published research in the fields mentioned above and in other fields, including musicology and music composition.

Our current students have come from all over South Africa and from Botswana, Swaziland, Zimbabwe, Kenya, Eritrea, Germany Canada and the USA. We have cooperative agreements with the Stuttgart Hochschule für Musik und darstellende Kunst in Germany, Wilfrid Laurier University in Canada, Edith Cowan University in Australia, Göteborg University in Sweden, and the University of California in the USA, and we are actively pursuing possible agreements with other institutions in America, Africa, Australia and Europe.

**University Accommodation**

University Residences in close proximity to the conference venue have been secured for delegates. The residence accommodation is to be booked directly with the conference secretariat on the following email: [ICTM2009@ukzn.ac.za](mailto:ICTM2009@ukzn.ac.za). The rates are as follows: Single Room, per person per night, including breakfast: R 220.00

Residence Accommodation booking forms will be posted on the website shortly.

**Reservation Bookings at other Star Category Hotels and Bed & Breakfast Establishments**

A list of various other category hotels will be displayed on the Conference Website, together with a comprehensive list of reputable Bed and Breakfast Establishments. Reservation bookings of B&Bs and hotels must be done directly by you. Please note that no transportation will be provided by the conference organisers from these Hotels and B&Bs to and from the conference venue.

**Airport Transportation**

Airport Transportation will be available and you can book with InterAction Conferencing using the conference email address: [ICTM2009@ukzn.ac.za](mailto:ICTM2009@ukzn.ac.za). Please note that there will be a separate charge for this service.

**Exhibitors / Trade**

Should you wish to sponsor or exhibit at this Conference, please contact the Congress Secretariat: InterAction Conferencing, on the following email: [ICTM2009@ukzn.ac.za](mailto:ICTM2009@ukzn.ac.za) who will furnish you with possibilities to best market your products/services.

***We look forward to welcoming you to Durban***

***“Ithaka ibekelwe Amazolo”***

***“Everything is provided for you!”***

**ICTM 2009 CONFERENCE REGISTRATION  
40<sup>TH</sup> WORLD CONFERENCE OF THE INTERNATIONAL  
COUNCIL FOR TRADITIONAL MUSIC**

<b>CONTACT DETAILS:</b>		
Surname:	_____	First name _____
Address:	_____	
Town/City:	Country:	Zip/Postal Code:
_____	_____	_____
Business Tel:	_____	Business Fax: _____
Mobile Tel:	_____	Home Tel: _____
Email:	_____	

**CONFERENCE REGISTRATION – ZAR (R)**

Excluding Accommodation & Transportation:		Registration Fee
<b>Joint Ordinary Member ICTM</b>		
-	Early Bird (by 15 April 2009)	<input type="checkbox"/> R2 500
-	Regular (after 15 April 2009)	<input type="checkbox"/> R3 000
<b>Non-Member ICTM</b>		
-	Early Bird (by 15 April 2009)	<input type="checkbox"/> R2 250
-	Regular (after 15 April 2009)	<input type="checkbox"/> R2 750
<b>Ordinary Member ICTM</b>		
-	Early Bird (by 30 April 2009)	<input type="checkbox"/> R1 500
-	Regular (after 30 April 2009)	<input type="checkbox"/> R2 000
<b>Student Members</b>		
-	Early Bird (by 30 April 2009)	<input type="checkbox"/> R1 000
-	Regular (after 30 April 2009)	<input type="checkbox"/> R1 500
<b>CONFERENCE REGISTRATION SUB-TOTAL</b>		<b>R</b>

**AIRPORT SHUTTLE:**

An airport shuttle service will be provided to and from the airport. (please see airport shuttle schedule listed on General Information page). Should you require this service, please indicate below:

I require transportation from and to the airport at R130.00 per person for \_\_\_\_\_ individuals

I do not require transportation from the airport.

Time and Date of arrival: \_\_\_\_\_

Arrival Flight Number: \_\_\_\_\_

Time and Date of departure: \_\_\_\_\_

Departure Flight Number: \_\_\_\_\_

**AIRPORT SHUTTLE SUB-TOTAL****R****SOCIAL FUNCTIONS**

All the Social Functions mentioned below are included in the delegate registration fee.

For catering and transportation purposes, please indicate if attending.

Welcome Reception – Wednesday, 1<sup>st</sup> July 2009

I WILL be attending

I WILL NOT be attending

Accompanying person WILL be attending (tickets on sale at registration desk.)

Isicathamiya Competition – Saturday, 4<sup>th</sup> July 2009

I WILL be attending

I WILL NOT be attending

Accompanying person WILL be attending (tickets on sale at registration desk.)

Please indicate if you have any special dietary requirements (Halaal,

Vegetarian, Kosher, etc.) : \_\_\_\_\_

Please note that on selected evenings late evening sessions will be held. No bookings are required for these sessions, as it is a casual format of sharing our music and dance, and open to all delegates.

The Social Function mentioned below is not included in the delegate registration fee and delegates need to indicate attendance:

Gala Dinner – Tuesday 7<sup>th</sup> July 2009

I will be attending the Gala Dinner at R300.00 per person

I will not be attending the Gala Dinner

I am bringing a partner at R300.00 per person

<b>SOCIAL FUNCTIONS SUB TOTAL</b>	<b>R</b>
<b>TOTAL REGISTRATION PAYMENT</b>	<b>R</b>

**AFRICAN DELEGATES:** To present a paper at Durban 2009, you must be a paid up ICTM member for 2008 & 2009. The ICTM is offering complimentary membership for 2008 & 2009 to African delegates who wish to present a paper the conference. For African delegates who do not wish to present a paper ICTM will offer complimentary membership for 2009.

If you wish to accept the offer of complimentary ICTM membership please complete and return the ICTM membership form available from the back page of this Bulletin or on the ICTM website located at <http://www.ictmusic.org/ICTM/pdfs/ICTMmemb.pdf>



## **REGISTRATION CANCELLATION POLICY**

All cancellations of registration fees must be received in writing on or before 20 May 2009 and will be refunded to you less an administration fee of R450 (South African Rand). No refund of registration fees will be possible if cancellations are received after 20 May 2009. Substitutions however can be made at any time. Please advise us of substitutions in writing so we can have the correct badges at the registration desk.

## **LETTER OF INVITATION**

Please tick if you require a letter of invitation (for visa purposes only)

Closing Date for Return of Visa Letter Request: 30 April 2009

Please complete and return this registration form to:

SEND TO:

**InterAction Conferencing  
ICTM 2009  
University of KwaZulu-Natal  
Office 332, Graduate School Building  
Francois Road  
DURBAN, 4041**

Tel: +27 (0)31 2601607 / 1584

Fax: +27 (0)31 260 1606

[ictm2009@ukzn.ac.za](mailto:ictm2009@ukzn.ac.za)

[www.ictm2009.ukzn.ac.za](http://www.ictm2009.ukzn.ac.za)

Information on ICTM membership can be obtained from the ICTM Website:  
<http://www.ictmusic.org/ICTM/> or by email [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org)

## **ACCOMMODATION RESERVATION**

Please note that all accommodation bookings are to be made directly with the Conference Secretariat

### **How to make your reservation:**

- Step 1                    **Complete the form providing the Conference Secretariat with all the relevant information.**
- Step 2                    **Fax or email the completed form to ICTM 2009 Conference Secretariat on +27 (0) 31 260 1606 or email it to [ictm2009@ukzn.ac.za](mailto:ictm2009@ukzn.ac.za)**

**You will receive written confirmation of your booking within 3 - 5 working days**

### **How to pay for your reservation:**

**Please note:**

- **FULL PREPAYMENT for any accommodation booked is required within 30 days of making your booking, alternatively your booking will be released.**
- **All accommodation must be paid in full before arrival at the residence.**

#### **Option 1: Credit Card Payment**

Fax or email completed credit card details on this form to ICTM 2009 Conference Secretariat on +27 (0) 31 260 1606 or email it to [ictm2009@ukan.ac.za](mailto:ictm2009@ukan.ac.za)

#### **Option 2: Direct Deposit**

- **If you do not have a credit card, you will be required to make a cash deposit into the University of KwaZulu-Natal's bank account within**

30 days of making the reservation, alternatively your booking will be released.

- Fax your deposit slip to the ICTM 2009 Conference Secretariat on **+27 (0) 31 260 1606**
- Please include your **surname, ICTM 2009** and **MB 50 322030** as a reference number on the deposit slip.

**Banking Details:**

- University of KwaZulu-Natal Main Account  
First National Bank, Branch Number 2233626  
Account number: 50871932932

**Terms and Conditions:**

- Accommodation will be allocated on a 'first come, first served' basis.
- The rates quoted are per room, per night including Bed & Breakfast. These rates are valid for the duration of the conference. If you plan to stay longer or arrive earlier, different rates may be charged, and will be based on availability.

**Cancellations:**

- A cancellation made 30 days prior to arrival date will entitle you to a full refund of the money's paid, minus bank charges, upon written request faxed to the ICTM Conference Secretariat on +27 (0) 31 260 1606.
- A cancellation made within 30 days of arrival date will result in the forfeit of the full accommodation. You are more than welcome to make a substitution.
- In the event of a "no-show" the full package price will be retained.

Please note that all accommodation bookings are to be made directly with the ICTM Conference Secretariat

26

**For all Enquiries & amendments please  
contact:  
ICTM 2009 CONFERENCE SECRETARIAT  
Tel: +27 (0) 31 260 1584 / 1607  
Fax: +27 (0) 11 260 1606**

**UKZN Residence Accommodation Form  
40<sup>TH</sup> WORLD CONFERENCE OF THE INTERNATIONAL  
COUNCIL FOR TRADITIONAL MUSIC**

**CONTACT DETAILS:**

Surname:	_____	First name	_____
Address:	_____		
Town/City:	_____	Country:	_____
		Zip/Postal Code:	_____
Business Tel:	_____	Business Fax:	_____
Mobile Tel:	_____	Home Tel:	_____
Email:	_____		

**ACCOMMODATION & MEAL OPTIONS AT UKZN RESIDENCE**

<b>Accommodation Options:</b>	Single Room Including Breakfast and Bedding	<b>R220</b> per person per night
<b>Dinner Options:</b>	Dinner is provided at the University Club at R100 per person per night on prior arrangement.	
<b>I would like to book dinner for the following nights at R100.00 per meal:</b>		
<input type="checkbox"/>	Thursday, 2 <sup>nd</sup> July 2008	
<input type="checkbox"/>	Friday, 3 <sup>rd</sup> July 2008	
<input type="checkbox"/>	Saturday, 4 <sup>th</sup> July 2008	
<input type="checkbox"/>	Sunday, 5 <sup>th</sup> July 2008	
<input type="checkbox"/>	Monday, 6 <sup>th</sup> July 2008	
<input type="checkbox"/>	Tuesday, 7 <sup>th</sup> July 2008 (for those not attending the Gala Dinner)	
<input type="checkbox"/>	Wednesday, 8 <sup>th</sup> July 2008	

Should you be staying any additional nights, kindly indicate dates and

meal requirements: \_\_\_\_\_  
\_\_\_\_\_  
Please indicate any special dietary requirements:  
\_\_\_\_\_  
\_\_\_\_\_

**MEAL SUB-TOTAL:** **R**

**GUEST DETAILS:**

Surname: \_\_\_\_\_ First name \_\_\_\_\_  
\_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_

Town/City: \_\_\_\_\_ Country: \_\_\_\_\_ Zip/Postal Code \_\_\_\_\_  
\_\_\_\_\_

Business Tel: \_\_\_\_\_ Business Fax: \_\_\_\_\_

Mobile Tel: \_\_\_\_\_ Home Tel: \_\_\_\_\_

Email: \_\_\_\_\_

**GENERAL INFORMATION:**



If paying by credit card, registrations can be made by facsimile or on the website. All amounts in this document are in South African Rands. Please provide a copy of the back and front of the credit cards

If paying by credit card please add 5% of total fee for bank charges.

