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SECRETARIAT (CURRENT) CONTACT INFORMATION:
ICTM, Secretary General – Dr Stephen Wild
Executive Assistant - Lee Anne Proberts

School of Music, Building 100,
ANU College of Arts and Social Sciences,
Australian National University,
Canberra, A.C.T. 0200, Australia
fax: +61-2-6125 9775
telephone: +61-2-6125 1449
e-mail: secretariat@ictmusic.org
website: http://www.ictmusic.org

IMPORTANT SECRETARIAT NEWS

THE ICTM SECRETARIAT IS MOVING!

Please note that on July 2011, Svanibor Pettan will become the new ICTM Secretary General and the Secretariat offices will move to University of Ljubljana, Slovenia.

Please direct all correspondences, membership applications, and membership and subscription payments to the new Secretariat in Slovenia after 20 July 2011.

NEW SECRETARIAT CONTACT INFORMATION after 20 July 2011:

ICTM Secretariat
Filozofska fakulteta Univerze v Ljubljani,
Aškerčeva 2,
SI-1000 Ljubljana,
Slovenia
Ph: +386 1 2411 326
Email: secretariat@ictmusic.org

SUBMISSIONS TO THE 2011 YEARBOOK FOR TRADITIONAL MUSIC

The 2011 Yearbook for Traditional Music will be edited by and the General Editor, Mr Don Niles. The deadline for submissions to the 2011 volume has already passed.

Submissions for consideration for publication in the 2012 Yearbook should be sent to the general editor by 1 January 2012. General information regarding submissions can be found on pp. v–vi of any recent Yearbook, or on the ICTM website (http://www.ictmusic.org).

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 Sydney Hutchinson, Department of Art and Music Histories, Syracuse University, 308 Bowne Hall, Syracuse, NY 13244-1200, USA; email: sjhutchi@svr.edu

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

ICTM Audio Reviews Editor: Please send audio recordings for review: Byron Dueck, Royal Northern College of Music, 124 Oxford Road, Manchester M13 9RD, United Kingdom; email: byrondueck@gmail.com

ICTM Website Reviews Editor: Web addresses appropriate for website review should be forwarded to Barbara Alge, Musicology and Music Pedagogy Department, Hochschule für Musik und Theater, Rostock, Germany; email: barbara.alge@hmt-rostock.de

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

MEMBERSHIP

Membership registration and renewal is now done exclusively through the ICTM website. New ICTM members will be required to step through a quick registration and secure payment process in which their account will be created and activated.

Upon registration (becoming an ICTM member) members gain access to a number of premium content areas such as the ICTM Members’ Directory.

The new ICTM website will allow all members to manage their own ICTM members directory profile. Updates to profiles are made in the member’s "My Account" dashboard. Please note: members must fill in contact for "My Account" which lists your billing details and contact details under the "My Profile" tab which are the details shown on your entry in the Members’ Directory.
CHANGES TO MEMBERSHIP INVOICES - IMPORTANT NOTICE FOR ALL MEMBERS

ICTM Membership is for one calendar year and dues are from 1 January until 31 December, each year.

2011 invoices were sent via email on 1 December this year. The website has also sent a renewal notice and renewal reminder 4 weeks and 2 weeks before renewals were due (1 January).

All members will be required to renew their membership by 1 May each year. In the case that a membership lapses (the day after 1 May), the website will remove the member’s ability to access any premium website content such as the ICTM Members’ Directory.

As of 1 August 2010 the ICTM Secretariat is no longer able to accept credit card details for payment of dues by fax or post. Members are able to use the secure online credit card payment facility located on the ICTM website. The payment facility has been updated and now automatically updates your membership for the year/s paid and also the Members’ Directory with any new details entered.

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

The online payment system now allows for those supporting members who wish to support more than one supported member, to pay dues for that support online.

YEARBOOK 2010

Since 2006 the Yearbook for Traditional Music has been printed through the Australian National University Printing Service. Both the Secretariat and the General Editor have been very happy with the standard of work until the 2010 volume. Unfortunately, this standard was not met for the current issue: we received a few complaints about missing pages, and the quality of the printing was not up to the standard indicated by the page proofs, especially the contrast in the photographs. We apologise to all our members for these shortcomings and wish to assure you we are in negotiation with the printers concerning compensation.

