

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

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**No. CVXI (111)**

**October 2007**

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With  
First 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>



**THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC**  
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*Musics of East Asia:* Ying-fen Wang - Taiwan

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

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

*Applied Ethnomusicology:* Svanibor Pettan - Slovenia

**ICTM The World Organization (UNESCO 'NGO')**

*for the Study, Practice, and Documentation of Music, including Dance  
and other Performing Arts*

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**FROM THE ICTM SECRETARIAT, CANBERRA, AUSTRALIA**

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

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

**SUBMISSIONS FOR YTM REVIEWS**

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

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

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

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

#### **MEMBERSHIP INVOICES**

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

#### **ICTM WEBSITE**

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

#### **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.

**ICTM DIRECTORY OF TRADITIONAL MUSIC 2005 - Last Printing!**  
Please note the Directory 2005 was the last printed edition of the Directory. The Directory will only be available online. Special arrangements will be made for ICTM members who do not have internet access. Please advise the ICTM secretariat at [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org) if you are unable to access the online directory.

# 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 next year members who have not paid their dues will not receive the publications.**

## **Supporting Memberships and Supporting Conference Registrations**

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

The Secretariat would like to make a call for more supporting memberships. For an additional fee of \$25.00 (AUD) to membership dues, you can become a supporting member. Some members support many other supported members. You may nominate a recipient or this can be allocated by the ICTM Secretariat.

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**

**MINUTES OF THE 38<sup>TH</sup> ORDINARY GENERAL ASSEMBLY  
OF THE INTERNATIONAL COUNCIL FOR TRADITIONAL  
MUSIC (ICTM)**

Held at the University of Music and Performing Arts, Vienna, Austria.

- Friday, 8 July, 2007, 2:30 – 4:00 p.m. (14.30 – 1600)

(draft 09-13-2007)

ICTM President Adrienne L. Kaeppler opened the 38<sup>th</sup> General Assembly at 2.35

**1.a) *Apologies for Absence*** – The President announced apologies for absence for many ICTM members including: Marianne Broecker, Tsukada Kenichi, Don Niles and Barbara B. Smith.

**.b) *In Memoriam*** – In Agenda item 2., the President acknowledged the passing of important members of the ICTM community, including Barbara Krader, Tony Nwabuoku, Rainer Gstrein, Egon Ludwig, Bjorn Ranung and Doris Stockman.

**2. *President's Report*** (as read by President Adrienne L. Kaeppler) –

Let us rise in honour of these members and all other members that have passed away since our last General Assembly.

Thank you!

Dear colleagues,

This Society is alive and well. We have moved the Secretariat from UCLA to Canberra and this was a big move, the first in 20 years, so we really want to thank Tony Seeger and Kelly Salloum who helped immensely to move it from UCLA to its present home in Canberra Australia with our new Secretariat Stephen Wild and his Assistant Lee Anne Proberts.

We now have the largest membership we have ever had, which is wonderful, you will hear the numbers later -and this is the largest Conference.

In the past two years, since our meeting in Sheffield we have had two Yearbooks and four Bulletins, these are the products of conferences and publications and these have all come out on time and I think, very well. So all I can say is that I think we are truly alive and well, so thanks to the whole ociety.

**3. *Approval of the Minutes of the 35<sup>th</sup> General Assembly*** – Motion to approve minutes (Trimillos); Seconded (Giurchescu); Approved.

**4. *Business Arising from the Minutes*** – None

**5. Report of the Executive Board to the General Assembly** (as read by the Secretary General Stephen Wild on behalf of the Executive Board) –

The Executive Board has held 3 meetings since the last General Assembly, the 98<sup>th</sup>, 99<sup>th</sup> and 100<sup>th</sup> meetings of the ICTM Executive Board in the history of the organisation.

The 98<sup>th</sup> meeting was held on 11 August 2005 immediately after the 38<sup>th</sup> World Conference in Sheffield, UK. Those held immediately after World Conferences are usually the shortest Board meetings when newly elected Board members are welcomed, sometimes one or two members are co-opted, any business left over from the longer meeting immediately before the Conference is dealt with, and new business that has arisen during the Conference (for example issues that have arisen at the Meeting of National and Regional Representatives) is considered. Ursula Hemetek was co-opted to represent the Local Arrangements Committee for the current conference.

The 99<sup>th</sup> meeting was held in Ljubljana, Slovenia on 23-24 September 2006, hosted by Svanibor Pettan and in association with an interesting Symposium on “Ethnomusicology and Ethnochoreology in Education: Issues in Applied Scholarship”. At this meeting the Board approved the establishment of 3 new Study Groups: Music in East Asia, East Asian Historical Musical Sources, and Music of the Turkic Speaking World. The Board noted the holding of a Colloquium on “Emerging Musical Identities: View From Across the Atlantic” at Wesleyan University, USA in May 2006. In addition, our first Regional Committee – Taiwan – was recognised.

The 100<sup>th</sup> meeting was held in Vienna on 3-4 July 2007 immediately before the 39<sup>th</sup> World Conference. A significant part of the meeting concerned plans for the next World Conference (2009). The Board appointed Jonathan Stock as Chair of the 2009 Program Committee.

Membership of ICTM remains healthy. Numbers fluctuate from year to year due to various factors, but if we consider the last 4 years (2003-2006) membership has increased by 114 (or c.9%). However, in 2006 institutional subscribers decreased significantly. The reason for this is unclear, but there seems to have been a surge in institutional subscriptions in 2007.

The financial statement for 2006 shows several things:

1. Our main source of regular income is still membership dues.
2. Although there was a substantial surplus of revenue over expenditure, it was largely the result of a substantial surplus from the 2005 World Conference. We cannot rely on large conference surpluses as we plan our finances for the future.

3. A significant financial contribution to the cost of running the Council was made by the host institution of the Secretariat (The Australian National University), particularly in mailing and travel costs.

Thus, if we take these elements into account, our regular revenue and expenditure are closely balanced. Because costs continually increase, and because there has been no increase in membership fees for 11 years, the Executive Board reluctantly approved a small increase in membership dues next year to maintain our financial viability into the future.

An important way to ensure our financial viability is for members to renew their membership each year. There is a tendency for membership dues to increase in conference years and decrease in non-conference years. **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 next year members who have not paid their dues will not receive the publications.**

It is also necessary to have paid membership dues for the current year to vote in the election of Board members. A number of votes in the recent election were not counted because members had not paid their membership dues for 2007.

The Executive Board would like to make a special appeal for people to become Supporting Members. Supporting Members pay an extra 50% of the ordinary membership dues, which subsidises membership for those who cannot otherwise afford to be members. Last year there were 58 Supporting Members, but ICTM supported 117 members, so there were twice as many *supported* members as there were *supporting* members. Although some Supporting Members subsidise more than one person, we are still supporting more members than we receive a subsidy for. **If you can afford it, please consider becoming a Supporting Member.** At present the on-line payment system does not allow you to support more than one member, but we are working on fixing that. With the current system you can support more than one member by faxing your completed application form instead of paying it on-line.

In general, the Council is in a healthy state. As your Secretary General and on your behalf, I wish to thank a very competent, conscientious and cooperative Executive Board, and a very competent and hard-working Executive Assistant (Lee Anne). I thank all the members of ICTM for your continuing support.

**6. Election of Officers and Members of the Board** (as read by Nomination Committee Member Svanibor Pettan) –

According to ICTM's rules, the nomination Committee is responsible for proposing not less than two and not more than three candidates for each of the vacant positions

on the ICTM Executive Board. With this election three Board members positions are handing in their mandates these are Marianne Broecker from Germany, Beverly Diamond from Canada and Tsukada Kenichi from Japan and a co-opted member, for this conference, Ursula Hemetek from Austria. While thanking them for their dedicated work on the Board and their contribution to the wellbeing of the ICTM, the time has come to announce their successors who will serve on the Board for the forthcoming six year period.

The three member nomination Committee composed of; Svanibor Pettan, (Slovenia), Convenor, Salwa El-Shawan Castelo-Branco (Portugal) and Mohd Anis Md Nor (Malaysia), proposed a maximum of three outstanding candidates for each vacant position and in line with the rules, have given up their chance to take part in this election.

The nine candidates are: Samuel Araujo Brazil, Jane Freeman Moulin from the USA, Ursula Hemetek from Austria, John Morgan O'Connell from the UK, Don Niles from Papua New Guinea, Timothy Rice from the USA, Razia Sultanova from the UK, Sheen Dae-Cheol from Korea and Wang Yaohua from China.

There were altogether 492 eligible members in good standing, out of which 244 took part in the elections. During the evening, whilst most of the ICTM members enjoyed the reception, the Committee carefully checked each and every ballot and out of 244 votes, eliminated 74 as invalid in accordance with ICTM's rules. Checking and counting of the ballots was done by; Allan Marett, Vice President of the ICTM, (as a replacement for the absent committee member Salwa El-Shawan Castelo-Branco) and Fredrick Lau, in replacement of Mohd Anis Md Nor (also absent).

Thank you all nine prospective candidates, I shall announce the names of the three colleagues who you have entrusted to represent you on the ICTM Executive Board for the next six years. The successful candidates are:

Ursula Hemetek (Austria)  
Don Niles (Papua New Guinea)  
Tim Rice (USA)

ICTM President Adrienne L.Kaeppler, thanked outgoing Executive Board members for their contribution and welcomed the successful candidates to the ICTM Executive Board.

**7. Proposal for Emeritus Membership Category** - on behalf of the Executive Board, Secretary General Stephen Wild proposed a new membership category- Emeritus Membership. An Emeritus member will be a member retired from full time work and has held 10 years membership in the ICTM and will be entitled to membership at the same rate as a student member.

Chair called for a motion to approve. Motion moved (Bendrups), motion seconded (Olsen), motion passed.

**8. Other Business (by leave) –**

**a) Barbara Bernard Smith Travel Award:** In Sheffield in 2005 Barbara Bernard Smith donated \$25, 000 (USD) to initiate an ICTM travel award, Chair called on Program Chair and ICTM Vice President Wim van Zanten to announce the inaugural recipients of the award.

(As read by Wim van Zanten) We are very happy to have this award because it gives the opportunity to people who do not have the means to travel, to attend an ICTM World Conference. Part of my job is to announce the names of the three people who have received the award this year and the other part, perhaps the most important part is to call for more donations to the fund. We lose money on this award as we spend it. I would like to call on anyone to donate more money, for the next conference which will be in South Africa; I think we might need it then.

The three people who have received the inaugural Barbara Bernard Smith Award are:

Ana Hofman (Serbia),  
Iryna Dovhaliuk, (Ukraine),  
Olha Kolomyets (Ukraine).

Congratulations to all three award recipients!

**b) UNESCO Record Series;** Chair called upon Wim van Zanten on behalf of the ICTM Executive Board to report on a resolution to UNESCO regarding the UNESCO Record Series.

(As read by Wim van Zanten) Quite a few of our members are involved in the making of records for the UNESCO Records Series and some of them are present here. It has been a very frustrating business for all of us, both for ICTM as a society and also for the individual people who did not see their volumes published, over the last ten years, for some people a shorter period.

It seems there will be a signed contract with an institution but as it has been so long now the ICTM Executive Board decided we should make a resolution.

I will first outline the story; there was a contract with UNESCO and a record publishing company. They were asked once the volume was evaluated and accepted by ICTM (and fees paid to the Author and UNESCO, of course), to publish the volume. Then no CD's were released for 5 years as the market for them was not so good.

At one point this was discussed and UNESCO decided to finish the contract which happened in May 2005, more than two years ago now. We then hoped that there were promising candidates for new publishing contracts also for taking care of the 100 volumes that had already been published and also have the 15 new CDs published. David Stehl from UNESCO will be arriving tomorrow and will be present on the UNESCO panel at the conference. David has promised to bring information sheets with the main points that have been reached, especially for those authors who have not been published.

We understand that in fact the institution has already signed, but I can not announce details yet until UNESCO has officially signed.