OR Direct Deposit/Bank draft – deposited directly into the following bank account:

Name of Bank: University of KwaZulu-Natal – Main Account  
Account No. First National Bank  
Branch No. 50871932932  
Reference: 223626  
ICTM 2009/MB 50 33020

OR Cheque Payments – Cheques to be made out to:  
**University of KwaZulu-Natal**

**Proof of payment must be faxed to:**  
**+27 (0)31 260 1606**

Cheques to be posted to: (To reach us no later than 25 June 2009)

**ICTM 2009**  
**c/o: InterAction Conferencing**  
**Graduate School Building**  
**Francois Road**  
**Durban 4041, South Africa**

## ANNOUNCEMENTS

### UNESCO News

*Intangible Cultural Heritage (ICH)*. The General Assembly of the Convention for the safeguarding of the ICH will meet in Paris from 16-19 June 2008. One of the main items on the agenda will be the discussion and approval of the draft operational directives for the implementation of the Convention. This draft was developed by the Intergovernmental Committee in several meetings from September 2006 (Algiers) to February 2008 (Sofia). It includes, for instance, proposals relating to the criteria and procedures for inscription on the Lists (Urgent Safeguarding List and Representative List) of the Convention.

The ICTM has been involved in UNESCO work, mainly through the *UNESCO collection of Traditional music* and the *Masterpieces* programme, but also through the *Memory of the World* programme. It is therefore relevant to mention that in the new (draft) operational directives the role of the NGOs seems to be less pronounced and the role of politicians and diplomats more pronounced. Most probably NGOs will play no role at all in the evaluation of the applications for items on the Representative List (that will also include the items of the *Masterpieces* programme): "Examination of nominations shall be accomplished by a subsidiary body of the Committee [...]" For the Urgent Safeguarding List it is proposed that "nominations shall be examined by preferably more than one [accredited] advisory organization [...] and/or by one or more public or private bodies and/or private persons with recognized competence in the field of intangible cultural heritage [...]. No nomination will be examined by (a) national(s) of the State(s) Party(ies) submitting the nomination." Then the application will be evaluated by the Committee, and the whole process will take about two years.

The Intergovernmental Committee proposes that the available funds (about 2.5 million US dollars for period July 2008- June 2010) will for 70% be spent on international assistance, equally divided between (a) safeguarding the heritage inscribed on the Urgent Safeguarding List, (b) preparation of inventories, (c) support for programmes, and (d) preparatory assistance (each of these 4 items getting 17.5% of the budget).

More information on the ICH convention may be found on the UNESCO website, and especially useful are the issues of *The Intangible Heritage Messenger*, Vols. 5, 7 and 8 on <http://www.unesco.org/culture/ich/index.php?pg=00047>.

*CD series: UNESCO collection of Traditional music*. UNESCO terminated the contract with Naïve in May 2005, and seems now to be in the final stages of signing contract with another institution. At the General Assembly in Vienna, 8 July 2007, the ICTM accepted a resolution asking UNESCO to speed-up this process, mainly because of the 15 volumes that have been evaluated by ICTM and accepted by UNESCO, but not yet been published (see Bulletin October 2007:9-10). We do not know the contents of this intended contract in detail, but it will also include a kind of publishing-on-demand of the already published CDs (and earlier gramophone records) of the UNESCO series. The ICH section of UNESCO expects the contract to be signed before 1 July 2008 and we all hope this will become true!

*Conferences in Canberra, February 2008.* After the meeting of the Executive Board of the ICTM in Canberra, there was a one-day conference on ICH, *Culture: mapping, knowing, safeguarding, performing*, organized by the Australian National University and the ICTM on 18 February. There were many interesting contributions about the work in Australia and the Pacific region, including the safeguarding of aboriginal traditional knowledge, music and languages. Tony Seeger presented his experiences from 2001-2005 as secretary-general of the ICTM in administering the evaluations of UNESCO's *Masterpieces of the Oral and Intangible Heritage of Humanity*. In the evening the present author presented the Australian National University public lecture "Conventions on Cultural Heritage and the people," which was also the opening of the Third UNESCO Memory of the World conference *Communities and memories – a global perspective*.

This Memory of the World conference, 19-22 February 2008, contained a variety of contributions. Many came from people working in archives and museums, but there were also some contributions from people working in ethnomusicology (Shubha Chaudhuri, Allan Marett, Dietrich Schüller, Tony Seeger, Wim van Zanten). The Memory of the World is a UNESCO programme for documentary heritage "aiming at preservation and dissemination of valuable archive holdings and library collections worldwide." One of the questions raised during the discussions was whether this UNESCO programme (since 1992) should become a convention. A convention has the advantage that it has more status and obligations for state parties. However, it was generally felt that a convention has more disadvantages, as it would be dominated by diplomats and politicians, and not by experts in the field. See for more information and the full text of the papers presented at the conference: <<http://www.amw.org.au/mow2008/mow/mow2008.htm>>.

**Wim van Zanten**  
**Vice President, ICTM**

### **Report on the Third international conference of the UNESCO Memory of the World programme**

#### **Communities and Memories: a Global Perspective at the National Library of Australia, Canberra, Tuesday 19 February to Friday 22 February 2008**

"Imagine a world without memories", was the challenge issued to those attending the Memory of the World (MOW) Conference at the National Library of Australia this February. A gathering of prestigious representatives of the world's major cultural institutions travelled to Canberra to discuss how best to preserve and safeguard collections and items of national significance, how participating MOW countries can share and develop expertise in these fields and how to increase awareness of the aims and activities of the Memory of the World programme

globally. The Conference was preceded by a meeting of the Memory of the World Committee for the Asia-Pacific Region (MOWCAP) on 17-18 February and was held in association with a symposium on Intangible Cultural Heritage at the Australian National University on Monday 18 February. The timing for the conference was particularly auspicious as it followed closely on the historic apology to indigenous Australians by the Commonwealth Government of Australia. Respect for the culture of indigenous Australians underpinned all presentations.

In his public keynote address at the National Museum of Australia, Wim van Zanten, from the Netherlands, stressed that “one of the key issues in safe-guarding intangible cultural heritage is the transmission of knowledge”: we ignore the value of the ‘invisible’ cultural record at our peril. He also emphasised how easily women’s culture can be ignored. His concerns were re-iterated by speakers throughout the conference.

The format for proceedings encompassed six plenaries, four working sessions, a choice between six workshops and thirty-eight eminent speakers from more than thirty countries. Intangible cultural heritage and its critical importance to the identity of countries whose primary culture is maintained in oral records was an important theme throughout the conference. Sessions reflected the concerns of those delegates focussed on the preservation of archival records through digitisation programmes and those who are distressed about the rate at which intangible cultural heritage is disappearing. There was a strong desire expressed by the representatives of ex-colonial countries to find means of repatriating cultural heritage items from collections owned by the occupying countries.

An important event related to the conference was the official acceptance of the archives of the International Council for Traditional Music by the National Library of Australia. Significant papers from the archives were on display, such as letters written by Ralph Vaughan Williams.

Major highlights of the conference included:

- Announcement of new inscriptions on the Australian and the Asia-Pacific UNESCO Regional Register
- Recommendations for immediate action to improve the effectiveness of the UNESCO Memory of the World Programme across the globe
- Recognition of the need for Australia to assist neighbouring Pacific Island countries to safeguard their documentary heritage
- An inspirational keynote address by Professor Hilary Charlesworth, ANU, focusing on the intimate connection between communities, memories, documentary heritage, cultural rights and human rights.

Speakers at the conference addressed philosophical, technical, scientific and emotional issues relating to the preservation of cultural heritage. These excellent papers provide an important resource all those working in related fields and most can be found reproduced on the MOW web site:

<http://www.amw.org.au/mow2008/mow/mow2008.htm>

**New ICTM Study Group On Music And Dance In  
Southeastern Europe**

**Announcement of the First Meeting On 4-7 September  
2008**

**Dear fellow members of ICTM, it is our pleasure to announce the official establishment of a study group devoted to music and dance in southeastern Europe within the International Council for Traditional Music.**

**Background For The Establishment Of The New Study Group**

The intention for a study group first appeared at the international symposium "Urban music in the Balkans: Drop-out ethnic identities or a historical case of tolerance and global thinking," held in Dures, Albania, 28 September – 1 October 2006. Under local organization of the Documentation & Communication Center for Regional Music (DCCRM) the symposium's organizational team was led by Prof. Sokol Shupo, ICTM's liaison officer for Albania. Sixty-six scholars from Albania, Austria, Bosnia and Herzegovina, Bulgaria, Germany, Greece, Kosovo, Italy, Macedonia, Romania, Serbia, Slovenia, Switzerland, Turkey, UK and USA participated. During the symposium, which was organized on a high professional level, forty-two papers were presented, and in addition one photo exhibition, six new books and four CDs with Balkan music were promoted. As a result of the meeting Prof. Sokol Shupo edited and published the proceedings *Urban Music in the Balkans* which included all the papers presented at the symposium.

Inspired by the constructive mutual discussions during the sessions, Svanibor Pettan initiated the possibility of establishing an ICTM Study Group with focus on research of the region's music and dances. As a first step toward this, he also encouraged the idea that the scholars from the region organize a panel session at the upcoming ICTM world conference in Vienna, 4-11 July 2007. Soon after the symposium in Albania, Ms. Selena Rakočević and Prof. Dimitrije Golemović from Serbia, organized a panel session "History and perspectives of national ethnomusicologies and ethnochoreologies in the Balkans" for the Vienna world conference. Once again the idea of establishing an ICTM Study Group which would focus on music and dance of southeastern Europe was discussed. At a meeting in Sofia on 26 September 2007 Lozanka Peycheva from the Institute of Folklore at the

Bulgarian Academy of Sciences proposed to publish the papers based on the panel session from the 39<sup>th</sup> ICTM World Conference in Vienna. The editorial board of the journal *Bulgarian Musicology* accepted her proposal. The forthcoming volume will be accompanied by a CD.

During the ICTM world conference in Vienna, the subject of music and dance research in the region of southeastern Europe appeared in several sessions. Besides the individual papers, yet another well-received panel session named "Post-Yugoslavian ethnomusicologies in dialogue: three case studies" took place. It was organized by Naila Ceribašić (Croatia) and the participants included Ana Hofman, Naila Ceribašić and Ljerka Vidić-Rasmussen.