Although there is nothing that can be done about the print quality, we urge all members to check their copies of the 2010 Yearbook for missing pages and contact the Secretariat for a replacement copy if required.

SUBMISSIONS TO 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 March deadline
October Bulletin - 1 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 the Yearbook will only be mailed to paid-up members.

UPDATED ICTM WEBSITE LAUNCHED

As mentioned in previous issues of the Bulletin, the ICTM website has been updated and the new site is now online at www.ictmusic.org.

We thank all members for their patience during this period.

THE ICTM BULLETIN – LAST PRINTING APRIL 2011 (THIS ISSUE)

Please note THE APRIL 2011 ICTM BULLETIN will be the last printed edition of the Bulletin. After this edition has been mailed, the Bulletin will only be available online and all members will receive a link to the online copy via email.

In order to receive the Bulletin, please ensure that your email address is correct on your account on the ICTM website: www.ictmusic.org
ICTM 41ST WORLD CONFERENCE – Conference update

41st World Conference of the ICTM,
13 – 19 July, 2011, Memorial University, St. John’s, Newfoundland, Canada
http://www.mun.ca/ictm2011

Program Committee
Salwa El-Shawan Castelo-Branco (chair, Portugal)
Chao Chi-Fang (Taiwan)
Naila Ceribasic (Croatia)
Robert Chanunhkah (Malawi)
Beverley Diamond (Canada)
Rafael de Menezes Bastos (Brazil)
Janet Sturman (USA)
Stephen Wild (Australia)
Wim van Zanten (The Netherlands)

Program Committee Chair Contact Information:
Salwa El-Shawan Castelo-Branco
Instituto de Etnomusicologia – Centro de Estudos em Música e Dança
Universidade Nova de Lisboa
Faculdade de Ciências Sociais e Humanas
Ave. de Berna 26C
Lisboa 1069-061
Portugal
Email: secb@fcsh.unl.pt
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Fax: 351217908303

Conference Themes

1. Indigenous Modernities

This theme invites presentations that address the impact of modernity on communities of indigenous music/dance cultures in any country or region of the world. How are contemporary genres of popular culture, theatre or film being used by indigenous artists to express issues that concern them or challenges they currently face? What aspects of traditional song and dance knowledge are being either sustained or lost in the late 20th and early 21st century? What factors are contributing to their cultural maintenance, change, or decline? How is the production of media by indigenous musicians controlled, enabled, and invested with meaning? How are new contexts, new collaborations, and new audiences reshaping traditional and contemporary musical practices?

Scholars who submit abstracts for this theme will be aware that the term “indigenous” is often a subject of debate and redefinition. Similarly, “modernity” is a large concept that could include such things as industrial development, media or technological change, globalization, and intercultural exchange as well as deterritorialization and encroachments on indigenous land or lifeways.

2. Cross-cultural Approaches to the Study of the Voice

ICTM plans to share one day with the Phenomenon of Singing Symposium, an international event also taking place in St. John’s in July 2011. Because our two conferences will bring together ethnomusicologists, singers, pedagogues and choral directors, some questions are motivated by our potential common interests. How is “the voice” conceptualized—sonically, socially, physically, metaphorically—in local traditions? For over a decade, the world music movement in Western education has advocated the use of non-Western vocal techniques and timbres: Which techniques/timbres have been successfully adopted/adapted and why? How have the uniform expectations and standards of international choral competitions and festivals affected local concepts about singing? How is “vocal health” defined by different cultural groups? Similarly, what are some culturally-specific discourses of vocal pathology and how are they implicated in vocal pedagogy? How are aspects of identity (gender, class, or ethnicity for instance) mapped on to voice types and timbres?

3. Rethinking Ethnomusicology through the Gaze of Movement

For this theme, we borrow the concept of the “gaze” from anthropology and visual art scholarship where the word implies not simply the act of looking, but also assumptions about who looks and from what perspective. To rethink how we might shift ethnomusicology through the gaze of movement then, might imply several different things. It could mean that we start from the perspective of those who “move.” How do they perceive the time and space of music? Or it could mean that we consider the musical implications of looking at movement. By starting from the vocabularies, rhythms, and sensations of movement, how might we think differently about music? By considering how movement is naturalized, exoticized, formalized or contextualized, how is our attention to music already framed by these aspects of the visual and tactile? We encourage a broad definition of movement, one that might focus on formal dance, on gesture, or on the physicality of musical performance, to name only a few possibilities.