In this situation we, the Executive Board felt that we had been waiting for so long, it is damaging to the image of ICTM. It is also damaging the image of the individual authors who are responsible to the musicians they recorded. We therefore felt we should formally put a resolution to UNESCO. I won't read the whole resolution, but the essence is to make UNESCO resolve the situation as fast as possible. That may help them convince their lawyers that the institution they should go into partnership with is an excellent institution and we trust them.

Please try to talk to David Stehl about it, as this matter is entirely in the hands of UNESCO It is UNESCO that has all the ownership and ICTM can do nothing except put pressure on UNESCO and so that is what we did with this resolution from the ICTM Executive Board.

c) ***Honorary Membership;*** (as read by Chair, Adrienne L. Kaepler)

On behalf of the ICTM Executive Board I wish to propose three new Honorary Members. The three are Dieter Christensen, Tony Seeger and Krister Malm, for honorary membership of the ICTM. All three have given distinguished service to the Council Christensen as Secretary General for two decades until 2001, Seeger as President from 1997-99 and then Secretary General from 2001-2006 and Malm as President from 1999-2005.

In confirming honorary membership on Dieter Christensen we acknowledge the immense contribution he made to the council over a period of twenty years. We might say that in most large respects the ICTM as we know it today is a result of Dieter's work and vision. The World Conference grew into a truly international meeting and it is surely part of Dieter Christensen's legacy that Vienna can in 2007 attract more than 500 delegates from more than 60 countries. The other activities of the council, such as the programs of Colloquia and in particular the key role played by the Study Groups, (some of which are almost small societies in themselves) grew during the period of Dieter's stewardship. As editor of the Yearbook for Traditional Music, he raised our journal to the high international standard it has today and many of us believe it is the best journal in our field, in the world. And it was Dieter who negotiated the ICTM status as an NGO within UNESCO and ensured that the Council maintained a high profile within UNESCO.

In accepting honorary membership Dieter asked that we particularly remember the enormous contribution made by his wife Nerthus, who many of you know and who passed away in Christmas 2003.

Secondly, from the late 1990s the ICTM membership and particularly the meeting of the National Representatives chaired by President Krister Malm,

moved to open up the ICTM to a greater range of members through enhancing and invigorating the democratic process. Despite provisions in the rules for officers of the council to be nominated by National Committee's and individual membership, most people didn't do that and for many years it was actually left to the Executive Board to nominate members for election to the Presidency, the Vice Presidency and the Executive Board. The number of nominations generally matched the number of vacancies overrating the need for elections, as you can see this has all changed.

It was Krister Malm in the course of his six years of Presidency who led the move toward greater democracy, as a result the character of the ICTM has been transformed and there is now a much greater sense of ownership of the council by all of you, its members. It is surely as a result of Krister's efforts that we have such an excellent slate of candidates for positions to the executive Board. Without Krister's Vision, resolution, tack and humor the ICTM would not be the representative body it is today.

And thirdly, when Dieter Christensen stepped down as Secretary General in 2001, the council was somewhat in a crisis. Tony Seeger stepped into that breach garnering the support from UCLA and moving the ICTM Secretariat from New York, (where it had been for twenty years) to UCLA and thus steadying the ship. Although there was no danger of the council collapsing, there was a danger that some of its many activities such as the publications of the Yearbook, the on going projects with UNESCO or the World Conferences might have been delayed. As it was the transition was remarkably smooth and to this smooth transition we owe to Tony, and we give him a great debt of thanks. The workload of the Secretary General is always immense but to successfully manage the move after 20 years in the same place, it was a huge effort, so we thank Tony for this.

Each of these three distinguished officers of the society has left his own indelible mark on the council. What we are today owes much to their vision and hard work, over many years. We are greatly in their debt and as a mark of our gratitude I wish to formally propose to confer honorary membership on Dieter Christensen, Krister Malm and Tony Seeger.

Chair called for a motion, motioned (Harnish), seconded, (Schueller) motion passed.

- d) 40<sup>th</sup> World Conference of the ICTM (Durban, South Africa) - Local Arrangements Committee member Prof. Dasarath Chetty presented audio-visual materials highlighted the upcoming 1 - 8 July 2009 ICTM World Conference in Durban.

**9. Adjournment** – Motion to Adjourn (Bendrups); Approved. Meeting was adjourned at 3:39 pm.

**MINUTES OF THE 9<sup>th</sup> MEETING OF THE ICTM  
NATIONAL & REGIONAL REPRESENTATIVES  
(National Committee Representatives and Liaison Officers)**  
Held at the University of Music and Performing Arts, Vienna, Austria  
Saturday, July 7<sup>th</sup>, 2005, 4.30-6.30 p.m. (1700 - 1830)

- 1. Opening of the meeting:** Kaepler opened the meeting.
- 2. Approval to accept the minutes of the 8<sup>th</sup> Meeting:** Chair called for a motion to approve (Bohlman) seconded (Giorgoudes) minutes approved.
- 3. Business arising from the Executive Board Meeting preceding the conference:** Chair spoke briefly regarding the UNESCO record series and outlined the resolution which the Executive Board had drafted to UNESCO to resolve the matter quickly. Chair also called on Wild to outline the Executive Board's decision to include a member of the ICTM to join the RILM Executive Board. Now the agreement has been made in principle and will take effect after the next RILM Board meeting. ICTM dues schedule will rise as of January 2008, chair also called for more supporting members.
- 3. Business arising from letters received from National Representatives:** None
- 4. Report from the representatives of the Assembly in the Nomination Committee:** Pettan reported on his experience as the Convener of the Nomination Committee. Pettan explained that as two members of the Nominations Committee were not present at the conference, two substitutes were made. Also noted the high proportion of votes received from members not in good standing for the year 2007 and noted to be eligible to vote members must have paid dues for that year.
- 5. Appointment of two members of the Nomination Committee:** Kaepler advised that members of the Nominations Committee can not be a candidate for election or a member of the Executive Board. Call for appointments to the Nominations Committee. Several members were nominated to the committee (Bohlman, Kwon Oh Sung, Bendrups, and Ramnarine). A vote was taken and the Nomination Committee for the next election will consist of Phillip V. Bohlman and Tina K. Ramnarine, as well as one member appointed by the Executive Board.
- 6. ICTM 40<sup>th</sup> World Conference Durban South Africa:** Opondo addressed National and Regional Representatives of ICTM to invite all to attend the next World Conference in South Africa and outlined some of the events planned. All those attending received a pack of materials on Durban and Opondo then took questions from the Representatives. Call for supporting registrations for the upcoming World Conference with an aim to helping to fund as many African delegates to attend as is possible.

**7. News and Announcements from National Representatives:**

- Canadian Museum is opening its archives to Ethnomusicologists to deposit collections.
- Chair noted the many places of interest for members, in Vienna and urged delegates to visit them.

**8. Other Business:** The Secretariat made general announcements including a request to advise the Secretariat of the name of the organisation acting as the ICTM National or Regional Committee's (where that organisation is a separate society or body). Distribution of ICTM membership brochures to all those attending the meeting.

**9. Closing of Meeting:** Kaeppler moved to adjourn the meeting; seconded; meeting adjourned at 5:25 p.m.

**Report of the Austrian National Committee**

The Austrian National Committee of the ICTM had one major task during the last two years, which was the organization of the 39<sup>th</sup> World conference of the ICTM. The decision to apply for the hosting of this event had been taken already in 2001. In 2005 the organizing team was appointed by the board of the ANC, including the major ethnomusicological institutions in Vienna (Gerlinde Haid and Ursula Hemetek from the Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna, Regine Allgayer-Kaufmann from the Institute of Musicology at Vienna University, Christiane Fennesz-Juhasz from the Phonogrammarchiv of the Austrian Academy of Sciences and Maria Walcher from the Austrian Commission for UNESCO). Later a conference assistant (Birgit Huebener) was engaged to manage the innumerable organizational assignments.

Although the Austrian National Committee's membership includes the whole region of Austria and consists of members with different nationalities working in Graz, Innsbruck, Salzburg and other cities, Vienna seemed to be the best choice as host city. It evidently turned out to be rather attractive and so ended up in the largest ICTM conference ever with about 500 participants. The preparations ran smoothly thanks to the very good cooperation within the team as well as with the ICTM secretariat (Stephen Wild and Lee Anne Proberts) and the program chair Wim Van Zanten. We are very grateful for the great support we had from these persons. The location and co-organizer, the University of Music and Performing Arts Vienna, turned out to be a perfect place for such a major event and the support from its authorities was enormous.

The Austrian National Committee of the ICTM as the main organizer of this World Conference tried to put a certain emphasis on aspects that result from the history and the geo-political position of Vienna.

Vienna used to be the capital of the Austro Hungarian Monarchy, which included much of the territory of Eastern Europe. In addition Vienna used to be the westernmost democracy in times of Cold War. Therefore it has attracted immigration and refugees for a very long time especially from Eastern Europe, which results in a multicultural setting also nowadays. In addition Viennese and East-European institutions in ethnomusicology did cooperate intensively and still do. That was the motivation to pay special attention to our colleagues from Eastern European countries and to enable them to come. The Local Arrangements Committee managed to raise funds for covering the expenses of at least 27 participants thanks to the Austrian Federal Ministry of Science and Research, the Austrian Science and Research Liaison - Office Sofia and to the Barbara Barnard Smith Travel Award.

The other emphasis resulting from multicultural setting had an effect on the social music program that was offered. It comprised Jewish-Viennese music at the welcome reception, Balkan Music from Vienna at the reception in the Town Hall, traditional Viennese Music at the Heurigen, a Waltz Dance workshop and Turkish wedding music as well as Roma music during the farewell event.

For Austrian ethnomusicology, this World Conference was a great stimulus, because bringing the ethnomusicological world to one's doorstep means inspiration, personal and institutional contacts, and many ideas for future projects that hopefully will be realized.

**Ursula Hemetek and Birgit Huebener**

**40<sup>th</sup> World Conference of the ICTM – First Notice  
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. The ICTM world conference is a leading international venue for the presentation of new research on music and dance. Many new initiatives emerge at world conferences, and, perhaps most crucially, discussion at these meetings helps us shape our ongoing work. A large and successful world conference, like that in Vienna in July this year, is a truly stimulating place to be!

For further information please see the conference website:

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

**Local Arrangements Committee:**

Chair: Patricia Opondo

Members:

Prof Ntombefikile Mazibuko

Prof. Dasarath Chetty

Prof. Sihawukele Ngubane

Prof. Donal McCracken

Prof Emily Akuno

Mr. Bruno van Dyk

Mr. Dennis Maake

Mr. Nkwenkwezi Languza

Ms. Lliane Loots

Dr. Mageshen Naidoo

Mr. Phelelani Mnomiya

Mr. Brett Pyper

Ms Normah Zondo

Mrs. Glynis Malcolm-Smith

Ms Debbie Mari

**Local Arrangements Committee Contact Information:**

Twane Palmer

Interaction Conferencing

University of KwaZulu-Natal

Innovation Centre, Office 332

Francios Road, Durban 4041, South Africa

Tel: +27 31 2601584/1182

Fax: +27 31 2601606

Email: [ICTM2009@ukzn.ac.za](mailto:ICTM2009@ukzn.ac.za)

**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 hunter-gatherer, 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.

#### **Presentation Formats:**

We encourage presentations in the form of panels and roundtables: sessions that gather a group of people, one of whom is the responsible coordinator. The coordinator's proposal must explain the overall purpose and introduce the role of the individual participants. Every presentation within the panel must be described in an individual abstract as well. Each panel proposal will be accepted or rejected as a whole. Panels and roundtables need to be carefully planned since they are a chance to go into considerable depth into a topic. Audiovisual presentations, with short commentary, are also welcome. We encourage special sessions, roundtables and

audiovisual presentations to be organised in such way that there is much opportunity for discussion.