Shortly after the ICTM world conference in Vienna, a scientific conference "The Balkan Peninsula as a musical crossroad" was held in Struga, Republic of Macedonia, 19-24 September 2007. The conference was made possible under the auspices of the Ministry of Culture of the Republic of Macedonia. The themes of the meeting were: "Iconography of Balkan music and dance", "Historical sources of music and dance in the Balkans"; and "The role of minorities in transferring, preserving and creating music and dance tradition in the Balkans." Together with the invited guest of honor, Prof. Dieter Christensen, forty-five participants from Macedonia, Serbia, Croatia, Turkey, Bulgaria, Albania, Greece, Slovenia, Germany, Austria, Sweden, UK and USA took part in the meeting. Twenty-eight papers regarding Balkan music and dance were presented and two concerts were performed. The local organizational team was led by Velika Stojkova Serafimovska and Ivona Opetčeska Tatarčevska, while the program committee consisted of Svanibor Pettan, Elsie Ivancich Dunin, Sokol Shupo, Stojan Stojkov, Velika Stojkova Serafimovska and Ivona Opetčeska Tatarčevska. At the end of the conference, on 24 September 2007 a meeting was held to make the proposal for its formal establishment. Chaired by Svanibor Pettan, himself a member of the ICTM's Executive Board, and attended by the participants of the conference, most of them ICTM members, an agreement was reached about the working definition and the mission statement of the proposed study group.

#### **ICTM STUDY GROUP ON MUSIC AND DANCE IN SOUTHEASTERN EUROPE**

##### **DEFINITION:**

Southeastern Europe is a region that is also known as the Balkans. For the purpose of the Study Group the region is defined in the broadest sense.

##### **MISSION STATEMENT:**

The Study Group advocates scholarly research of music and dance in and about the given region. It serves as a forum for continuous cooperation through scholarly meetings, projects, publications and correspondence.

In concordance with the ICTM rules, the gathered scholars proposed and elected the initial Study Group committee:

Chair - Velika Stojkova Serafimovska (Macedonia)

Vice Chairs - Mehmet Ocal Ozbilgin (Turkey) and Sokol Shupo (Albania)  
Secretary - Elsie Ivancich Dunin (USA/Croatia)  
Music Liaison- Lozanka Peycheva (Bulgaria)  
Dance Liaison - Selena Rakočević (Serbia)

The proposed Study Group on Music and Dance in Southeastern Europe was approved at the ICTM Executive Board's meeting in Canberra, Australia, 16 – 17 February 2008.

**First Symposium Of The Study Group, 4-7 September 2008  
Call For Papers**

The first symposium of the Study Group takes place in Struga, Macedonia, 4-7 September 2008. The Association of the Composers of Macedonia (SOKOM) offers to serve as local sponsor and organizer of the meeting. Symposium co-chairs are Ivona Opetčeska Tatarčevska and Velika Stojkova Serafimovska.

Southeastern Europe, also known as the Balkan Peninsula, has been and still is, going through social, cultural and political transitions, which are reflected in music and dance traditions. Especially over the last two decades, intensified transitions in the region are attracting research not only into the preserved traditional music and dance forms, but also research into the changes provoked by contemporary situations. Transitions are reflected by several processes such as ethnic identification, ethnic diversity, and attitudes of local governments toward tradition. Media (such as newsprint, television/radio, recordings, public programs, and so on), is a conduit through which one can follow the changes and the impact of the processes and transitions, sometimes different, but sometimes identical in each country of southeastern Europe.

**PROPOSED THEMES**

1. Tradition – transition – revival
2. Governmental policies, patronage and censorship
3. Media

We kindly invite you to send proposals for presentations (papers, organized panels, audio-visual on DVD, or PowerPoint projections).

Each presentation is allotted up to 20 minutes plus 10 minutes for questions and discussion. Official languages of this Symposium are Macedonian and English.

Proposals of 250 words and short biography (maximum 100 words) should be e-mailed to Velika Stojkova Serafimovska [lika73@yahoo.com](mailto:lika73@yahoo.com) by **30 of April, 2008**. Please indicate the forms of audio - visual presentations (if applicable) you are going to use with your paper. In preparing the text of your paper, note that the full text of papers delivered at the Symposium will be published as a separate volume.

The Program Committee will inform you on the status of your proposal by 30 of May, 2008.

Please note that the participants should be members of ICTM. You can get all the necessary information on the following web site:  
<http://www.ictmusic.org/ICTM/info.php>

Local organizers will cover the roundtrip transport from Skopje to Struga for all participants. Additional information about accommodations and added activities in Struga, will be forthcoming.

The Study Group's symposium overlaps with the traditional annual manifestation "Struga Musical Autumn" organized by The Association of the Composers of Macedonia (SOKOM), and supported by the Macedonian Ministry of Culture.

All additional information, together with a preliminary program will be sent during April and May. If you have any other questions, please write to the following addresses:

Mag. Velika Stojkova Serafimovska,  
Ethnomusicologist  
e-mail: [lika73@yahoo.com](mailto:lika73@yahoo.com)  
ul. Koco Racin 14-4/12, 1000 Skopje  
+389 75 475 691

Looking forward seeing you in Struga.

**Velika Stojkova Serafimovska**

**Study Group for Folk Musical Instruments - Call for papers for 2009 meeting and announcement of new website:**

After a fruitful business meeting at the World Conference in Vienna the plans for our next meeting had to be changed: We will have the 17th meeting of our group from April 1-4, 2009 in the little town of Erkner outside of Berlin, Germany.

There will be three topics:

- 1) Percussion
- 2) Migration of musical instruments and
- 3) Current research

A more specific call for papers will be published on the group's new website, managed by Margita Matuskova at

<http://www.uhv.sav.sk/popularis.html>

Please send your proposals for papers to either Hans-Hinrich Thedens ([h.h.thedens@imv.uio.no](mailto:h.h.thedens@imv.uio.no)) or Rinko Fujita ([rinko.fujita@gmail.com](mailto:rinko.fujita@gmail.com)) by October 1st, 2008.

Paper proposals written in English of German should contain a title and an abstract of maximum 300 words together with the author's name, postal address, phone and fax numbers, email-address and information about institutional affiliation.

The program as well as updated information about travel, accommodation and fees will also be published on the website.

**Hans-Hinrich Thedens,  
Chair**

### **ICTM Study Group for Music Achaeology Conference Announcement**

#### **"Music Iconology and Instrument Making in Music Archaeological Research"**

The 3rd Meeting of the ICTM Music Achaeology Study Group will be a joint conference of the Research Center for Music Iconography and The City University of New York, The Graduate Center, September 23-25, 2009.

The next meeting of the ICTM Music Achaeology Study Group will be at the Graduate Center of the City University New York, September 23-25, 2009. The conference topic is "Music Iconology and Instrument Making in Music Archaeological Research". Iconologists, ethnomusicologists, archaeologists, and instrument makers interested in cross-disciplinary research are invited. Researchers interested in attending the meeting are welcome to get in contact with the organizers Arnd Adje Both ([adje@zedat.fu-berlin.de](mailto:adje@zedat.fu-berlin.de)) and Zdravko Blazekovic ([zblazekovic@gc.cuny.edu](mailto:zblazekovic@gc.cuny.edu)). The deadline for submitting abstracts is May 1, 2009. A selection of the papers presented at the conference will be published in the International Journal for Music Iconography "Music in Art". Please check the ICTM website <http://www.ictmusic.org/ICTM/beta/stg/index.php?lcode=11> and the RCMI website <http://web.gc.cuny.edu/rcmi/> for updates.

#### **Meeting of the ICTM Study Group for Historical Sources of Traditional Music**

The next meeting of our Study Group will take place by invitation of the Svenskt visarkiv, the Centre for Swedish Folk Music and Jazz Research, from May 21 - 25, 2008 in Stockholm, Sweden

The meeting will be organized by the Svenskt visarkiv in cooperation with the Swedish committee of the ICTM. Information about the visarkiv can be found on the website [www.visarkiv.se](http://www.visarkiv.se) . Ingrid Åkesson has kindly offered to serve as contact person for the forthcoming STGR meeting.

We have decided to focus the meeting on one broad 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.

Please get in touch with Ingrid as soon as possible if you have any questions about travelling, accommodation, visa, funding etc. We are aware of the overlapping of our meeting with the meeting of the STGR of minorities May 24 – June 1, 2008 in Prague. Unfortunately, there was no chance to avoid it, but the problem of overlapping STGR meetings has been brought to the attention of the ICTM office in Australia after the ICTM world conference in Vienna. If you want to attend both meetings, please announce this in advance so that we can arrange our program accordingly.

Looking forward to seeing you in Stockholm!  
Best wishes and a successful work  
Susanne Ziegler ([s.ziegler@smb.spk-berlin.de](mailto:s.ziegler@smb.spk-berlin.de))  
Björn Aksdal ([bjoern.aksdal@hf.ntnu.no](mailto:bjoern.aksdal@hf.ntnu.no))  
[Ingrid Åkesson \(ingrid.akesson@visarkiv.se\)](mailto:ingrid.akesson@visarkiv.se)

6th Symposium of the International Study Group on Music Archaeology

Will be at the Ethnological Museum Berlin, Germany, September 9-13, 2008. Several papers will be given by ICTM members. The conference topic is "Musical Perceptions - Past and Present: On Ethnographic Analogy in Music Archaeology". Please check [http://www.musicarchaeology.org/index\\_7224\\_de.html](http://www.musicarchaeology.org/index_7224_de.html) for details.

**The International Conference of Near Eastern Archaeomusicology** "Music in Sumer and After", will be at the British Museum, London, December 4-6, 2008. Check [http://www.britishmuseum.org/research/research\\_news/conference\\_callmusic\\_in\\_sumer.aspx](http://www.britishmuseum.org/research/research_news/conference_callmusic_in_sumer.aspx) for details.



## **Scholarship Award dedicated to the memory of Professor Tullia Magrini**

The University of Bologna, with a view to commemorating the life of Professor Tullia Magrini, with funds allocated by the Faculty of Letters and Philosophy and with the contribution of family members, has set up a Scholarship Award to the value of 4,000.00 Euros gross, to be assigned to a young graduate who presents the best research project centered upon the topic "Anthropology of Music and Mediterranean Cultures". The research project can be drafted in Italian or English.

Deadline for applications: September 26<sup>th</sup> 2008

For full application details and requirements, please visit the website for the ICTM Study Group for Music in Mediterranean cultures:

<http://www.ictmusic.org/ICTM/beta/stg/index.php?lcode=2&tcode=35>

## **Kartomi PhD in Music Scholarship**

Scholarship period: 3 years full-time. Annual stipend \$26,640 (2008 rate).

The School of Music-Conservatorium, Monash University is pleased to introduce the Kartomi PhD in Music Scholarship. The inaugural scholarship will initially be offered for commencement in the first half of 2009.

The scholarship is available to Australian citizens, Australian permanent residents and international applicants who have completed a four year undergraduate, masters preliminary or masters degree at H1\* level or equivalent and who propose to undertake a PhD in music.

The scholarship may be held in any field of music compatible with the research plans of the School. An outstanding background in a relevant discipline is required.

Award holders will receive a generous stipend and may also be eligible for allowances for establishment, relocation, research and thesis production. Funding for fieldwork may also be available.

For further details, please contact: [music@arts.monash.edu.au](mailto:music@arts.monash.edu.au)

Applications will be available in July 2008 and close 31 October 2008.

\* H1 = a grade in the top band on the institution's grading scale. Please note: the degree must also include a research component.

“What to Do with Folklore?” An International Interdisciplinary  
Symposium Ljubljana, 24–29 September 2009

Institute of Ethnomusicology, Scientific Research Centre of the Slovenian  
Academy of Sciences and Arts, Ljubljana, Slovenia.