4. Atlantic Roots/Routes

For centuries, the Atlantic Ocean served as a major route that linked Europe, Africa, the Americas and the Caribbean. The intense movement of peoples and cultural practices within the framework of asymmetrical power relations, constitutes a legacy that has contributed to shaping the past and present of areas linked by the Atlantic. We invite proposals that address the ways through which political processes and cultural flows have shaped music and dance in the cultural spaces connected through Atlantic routes in the past and present. Taking into account the processes of globalization, how do historical and current circuits of exchange contribute to the reformulation and resignification of expressive practices and to the configuration of new cultural spaces? What are the distinctions between the political and cultural
processes involving the northern and southern Atlantic? How can a critical perspective on the Atlantic contribute with new theoretical insights in ethnomusicology and a new understanding of the Atlantic as a crossroads?

5. Dialogical Knowledge Production and Representation: Implications and Ethics

In ethnomusicology, as in the other social sciences, dialogic research (that acknowledges how different perspectives shape knowledge and that facilitates conversations among doers and knowers) has become increasingly common, gradually changing the way knowledge is produced and represented, and stimulating the involvement of ethnomusicologists as cultural activists. The theoretical, methodological and ethical implications of the dialogical approach have, however, not been sufficiently debated in ethnomusicology. We invite papers that discuss the issues arising from dialogical research for knowledge production and representation, as well as the involvement of ethnomusicologists with the communities they study. What are the implications of the dialogic approach for the ethnomusicological endeavor? How do ethnomusicologists negotiate knowledge production with their interlocutors? How can the perspectives gained through dialogic research best be represented through ethnomusicological discourse and applied to the benefit of the communities studied?

6. Acoustic Ecology

This theme invites discussion of the ways that both human and non-human beings engage the world sonically, in relation to their environment. How do composers and performers model or integrate non-human sonic practices into their own music-making? How do sonic features particular to a place or to environmental conditions (e.g., geological, botanical, architectural) help to shape a local sound aesthetic? Likewise, what impact do musical/sonic practices have on natural or humanly-shaped environments? Given our urgent concern with issues of sustainability, how are messages of environmental degradation and efforts to reverse its effects registered in contemporary music-making? How do species like birds, whales or dogs use “song” and what might they teach us about human communication?

7. New Research

Proposals on new research on other relevant topics are also welcome.

The following website contains updated information on the conference program, registration fees and other requirements: www.mun.ca/ictm

You are invited to attend the 41st World Conference of the ICTM which will be held from 13-19 July 2011 in St. John's, Newfoundland and hosted by Memorial University. This year the Canadian Society for Traditional Music (CSTM) will be meeting conjointly with ICTM, 17-19 July 2011.

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**CONFERENCE REGISTRATION**

All participants, including those giving papers and chairing sessions, must pay a registration fee. Please keep in mind that if your paper was accepted by the ICTM program committee, you must register by 15 April 2011. Otherwise your paper will not be included in the final program. To receive lower registration rates, participants must be ICTM members in good standing, with their dues paid for 2011.

The registration desk will be located in the main lobby of the Arts and Culture Centre on the Memorial University campus at the following times:

12 July 15:00 – 19:00
13 July 07:30 – 17:00
On all other days, the registration desk will be located in the lobby of the School of Music.

Because ICTM membership will be checked at the registration desk, members are strongly advised to settle their membership status before travelling to St. John’s. You may become a new member or renew your membership online, using a credit card, at the following website: www.ictmusic.org/ICTM/. You may also contact the ICTM Secretariat by email at secretariat@ictmusic.org, or by writing to: ICTM Secretariat, School of Music, Australian National University, Building 100, Canberra, ACT 0200, Australia. There will, however, also be an ICTM desk for membership payments at the conference. To qualify for student membership, students must bring a valid document of identification.

Please register for the 2011 conference online at www.mun.ca/ictm2011, using Visa or MasterCard. Alternatively, you may FAX the registration form provided in this bulletin.

**NOTE:** If you must pay by any method other than Visa or MasterCard, contact Brian Mallard, bmallard@mun.ca, to arrange for your payment. To pay by Canadian Cheque, make payable to Memorial University/ICTM 2011 and send to: Conference Services, Rm. 315 Hatcher House, Memorial University, St. John's, NL, Canada, A1B 3P7.