Other forms of presentation are welcome too. Members may propose individual presentations or sessions in other formats. Presentations from individual members, if accepted, will be grouped by the Programme Committee into sessions as usual. Each presentation (a performance of a text!) will be allotted 20 minutes, plus 10 minutes for questions and discussion.

We anticipate another large-scale meeting in Durban. The Programme Committee's aim is to help that happen by, in the first place, working up a set of themes and, then, by selecting a programme that balances the needs of members to present their ideas, attend each others' talks and films, engage in formal and informal debate, and come away with a better understanding of the host society's music, dance and intellectual traditions. This is quite a challenge, but in making plans we have been fortunate to receive numerous suggestions at the Vienna conference and subsequently. Suggestions from members underlie all of the themes announced above for 2009 and have also helped us consider working principles for the meeting itself. We ask members to note the following principles to be adopted in preparing for the 2009 meeting, all of which emerge from this feedback.

First, speakers should limit themselves to no more than a single appearance: either for an individual presentation, or in a panel, plenary or roundtable. Depending on the number of abstracts received, the Programme Committee may allow one person to give at most one individual paper and present one further time on a panel, plenary or roundtable. If you are in the privileged position of being much in demand as a panel participant, you will want to make plans well before the deadline for submission of abstracts so that you can contribute to the meeting in the way you most wish. This is a means of opening a little more space in the programme to the maximum number of researchers, without extending the duration of the conference itself.

Second, the Programme Committee will seek to prioritise those presentations that appear most likely on the basis of their abstracts to effectively communicate aspects of what is original, engaging and valuable in our wonderfully diverse, strikingly joined-up subject area. Pre-forming a panel can often help ensure maximum communication and impact across the field, although it is not essential. Like attendees at the conference itself, we are likely to be more attracted by clear, thoughtful and interesting abstracts rather than by those where we have to struggle to make out the meaning. It should go without saying that making major changes to the theme of an accepted paper is not permitted, since that can disrupt the whole session. The deadline for abstracts of presentations is 1 November 2008. We anticipate being able to contact you with a decision on your inclusion in the programme around 1 February 2009. If you need additional time to find travel funds, a visa etc. you may also ask for "early acceptance" of your abstract, but only if it is received by 1 July 2008. In that case the Programme Committee will inform you of its decision before 1 October 2008. As always, we also encourage members to attend without making a presentation—a quiet conversation with peers or a good question over refreshments or during the formal discussion part of each session can be just as integral to the conference as the presentations themselves. If you do not plan to offer a paper but

would like to chair a session, contact Jonathan Stock (e-mail below) to make your availability known by the same deadline as for submission of abstracts.

Third, we wish to encourage students to attend and speak at the conference. The best student papers contain much that is fresh and significant, overturning established orthodoxies with new research discoveries and critiques. On the other hand, a big international conference like this one is the wrong place for an MA student simply to present a routine term paper to gain experience of public speaking. We recommend that students consult 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.

Finally, all members might wish to think about how the timing of the conference fits into their research timetable for the next two years. Naturally, many papers will present the results of completed research, but the conference is probably not the best place to present research that is so finished as to be actually “discontinued”, such that the speaker no longer has a stake in engendering questions or responses from the audience in relation to that research. The Programme Committee is anxious that productive discussion and debate remains at the heart of the whole process of conferring with one another at ICTM meetings. We hope that putting these ideas into practice will help ensure an excellent and genuinely interactive meeting in July 2009, full of provocative ideas, engaged discussion and international fellowship.

A fuller account of the programme and possible formats will be given in the April 2008 Bulletin. If members have any questions about the programme, or the suitability of a proposal, please contact the Programme Chair or a member of the Programme Committee and ask for assistance.

Languages and Proposal Format:

English is the official language for the conference, and only presentations to be delivered in that language can be accepted. Proposals must not exceed 350 words (one typewritten page) and must be received by the deadline of 1 November 2008. A website will be established allowing abstracts to be submitted online, further details of which will appear in the next notice.

**Professor Jonathan Stock**

ICTM Programme Chair – Durban 2009

Department of Music

University of Sheffield

Sheffield S10 2TN, UK

fax: +44 – 114 – 222 0469

email: [j.p.j.stock@sheffield.ac.uk](mailto:j.p.j.stock@sheffield.ac.uk)

**ICTM 2009 Conference:**

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 the 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 with your choice.

**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:**

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.

**Performances during the Conference:**

During the seven day conference, you will have the opportunity to attend various performances specifically commissioned for the purpose of ICTM 2009 Conference. The performances will be one of the highlights of the conference, showcasing the talent and diversity of cultures within South Africa in three disciplines, Dance, Jazz and Operetta. You can expect:

**DANCE:**

The ICTM Contemporary dance performance will feature 3 of Durban's top award winning choreographers who are being commissioned to create work that investigates the contact of traditional culture and music with contemporary ways of living and moving as African people.

**JAZZ:**

"A unique Big Band collaboration that brings together Jazz with Maskanda and Mbanqanga"

**OPERETTA:**

Lovers (Nomada and Mantshontsho) think they have it all together, only to find, on the wedding day, that they are from the same loins.

In addition to the commissions you will be able to attend an all night **ISICATHAMIYA COMPETITION** – come witness a vocal acapella tradition with roots in KwaZulu-Natal Province.

We look forward to welcoming you to Durban.

## **ANNOUNCEMENTS**

### **New ICTM Dues Schedule**

At the 100<sup>th</sup> meeting the ICTM Executive Board was compelled to raise membership dues, (as mentioned in the report from the Executive Board- see page 7 of this Bulletin report of the Executive Board). This increase will be the first in eleven years, as dues were last increased in January 1997.

The new fee schedule is set out below in Australian Dollars and takes effect from January 1, 2008.

LIFE MEMBER \$1500.00  
JOINT LIFE MEMBERS \$1800.00  
ORDINARY MEMBER \$ 70.00  
JOINT MEMBERS \$ 100.00  
EMERITUS MEMEBRSHIP \$45.00  
STUDENT MEMBER \$ 45.00  
SUPPORTING MEMBER (minimum) \$ 100.00  
CORPORATE MEMBER \$ 300.00

## **CALL FOR PRESENTATIONS**

### **Study Group on Applied Ethnomusicology**

9 – 13 July 2008 Ljubljana, Slovenia

Themes:

1. History of the Idea and Understandings of Applied Ethnomusicology in World-Wide Contexts
2. Presentation and Evaluation of Individual Projects (with Emphasis on Theory and Method)
3. Applied Ethnomusicology in Situations of Conflict.

Presentation formats: paper, organized panel, film, poster  
Proposals for presentations should be sent to Klisala Harrison at [klisala@hotmail.com](mailto:klisala@hotmail.com) by December 15, 2007.

**25<sup>TH</sup> SYMPOSIUM OF THE ICTM STUDY GROUP ON  
ETHNOCHOREOLOGY  
11-17 AUGUST 2008  
KUALA LUMPUR, MALAYSIA**

We are pleased to announce the 25<sup>th</sup> Symposium of the ICTM Study Group on Ethnochoreology and invite proposals to be submitted by **30 September 2007**. Please note that in accordance with our aims and objectives as a Study Group of the ICTM this bi-annual event is not a general conference on dance but a *symposium dedicated to two selected themes* which will form the focus of our presentations and discussions.

The topics for the Study Group's 25<sup>th</sup> symposium are:

**1. Transmitting Dance as Cultural Heritage**

**2. Dance and Religion**

**LANGUAGES**

English is the official language of the symposium, and only papers to be delivered in English can be accepted. Proposals must be submitted in English.

**PROPOSAL FORMAT**

Please send your proposal by email. The text should be pasted in the body of the email and also sent as a Word.doc or Rich Text Format (RTF) attachment to assure access. If you are unable to send your proposal by email, you may send a hard copy plus computer diskette. Please label all communications clearly with your full contact details. It is expected that all individual presentations and panels will present new insights. Proposals for presentations that were previously given or have appeared in print, or in other formats, will be rejected. If you are at the beginning of your research career, whether student status or otherwise, please submit in the category for students/new research as detailed below. PLEASE NOTE THAT YOU ARE ONLY ALLOWED TO TAKE PART IN ONE PRESENTATION.

The Programme Committee reserves the right to accept those proposals that, in their opinion, fit best into the scheme of the symposium, and that can be accommodated within the time frame of the symposium.

Members should also complete the attached [Proposal Form](#).

**WHERE TO SEND PROPOSALS FOR PRESENTATIONS**

Proposals should be sent to: Anis Nor <[anisnor@um.edu.my](mailto:anisnor@um.edu.my)>, Hanafi <[hanafih@um.edu.my](mailto:hanafih@um.edu.my)> or by airmail to Professor Dr. Mohd Anis Md Nor, Director, Cultural Centre, University of Malaya, 50603 Kuala Lumpur, Malaysia. The

Programme Committee will not consider proposals received after the deadline of 30 SEPTEMBER 2007. In certain cases, the Programme Committee may invite revisions to a proposal and invite re-submission. The Committee will notify all those submitting proposals in need of revision by 31 OCTOBER. Proposers should acknowledge receipt of the invitation, confirm whether or not they intend to re-submit their proposal, and re-submit to the Programme Committee for re-consideration by 30 NOVEMBER. Re-submission may not necessarily guarantee acceptance. Notification for Acceptance or rejection will be announced by 15 January 2008.

If you have a deadline for funding applications for travel, accommodation, and so on, please notify the Programme Committee of your deadline date.

#### **MEMBERSHIP**

Please note that the Programme Committee will only consider proposals whose authors are *current* members of the ICTM in good standing for 2007. Please contact the Chair, Felföldi László for membership in the Study Group: Felföldi László, Head, Folk Dance Department, Institute for Musicology of the Hungarian Academy of Sciences, Budapest, Hungary; email: <[laszlof@zti.hu](mailto:laszlof@zti.hu)> and/or Secretary: Tvrtko Zebec, Institute of Ethnology and Folklore Research, Šubićeva 42, 10000 Zagreb, Croatia; email: <[zebec@ief.hr](mailto:zebec@ief.hr)>

Members may join and submit a proposal at the same time. Membership applications are available at the ICTM website <<http://www.ictmusic.org/ICTM/>>. For membership questions, contact the ICTM Secretariat at <[secretariat@ictmusic.org](mailto:secretariat@ictmusic.org)> or write to ICTM Secretariat, School of Music, Australian National University, Building 100, Canberra, ACT, 0200, Australia.

#### **Programme Committee**

Anis Nor <[anisnor@um.edu.my](mailto:anisnor@um.edu.my)>, Anca Giurchescu <[giurchesca@dbmail.dk](mailto:giurchesca@dbmail.dk)>, Andrée Grau <[A.Grau@roehampton.ac.uk](mailto:A.Grau@roehampton.ac.uk)>, and Judy Van Zile <[zile@hawaii.edu](mailto:zile@hawaii.edu)>, Chao Chi-fang <[chifangchao@gmail.com](mailto:chifangchao@gmail.com)>.

#### **Organizing Committee**

Anis Nor <[anisnor@um.edu.my](mailto:anisnor@um.edu.my)>  
Hanafi <[hanafih@um.edu.my](mailto:hanafih@um.edu.my)>, Sukarji <[sukarji@um.edu.my](mailto:sukarji@um.edu.my)>, Prema <[premalatha@yahoo.com](mailto:premalatha@yahoo.com)>, Poh Gee <[lengpg@yahoo.com](mailto:lengpg@yahoo.com)>

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

The Study Group is pleased to announce its first meeting to be held, December 20-22, 2007, in Shanghai, China, at the Shanghai Conservatory of Music. Those who are interested in East Asian musical cultures are welcomed to become the members and attend the conference to exchange knowledge and ideas and further develop the field.

#### **CONFERENCE THEMES**

The conference themes for the 2007 meeting are as follows:

1. The role of Shanghai in East Asian musical development
2. Issues in Traditional Music

This theme can include broad topics related to traditional music, such as changes, continuity, transmission, relation with new compositions, ecological environments, cultural policies, modern educational systems, and so on.