The Institute of Ethnomusicology (GNI) at ZRC SAZU, is celebrating the 75th anniversary of its founding in 2009 by hosting an international interdisciplinary symposium with the provocative title “What to Do with Folklore?” The title opens a range of conceptual and concrete questions about folklore as folk (nonmaterial) culture, as the broadest form of creativity in folk culture (i.e., literature, music, theater, dance, and art), as tradition, and as a communicative contemporary structure, and consideration of their application in publications and everyday life. The title of the symposium also addresses folklore study and its impact in the broader academic area at home and abroad. The symposium seeks interconnections between traditional understandings and contemporary ones, and so it opens a range of new interdisciplinary topics and seeks to place them in the European and world context. The title of the symposium was selected by chance; it quotes the title of an article that was presented to the Slovenian public decades ago by Dr. Zmaga Kumer, who will celebrate her 85th birthday in 2009 and to whom this symposium is dedicated. Therefore we invite all scholars engaged in research in the humanities to join us in seeking new answers to the non-rhetorical question posed at this symposium in three thematic areas.

*1. Folklore in delineating and transcending borders:*

*2. The traditional in the present:*

*3. Folk and art:*

Official Languages

The official languages at the symposium are Slovenian and English. Presenters are responsible for arranging translations into one of these languages.

Applications

Please notify us of your intention to participate and your working title, which should correspond to one of the thematic areas announced, no later than 16 June 2008 by e-mail to [gni@zrc-sazu.si](mailto:gni@zrc-sazu.si).

Contact

Please address questions or requests for additional information by e-mail to [gni@zrc-sazu.si](mailto:gni@zrc-sazu.si) or

Marjeta Pisk

Glasbenonarodopisni inštitut ZRC SAZU

Novi trg 2

1000 Ljubljana, Slovenia

Telephone: +386 1 470 6270

Fax: +386 1 425 7753

The symposium documentation is also available on-line at <http://gni.zrc-sazu.si/>

**Call for Papers - BFE One-Day Conference 'Sacred Singing and Musical Spirituality'**  
**Saturday 15 November 2008, the Elphinstone Institute, University of Aberdeen**

**Keynote Address:** Richard Widdess, 'Dancing Gods and Virtual Pilgrimage: Devotional Singing in Bhaktapur, Nepal'

You are warmly invited to attend the autumn one-day conference of the British Forum of Ethnomusicology, which will take place on Saturday 15 November 2008, hosted by the Elphinstone Institute, at the University of Aberdeen. The theme for the day will be '**Sacred Singing and Musical Spirituality**'.

Paper proposals are invited on the subject of sacred singing and chant across all cultures and societies. Papers are welcomed which incorporate the following themes, although these should not be taken as exclusive:

- Comparative ethnomusicology
- Technological influences on sacred singing traditions
- Sacred singing in secular contexts
- Choral traditions and group dynamics
- Sacred singing of minority groups
- The influence of current secular musical trends on sacred song

**Instructions for Abstracts**

Potential contributors are invited to submit abstracts of up to 300 words for a twenty minute paper. These should be sent to the conference co-convenor, Frances Wilkins, preferably by e-mail: [frances.wilkins@abdn.ac.uk](mailto:frances.wilkins@abdn.ac.uk), or by post to: Frances Wilkins, the Elphinstone Institute, MacRobert Building, King's College, Aberdeen AB24 5UA, Scotland, UK. The other co-convenors are Dr Ian Russell and Dr Gabriele Marranci.

The deadline for submissions is **30 June 2008** and contributors will be advised by late July.

**Social Events**

An informal reception will be held at the Elphinstone Institute, MacRobert Building, University of Aberdeen, on Friday 14 November between 6.00 and 8.00pm. This will provide delegates with the opportunity to register, meet fellow delegates, and traditional music will be provided by staff and students of the Institute. A concert of sacred music will take place at King's College Chapel, University of Aberdeen, on Saturday evening. Saturday lunch and refreshments will be available at the conference.

**Travel and Accommodation**

Aberdeen is within easy reach of most major cities on the UK mainland and abroad with good rail and bus links and an international airport (1 ½ hours flying time from London). Bed and Breakfast accommodation within the University campus can be booked through Alison Sharman, secretary of the Elphinstone Institute, who can be contacted by telephone on +44 (0)1224 272996 and e-mail at [elphinstone@abdn.ac.uk](mailto:elphinstone@abdn.ac.uk). Website: <http://www.abdn.ac.uk/elphinstone>.

**ICTM Study Group Applied Ethnomusicology First Meeting,  
Ljubljana, Slovenia, 9-13 July 2008  
Preliminary Program**

WEDNESDAY, JULY 9

Arrival in Ljubljana

18:00 Registration (Slovene Ethnographic Museum, Ljubljana, Metelkova 2)

19:00 Reception with music

THURSDAY, JULY 10

9:00 Introductory greetings

9:30-10:45 Keynote address

**Anthony Seeger (USA)**

Coffee Break

11:00-12:30 Session 1-1

Disciplinary Questioning, Definitions and Approaches I

**Svanibor Pettan (Slovenia):** Ethnomusicology and Applied Ethnomusicology:  
Exercises in Boundary Crossing Processes

**Anthony McCann (Northern Ireland):** The Dynamics of Enclosure and the  
Political Possibilities of Gentleness in Applied Ethnomusicology

**Judith Cohen (Canada):** “Just Say it’s Medieval” – Working with Sephardic  
Music in Constructed Realities

12:30-14:00 Lunch

14:00-15:30 Session 1-2

Disciplinary Questioning, Definitions and Approaches II

**Ana Hofman (Slovenia):** Maintaining the Distance: Rethinking the Activist  
Position in Applied Ethnomusicology

**Bernhard Bleiburger (South Africa):** Solving Conflicts: Applied  
Ethnomusicology in the Context of IMOHP at the Music Department of the  
University of Fort Hare, South Africa

**Eric Usner (USA):** North American (Applied) Ethnomusicology and the Engaged  
University in the New Century

Coffee Break

15:45-17:00 Talking Circle

Understandings of Applied Ethnomusicology

19:00 “Slovene Dance House” Workshop

FRIDAY 11, JULY

9:00-11:00 Session 2-1 (Organized Panel)

*Engaged Ethnomusicologies: Pedagogies and Practices of Community-Based  
Learning and Research*

**Elizabeth MacKinlay (Australia):** Big Women from Borroloola: An Approach to  
Advocacy and Applied Ethnomusicology with the Yanyuwa Aboriginal  
Community in the Northern Territory, Australia

**Carol Muller (USA):** Redefining Ethnomusicological Fieldwork through  
Academically-Based Community Service

**Regina Allgayer-Kaufmann (Austria):** Classrooms in the Field: A Critical  
Reflexive Report

**Samuel Araújo (Brazil):** Urban Sounds for Social Change: Music research by Residents of Maré  
Coffee Break

11:15-12:45 Session 2-2

*Applied Ethnomusicology as Praxis I. Applied Ethnomusicologists at Work: Documenting, Collaborating, Producing and Presenting*

**Bernd Brabec de Mori (Austria):** Indigenous People at Fieldwork – A Report from Western Amazonia

Katarina Juvančič (Slovenia): **Making a Difference?: Creating Applied Ethnomusicology by Singing Lullabies**

**Jonathan Stock (UK):** Anatomy of a Project that Failed

12:45-14:00 Lunch

14:00-15:00 *Business Meeting*

15:00-17:00 Session 2-3

*Applied Ethnomusicology as Praxis II. Conserving and Promoting Musical Cultures*

**Jelena Jovanović (Serbia):** A Question of Possibility to Revitalize Traditional Rural Songs in Topola, Serbia

**Huib Schippers (Australia):** Building Sustainable Futures for Musical Cultures

**Cheryl Tobler (USA):** Economic Development and Music Tourism: Southwest Virginia's Success

**Elena Shishkina (Russia):** The Author's Field Musical and Ethnographical Expeditions in 1974-2008 and the "Astrakhan Song" Ensemble's Performance (1978-2009) as a Result of Ethno-Musical Development in the World Context

Coffee Break

17:15-18:00 *Talking Circles*

Stream 1. "Threatened Music, Threatened Communities:" Ethnomusicology's Responses and Responsibilities to Endangered Music Cultures

Stream 2. Applied Ethnomusicology Approaches to Music Therapy and Healing

Stream 3. Theorizing Music's Roles in Conflict and Peacemaking

**SATURDAY 12. JULY**

9:00-11:00 Session 3-1

*Applied Ethnomusicology Research I. Understanding Conflicts of Community, Ethnicity and Nationhood*

**Britta Sweers (Germany):** Right-Wing Extremism and Migrant Music in Germany: Rostock's Polyphony of Cultures Project

**Klisala Harrison (Canada):** Nurturing Social Capital and Wellbeing through Musical Encounters: A Canadian Case Study

**Jakša Primorac (Croatia):** Musics from the Neighborhood: The Applied Ethnomusicology Perspectives in the Context of the Contemporary Croatian-Serbian Relations

**Ursula Hemetek (Austria):** Minorities' Music in Austria – Conflict and Intercultural strategies

Coffee Break

11:15-12:45 Session 3-2

*Applied Ethnomusicology Research II. Mitigating Conflict and Building Cultures of Peace*

**Ruth Davis (UK):** Ethnomusicology, Broadcasting and Ideology in Mandatory

Palestine

**Alba Sanfeliu (Spain):** Music and Peace

**Michael Birenbaum-Quintero (USA):** To Conjure or to Mourn? The Ambiguities of Cultural Policy in the Colombian Conflict

12:45-14:00 Lunch

14:00-15:00 Session 3-3

*Applied Ethnomusicology Research III. Recovering after Conflict: Music's Role*

**Anna Czekanowska (Poland):** Trauma of "Transmigrants" in East-Central Europe: A New Challenge for Ethnomusicology

**Margaret Kartomi (Australia):** Contemporary Musical Change in the Former Conflict and Tsunami-Hit Zone of Southwest Aceh, Indonesia – A Case for Applied Ethnomusicology

Coffee Break

15:15-16:00 *Talking Circles*

Stream 1. "Threatened Music, Threatened Communities:" Ethnomusicology's Responses and Responsibilities to Endangered Music Cultures

Stream 2. Applied Ethnomusicology Approaches to Music Therapy and Healing

Stream 3. Theorizing Music's Roles in Conflict and Peacemaking

18:00 Boat Excursion

**SUNDAY 13, JULY**

**9:00-10:30 Session 4-1 (Organized Panel)**

*Contributions of Ethnomusicology to Clinical Practice in Music Therapy: Some Examples from Padua*

**Paola Barzan (Italy):** Teaching Ethnomusicology to Music Therapists: Aims and Method

**Francesco Facchin (Italy):** Traditional music in the rehabilitative practice of bilingual non-hearing children

**Alessandra Faresin (Italy):** The Use of Overtone Singing in Music Therapy

Coffee Break

10:45-12:15 Session 4-2

*Applied Ethnomusicology as Praxis III. (Cross-)Cultural Approaches to Healing through Music*

**Muriel Swijghuisen\_Reigersberg (UK):** Applied Ethnomusicology, Music Therapy and Cross Cultural Education: A Common Ground?

**Vojko Versnik (Slovenia):** A Musical Bridge: Solid Like Stone and Bone. A Song as a Link to Our Hearts and Souls

**Lasanthi Manaranjanie Kalinga Dona (Sri Lanka):** Therapeutic Aspects of Applied Ethnomusicology: A View from Sri Lanka

12:15-14:00 Lunch

14:00-15:30 *Talking Circles and Final Discussion*

*The (Engaged) Ethnomusicologist as Musical Cultural Case Worker: Strategies for Partnering and Collaboration for Social Change*

**Preliminary Program of the 5th Meeting of the Study Group Music and Minorities**

**Prague, 24 May – 1 June 2008**

**Venue:** Hotel Jeneralka, IBTS Campus, Nad Habrovkou 3, 16400 Prague 6, Czech Republic. Organized by the Faculty of Humanities of the Charles University in Prague in partnership with the Ethnological Institute of the Czech Academy of Sciences of the CR, and Slovo 21.

**Local Arrangements Committee:** Zuzana Jurkova, Veronika Seidlova, Zita Skorepova Honzlova

**Program Committee:** Ursula Hemetek (chair), Naila Ceribasic Zuzana Jurkova, Adelaida Reyes, Svanibor Pettan

**Preliminary Program**

***Saturday, 24 May 2008***

19.00: Welcome Reception

***Sunday, 25 May 2008***

10.00 opening

10.30-12.00 Keynote Address:

Bruno Nettl (USA): Minorities In The History of Ethnomusicology: A Meditation on a Half-Century of Experience

14.00-15.30 Cultural policy 1

Svanibor Pettan (Slovenia) and Lasanthi Manaranjanie Kalinga Dona (Sri Lanka): Cultural Policies and Minority Musics in Kosovo and Sri Lanka. What Can We Learn from a Comparative Study?

Sonia Seeman (USA): A Politics of Culture: Turkish Roma Music and Dance at the Dawn of European Union Accession

Anna Czekanowska (Poland): The Drama of Aborigines – the Drama of Emigrants/Refugees - Towards an extension of the Minority Concept

16.00-17.30 Representation 1

Ayhan Erol (Turkey): The Transformation of the Semah. From the Representation of Religious Identity to that of Ethnopolitical Identity

Smaragdi Boura (Greece/Germany): Representing Diaspora: Music and Dance of the Greek Diaspora in Germany through the Glimpse of Mass Media.

Theresa Lorenz (Germany): Institutional developments of the „Sorbian folk dance“ after the Second World War

19.00-20.30 film session

Yoshikata Terada (Japan): Drumming Out a Message: Eisa and the Okinawan Diaspora in Japan

**Monday, 26 May 2008:**

9.00-10.30 Representation 2

Dorit Klebe (Germany): From „Gastarbeitersendungen“ [Broadcasts for Immigrant Workers] to „radiomultikulti“ – Music of Minorities in Radio Programs under Public Law in Germany

Nice Fracile (Serbia): Traditional Minority Music in the Broadcasts of RTV Vojvodina, Serbia

Essica Marks (Israel): Representation of Arab Music in Israel's Popular Culture Arena

11.00-12.30 Representation 3

Hande Saglam (Turkey/Austria): Austrian “World Music” Awards - A New Marketing Opportunity for Immigrant Musicians in Vienna

Kim Kwok (Austria): Chinese Music Representation in Vienna and Its Embeddedness in the Chinese Ethnic Economy

Ana Hofman (Serbia/Slovenia): Sound Nostalgia: Music and the Yugoslav Meta-Community on the Internet

14.00-16.00 panel session 1

Organiser and chair: Pirkko Moisala (Finland)

Participants: Pia Maria Ahlbäck, Johannes Brusila, Rosi Djupsund, Niklas Nyqvist The Construction of Finland-Swedishness in Music

16.30-17.30 Cultural policies/Roma

Gjermund Kolltveit (Norway), Mary Barthelemy (Norway), Atle Lien Jenssen (Norway): National Heritage and the Norwegian Romanies

Iren Kertesz-Wilkinson (UK/Hungary): Constructing the Nation through Performing Diaspora: The Case of Hungarian Roma

18.00 Opening of the exhibition "Lost paradise" (contemporary Romani art) (optional)

19.00-20.30 film session Alla Sokolova (Russia): "They have lost dances but have remained Adyghes"

*Tuesday, 27 May 2008*

Whole day excursion to the city of Prague

Evening concert:

Maronites' songs presented by TONY SOLOMOU (Cyprus)

Introduction by Panikos Giorgoudes (Cyprus)

***Wednesday, 28 May 2008***

9.00-10.30 Cultural policies 1

Gerda Lechleitner (Austria): The Phonogrammarchiv, cultural policy, and the safeguarding of the audiovisual heritage: past and present case studies

Olya Kolomyets (Ukraine): Little Armenia in Western Ukraine

Piotr Dahlig (Poland): The Czech Brothers in Poland - the Community of Zelów and its Contemporary Musical Image

11.00-13.00 panel session 2

Organizer and Chair: Jan Mrazek (Singapore)

Participants: Irving Chan Johnson, Thomas Marcus Manhart, Fanki S. Notosudirdjo Listening to the Unheard: Music, Minorities and the State in Southeast Asia

15.00-16.00: Cultural policies 2

GisaJähnichen (Germany): Valli and Theivanai get married to the god Subramaniam: the End of Hindu Fast and the Actual Situation of Indian Community Culture in Selangor Darul Ehsan (Malaysia)

Larry Francis Hillarian (Singapore): The Zapin as Cultural Icons of Minority Music and Dance in Singapore

16.30-18.00 Roma 1

Elsie Dunin (USA/Croatia): An overview of continuities and changes: Romani Gjurgjovden (St. George's Day) / Erdelezi (coming of summer) in Skopje, Macedonia, 1967-2007

Alesandra Marković (Serbia): Roma Music in Goran Bregović's "Hypothetical Balkans"

Naila Ceribačić (Croatia): "You Want to Push us Back into Mud": Negotiating the Musical Tradition of Roma in Croatia

18.30 Opening of the exhibition of photographs of Eva Davidova (optional)

20.00-21.00 film session

Veselka Toncheva (Bulgaria): "'Painted" bride from Galata, Teteven Region

**Thursday 29 May 2008**

9.00-10.30 Roma 2

Judith Cohen (Canada): "Sephardic-Flamenco-Medieval": a World Music Myth

Monika Janowiak-Janik (Poland): Musical Portrait of Carpathian Gypsies in Poland.

Case study of Teresa Mirga

Ankica Petrovic (USA/Croatia): Music Practices of Machwaya Gypsies in America

11.00-12.30 Roma 3

Elena Marushiakova (Bulgaria) and Veselin Popov (Bulgaria): The Song Repertory of the Servi-Roma from Ukraine

Speranta Radulescu (Romania): The sonorous image of the Gypsy in post-romantic academic music. Two case studies

Sachiko Takiguchi (Japan/Austria): "Transposition" of the Musical Tradition in the Case of Lovara

14.00-15.30 Roma 4

Bernhard Fuchs (Austria): Roma Musicians, Sex & Crime: Political Correctness and Minority Representation on Austrian TV

Ursula Hemetek (Austria): Roma Performance on a New Level: "Rodimos e kamipesko" [Love research]

Adriana Helbig (USA): Sonic Aesthetics of Poverty Among Romani Musicians in Transcarpathia, Ukraine  
 16.00-17.30 Roma 5

Katalin Kovalcsik (Hungary): A Hungarian Romani Star Singer as „Antimusician”

Alexander Knapp (UK): Eastern European Roma Music and Klezmer: Affinities and Contrasts

Aleksandar Dimitrijevski (Macedonia): Esmā Redjepova and Stevo Teodosievski - Building Unique Idiom at the Crossroad of Roma and other Balkan Music Cultures

Concert within the Roma Music Festival (optional)

**Friday, 30 May 2008**

9.00-10.30 Roma 6 (Bulgaria)

Ventsislav Dimov (Bulgaria): Roma Musicians in the Bulgarian Musical Industry (1944-1989)

Lozanka Peycheva (Bulgaria): A Roma Musician in Bulgaria Between the Local and the Global

Claire Levy (Bulgaria): Roma Impact on Bulgarian Wedding Music and the Neo-Folk Perspective

11.00-12.30 Cultural Policies 3

Angela Rodel (USA/Bulgaria): Bessarabian Bulgarian Musicians and the Politics of Culture and Immigration

Ivanka Vlaeva (Bulgaria): Safeguarding and Developing of Turkish Community Traditions in Cultural Politics in Bulgaria

David Verbuč (Slovenia): Vital Contemporary Peasant Tradition (from Primož in North Slovenia) Inside and Outside the Notion of National Heritage

14.00-15.30 Business Meeting of the Study Group

16.00-17.30 Representation/Identity

Rosmary Statelova (Bulgaria): Sorbs in Germany: Radiobroadcasts in the Upper Lusatian Language

Thede Kahl (Austria): “Songs without words”: Language and Identity Shift among Slav Macedonian Musicians in Greece

Tom Solomon (USA/Norway): Who Are The Laz? Music and Cultural Identity on the Turkish Black Sea Coast

18.00-19.00 Book presentation by the editors:

“The Human World and Musical Diversity: Proceedings from the Fourth Meeting of the ICTM Study Group ‘Music and Minorities’ in Varna, Bulgaria 2006”. Edited by Rosmary Statelova, Angel Rodel, Lozanka Peycheva, Invanka Vlaeva and Ventsislav Dimov. Sofia 2008

Concert within the Roma Music Festival (optional)

***Saturday, 31 May 2008***

9.00-10.30 Representation 4

Nona Lomidze (Austria): The Georgian Jewish Community – Their Life and Integration in Vienna

Pei Ju Tsai (Austria/Taiwan): “Must Modern Music Sound Western?” A Case Study of the Immigrant Taiwanese-Austrian Composer SHIH

Lee Bidgood (USA): Performing Race(d) music in Central Europe: Can bluegrass be "Ethnically Czech"?

11.00-12.00 Representation 5

Kjell Skyllstad (Norway): Dos Gritos de Libertad – Giving Minority Prisoners a Voice.

Miles White (Czech Republic/USA): Affective Gestures: Performance, Representation and Musik-ing in Hardcore Rap Culture

14.00-15.30 Roma 7

Petra Gelbart (USA): The Dogma of Difference and Pedagogies of Respect: Two Romani-led Music Programs

Ieva Tihovska (Latvia): Latvian Roma Music: Contexts and Functions of Out-group Representation

Songül Karahasanoglu (Turkey): Roma Musicians: Conflict and Change in the Music Market in Turkey

16.00-17.30 Closing of the Conference, Final Discussion

Evening: Gala – Concert within the Roma Music Festival (organized)

Conference End

## REPORTS

### ICTM National Committee - **Canada**

The Canadian Society for Traditional Music / Société Canadienne pour les Traditions Musicales held its 2007 Annual General Meeting and conference in Edmonton, at the University of Alberta, November 2-4. The meeting was co-chaired by Anna Hoefnagels, Vice-President (Anglophone), of Carleton University, Ottawa, and Regula Qureshi, University of Alberta. The 2008 meeting will take place in Halifax, Nova Scotia, in conjunction with the Helen Creighton Society, and possibilities are being explored for the 2009 meeting to be held in Montreal or Quebec City in a francophone environment.