3. East Asian musics and colonialism
4. Music, identity, and the nation-state imagination
5. Interpretation of East Asian musical notation
6. New Research

#### **PROGRAM COMMITTEE**

The Program Committee consisting of the following MEA members is responsible for organizing paper sessions: SHEEN Dae-Cheol (Korea), Hae-Kyung UM (UK), Larry WITZLEBEN (USA), XIAO Mei (China), YANG Mu (Australia), YANG Yandi (China), and Minako WASEDA (Japan) as a chair. For further questions about the paper session program for MEA 2007, please contact: Minako WASEDA by email: minako\_waseda@msn.com.

#### **COMPOSITION COMMITTEE**

The Composition Committee consisting of the following members from the Shanghai Conservatory of Music is responsible for organizing presentations of new compositions: YANG Yandi (China), XIAO Mei (China), LUO Qin (China), HAN Zhongen (China), ZHU Shirui (China), WANG Jianmin (China), GUO Shuhui (China). For further questions about the composition program for MEA 2007, please contact: YANG Yandi by email: yyd@shcmusic.edu.cn.

#### **CONFERENCE VENUE AND LOCAL ARRANGEMENT**

The conference is to be held in the Shanghai Conservatory of Music, 20 Fenyang Road, Shanghai, P. R. China.

For questions about local arrangements, contact:

MEA Local Arrangement Committee —Shanghai 2007

Dept. of Musicology, Shanghai Conservatory of Music

20 Fenyang Road, Shanghai, 200031, P. R. China

email: e\_mea2007@126.com Fax: +86-21-6433-4454. For further information and updates, please visit the MEA homepage: <http://homepage.ntu.edu.tw/~gim/mea/>

then, click "Upcoming Conference."

**Call for papers**  
**5<sup>th</sup> Meeting of the Study Group "Music and Minorities"**  
**May 24 - June 1, 2008 in Prague, Czech Republic**

Colleagues are warmly invited to join the meeting and present papers.  
Please submit abstracts, not to exceed one double-spaced printed or typewritten page, by December 15, 2007. You will be informed about acceptance by January 15, 2008.

**Themes:**

1. Roma music and dance
2. Representation of minority musics and dance in the mass media and the marketplace
3. Cultural policy and safeguarding minority musics and dance

Film presentations are welcome.

Panel presentations are welcome, as well.

**Research in Progress:**

Students who feel that they are not yet in the position to present a full-length paper are welcome to give short presentations (10 minutes) of their project in order to get feedback.

**Local organizer:** Zuzana Jurkova, Faculty of Humanities, Charles University in Prague

**Program committee:** Ursula Hemetek, Svanibor Pettan, Adelaida Reyes, Zuzana Jurkova, Naila Ceribasic

**Language:** English

**Location:** Hotel Jeneralka, IBTS Campus, Nad Habrovkou 3, 16400 Prague 6, Czech Republic ([www.ibts.cz](http://www.ibts.cz))

**Costs:** The local organizer hopes to cover organisation costs through grants. In this case, there will be no registration fee. Costs of travel and accommodations will have to be covered by participants.

**Accommodations:**

IBTS Campus, Nad Habrovkou 3, 16400 Prague 6, Czech Republic

Breakfast and **lunch** included in all the prices!

Single room: approx. € 49/day

Double room: approx. € 37/day/person

Hostel: approx. € 26 /day/person

Apartment 2-4 persons: approx. € 75

Apartment 4-6 persons: € 83

The number of rooms is limited. Early booking through the local organizer will ensure the requested type of accommodation.

**Travel:** Hotel Jeneralka is easily accessible by local bus (10 min. ride) from metro stop "Dejvicka". There are regular airport buses to the "Dejvicka" stop. Prague international railway stations and bus station are all situated on metro lines which reach "Dejvicka" within 15 min.

Participants will be informed by the local organizer on all details.

Please direct questions concerning the local arrangements to Veronika Seidlova:  
euterpe@seznam.cz

Abstracts (preferably via e-mail) by December 15, 2007 (deadline!) to be sent to:

Ursula Hemetek  
Institut für Volksmusikforschung und Ethnomusikologie  
Anton von Weber Platz 1  
1030 Wien  
Tel: + 711 55-4211  
Fax: + 711 55-4299  
email: [hemetek@mdw.ac.at](mailto:hemetek@mdw.ac.at)

### **Communities and Memories – a global perspective**

#### **The third UNESCO International Memory of the World Conference 19-22 February, 2008 National Library of Australia, Canberra, Australia**

This conference is to be held in association with representatives from the Intangible Cultural Heritage sector and will be preceded by a meeting of the Regional Memory of the World Committee for the Asia-Pacific Region (MOWCAP) on 17-18 February and a symposium on Intangible Cultural Heritage on 18 February.

Organised by the UNESCO Australian Memory of the World Committee the conference program revolves around five key topics:

*Memory of the World in the UNESCO framework*  
*Global, regional and national perspectives*  
*Preservation and access*  
*Sustaining the programme.*  
*Evaluating success*

Invitations have been extended to eminent speakers who will deliver papers to spark discussion on these topics. Ample opportunities will be available for all delegates to contribute to the conference outcomes.

The final day includes a UNESCO “Soap Box” where all delegates are given a chance to have their say on any topic they believe is relevant to the development and sustainability of the Memory of the World programme. The last day also offers workshops examining issues such as setting up a website, determining significance, submitting nominations, establishing a national committee and sponsorship.

Registrations will open at the end of September 2007.

For further information go to [www.amw.org.au/mow2008/mow2008.htm](http://www.amw.org.au/mow2008/mow2008.htm).

**The 40th anniversary of the Congress on Research on Dance and the centennial of José Limón (1908 - 1972)**, CORD in partnership with Barnard College and the Limón Institute will host a conference titled “Choreographies of Migration” in New York City on November 8-11, 2007. The interdisciplinary conference aims to gather scholars and artists to explore dance’s past, present and future through the critical prism of migration.

Queries may be addressed by e-mail to Paul Scolieri at [pscolieri@barnard.edu](mailto:pscolieri@barnard.edu)

**The Society for Ethnomusicology will hold its 52nd annual meeting, October 25-28, 2007, in Columbus, Ohio**, at the Hyatt on Capitol Square. Columbus Ohio. The meeting will be hosted by the OSU School of Music and Ethnomusicology @ OSU.

The Local Arrangements Committee has scheduled several special events, concerts, and dance workshops during the meeting. Pre-conference on Wednesday, October 24 will be dedicated to a one-day Symposium on *New Directions in Cognitive Ethnomusicology*.

**Please direct inquiries to:**

Margarita Mazo, **LAC CHAIR**

School of Music

The Ohio State University

[SEM-2007@osu.edu](mailto:SEM-2007@osu.edu)

**2008 at Växjö University**

**Welcome to the Nordic Ballad Meeting!**

The theme of the meeting is ballads in theory and practice, and the meeting includes a conference section with plenary lectures, session papers and workshops, and a concert section which is also open to the general public. This is a unique opportunity for all those who are interested - researchers, performers and teachers - to meet in the heart of Småland for a few intensive days. The languages of the conference are Swedish, Danish, Norwegian and English. The conference is arranged by the *Forum*

for *Intermedial Studies* ([see more here](#)), Department of Humanities at Växjö University, in collaboration with *Musik i Syd* and *Smålands musikarkiv* <http://www.smalandsmusikarkiv.nu>.

Please visit our website for further information:

<http://leto.vxu.se/hum/forskkn/konferens/ballad2008/english/>

**Register papers by 17 October 2007 at the latest and participation only by 26**

**February 2008: [ballad.hum@vxu.se](mailto:ballad.hum@vxu.se)**

**Conference coordinators:** Karin Eriksson & Gunilla Byrman

**Conference secretary:** Louise Bäckvall

If you have any questions about the conference section please contact us at [ballad.hum@vxu.se](mailto:ballad.hum@vxu.se) and if you have any questions about the concert programme please contact [magnus.gustafsson@musikisyd.se](mailto:magnus.gustafsson@musikisyd.se)

## REPORTS

### 2007\_ICTM Liaison Officer Report: Greece

This is an overview of activities since the last report in the October 2005 (No CVII) Bulletin of the ICTM. It will cover not only activities directly connected with ICTM members, but also activities in the fields of ethnomusicology and ethnochoreology in general.

#### 1. *Conferences, Symposia & International courses recently held and forthcoming.*

In 2007, the 2<sup>nd</sup> Summer School in Anthropology, Ethnography and Comparative Folklore of the Balkans was organized in Konitsa, Greece, between 30 July – 10 August by the University of Ioannina in collaboration with the “Border Crossings” network of academics and the Municipality of Konitsa. Course Director: Prof Vassilis Nitsiakos, University of Ioannina, Greece.

Thematic fields: Anthropological Theory and the Understanding of the Balkans, Ethnography of Border Regions, Fieldwork: Epistemological, Methodological and Ethical Aspects, Comparative Folklore: Aspects of Culture in a Comparative Perspective. Guest lectures: Prof. Maurice Godelier, Prof. Jane Cowan, Prof. Dimitra Gefou-Madianou, Associate Prof. Dr. Eftichia Voutira, Associate Prof. Dr. Rajko Mursic, Assistant Prof. Dr. Emilia Themopoulou, Assistant Prof. Dr. Fotini Tsimbirdidou

In the context of the 2<sup>nd</sup> summer school, a course on “Music and Dance” titled *Music and Dance in the Balkans: Culture, Identity, and Power*, took place (coordinators: Dr. Panagiotis Panopoulos, Department of Social Anthropology and History, University of the Aegean, Mytilini, Greece and Dr. Ioannis Manos, Department of Balkan Studies, University of Western Macedonia, Florina, Greece).

For the 2<sup>nd</sup> Summer School total number of attendants was 105 students, from which 53 selected the course on Music and Dance.

Websiste: [http://www.uoi.gr/conferences/konitsa\\_summerschool/index\\_en.html](http://www.uoi.gr/conferences/konitsa_summerschool/index_en.html)

Contact address: Konitsa\_summerschool@yahoo.gr

#### *Forthcoming:*

In 2008, the Department of History, Archaeology and Social Anthropology of the University of Thessaly (Volos, Greece) in association with the Benaki Museum (Athens, Greece), will organize an international conference titled: *Singing Europe: Spectacle and Politics in the Eurovision Song Contest*. Athens: 29 February - 2 March 2008.

Keynote speakers: Marc Abélès (École des Hautes Études en Sciences Sociales), Philip V. Bohlman (The University of Chicago), Martin Stokes (The University of Chicago)

The conference invites discussion of the following topics (both in historical and contemporary perspectives): The contest as a media event (radio broadcasting, press

reports, TV shows, websites). New media, interactivity, tele-voting, Euro-song and technoculture. Music technology, composition, instrumentation and performance, The economy of the 'big event'. Host countries, sponsors and the promotion of tourism, Euro-vision and tele-reality. Post-war Europe and the culture of televised phantasmagorias, *Eurovision's* past and cultural politics in post-war Europe, Singing 'democracy'. Post-communist Europe and the 'new' candidates, Diaspora, patriotism and 'the song of my country', The politics of language. Local languages, 'dominant' languages and Europeaness in song lyrics, The making of a music 'star'. Image-making, fan cultures and the mythology of celebrities, Engendered 'stars'. Body and sexuality in dance and music performances, Feeling the contest. Emotions and the media environment, 'Re-invented' traditions. 'Ethnic' music and the negotiation of European otherness, Pan-european musics. Pop and rock as cosmopolitan music styles.

The conference will be held at the Pireos Str. Annex of the Benaki Museum.