The current executive and Board of Directors of the CSTM/SCTM are:

President: Sheldon Posen  
Vice-President (Anglophone): Anna Hoefnagels  
Vice-President (Francophone) (Interim): Judith Cohen  
Secretary: Sherry Johnson  
Treasurer: Chris McDonald

Directors:

Clary Croft (organizer, 2008 meeting), Beverley Diamond, Dave Foster, David Gregory, Leslie Hall, Judith Klassen, Michael MacDonald, Kaley Mason, John Leeder, Regula Qureshi, Heather Sparling (Webmaster), Norman Stanfield, Janice Tulk

*Ex-officio:*

Past-President: Rika Ruebsaat  
Director/Archivist: Maureen Chafe  
Director/*Canadian Folk Music co-editor*: Rosaleen Gregory  
Director/Journal editor: Gordon Smith

A recent membership survey indicated that members want to keep the dual function of the Society, serving both the the academic community and the folk music community by pooling resources, expertise, and talent. The Society's Journal (peer-reviewed) and Magazine both welcome submissions. Submissions may be in French or English.

A wide variety of papers and workshops reflected the conference themes, "Making Sound Connections: Live, Mediated and Virtual Music Communities"  
"Music Scenes in Western Canada"  
Safeguarding Musical Traditions: Advocacy and Custodianship  
Technology and Entrepreneurship in the Cyberage  
Performing Faith and Spirituality  
Multicultural Communities: Intercultural Encounters  
The Record Industry and Canadian Music

A highlight of the conference was a reception by the *folkways Alive!* archive at the University of Alberta: an entire set of the Folkways albums, which was donated by Moses Asch, and which, under the direction of Regula Qureshi, is being digitized for research access. Michael Asch, the late Moses Asch's son, gave a perceptive talk on the collection and on his father's work. ([www.fwalive.ualberta.ca/home/](http://www.fwalive.ualberta.ca/home/))

The programme also included an evening music sharing circle and a concert of local musicians. A minute of silence was observed in honour of longtime CSTM member, folklorist, educator and musician Phil Thomas.

The proceedings from the 2006 conference are now published and available: Anna Hoefnagels and Gordon Smith, eds. *Folk Music, Traditional Music, Ethnomusicology: Canadian Perspectives, Past and Present*. Cambridge Scholars Press.

The full conference programme and other information may be accessed at the Society's webpage, [www.yorku.ca/cstm](http://www.yorku.ca/cstm) (Webmaster: Heather Sparling). Questions may be sent to Webmaster Heather Sparling, and queries in French, Spanish or Portuguese may be directed to Dr. Judith Cohen, [judithc@yorku.ca](mailto:judithc@yorku.ca)

## Judith Cohen

### ICTM National Committee - **Germany**

The German National Committee held its General Assembly and Annual Meeting on February 15-16, 2008 in Berlin, by invitation of Prof. Dr. Artur Simon and Ass. Prof. Dorit Klebe, Department of Music, at the Berlin University of the Arts. The main subject of the accompanying scientific conference was "Music in urban Cultures" [Musik in urbanen Kulturen]. Papers were presented by

- Tobias Robert Klein, Berlin („W'anim, w'akyi, ahomka wo mu" – ghanaischer Hiplife als urbane Musikkultur“),
- Joergen Torp, Hamburg (“Tango am Rio de la Plata um 1900“),
- Florian Ball, Bamberg (“Die Guggenmusik im Raum Karlsruhe“),
- Ulrich Morgenstern, Hamburg („'Aber was Rock 'n' Roll ist, davon hatten wir keine Ahnung' - Populargattungen und mündliche Tradition in der russischen Dorfmusik“),
- Gisa Jaehnichen, Berlin („Getanzter Krieg nach Thueringer Volksweise: Die Kadazandusun von Telupid/Malaysia im Jahre 2007“),
- Edda Brandes, Berlin („Musikethnologie und Entwicklungszusammenarbeit am Beispiel des Projekts ‚Kulturelle Dezentralisierung in einer ländlichen Kommune in Mali‘“),
- Geoff Stahl, Wellington/New Zealand („Musicmaking and the Urban: The Montreal Example“).

A Roundtable with the subject “Is there a future for the Comparative Musicology [Hat die Vergleichende Musikwissenschaft eine Zukunft?] had been organized and chaired by Dorit Klebe. After short statements given by Artur Simon, Berlin, Lars-Christian Koch, Berlin, Juergen Elsner, Berlin, considering the subject in various aspects, the attendend scholars and students contributed with animated and fruitful discussions and richly facetted proposals to the subject of this Roundtable.

The General assembly was opened by the vice-president Gisa Jaehnichen who apologized the President Marianne Broecker and other members for their absence; she acknowledged the passing away of our ICTM member Ruediger Schumacher. In her report she informed about the activities of the German National committee, especially the representation at the 39<sup>th</sup> ICTM World Conference held at the University of Music and Performing Arts, Vienna, Austria, July, 2007. The proceedings of the last two Annual Meetings [Berichte aus dem ICTM-Nationalkomitee Deutschland] are in print. These two volumes XVI and XVII will contain the papers given at the meetings, held at the University of Mayence, October 2006 and at the University of Bamberg, February 2007. A CD with the musical examples illustrating the articles of the authors will be attached.

At the general assembly a new executive board has been elected, with Dorit Klebe, Berlin, as president, Ulrich Morgenstern, Hamburg, Gisa Jaehnichen, Berlin, Edda Brandes, Berlin, as vice-presidents.

The conference was completed by a visit of the “Berlin Phonogramm-Archiv” and the Department of Ethnomusicology at the Ethnological Museum Berlin-Dahlem, under the guide of Lars-Christian Koch and Susanne Ziegler.

The proceedings of this Annual Meeting will be published in vol. XVIII of the *Berichte aus dem ICTM-Nationalkomitee Deutschland*. The contents of the volumes I – XVII can be seen from the abstracts given in German and English on the website of the German National committee: [www.ictm-germany.de](http://www.ictm-germany.de)

The next Annual Meeting will take place at the Musicological Institute of the University of Hamburg, in February 2009.

**Dorit Klebe**



**ICTM National Committee - Switzerland,  
(Swiss Society for Ethnomusicology CH-EM)**

**Annual meeting:** For the annual meeting the members of CH-EM were invited by the 'Haus der Volksmusik' (House of Folk music) in Altdorf on Saturday 2. June 2007.

Franz-Xaver Nager who runs this newly established institution explained the aims and methods of the 'Haus der Volksmusik' to support Swiss folk music in all its aspects. There were no papers presented at this meeting but the general assembly was held.

**Vienna conference:** The ICTM conference 2007 took place Vienna and thus gave the Swiss ethnomusicologists a convenient opportunity to participate. The following papers were presented: Raymond Ammann: *The irrelevance of sound in Melanesian 'power' music*, Brigitte Bachmann-Gaiser: *The Swiss alpine prayer*, Susanne Böhm: *Aspects of traditional music in politics and development co-operation, using the example of traditional Mauritanian music*, Marcello Sorce Keller: *Musical celebrations of the land of origin: National patterns in Melbourne*, Bruno Mock: *Rugguusseli, The tradition of natural yodelling in Appenzell Innerrhoden* and workshop on *Yodelling*, Matthias Stöckli: *The Baile de la Canastas: A dance lost and found*, Eng Za Twan: *The role of preservation and documentation of Chin music and dances in the Myanmar (Burma) of today*.

**Autumn meeting:** For the annual autumn meeting (Réunion d'Automne – Herbsttagung) the CH-EM was invited by the Swiss National Sound Archives (Fonoteca Nazionale Svizzera, Schweizerische Nationalphonothek, Phonothèque Nationale Suisse) in Lugano (Ticino) from 16. to 17. November. A guided tour took place on Friday and papers were presented on Saturday. The titles of the papers indicate the diverse range of research topics among the Swiss ethnomusicologists: Raymond Ammann: *Neue Erkenntnisse in der Konggap-Forschung*, Brigitte Bachmann-Geiser: *Die Lieder der Amischen*, Silvia Delorenzi: *Erfassungsproblematik bei der Tonbändersammlung der Basler Volkskundlerin Hanny Christen*, Lorenz Kilchenmann: *Computergestützte Analyse von Tondokumenten: ein Projekt der Hochschule Luzern – Musik*, Patrik Vincent Dasen: *Les archives AIMP et le travail en cours de catalogage et de numérisation*. The main concern that occupies the members of CH-EM at the moment is the disregarded position of Ethnomusicology in the Swiss Universities.

The next annual meeting is planned for 17. Mai 2008. It will be held in Geneva where at the same time the 'Ateliers d'Ethnomusicologie' will organise a festival on South-Indian music called 'Spécial Bénarès'.

## Raymond Ammann



### ICTM Liaison Officer - Singapore

In my last report, I promised to review the institutions and the nature of ethnomusicology education and research. It is best to cover this wide area in specific sections.

In this report I will give you an overview of key ethnomusicologists here and a brief focus of their work. The term “ethnomusicology” is still little understood in Singapore. Therefore, there is no national thrust (yet) in this direction. Personally, I think the educational planners think that a cursory effort is enough. However, the ethnomusicologists in Singapore are quite focused, doing quite much work. So it may be a matter of time before it becomes an important discipline here. Perhaps, we should organize an ICTM world conference here, as an impetus to such an eventuality!

Ethnomusicology (with an institutional base) is found at the National University of Singapore, the National Institute of Education at the Nanyang Technological University, and the Chinese Opera Institute of Singapore. There are also various individuals, post-graduate students or graduates in ethnomusicology, who are pursuing their interests in a manner that blends teaching and business.

The most active institution is the National Institute of Education (NIE) where at least three of their fulltime staff are quite immersed into teaching and research in important areas of the discipline: **Dr Chia Wei Kuan** (Fujian *Nanyin*, Fujian opera, Chinese choral singing, Chinese orchestra and Singapore ballads (*xinyao*) is the head of the section, Visual and Performing Arts; **Dr. Eugene Dairianathan** (Narrative History of “Musics” in Singapore and intonational-based music challenges) is deputy head of the same section.; **Dr Larry H Francis** (Music of the Malay Archipelago and Oriental plucked and bowed instruments) is a full time member of section. He is also well know to the ICTM circle. The National Institute trains school music teachers. Thus, their ethnomusicological research and development would have a direct impact on a huge sector in Singapore. The combined work of all these professionals does place NIE as a leading centre for this discipline.

At The National University of Singapore (NUS) there are: **Dr Kim Heesun**, a *kayagum* practioneer from Korea, who is a Postdoctoral Fellow at the Asian Research Institute. She is studying the socio-cultural meaning of ethnic musical instruments in Singapore; and **Dr Yung Sai-shing** at the Chinese Studies Department of The Faculty of Arts and Social Sciences (FASS), who is working on a number of areas - traditional Chinese drama, Chinese opera in Singapore (1880-1965), social history of Cantonese opera/music (1900-1950), and Chinese aural culture. I will write about other new developments at NUS in a future report.

The Chinese Opera Institute of Singapore’s founding director, **Dr Chua Soo Pong**, (Teochew and Huangmei opera, Fujian Nanyin, Chinese orchestra), is a multi-skilled veteran researcher who is progressively developing an extensive research and publishing capability. The COI organizes an annual international conference on Chinese opera and has published four books on different aspects of traditional theatre in Singapore. He has a team of three researchers (**Ms Cai Bi Xia, Ms Zhang Li and Mr Lin Jia**) Together, they have done extensive research and documentation into many Chinese opera forms, including new developments, cross cultural applications and opera education methods.

Among the individuals are:

**Dr Ivan Polunin**, another multi-skilled professional who has worked on the legendary Folkways Recordings. He also has a huge collection of field music tapes relating to Southeast Asia and other parts of the world. Music is a big part of his collection: the other components are ceramics, film and antiques. He is also a botanist, and his home is a living collection of some of the rarest species in this region. The National University of Singapore is currently working with him to stage an exhibition of his lifetime work and collections in all these areas. I will give more information on Dr Polunin in later reports.

**Dr Geoffrey Benjamin** (Music of the *Temiar* and Southeast Asian musics) who is an adjunct staff at the Nanyang Technological University, has one of the most comprehensive anthropological research and teaching portfolios in Singapore.

**Ms Tan Shzr Ee**, a Research Student Fellow at the School Of Oriental & African Studies in the United Kingdom, is reading for a PhD in aboriginal folksong in Taiwan. She is also a well known journalist in Singapore.

**Ms Joyce Teo**, a post graduate in ethnomusicology, who is currently Module Coordinator for the Diploma in Technology and Arts Management at Republic Polytechnic in Singapore. She is a *gamelan* specialist, who is successfully blending music-making and music education with a business in *gamelan* in Singapore.

**Mr. Yusnor Ef** is a veteran educationist and media producer. He has researched and documented Malay music forms quite extensively, particularly the *asli*, *keroncong* and *dondang sayang*.

**Mr Samuel Wong Shengmiao**, a young Singaporean, who is reading for a PhD at Sheffield University in UK, is an accomplished *pipa* concert artist. He is blending music research, music education, composition and publishing, into a new model for professional work in the island.

As for myself, I was a student of the late and esteemed Prof Jose Maceda. Based on his vision for the development of this discipline, I am developing SEMI (Sonic Environment Measuring Index) into a web-based facility, and the Timeline Guided Listening Technique for Field and Laboratory use.

The contacts for all mentioned above are listed below.:

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**Dr Joe Peters**

## **ICTM Liaison officer - Vanuatu**

### **Music school**

Marcel Methorong and the French ethnomusicologist Monika Stern are still in process to build the planned music school in Port Vila. They continue to seek funding to create or rent a place where the music lessons, which will include the traditional music styles, could be held. A small library could be started, thanks to the books sponsored by various persons from Vanuatu and Europe.

### **Research in traditional music**

Ethnomusicological Research continued by Raymond Ammann in an interdisciplinary research program on the culture and language of Vureas and Vera'a on the island Vanua Lava in the Banks.

### **Fest'Napuan**

The 12th edition of FesNapuan (October 2007) was regarded as the best so far. The event that lasts for four days could benefit from the sponsoring of the Australian High Commission and the Cooperation Regionale de Nouvelle-Caledonie. Thus it was possible to invite the following bands from overseas: The Black Seeds (NZ/Aotearoa), Inka Marka (Aust.), the Whitehouse (Aust.), Unique Family (Solomons) and Just Friends (N.C.) all contributed to an exciting line-up. The local groups confirmed that they can keep up with the high quality level of the visitors and proudly presented their music some of which included traditional music styles such as by the band KRK and the Mix House. The two groups include members of the band Sunshiners who toured Europe in 2007 with much success. Other groups who include the traditions of singing and dancing are Nauten and Vanlal.

### **Vanuatu music online**

Fest'Napuan Association and Vanuatu Online are still promoting the music online in MP3 format [www.vanuatumusic.com](http://www.vanuatumusic.com) for people who would like to listen to a few sound examples.

**Raymond Ammann**

## **Study Group for Musics of East Asia (MEA)**

The study group for Musics of East Asia (hereafter MEA) was founded in September 2006 to provide a forum for ICTM members from all parts of the world who share an interest in the musics of East Asia, broadly defined musically and geographically, including East Asian music in the diaspora as well as indigenous, transplanted, and syncretic music within East Asian countries. Other performing arts related to music will also be part of the subjects of study.

### **Background and Founding Meeting in Taiwan in 2006**

At the 38th Conference of the International Council for Traditional Music, held in Sheffield, August 2005, scholars from various East Asian countries discussed the need for a study group for musicologists working on East Asian musics.

Following this discussion and subsequent email correspondences, a conference on East Asian Music and Modernity was held from August 31 to September 2, 2006 in I-Lan, Taiwan, with 81 participants, including 34 paper presenters from Taiwan, Korea, Japan, China, Malaysia, Singapore, Australia, England, the USA, Austria, the Netherlands, and elsewhere. Prof. TOKUMARU Yosihiko of Japan was invited to give the keynote speech entitled "Modernization, Acculturation, and Inner Development: A Case of Japan." Six other invited speakers from the USA, Korea, China, England and Australia also presented papers in three plenary sessions.

During a roundtable meeting at this conference, those present agreed to submit a proposal to the ICTM requesting to form a study group. The program committee members and two co-opted members were commissioned to serve as an interim Executive Board. This includes ten members from various countries, with Ying-fen Wang chosen as the Acting Liaison Officer.

It was decided at this meeting that MEA will be as inclusive as possible and welcomes members from all regions. However, it also has a special mission to increase communication and interaction among scholars working in East Asia and to facilitate greater exchanges of ideas both within East Asia and between scholars in the region and those elsewhere. Special efforts will also be made to encourage student participation.

The major aims of the MEA is to hold meetings every other year in between ICTM world conferences, to provide a website and circulars to increase communication among members of the Study Group, and eventually to produce publications as a result of the Study Group's meetings or joint projects.

Thanks to the generous donation by Prof. TOKUMARU Yosihiko, we were able to award the Best Student Paper Prize jointly to "Festivalizing *Thingyan*, Negotiating Ethnicity: Politics and Performance in a Burmese Chinese Community in Taiwan" by Hsin-chun Tasaw Lu (UCLA) and to "From Monologue to Dialogue (?): Interculturalism in Contemporary Ensemble Music" by Harm Langenkemp (Utrecht University).

**Ying-fen Wang**

### **First Conference in Shanghai (December 20-22, 2007)**

MEA held its first conference at the Shanghai Conservatory of Music in Shanghai, China, from Dec. 20 to 22, 2007, in conjunction with the 80<sup>th</sup> anniversary of the Shanghai Conservatory of Music. Although it was only a two-day event, the conference was a very exciting and fruitful one, with about 80 participants from around the world, including not only East Asian countries, but also the USA, Australia, and European countries such as England, Portugal, and Austria.

The keynote speech, entitled “Music of Desire and the Death of the Exotic”, was given by Dr. Adrienne Kaeppler, and was followed by 14 paper sessions, with 36 papers presented. The themes for the conference included:

1. The role of Shanghai in East Asian musical development
2. Issues in Traditional Music
3. East Asian musics and colonialism
4. Music, identity, and the nation-state imagination
5. Interpretation of East Asian musical notation
6. New research

Many of the paper sessions were organized under specific issues and problems shared among East Asian musical traditions, which stimulated cross-cultural discussions and lively exchanges of ideas among the participants.

There was also a session for presentation of new compositions organized by the Shanghai Conservatory of Music, in which four musical works related to East Asian musical traditions were verbally introduced by the composers or their representatives and then presented by either recordings or live performances.

Through the generous donations from Dr. Adrienne Kaeppler and Dr. Stephen Wild, we were able to establish the Best Student Paper Prize for the best student paper that was read at the conference and later edited for submission. As a result, Jeremy Leong of the University of Wisconsin-Madison was awarded “Honorable Mention” for his paper entitled “Fleeing from Nazi’s Pogrom: Music and the Jewish Experience in Pre-Communist Shanghai and Fujian.”

**Minako Wasada**

### **Operating Procedures, Next Conference, and Mailing List**

During the 2007 Shanghai conference, the Board held several meetings and developed a set of Operational Procedures which were finalized on December 20 and presented at the General Meeting on December 22. The Board will normally consist of seven members (currently six, with three to step down and four to be elected before the 2010 conference), representing the various countries and regions in East Asia and including at least one member from outside of the region. The Board will appoint a Nominating Committee, and nominees will be solicited from members of the Board and Study Group. MEA members who have attended at least one of the Group's previous two conferences will be eligible to vote by email or post. For the current term, Ying-Fen Wang will serve as Chairperson, J. Lawrence Witzleben as Vice-Chairperson, and Minako Wasada as Secretary. The other Board members are Sheen Dae-Cheol, Um Hae-Kyung, and Xiao Mei. The complete

Operational Procedures will be posted on the ICTM website under the section for Study Groups.

The second MEA conference is scheduled to be held in Seoul, Korea in 2010. Dates and a call for papers will be announced in a subsequent ICTM Bulletin.

MEA has recently set up a listserv for discussion of issues related to the study of East Asian musics. This is a moderated list with subscription open to all ICTM members. To join the list, please send your request to [MUSICSOFEASTASIA-request@LISTSERV.UMD.EDU](mailto:MUSICSOFEASTASIA-request@LISTSERV.UMD.EDU)

For membership application and other details, please see MEA's website at [www.gim.ntu.edu.tw/mea/](http://www.gim.ntu.edu.tw/mea/). The secretariat office can be contacted at [ictm.mea@gmail.com](mailto:ictm.mea@gmail.com).

**J. Lawrence Witzleben**

**Name:** As a result of the discussion among the Study Group members to include the word dance in the name of our group an official request was submitted to the Executive Board of the ICTM. The Board agreed at the meeting in Vienna to the new name of our study group: Study Group on Music and Dance of Oceania (SGMDO).

**Projects:** The Study Group Project, a festschrift for Mervyn McLean, came out in autumn 2007. The Publication with the title *Oceanic Music Encounters, the Print Resource and the Human Resource*, contains 14 essays in honour of Mervyn McLean. It appeared in the Monograph Series (no.7) of the 'Research in Anthropology and Linguistics' of the Department of Anthropology of the University Auckland and was edited by Richard Moyle.

The next Study Group project is already in process: a publication with the working title: *Global 'Ukulele: An Exploration and Celebration Across Time, Place and Situation*. Karl Neuenfeldt will be the Editor and is responsible for the project.

**Conference in Vienna:** The 39<sup>th</sup> conference in Vienna was the ICTM conference with the most participants ever. Although the Austrian capital is far away from the Pacific, there was a surprising large participation of SGMDO-members presenting topics from 'the other side of the word': Allan MARETT (Australia), Artur Simon (Germany), - Chadwick PANG (USA), - Dan BENDRUPS (New Zealand), - Jane Mink ROSSEN (Denmark), - Jane Freeman MOULIN (USA), - Kati SZEGO (Canada), - Linda BARWICK (University of Sydney), - Margaret KARTOMI (Australia), - Michael R. CLEMENT (Guam), - Raymond AMMANN (Switzerland), - Rembrandt F WOLPERT (USA), - Ricardo D. TRIMILLOS (USA). Unfortunately there was a heavy rain during the informal gathering of the SGMDO, held in the tent and brought the gathering to a sooner end.

**Next meeting:** The 10th Festival of Pacific Arts in July and August 2008 in Samoa would be another possibility for a SGMDO meeting or conference. However, the time and place of the event does not fit in the time tables and budgets of many SGMDO-members and we might not expect a large meeting.

Nevertheless, the Study Group is very active in communicating by listserv and newsletters and continues to hold up the friendly spirit among the members.