Website: <http://extras.ha.uth.gr/eurovision/en/index.asp>

## 2. *Ethnomusicology at the University of Athens*

### a) MA Program *Music Culture and Communication: Anthropological and Communicational Approaches to Music*

This is a new, two-year long, joint graduate program administered and run by the Faculty of Music in collaboration with the Faculty of Communication and Mass Media at the National & Kapodistrian University of Athens. The program's objective is to provide students with the necessary theoretical and practical expertise regarding contemporary usages of music as it touches upon the complex relationship between culture and communication. Students are required to take nine core courses (Methodological Issues, Music and Cultures, Music-Society and Politics, Philosophy of Music, Music and the New Media, Music and Law, Music and Cultural Policy, Music and the Arts, Discourse Analysis) and submit a graduate thesis on a research topic on music in relation to culture and communication. MA graduates will be eligible for Ph.D. candidacy.

Websites: [www.music.uoa.gr](http://www.music.uoa.gr) and [http://www.media.uoa.gr/main/gr/index\\_gr.html](http://www.media.uoa.gr/main/gr/index_gr.html)

### b. *Ethnomusicology and Cultural Anthropology Laboratory*

Director: Pavlos Kavouras, Prof. & Head of the Faculty of Music

The laboratory was found by the Department of Ethnomusicology and Cultural Anthropology of the Faculty of Music, at the National & Kapodistrian University of Athens in 2007. Its objective covers three distinct yet interrelated areas of ethnomusicological and cultural anthropological interest: a) research and education b) archival and library work and c) scientific publications and musical/cultural performances. The lab's scientific personnel consists of the faculty members of the Department of Ethnomusicology and Cultural Anthropology and a group of advanced Ph.D. students specializing in the related fields. The lab seeks to establish international relationships with other institutions of similar purport in the areas of its interest.

### 3. *Ethnochoreology at the University of Athens*

*Faculty of Physical Education and Sport Science of Athens.*

MA Program: *Physical Education and Athletics with a specialization in Folklore-Anthropology of Dance.*

This is a two-year long graduate program administered and run by the Faculty of Physical Education and Sport Science of Athens at the National & Kapodistrian University of Athens. Folk dance and the training of folk dance instructors has traditionally been the responsibility of physical educators. To providing interested teachers with a unique opportunity to develop appropriate dance education skills, the course aims to approach dance from folklore, anthropology, sociology and education and develop greater participation in the art of dance in Greece. Students are required to take courses such as: Folklore and Anthropology of Dance, Special Issues on Folklore and Anthropology of dance, Seminar on Folklore – Anthropology of Dance, and submit a graduate thesis on a research topic on Folklore – Anthropology of Dance.

### 4. *Documentary Film*

8<sup>th</sup> Thessaloniki Documentary Festival, 2006.

Special Prize at the Ecofilms Festival, Rhodes 19 – 14 June 2007.

“My place in the dance”. Greek documentary, 52’ English subtitles

Scenario-Research: Marianna Economou - Irene Loutzaki.

Production: Hellenic Centre of Cinema-ERT1-Mega Channel–Yli Finland–Cinergon 2006.

To start a new life at the age of 60 is a challenge. The film focuses on how three displaced migrant women who have recently returned to their homeland, try to readjust to a new reality. After thirty years of working in the factories of Germany, they return to their deserted village in Northern Greece to experience relative prosperity but acute loneliness far from their children. Dancing seems to be the only way out to their loneliness and it gives meaning to their stagnant lives. It is also a means to find a new identity. They perform their traditional dances and in this way they hope to publicize their village and put it back on the map. But performing creates new rules and conflicts are inevitable. The women’s individual characters are revealed as misunderstandings and antagonistic situations arise and the village is “sabotaged”. “Dancing is our medicine. If we dance, we can live up to 80, otherwise we will die depressed and lonely”, says Vaia. But dancing is a temporary medicine and the cause of major social disruption in the small community.

**Irene Loutzaki**

## **Study Group for the Anthropology of Music in Mediterranean Cultures**

The Study Group held its 7th Meeting in Venice, hosted by the “Fondazione Ugo e Olga Levi”, in June 28-30, 2007. This was its first reconvening after Tullia Magrini, founder and soul of it, so prematurely passed away in Summer 2005. The Meeting was, therefore, first of all a commemoration of the person who put so much energy and creativity into the activities of the Study Group, then an occasion to present papers on a Mediterranean theme “Cosmopolitan Cities and Migrant Musics” (thought up by Tullia herself, shortly before she passed away), and also an opportunity for many friends and colleagues who closely shared Tullia’s interests to meet again, discuss the future of the Study Group itself, and its web-journal “Music & Anthropology”. It should be mentioned that Loris Azzaroni, distinguished music theorist, and Tullia Magrini’s husband, was an essential link in securing the same support and sponsorship which the Fondazione Levi had given to the study group in previous years.

At the outset Giulio Cattin, President Emeritus of the Scientific Committee of the Fondazione, commemorated Tullia, speaking about her relationship to the Fondazione itself, while Marcello Sorce Keller remembered her scholarly profile and position within the context of Italian ethnomusicology. Then a Keynote address was delivered by Bruno Nettl, “Minorities and Migration in the History of Musical Scholarship”, and the first session was opened by Philip Bohlman with his challenging “Utopia/Heteropia – Music, Migration, and the Metropolitan Imaginary”. Other papers followed, by Goffredo Plastino, “Cosmopolitanism and Localization in Contemporary Neapolitan Jazz”, Paola Barzan, “Towards and Across the Mediterranean Sea: Migrant Musics in Padua”, Giuliana Fugazzotto, “Musical Tradition and Blending among the Italian Communities in Early Twentieth Century America”, Martin Stokes, “Melancholic Cosmopolitanism and Arabesk Crossover in Contemporary Turkey”, Margaret Kartomi, “By the Rivers of Babylon: the Liturgical Music of Babylonian Jews in their Colonial and Post-colonial Diasporas”, Josko Caleta, “From Local and Traditional to Global and Popular: Klapa Singing in Zagreb”, Iain Fenlon, “Recuperating the Soundscape: Other Musics in the Renaissance Venice”, Ruth Davis, “From Diaspora to Jerusalem: Broadcasting ‘Oriental’ Music in Mandatory Palestine”. The Chemistry among participants turned out to be excellent, and discussions were just as engaging and provocative as the papers themselves.

On the practical side several decisions were taken: Marcello Sorce Keller was nominated Chair of the Study Group and made responsible for the preparation of its future activities. Ruth Davis kindly accepted to help him and be the Vice-Chair. There was general agreement that, on the one hand, the Group should intensify its activities and reconvene more frequently to discuss the new topics that are felt to be crucial in Mediterranean studies while, on the other, keep its informal and flexible format that served it so well so far. That is why, before reconvening, hopefully again in Venice in 2010, a Colloquium will take place in Cambridge, on Jewish music in

the Mediterranean, already in July 2008, and Ruth Davis will be the organizer and the host of it. Another possibility for a get-together in 2009 will also be considered. Last and not least, it was decided that Martin Stokes will be the editor of the web-journal "Music and Anthropology", with a mandate to do what he deems necessary to give it new energy and bite.

During the last World Conference held in Vienna, on July 6, the Study Group also had its business meeting. It was a very informal one, in which Marcello Sorce Keller gave information about the recent developments that took place in Venice. A mailing list of ICTM members interested in the Study Group was made, and the people who were present and had been active in it in the past, also gave further and positive feedback on the guidelines decided in Venice. In the wake of such inputs, the next few years look quite promising and very busy indeed.

A more detailed report of the Venice meeting, by Andrea Bohlman, will be available shortly in the web journal "Music and Anthropology", at the following address: <http://www.levi.provincia.venezia.it/ma/index.htm>

**Marcello Sorce Keller, Chair**

### **Study Group for Applied Ethnomusicology**

#### **Report and Announcement of the first meeting ; *Historical and emerging approaches to Applied Ethnomusicology***

The intention to establish a study group focused on applied ethnomusicology has been present among some ICTM members for several years. The symposium *Ethnomusicology and Ethnochoreology in Education: Issues in Applied Scholarship* that took place in September 2006 in Ljubljana, Slovenia (see report by Mojca Kovačič and Urša Šivic in the October 2006 Bulletin) served as a major boost in this direction. ICTM's 39<sup>th</sup> world conference in Vienna featured both a double panel *The Politics of Applied Ethnomusicology: New Perspectives* with six participants, each from a different continent - Samuel Araujo (Brazil), Maureen Loughran (USA), Jennifer Newsome (Australia), Patricia Opondo (South Africa), Svanibor Pettan (Slovenia), and Tan Sooi Beng (Malaysia) - and a preliminary meeting to establish the study group. At this meeting on 10 July 2007, which was attended by 44 members, agreement about working definitions of applied ethnomusicology and the mission statement of the proposed study group were reached:

APPLIED ETHNOMUSICOLOGY is the approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts.

The ICTM STUDY GROUP ON APPLIED ETHNOMUSICOLOGY advocates the use of ethnomusicological knowledge in influencing social interaction and course of

cultural change. It serves as a forum for continuous cooperation through scholarly meetings, projects, publications and correspondence.

According to the ICTM's rules, elections for three officers took place. Eric Martin Usner (USA) accepted the position of Secretary/Treasurer, Klisala Harrison (Canada) became Vice Chairperson, and the author of this report agreed to serve as Chairperson. The proposed study group on applied ethnomusicology was approved at the Executive Board's meeting in Vienna on 12 July 2007.

The first meeting of the study group will take place between Wednesday, 9 July and Sunday, 13 July 2008 in Ljubljana, Slovenia. The meeting's title is *Historical and Emerging Approaches to Applied Ethnomusicology*. All ICTM members are kindly invited to send proposals for presentations in the following formats: papers, organized panels, films and posters. There will be three themes to which individual presentations should fit:

1. History of the Idea and Understandings of Applied Ethnomusicology in World-Wide Contexts
2. Presentation and Evaluation of Individual Projects - with Emphasis on Theory and Method
3. Applied Ethnomusicology in Situations of Conflict.

An opening plenary session with invited speakers will be followed by individual papers, organized panels, films and posters. The study group will also introduce the innovative format of "talking circles", followed by a plenary session where one person from each talking circle will present the outcome of the small group discussion.

Proposals of 250 words should be emailed to Klisala Harrison at [kharrison@gprc.ab.ca](mailto:kharrison@gprc.ab.ca) by December 15, 2007. Applicants should indicate institutional affiliation, country and AV needs.

Local organizers will try to ensure inexpensive university hostel accommodation and recommend some hotels to those participants who prefer higher standard accommodation.

**Svanibor Pettan**

### **Study Group on MAQĀM**

After an interval of five years the Study Group MAQĀM could continue its regular meetings. By invitation of the Ministry of Culture of People's Republic of China and the Government of the Xinjiang Uyghur Autonomous Region the 6<sup>th</sup> Meeting of the Study Group MAQĀM was held from 24<sup>th</sup> to 29<sup>th</sup> of September at Urumqi, the capital of Xinjiang. The main topic of the conference has been "Muqām in Xinjiang/China and outside, history and present". As additional topics the program included "The manifestation of maqām in different countries and regions" and

“Preservation and transmission of maqām in the 21<sup>st</sup> century”. Actually the conception for the 6<sup>th</sup> meeting aimed at the Centralasian traditions of the maqām phenomenon in order to complete the findings of the 4<sup>th</sup> meeting at Istanbul dealing with “Maqām Traditions of Turkic Peoples”. Fortunately it could be managed just at the very beginning of the Urumqi meeting after a long delay to edit the proceedings of the 4<sup>th</sup> meeting and to present it to the Urumqi conference (Maqām Traditions of Turkic Peoples, Proceedings of the Fourth Meeting of the ICTM Study Group MAQĀM, Istanbul, 18 – 24 October 1998, eds. J. Elsner and G. Jähnichen, trafo verlag Berlin 2006, 278 pp., ISBN 3-89626-657-8).

75 musicologists and scholars of other social sciences took part at the meeting. They represented current research developments of nine countries: Germany, France, Tunisia, Azerbaijan, Uzbekistan, Turkmenistan, Japan, Taiwan/China and PR China. The Chinese participants were not only from the Uyghur Autonomous Region but came from several parts and centres of the People’s Republic, namely from Beijing, Shanghai, Hainan, Hubei. At the conference 32 papers were read and discussed. All the contributions will be published by the Chinese host in three separate volumes according to the conference languages English, Chinese, and Uyghur.

The most important point of the Urumqi maqām meeting was the voluminous information on local and regional varieties of the muqām and the multifarious studies on it done by Chinese and Uyghur scholars, namely: Chen Mingdao, Han Baoqiang, Imin Ahmet, Adjati Suritan, Guan Yewei, Zhou Jingbao, Du Yaxiong, Nusreti Turdi, Abdukerim Rahman, Yashenq Muhpuli, Abdushuqul Turdi, Sulaiman Yiming, Zhao Tarim, Etiya Mehemet, Li Mei, Wang Wenjing, Zhou Ji, Fan Zuyin, Li Haitao, Wan Tongshu, Li Jilian and Luo Xiongyan. Their contributions treated the different local and regional muqām traditions respectively (Dolan muqām, Kashkar muqām, Hotan muqām, Hami muqām etc.) and some of its musical and historical aspects as well as the given contexts with regard to cultural and aesthetic conditioning, dance and drama. Even some methodical problems of muqām research were dealt with. The contributions of the oversea scholars covered some different items. Two papers were dedicated to treatises exploiting its relation to Turkic or more specialised to Uyghur music tradition (Wolf Dietrich/Germany – Maqam and Usul in Evliya Celebi’s Seyahatname; Suraya Agayeva/Azerbaijan – On the Musical History of the Uyghurs). Four contributions dealt with problems or principles of music traditions in Uzbekistan, Turkmenistan, Malaysia and Tunisia (Fayzulla Karomatli/Uzbekistan – The Local Aspect in the Shashmaqom; Shakhym Gulliyev/Turkmenistan – Cycle Formation in Traditional Music Culture of Central Asian Peoples; Gisa Jähnichen/Germany – Renovation versus Formalization in Zapin Music? Some Remarks on the Meaning of Maqām in the Malay World; Mahmoud Guettat/Tunisia – Tab’ and Modality in Maghrebi Music). The remaining four papers were related to the recent Uyghur muqām practice partly based on crosscultural comparison (Ted Tsung-te Tsai/Taiwan – On Ikki Muqam: A Musical Production of Historical Syncretism of Indian, Persian/Arabian and Chinese Cultures; Jürgen Elsner/Germany – Maqām-principle and Muqām; Jean

During/France - The Loss of the Maqāmic Sense, A Critical Approach to the Central Asian Maqāms; Gen'ichi Tsuge/Japan – The Kalun Re-Examined). A general discussion completed the meeting touching above all methodological problems of maqām research. At the same time it became obvious that the conference at Urumqi was very useful for safeguarding the great Uyghur muqām tradition which has been declared by the UNESCO as intangible cultural heritage. Not only additionally the program of the Urumqi maqām meeting also included studies in “practice”. Each evening was filled up by concerts with muqām and other music performances of people living in the region, which took part at the “First Xinjiang Festival of Folk Music and Dance”. Furthermore one afternoon a visit was payed to the interesting Exhibition of Preservation of Intangible Heritage at the Xinjiang museum and one whole day was spent for an excursion to the Turpan oasis where a new built Transmitting Center for Chinese Xinjiang Uyghur Muqām of Turpan was inaugurated.

**Jürgen Elsner**

## **Study Group on Music and Minorities**

### **Minutes of The Ninth Business Meeting- July 10, 2007**

#### **Universitat fur Musik und Darstellende Kunst, Vienna**

The meeting was called to order at 8:00 PM, Ursula Hemetek (President of the Study Group) presiding, assisted by Svanibor Pettan (Vice-President).

1. Professor Hemetek gave a brief history of the Study Group which began in 1997 and was officially approved in 1999. More detailed information can be accessed through the ICTM website.

Business meetings of the Study Group are held every year to coincide with the ICTM general meetings, and during Study Group meetings that are held on alternate years.

Membership lists were distributed along with the agenda for this meeting and the minutes from last year's meeting in Varna, Bulgaria. Professor Hemetek noted that membership in the study group requires membership in good standing in the ICTM. As of the date of the meeting, there were 249 members. Music and Minorities is the second largest Study Group of the ICTM.

2. The minutes from the last meeting were approved.
3. Rosemary Stalova who organized the Varna meeting reported on the publication

of the proceedings. Some member-participants withheld publication for reasons such as copyright difficulties. The publication will therefore contain approximately 90% of the papers read in Varna. Bulgarian Musicology will be the publisher and Angela Rodel will take charge of the editorial work. With the publication of the Varna proceedings, all the Music and Minorities Study Group proceedings—four in all—will have been published.

4. Publications of Study Group members were announced:

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

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

*Balkan Popular Culture* (forthcoming from Scarecrow Press; expected to be available at the SEM meeting in Columbus, Ohio in October, 2007.)

*Minority in a Multi-ethnic Context: The Jews of the Region of Botosani and their Party Music*, and "Festive Musics of the Jews from the Botosani Region" ("Muzici de sarbatoare ale evreilor din tinutul Botosani") by Speranta Radulescu (Ethnophonie CD-014, Bucharest, Romania: Alexandru Tzigara Samurcas Cultural Foundation) .

"Frelík, Šer, un Khusidl..." Brass Bands from Podolia, Klezmer and other Jewish Music. Collected by Isaak Loberan. (= Field Recordings from the Phonogrammarchiv of the Austrian Academy of Sciences Vol. 1) Vienna 2006, EX-PHA 001

5. Presentation by Zuzana Jurkova on the Music and Minorities Conference in Prague to be held from May 24 to June 1, 2008 (Power Point materials prepared by Veronika Seidlova). The venue will be the International Baptist Theological Seminary Campus ([www.ibts.cz](http://www.ibts.cz)) which provides conference facilities and accommodations, breakfast and lunch at 37 euro per person per day. For the first time, a Music and Minorities Study Group meeting will have a keynote address which will be delivered by Bruno Nettl.

6. Topics or themes for the meeting were discussed. A list of those that had been proposed in Varna were distributed to which the following were proposed:

- Roma music (suggested by the local organizer)
- Methodology
- Representation of minority musics in the mass media and in the marketplace;
- Cultural Policy and Safeguarding Minority Musics
- Music and Conflict
- Musical cooperation and understanding
- Ideas, Perspectives, and Research in Progress

Formats were discussed: roundtables, panels, individual papers, etc. The Organizing Committee will have the prerogative to finalize themes and formats. The Programme Committee will consist of the officers of the Study Group, Zuzana Jurkova as local organizer and Naila Ceribasic. The deadline for submission of abstracts will be December 15, 2007.

Submissions are to be sent to Ursula Hemetek. Those whose abstracts are accepted will be notified by January 15, 2008.

6. For the meeting for 2010 which will be the 10<sup>th</sup> anniversary of the Study Group, Bussakorn Sumrongthong extended an invitation to meet in Chiang Mai, Thailand. She showed some photographs of the venue.
7. Announcement: Velika Stojkova Serafimorska announced that one of the themes for the conference in Macedonia which will take place from September 19-23, 2007 is Music and Dance of Minorities.
8. The meeting was adjourned at 9:30.

**Adelaida Reyes**

## **Music Archaeology Study Group (MASTG)**

### **Business meeting held on 9 July 2007, at the 39<sup>th</sup> ICTM World Conference in Vienna.**

The business meeting was held to elect a new chair and discuss future activities of the study group. It was chaired by Stephen Wild and Adje Both and attended by 14 colleagues who expressed their interest in this growing research field.

Zdravko Blazekovic, Bernd Brabec de Mori, Tinaig Clodoré-Tissot, Cornelia Dragusin, Jacqueline Ekgren, Gerlinde Haas, Fang Jianjun, Li Mei, Ivona Opetscheska Tatarchevska, Matthias Stöckli, Pei Ju Tsai, Liu Yong, Guan-Da Yuan Mirjana Zakic-Belgrade

Adje Both was elected as chair of the Study Group and asked to establish a directory of members, post relevant information on the ICTM website, and organize future meetings and publications.

### **Directory of members**

Currently, the study group is composed of about 20 members. In the contact list are about 60 researchers more, who expressed their interest, but are not necessarily within the ICTM. It is planned to establish the directory and make it accessible online this year.

### **Meetings**

It is planned to organize future meetings of the MASTG in the alternate years between the biannual symposia organised by the independent International Study Group on Music Archaeology (ISGMA), which have been held in Germany since 1998, i.e., the next meeting of the ISGMA is scheduled for 2008 (see [www.musicarchaeology.org](http://www.musicarchaeology.org)) and the next meeting of the MASTG for 2009. All researchers within the MASTG are welcome to attend the symposia of the ISGMA;

researchers within the ISGMA must be members of ICTM when attending MASTG meetings.

Zdravko Blazekovic offered to host the next meeting of the MASTG in September 2009 at the Graduate Center of the City University of New York. The proposed conference topic is "Music Iconology and Instrument Making in Music Archaeological Research", which will be attractive for iconologists, musicologists, and archaeologists interested in cross-disciplinary research. Matthias Stöckli and Fang Jianjun offered to host subsequent meetings in Guatemala and China, respectively. Tinaig Clodoré-Tissot suggested proposing a panel on Music Archaeology at the World Archaeology Congress in Dublin (July 2008), to promote the research field among conventional archaeologists.

### **Publications**

A selection of the papers given at the 1<sup>st</sup> MASTG meeting at UCLA, held in April 2003, was co-edited by Arnd Adje Both and Julia Sanchez and will be published in the forthcoming 2007-2 volume of the journal *The World of Music*. Zdravko Blazekovic offered to publish a selection of papers of the forthcoming 2009 meeting in the journal *Music in Art*. A selection of papers on music archaeological and historical ethnomusicological topics is also planned to publish in the 2009 volume of the *Yearbook for Traditional Music*.

### **Contact**

For inclusion in the contact list and any information regarding the MASTG, please contact [adje@zedat.fu-berlin.de](mailto:adje@zedat.fu-berlin.de)

**Arnd Adje Both**

## **Study Group on Music of the Turkic Speaking World**

### **International Workshop and Conference: “Music of the Turkic-speaking world, Performance and the Master-Apprenticesystem of oral Transmission”. 3-4 February, 2006 – SOAS, University of London, UK**

The conference and workshop aimed to establish a new study group within the International Council for Traditional Music for regular meetings and workshops. The idea to run such an event came in August 2005 at the ICTM conference in Sheffield, when a large number of participants were attracted by the unity of thought and approach applied to neighbouring areas of research. It was considered important to pool our efforts to discover key issues of cultural phenomena of oral traditions expressed within the master-apprentice training system. Our workshop and conference was advertised in autumn 2005, at the same time as we invited key speakers.

The culture of the wide area of the Turkic-speaking world, stretching from Siberia to the shores of the Mediterranean and increasingly present in diasporic locations elsewhere, comprises the art and music of numerous different ethnicities (among them Yakuts, Tuvans, Hakassians, Kirghiz, Kazakhs, Uzbeks, Uyghurs, Turkmens, Karakalpaks, Azerys, Tatars, Bashkirs, and Turks). Much music within this vast area is based on the phenomenon of oral transmission and, in particular, on the master-apprentice relationship, which provides for the learning of performance skills through long hours of individual tutorial sessions.

According to the Central Asian proverb, “an apprentice who receives no professional training will go everywhere but achieve nothing”. So, one needs a guide, a master, particularly in music. The meaning of this lies in experiencing how to play and perform music through personal contact with a teacher, from hand to hand, from heart to heart. Exploring this process was the main subject of the workshop and conference. Through our meeting, not only was a little known area made better-known, but we also developed approaches based on practise-based investigations. Today, at a time of globalisation and, for many countries, the loss of identity, research and documentation on performance in oral learning traditions helps identify key issues of performance.