**Raymond Amman**

## ICTM MEMBERS RECENT PUBLICATIONS (2007-2008)

**Chuluunbaatar, Otgonbayar** (2007) *Zastiin Nogoodoi: Tribal Zakhchin Music of Western Mongolia*. Audio-CD, Otgonbayar Chuluunbaatar (vocals), Wolfgang Hofer (lute, tobshuur). 32 songs, 8 pp. booklet by Otgonbayar Chuluunbaatar, produced by Otgonbayar Chuluunbaatar.

**Stubington, Jill** (2007) *Singing the Land The Power of Performance in Aboriginal Life*, Currency House Sydney Australia,

**Zuzana Jurkova, Blanka Soukupova, Hedvika Novotna, and Peter Salner, eds** *Minority: Construct or Reality?*. (Bratislava: ZNG PRINT, 2007)

**Ursula Hemetek and Adelaida Reyes, (2007) eds.** *Cultural Diversity in the Urban Area. Explorations in Urban Ethnomusicology*, (Institut für Volksmusikforschung und Ethnomusicologie)

### ***Bibliography of ICTM Greek Members: Books, Articles and Translations***

**Kavouras, Pavlos** (2007) *Trickster and Cain: A musical allegory*. Athens: Fagotto. 2007. (in Greek).

\_\_\_\_\_ (2007) "Ritual act and dramaturgy the idea of folklore in the era of ethnic". In: Pavlos Kavouras (ed.), *Folklore and Tradition*. Athens: Fagotto. (in Greek).

\_\_\_\_\_ (2007) "Allegories of nostalgia: Music, tradition and modernity in the Mediterranean area". In: *Georgios Amargianakis, a festschrift*. Athens: University of Athens. (in Greek)

**Koutsouba, Maria** (2007) "*Tradition and folklore in Lefkadian dance*". In: Pavlos Kavouras (ed.), *Folklore and Tradition*. Athens: Fagotto. (in Greek).

\_\_\_\_\_ (2007) "Structural analysis for Greek folk dance. A methodology". In Adrienne Kaeppler (ed.) *Dance Structures: Perspectives on the Analysis of Human Movement*, Budapest: European Folklore Institute.

\_\_\_\_\_ (2007) "Applying Labanotation on Greek folk dance: the case of the Greek Ionian island of Lefkada", pp:190-201. *Proceedings of the 24<sup>th</sup> Biennial Conference of International Council of Kinetography Laban/Labanotation*, vol:2, USA, 337.

\_\_\_\_\_ (2007) "The teaching of the Greek traditional dance in modern educational context". Proceeding 1st International Council for Education Popular Culture and Education ISBN:978-960-8373-10-5 (cd-rom). (in Greek)

\_\_\_\_\_ (2007) "Looking for an academic identity: anthropological and ethnochoreological study of dance: the two sides of a coin?". In Marianne Broecker et al. (eds.), *Proceedings of the 23<sup>rd</sup> Symposium of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology*, Bologna.

**Loutzaki, Irene** (2007) "Dance as propaganda. The Metaxas Regime Stadium Ceremonies 1937-1940", in Anthony Shay (ed.) *Balkan Dance: Essays on Characteristics, Performance and Teachin*. USA: Mac Farland & Co., Inc.

\_\_\_\_\_ (2007) "Tradition and Society in western Crete: Music performance and music-makers". *1<sup>st</sup> Conference of Historiki Laografiki Etaireia Kritis*. Athens: Taxideftis pp. 193-227.

\_\_\_\_\_ (2007) "Lyceum Club of Greek Women: From the Panathenaic Stadium (1914) to the stage of Megaron (2005)". In: Pavlos Kavouras (ed.), *Folklore and Tradition*. Athens: Fagotto. (in Greek).

\_\_\_\_\_ (2007) "Des Grecs: Articulating Greekness in Greek Syrtós Performance Grenoble, France". Arméniens et Grecs en diaspora: approches comparatives. Actes du colloque européen et international organisé à l'École française d'Athènes (4-7 Octobre 2001). Athènes: École française d'Athènes pp. 563-570.

\_\_\_\_\_ (2007) "Understanding Style in *Monastiri* Dance, Greece". In Dr Adrienne Kaeppler (ed.) *Dance Structures: Perspectives on the Analysis of Dance*. ICTM edition .

**Papakostas, Christos** (2007) "Dance and Place: the case of a Roma community in Northern Greece". In: *Balkan Dance. Essays on Characteristics, Performance and Teaching* (Anthony Shay Ed.). Jefferson, N.C.:Mc Farland Publishers.

**Papapavlou, Maria** "Folklore and folklorismus. Convergences and divergences". In: Pavlos Kavouras (ed.), *Folklore and Tradition*. Athens: Fagotto. (in Greek).

\_\_\_\_\_ 2007. Translation of Feldman, A. 2002. *Music of the Border: The Northern Fiddler Project, Media Provenance and the Nationalization of Irish Music*, Opening Lecture at the Northern Fiddler Exhibition of Irish Center of Traditional Music, in *New Sociology*, The Anthropological View editor C.N. Seremetakis (in print) (in Greek)

**Tragaki, Dafni.** (2007) *Rebetiko Worlds. Ethnomusicology and Ethnography in the City*, Cambridge Scholars Publishing, 2007.

\_\_\_\_\_ (2007) "Byzantine music and ethnography: theoretical and methodological propositions", Proceeding: «Byzantine music in 20<sup>th</sup> century: Problematic and perspectives», University of Macedonia, Department of Music Science and Art, Thessaloniki, 21.04.2007 (in Greek).

**Anna Hoefnagels and Gordon Smith,** (2007) eds. *Folk Music, Traditional Music, Ethnomusicology: Canadian Perspectives, Past and Present*. Cambridge Scholars Press.

## ICTM MEETING CALENDAR

**May 1-4, 2008:** ICTM Colloquium Indigenous Music and Dance as Cultural Property: Global Perspectives, Victoria College, University of Toronto

**May 21 – 25 2008:** Meeting of the ICTM Study Group for Historical Sources of Traditional Music, Stockholm, Sweden

**May 24 - June 1 2008:** 5<sup>th</sup> Meeting of the ICTM Study Group Music and Minorities, Prague, Czech Republic

**9 - 13 July 2008:** First meeting of the ICTM Study Group for Applied Ethnomusicology, Ljubljana, Slovenia

**21-23 July 2008:** ICTM Colloquium Musical Exodus: Al-Andalus and its Jewish Diasporas, Corpus Christi College Cambridge, UK

**11- 17 August 2008:** 25<sup>th</sup> Symposium of the ICTM Study Group on Ethnochorelogy, Kuala Lumpur Malaysia

**4-7 September 2008:** First meeting of the ICTM Study Group On Music And Dance In Southeastern Europe, Struga, Macedonia.

**April 1-4, 2009:** 17<sup>th</sup> meeting of the ICTM Study Group for Folk Musical Instruments, Erkner, Germany

**1 – 8 July 2009:** 40<sup>h</sup> World Conference of the ICTM, Durban, South Africa

**23-25 September, 2009.** The 3rd Meeting of the ICTM Music Archaeology Study Group, New York, USA



## MEETINGS OF RELATED ORGANIZATIONS

**9-13 September, 2008:** The 6th Symposium of the International Study Group on Music Archaeology, the Ethnological Museum Berlin, Germany.

**4-6 December, 2008:** The International Conference of Near Eastern Archaeomusicology, the British Museum, London.

**11–12 June, 2008:** Technical challenges and developments in 21<sup>st</sup> century folk music archiving - International conference, Budapest, Hungary.

**September 11-14, 2008:** The International Congress “East And West: Ethnic Identity And Traditional Musical Heritage As A Dialogue Of Civilizations And Cultures”, The Folk State Folklore Centre, Astrakhan Oblast

**15 November 2008:** BFE One-Day Conference 'Sacred Singing and Musical Spirituality', the Elphinstone Institute, University of Aberdeen UK

**24–29 September 2009:** “What to Do with Folklore?” An International Interdisciplinary Symposium, Ljubljana Slovenia

## MEMBERSHIP INFORMATION

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.

### **Modes of Payment**

Remittance is payable to ICTM in Australian dollars by either credit card (Visa or MasterCard only), cheque, or international money order. We also accept money orders and cheques for the equivalent amount in major foreign currencies.

### **Advance Payments**

Dues will be accepted for a 2-year period at the annual rate of the first year covered, provided the payment is received before October 1 of that year. Payments received at a later date or covering longer periods will be accepted only on account.

### **Address Changes**

Please notify the Secretariat immediately of changes or inaccuracies in your address as currently listed in the Directory. You can update your directory listing by filling out the "update directory form" online and submitting it to the Secretariat, or send us corrected information by mail or email.

Please note: that we can only list one address for each member, and that this is the address that we use for mailing your publications. *Please do not fill in the name of your institution in the institution field and the name of your department in the department field unless you are also going to use your institution's address as your mailing address. In other words, if you are using your home address and you wish to have your institution listed, please submit the name of the institution in the affiliation field.*

### **Corporate Membership**

Corporate Memberships are available to organizations and companies for AUD\$200 per year. Unlike Institutional Subscriptions, Corporate Members are entitled to vote on ICTM matters and they receive copies of the Yearbook, Bulletins and the Directory. In addition to the publications sent to the organization or company, they are entitled to receive up to 3 additional copies of ICTM publications that may be directed to 3 individuals at the organization or company.

### **Supporting Membership**

Members who are able to sponsor one (or more) individual(s)/institution(s) in a soft currency country are urged to do so by paying an additional fee of AUD\$30.00 for each sponsored membership/subscription. Name and address of the supported member/institution should be sent with the remittance. If the recipient is not named, ICTM will award the supported membership to one (or more) individual(s)/institution(s) in such country.

### **Joint Membership (Life & Ordinary Members)**

This category is available for husband/wife, and/or partners who both wish to join. They will receive one copy of the Yearbook and the Bulletin, but otherwise enjoy all privileges of Ordinary Members.

### **Student Membership**

Members may take advantage of Student Membership rates for a maximum of five years. Please send proof of student status together with your payment.

**Institutional Subscriptions**

For an annual payment of \$80(AUD), Institutional Subscribers receive the Yearbook for Traditional Music each year. The ICTM also sends them the Bulletins, twice a year, at no extra cost. Institutional Subscribers are not eligible to vote on ICTM matters.

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**ICTM Directory Online**

The new log-in process involves typing in your email address and a password. You can set up your password the first time you use the directory. You will need to use the email address that we have on file and you will need to have access to this email address to complete the password set up process. After typing in your email address and selecting your password, you will receive an email to which you must respond for the password to be implemented. If you have a problem trying to set up your password it means that either you are not using the email address that we have on file (in which case you need to notify us so that we can update our files), or that your membership is not in good-standing (in which case we ask that you please send us your membership dues). If you need assistance, contact Lee Anne Proberts at [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org)

**ICTM MEMBERSHIP APPLICATION 2008**

PLEASE READ THE PAYMENT INSTRUCTIONS CAREFULLY AND NOTE THAT DUES ARE NOW CALCULATED IN AUSTRALIAN DOLLARS.

Please print out this form, fill out the form and mail or fax it with your payment to:

ICTM Secretariat  
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ANU College of Arts and Social Sciences  
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Building 100, Canberra, ACT. 0200  
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REMITTANCE is payable to ICTM in Australian dollars by either credit card (Visa or Mastercard only), cheque, or international money order. We also accept money orders and cheques for the equivalent amount in major foreign currencies.

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