Using the network established within the Central Asian area of the Turkic speaking world our aim has been to bring together distinguished scholars from West and East. Today, when many researchers in different countries seek to understand the theory, concept and practical model of the master-apprentice training system, holding this workshop and developing our intention to publish our results as a book is a real academic achievement. The projected book title is “Music of the Turkic-Speaking world”. Through the participation of more than twenty scholars, and with financial assistance from the British Council, SOAS and the Embassy of the Republic of Kazakhstan in UK, we have made a good start.

The workshop was held on 3 February. It was beautifully introduced by the keynote speaker, Professor Hiromi Lorraine Sakata (UCLA) with her talk “The musical legacy,” and consisted of a concert held in the Brunei Gallery Lecture Theatre bringing together musicians from Turkey, Kyrgyzstan, Kazakhstan, Uzbekistan, Azerbaijan, China and UK, among them Nihavend (a London-based group performing traditional Turkish art music), the well-known Kyrgyz *manaschi* Saparbek Kasmambetov , Razia Sultanova and Alyssa Moxley from SOAS, Galiya Kasymova (Kaleke) and Gulzhan Amanzhol from Kazakhstan , Sabina Rakcheeva from Azerbaijan and the London Uyghur Music Group (featuring Rachel Harris). On 7 February, the review in *The Independent* marked the concert as “a five-star event” representing the Turkic speaking world, talking about the region as politically “like a sleeping giant: stretching from the Mediterranean to Mongolia, incorporating vast, untapped mineral reserves, and home to a hundred varieties of Islam, it holds the key to all our futures. In musical terms, it could serve as a pointer, too, and this concert at the School of Oriental and African Studies showed where we should look.”

On the 4<sup>th</sup> of February 54 participants took part in the Conference - 16 papers were presented under following topics:

1. Is the master-apprentice training a formal technical training phenomenon or the “heart and soul” of cultural heritage?
2. Does it exhibit limitations or is there boundless freedom for cultural preservation? What stages does it have?
3. Is it a timeless or a temporary phenomenon? Will it survive in the future despite technical developments and globalisation?

The conference opened with papers on Mongolia, Siberia and Central Asia. Carole Pegg (UK) reported on the transmission of repertoire of Mongolian epic bards, followed by Galina Sytchenko(Russia) and Liesbeth Nyssen(Netherlands), who presented independent accounts of the training systems of Siberian shamans; the session concluded with Alex Knapp’s (UK) presentation of Torah cantillation in Bukhara.

The next panel focused on Kazakhstan and Azerbaijan. Saida Elemanova (Kazakhstan) and Saida Daukeyeva (UK) spoke on different examples of orally transmitted Kazakh musical traditions: the female shamanic rituals of the famous Galeke Kasymova and Qyl-qobuz instrumental music respectively. Fattah Halyk-Zade (Azerbaijan) and Sanubar Bagirova (Azerbaijan) shared their observations on the contemporary institutional learning of Ashyq and Mugam traditions in Azerbaijani music.

The following presentations analyzed musics from the diverse areas of the Turkic speaking world, from east to west, introducing research on Uighuristan, Turkmenistan, Afghanistan and Turkey. Rachel Harris (UK) discussed her account of studying Uighur music within the Tanbur-Dutar training system. Slawomira Zeranska-Kominek (Poland) delivered a paper on the model of musical training of

Bakshy in Turkmenistan. Afghanistan's master-apprentice training system was approached using Herati examples by John Baily (UK) followed by Michail Maltzev's (UK) consideration of the musical traditions of Kabul. Giovanni De Zorzi's (Italy) presentation on "The Role and Training System of Ney performance in the Mevleviye Sufi brotherhood under the Ottoman Empire" gave a historical view of the master-apprentice training system within the Turkic speaking world. Dorit Klebe (Germany) focused on the present training musical system among the Saz performers in Germany's Turks, revealing the continuity of tradition in diaspora. Two papers provided a different method to the study of music of the Turkic speaking world with the use of computer aided comparative software: Yanos Sipos (Hungary) classification of melodies and Feza Tansug's (Turkey) general classification of musics of the Turkic speaking world.

Two days of the workshop and conference yielded a large variety of views and approaches to the study of Master-apprentice relationship within the Turkic speaking world. This event encouraged participants with the prospect of future meetings; hopefully a similar workshop/conference will be held in Vienna within the ICTM meeting in July 2007. In closing, thanks are extended to all the organizers: the Workshop and Conference convenor Razia Sultanova (SOAS) and the Programme Committee members Dorit Klebe (Germany), Janos Sipos (Hungary), and group from UK Keith Howard, Rachel Harris, Alexander Knapp.

Papers delivered for the Conference being collected for publication to be able to submit a book proposal in summer 2006.

**The Convenor of the Conference**  
**Razia Sultanova**

## **Study Group on Music of the Turkic Speaking World**

### **Minutes of the First Business Meeting**

**Monday, 9 July 2007 at the University of Music and Performing Arts Vienna**

**Vienna, Austria, ca.16:30 – ca. 17:45**

#### **Agenda**

1. Introduction.
2. The establishment of the new Study Group 2005
3. Report on Study Group activities:
  - a) Period of preparation
  - b) Report on the first conference of the new ICTM Study-Group-in-the-Making in London at SOAS (February 2006) and present situation on publication
  - c) Participation at the ICTM World Conference 2007
4. The aims and projects of the Study Group in the future.  
Setting up of committees for different projects.
5. Proposals for future places, date, and topics.

6. The forthcoming Study Group meeting in 2008.
7. Other matters (our future website etc.)

In attendance were the chair persons: Dorit Klebe, Razia Sultanova, Janos Sipos and 17 Study Group members. Furthermore two guests: Scheherazade Hassan, chair of the Study Group *Music of the Arab World* and Jürgen Elsner, chair of the Study Group *Maqam*

Greetings were given from Songül Ata Karahasanoglu and Feza Tansug, both from Turkey, who apologized for not attending the World Conference.

1. The assemblée was warmly welcomed by the three chair persons.

2. Janos Sipos presented a short report about the establishment of this Study Group: Following Béla Bartók's Anatolian field work Hungarian scholars have been doing comparative research work on the folk music of different Turkic People since 1936. It seemed to be a logical step to expand the area of the research over the whole Turkic-speaking world. I shared my idea with my colleagues to create an ICTM Study group on the Music of the Turkic speaking World.

This was the first step in 2005, and now this is our fifth business meeting, we have already organized a conference and are on the process of publishing a book. If we advance with this speed, our Study Group will be worth joining. Thank for everybody but especially to Dorit and Razia!

3.a) Dorit Klebe informed about former activities.

-9 August, 2005: A first spontaneous coming together of scholars to express the need for a forum which could give scholars studying music and dance of Turkic cultures in different aspects the possibility to work together, took place during the ICTM World Conference in Sheffield, U.K.

- 3-4 February, 2006: A conference of the Study-Group in-the-Making was held at SOAS organized by Razia Sultanova.

- 4 February, 2006: A second business meeting of the Study-Group in-the-Making took place at the Lancaster Hotel, London.

29-31 May, 2006: Participation of members of the Study-Group-in-the-Making on the "Music of the Turkic Speaking World" in an International Congress on "Musical Culture in Turkey Throughout History and the Museum of Music" in Istanbul, at the Harbiye Military Museum and the Cultural Center on May 29-31, 2006. (see external report by Feza Tansuğ, added to the Minutes)

- 29 May, 2006: A third business meeting of the Study-Group in-the-Making took place at the Hotel Grand Star, Istanbul. (see external report by Feza Tansuğ, added to the Minutes)

- 30 August, 2006: A fourth business meeting of the Study-Group in-the-Making took place on the at the Hotel Horizont, Varna/Bulgaria, where the attendend scholars were joining the meeting of the ICTM Study Group "Music and Minorities".

- September, 2006: Acceptance of the Study Group on Music of the Turkic Speaking World by the ICTM Executive Board.

3.b) Report by Razia Sultanova on International Workshop and Conference (see report above).

3. c) Dorit Klebe informed about activities of the study group members and the representation of the topic "Music of the Turkic Speaking World" in several panel sessions and paper presentations of this Conference:

*Session 5.3 G Panel* Imagining Turkish diasporas

Tom Solomon (Norway)

- Tom Solomon (Norway), Whose diaspora? Lessons from "Turkish rap" in Germany

- Hande Sağlam (Austria), Musical practice and transcultural process of immigrants from Turkey in Vienna

- Ayhan Erol (Canada), Negotiating cultural identity in diaspora through Music: The Toronto Alevi community

- Irene Markoff (Canada), Re-imagining diaspora: An outsider's inside/reflexive view of the role of music and musicians in Toronto's Alevi community

*Session 6.3 Panel* Comparative research on music of the Turkic peoples

Convener: Klebe, Dorit (Germany)

- Janos Sipos (Hungary), Hungarian research on the musical heritage of the Turkic world

- Dorit Klebe (Germany), Prospect on research objectives of the ICTM Study Group "Music of the Turkic Speaking World" in some aspects

- Anna Czekanowska (Poland), Litterary vs. musical message; On tradition of Siberian epics and its contemporary rendering

*Session 6.4D Panel* Music and cosmology in the Turkic speaking world

Convener: Razia Sultanova (UK)

- Razia Sultanova (UK), Music and cosmology; Female community celebrations in Uzbekistan and Afghanistan

- Fattakh Khalig-Zada (Azerbaijan), Cosmological concept of the Azerbaijanian Mugam

- Galina Sytchenko (Russia), Shamanic cosmology and its reflection in shaman texts of southern Siberian Turks

- Saida Elemanova (Kazakhstan), Music and cosmology in Kazakh healing rituals: Galia Kasimova's case

In addition there will also be given papers connected to the topic of our Study group (the list may be not complete):

- Suraya Agayeva (Turkey), On the relations of cosmology and music in the medieval Turkic treatises

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

- John Morgan O'Connell (UK): Mode à la mode: Music theory and aesthetic preference in Turkey

János Sipos (Hungary), Tradition and revival: how do musical styles of Karachays living in Turkey change?

- Wong Chuen-Fung (USA): Scholarship on minority musical traditions: The case of Uyghur Muqam from the Chinese Northwest

4.-Janos Sipos presented the aims of the Study Group in some ideas:

Why do we take the musical culture of the Turkic speaking people out of the world music heritage and handle it separately?

Most of Turkic speaking people are bound together by related languages and the Islam faith, factors not exclusive, but very important in the determination of identity. They live on an immense area from China to Eastern Europe (and from the 20th century also in West Europe and in the other parts of the world), and because of their different ethnogenesis their musical languages are significantly different. Consequently our study group undertakes a research on the music of a *group of people related linguistically, but inhomogeneous ethnically and musically*. As approach I suggest combining the advantages of the comparative musicology and that of the ethnomusicology.

*Coordinated* folk music research among Turkic people might have seven successive, sometime overlapping phases.

1) <i>Collecting material</i>	Doing <u>concerted</u> field work.
2) <i>Archiving</i>	Cataloging, unifying and digitizing the material in the archives, and organizing living inter-archives <u>cooperation</u> .
3) <i>Philology</i>	Searching, multifold researching and publishing the folk music document material.
4) <i>Analytical musicology</i>	Determination of the melody groups and styles in different folk music material, doing classification. The first step here might be the monographic elaboration of the folk music of a given Turkic people.
5) <i>Comparative musicology</i>	Comparing different musical languages, styles and idioms. This work can be done typically by a larger team of researchers of different nationality.
6) <i>Cultural and social anthropological aspects</i>	Analyzing the musical data and interpret them in a broad social-historical-cultural context.
7) <i>Description of historical situation and the process of changes in time</i>	Introducing the formation and the transformation of the musical structures, events, the repertoire and especially the drastic style-revolutions.

On the other hand new independent nations, for example Turkic people, establish their national research centers with archives, and launch programs to document, preserve and propagate their respective cultural patrimony nationally, through education and the mass media. The members of our Study Group may study and analyze these processes, and may also actively participate and help them.

I hope that our new Study Group will be a ferment of the research on the yet relatively unexplored folk music of the Turkic people. I suggest everybody to think out joint researches and *realizable* large-scale projects which may end with significant scientific results and therefore would receive the required attention and sponsoring.

5.- Proposals were given for future places: Baku (Fattakh Khalig-Zada), Cardiff (John O'Connell), Nikosia (Panikos Giorgoudes), Almaty (By Razia Sultanova for Saida Elemanova?), Budapest (Janos Sipos - possible - but not the next meeting), Berlin (Dorit Klebe - possible - but not the next meeting)

Sanubar Baghirova asked about the costs which would rise for organizing a conference. Razia Sultanova told of about 3000 £ resp. 5000 € at minimum which she spent for the conference at SOAS.

- The guests Scheherazade Hassan, chair of the Study Group *Music of the Arab World* and Jürgen Elsner, chair of the Study Group *Maqam* suggested a possible cooperation in future. Scheherazade Hassan proposed meetings on the music of Turkic/Persian/Arabic peoples, instead of a separation and to open these groups with topics on three levels: supra-national little groups – own peoples and problems – larger researches of the three groups.

- In addition, a discussion revealed to create sub-groups, one with a possible topic for the Muslim organized, touched world.

- John O'Connell raised the problem of language in this context.

- Proposals (in written form) were given for future topics: Folk Modes, Bards, Folk Music Theory, Sufi Music, Alevi Music, Diaspora, Professional and/or Non-professional Musicians, Education, Archaic Folk Music, Written Sources of Music: Manuscripts and Interpretation of the Medieval Theory, Musical Legacies of the Ottoman Empire, Rhythmic Structures and Principles, Comparative Musicology, Alevi-Bektashi Culture/Music, Archiving and Publishing Materials, Illiterate Musics (Non-classical).

6.- Tom Solomon put the question what formal organization the ICTM allows.

- Hande Sağlam asked whom of the three chair persons she shall consult. Dorit Klebe, Razia Sultanova, Janos Sipos declared to connect their email-addresses in that way that everybody of the three will receive all the messages.

- The discussion raised the need for further information in form of a website etc. which was agreed by the chairs.

**Dorit Klebe, Razia Sultanova, Janos Sipos**

## **International Congress on “Musical Culture in Turkey Throughout History and the Museum of Music”**

The Congress was organized by Bilkent University with the support of the Ministry of Culture and Tourism of the Turkish Republic in Istanbul, at the Harbiye Military Museum and the Cultural Center on May 29-31, 2006.

The purpose of the congress was to enrich the body of knowledge available in such a comprehensive field by offering an opportunity to analyze and discuss the subject in all its aspects as well as to provide information to the public in Turkey and throughout the world. This Congress was intended to launch a call for contributions with a view to bringing together academicians and scholars highly specialized in the fields of musical culture in Turkey and of museums of music.

In addition to the papers presented during the panel sessions, the congress also comprised a number of workshops, seminars as well as concerts meant to highlight the great diversity of the musical culture of Turkey.

Moderated by Dr. Feza Tansug, two sessions on the “Musical Ethnography of the Turkic Peoples” were held on May 30, on the second day of the congress between 16:00 and 18:30. They were the only sessions at the congress which devoted solely to Turkic musics. Various aspects of Turkic music were discussed in the sessions. Although there were only eight scholars participating in these sessions, other papers on Turkic music were also delivered at the other sessions of the congress. The presentations will be published by the Ministry of Culture and Tourism in December 2007. In addition to the papers presented, Roza Amanova performed her beautiful komuz music from Kyrgyzstan between two sessions. They were the longest sessions of the congress and received great attention. Another short concert of Uzbek music was performed by Razia Sultanova on the last day of the congress.

On the first evening of the congress, a boat cruise took place on the beautiful Bosphorus. On May 30, on the second day of the congress at 21:00, 21 ethnomusicologists from 14 countries met in the Grand Star Hotel in Taksim, Istanbul to discuss the new ICTM Study Group “Music of the Turkic World.” Alla Bayramova (Azerbaijan), Sureya Agayeva (Azerbaijan), Risto Pekka Pennanen (Finland), Dorit Klebe (Germany), Ralf Martin Jager (Germany), Janos Sipos (Hungary), John O’Connell (Ireland/UK), Roza Amanova (Kyrgyzstan), Shahim Gulliev (Turkmenistan/Kazakhstan), Valentina Süzükei (Tuva, Russia), Razia Sultanova (Uzbekistan/UK), Chris Williams (UK), Yıldray Erdener (Turkey/USA), and Feza Tansug, Ibrahim Yavuz Yükselsin, Ersin Antep, Süleyman Senel, Ayhan Sari, Hakan Cevher, Ertugrul Bayraktarkatal, and Irfan Gürdal from Turkey participated in this meeting.

Discussions also took place to revive the International Association for Turkic Music Studies (Medzdnarodnoy muzikal’noy tyurkologicheskoy assotsiatsii). Charter of

this association was also distributed to the participants of the meeting. With the hope that International Association for Turkic Music Studies would function in the future, the meeting adjourned at 23:00.

**Feza Tansuğ**

### **International Symposium in European Ethnomusicology**

An international symposium in European ethnomusicology was organised by the School of Music at Cardiff University (27<sup>th</sup>-29<sup>th</sup> April, 2007) in association with the Central European Music Research Centre (CEMRC) and the Centre for the Study of Islam in the United Kingdom (CSIUK). Entitled 'National Ethnomusicologies: The European Perspective', the meeting concerned the role of the nation state in developing distinctive ethnomusicological traditions, looking at the ways in which institutional and ideological considerations shaped distinctive readings of the discipline. The symposium also examined the limitations of the nation state, considering the position of intra-national minorities and trans-national groups, the national sometimes being superseded by the multinational in a globalized world. In this respect, Europe provides an interesting locus for examining the issue, the emergence of new programmes in ethnomusicology counteracting the decline of established schools in the field, the recent expansion of the European Union contributing significantly to the promotion of relevant research at a national level. Attracting 25 scholars from Europe and America, the event was structured around a number of themes that encompassed the diachronic and the synchronic; that embraced the theoretical and the practical, showing the significance of ethnomusicology for critiquing old assumptions and for exploring new ideas about what it is to be European.

In Session 1, participants discussed national ethnomusicologies in theory and in practice. Philip Bohlman (United States) looked at the ways in which the nation and the discipline are interdependent, specific ethnomusicological traditions invoking particular hegemonic discourses to reinforce singular national identities. Svanibor Petten (Slovenia) examined the relationship between scholars and schools in the territories of the former Yugoslavia, showing how the notions 'diversity' and 'unity' have come to acquire new meanings after federal disintegration. John M. O'Connell (Ireland) argued for the emergence of a distinctive disciplinary voice in Europe, suggesting that the nation state could provide a platform for developing a synthetic paradigm in ethnomusicology. In Session 2, participants considered national ethnomusicologies in the past and in the present. Ursula Hemetek (Austria) traced the legacy of historic methodologies in contemporary practices, demonstrating how a multi-national conception of music folklore still informs current research in Austria. Iren Wilkinson (United Kingdom) emphasized the significance of the past for the present, noting in particular a long tradition of historical studies and applied methods in Hungary. Goffredo Plastino (United Kingdom) focused upon the complex relationship between

an academic and a national archive, explaining why Alan Lomax has been recently denigrated by an Italian ethnomusicological institution.

In Session 3, participants examined national ethnomusicologies in terms of the region versus the nation. Ardian Ahmedaja (Albania) looked at the regional, the national and the trans-national dimensions in Albanian ethnomusicology, reflecting upon the relationship between Albanians and non-Albanians in terms of scholarly co-operation and methodological exchange. Tina K. Ramnarine (United Kingdom) showed how ethnomusicological research into a regional minority is informed by a national canon in Finland, Saami culture being understood with reference to the Finno-Ugric epic *Kalevala*, a shared shamanistic legacy being utilized for political ends. Adriana Helbig (United States) discussed the rejection of regional ethnomusicologies in favour of a unified national ethnomusicology in Ukraine after independence. In Session 4, participants discussed national ethnomusicologies from the perspective of conflict or compromise. Piotr Dalig (Poland) focused upon the tension between the ideal of disciplinary rigour in the past and the reality of inter-disciplinary exchange in the present in Polish ethnomusicology. Naila Ceribasic (Croatia) surveyed the persistence of double standards in Croatian ethnomusicology, exploring the conflict between intra-disciplinary interests and extra-disciplinary obligations. Britta Sweers (Germany) argued for an ethnomusicology of migrant musics as a means of obviating a historic pre-occupation with the national and non-national in German ethnomusicology.

In Session 5, participants discussed national ethnomusicologies both inside and outside of Europe. Inna Naroditskaya (United States) showed how opera in Azerbaijan articulated the composite character of a national identity, being both European and non-European. Ruth Davis (United Kingdom) examined the legacy of Robert Lachmann, an ethnomusicologist who wished to honour the musical traditions of European migrants to, and non-European residents in pre-state Israel. Dorit Klebe (Germany) discussed non-European migrants in a European nation, showing how the music of Turks in Germany discloses intra-national diversity in an inter-national context. In Session 6, participants looked at national ethnomusicologies with reference to folklore and ethnomusicology. Salwa El-Shawan Castelo-Branco (Portugal) argued that music folklore reflected competing ideological positions in the past, suggesting how ethnomusicology might develop in Portugal, especially in the context of the expanded European Union. John Plemmenos (Greece) explored the intersection between folklore and ethnomusicology in Greece, noting the problematic standing of ethnomusicology in the country, Greek scholars continuing to express an ambivalent attitude towards the discipline. Caroline Bithell (United Kingdom) problematized the concept of a national ethnomusicology in Corsica, a nation within a nation where research is tied to, yet distinct from a wider national canon.

The symposium also featured a number of presentations and performances. The event included an additional panel by graduate students, Alma Bejtullahu (Albania), Nahro Zagros (Iraq) and Carl Morris (United Kingdom) offering relevant papers on Islamic musics in diasporic contexts. The meeting involved an opening session by Peter

Halligan (United Kingdom) who, as dean of interdisciplinary studies, emphasized the relevance of the symposium for the host institution, Cardiff University. The meeting also included a closing session, Tina K. Ramnarine emphasizing the connection between language and nationalism in the formation of a national discipline; Caroline Bithell evaluating the importance of UNESCO for sustaining a national register in the field; and John M. O'Connell noting the significance of different nationalist traditions for the growth of distinctive national ethnomusicologies. The event was marked by two musical performances, a concert of Celtic traditional music (directed by Eoghan Neff, Ireland) and of Persian classical music (directed by Farshad Mohammadi, Iran). Although not giving papers, the symposium benefited from the insights of scholars from Cardiff University that included David Beard, Geoffrey Samuel, Danijela Spiric-Beard, Adrian Thomas and David Wyn Jones. Other invited guests included Cinzia Curtis (United Kingdom) and Susan Motherway (Ireland).

The proceedings of the symposium are to be published. For a full programme of the above international event see the following website:

[www.cardiff.ac.uk/music/research/researchevents.htm](http://www.cardiff.ac.uk/music/research/researchevents.htm)

**John Morgan O'Connell**  
**(Cardiff University)**

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## ICTM MEETING CALENDAR

**December 20-22, 2007:** 1st Meeting of the Study Group for Musics of East Asia (MEA), in Shanghai, China

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

**9 - 13 July 2008:** Study Group Applied Ethnomusicology, Ljubljana, Slovenia

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

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

## MEETINGS OF RELATED ORGANIZATIONS

**The third UNESCO International Memory of the World Conference**  
National Library of Australia, Canberra, Australia 19-22 February, 2008

**The Society for Ethnomusicology - 52nd annual meeting**, in Columbus, Ohio  
October 25-28, 2007 Web enquires: [semconf@indiana.edu](mailto:semconf@indiana.edu).

***In frost and in cold: Nordic Ballad Meeting*** – conference for researchers,  
practitioners and teachers, Växjö University 26–29 March 2008

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