To pay by Bank Transfer please email a copy of the bank transfer to Paula Hennessey, ptulk@mun.ca, and ensure you include delegate and conference name when transferring money. Please note there is an additional charge by our bank of $15.00 that must be added to the cost of fees you owe for conference registration; please be sure to include this extra $15 when transferring money. You will also incur a charge of approximately $25-$40 by your bank in order to complete this transaction.

**Bank Transfer Details**
Name and Address of Bank:
Royal Bank of Canada
Main Branch, 226 Water Street
If you register by 15 April 2011, you will be assured of the lower advance registration fee. The lower fee is intended to encourage earlier bookings, which are essential for local arrangements and the program committee.

**Registration Fee Schedule**

*ICTM CONFERENCE (13 – 19 July, inclusive)*

**Early Registration (by 15 April 2011)**

- ICTM/CSTM Member $240
- ICTM/CSTM Student Member $160
- Non-member $320

**Late Registration (after 15 April 2011)**

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

*CSTM CONFERENCE (17-19 July only)*

**Early Registration (by 15 April 2011)**

- CSTM Member $120
- CSTM Student Member $80

**Late Registration (after 15 April 2011)**

- CSTM Member $180
- CSTM Student Member $120

**Cancellations and Refund Policy**

Cancellations must be received in writing on or before 1 June 2011. An administrative fee of CDN $45 will be charged for cancellations received to this date. **NOTE: After 1 June 2011, no refunds will be given.**

For more information on registration matters, contact Paula Hennessey: ptulk@mun.ca

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**CONFERENCE PROGRAM**

**Schedule**

- **12 July**: Arrival of participants in St. John's
- **13 July**: Opening Ceremony 09:00
- **13-15 July**: Paper sessions, business meetings; concerts, workshops & films
- **14 July**: Welcome Reception
- **16 July**: Break for excursions
- **17-19 July**: Paper sessions, business meetings; concerts, workshops & films
- **19 July**: Closing Ceremony
- **20 July**: Departure

**General Assembly**

The 41st General Assembly of the ICTM will be held on Friday, 15 July, from 13:30 to 15:00.

**Preliminary Program**

Please check the preliminary program available in this bulletin and on the conference website. Check your name and the title of your presentation carefully and inform the Program Chair about possible mistakes immediately. Please note that some titles have been lightly edited. The preliminary program on the website will be updated at least twice, most likely around 15 May and around 15 June. For all questions concerning the academic program, please contact the Program Chair:

Salwa El-Shawan Castelo-Branco
Instituto de Etnomusicologia
Centro de Estudos em Música e Dança
Universidade Nova de Lisboa
Faculdade de Ciências Sociais e Humanas
Ave. de Berna 26C
Lisboa 1069-061, Portugal

Email: secb@fesh.unl.pt
Tel: 351217908300
Fax: 351217908303

**Technology for Presenting Papers**

All presentation rooms will be equipped with computers running Windows 7 and VLC Media Player, which should play DVDs from all regions. However, delegates are strongly encouraged to check compatibility and arrange to test their media in advance of presentations in the Technology Trial Room. The presentation software will be Microsoft PowerPoint; therefore, presentations should be saved in the compatible format (.ppt).

We strongly encourage all presenters to use the computers already provided in each room. Should you choose otherwise, you are advised to bring your own laptop and connectors.

**Wireless Technology, Internet Access, and Computers**

- Upon registration, delegates will receive a username and password that will give them access to the 1) Memorial University wireless network and 2) computer workstations in the Music Resource Centre (School of Music) and Commons (QEII Library). Your username and password will automatically expire on 20 July.

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

- On July 13, help will be available in the School of Music to configure your wireless devices. Delegates staying in residence can also be assisted by staff at Hatcher House. Please note that the university’s wireless network does not extend to the Arts and Culture Centre, where delegates will register on July 12 and 13.
- Limited printing facilities will be available for paper presenters in the Music Resource Centre (School of Music). To print, please save your documents as doc/.docx, .pdf or .rtf files. Printing in the QEII Library will require purchase of a Smartcard in the same building.

Exhibits
The conference organizers are preparing an exhibition of ethnomusicological books, audio, audio-visual, and other materials that will be on display and for sale during the conference. If you are interested in exhibiting your books or other materials please contact Janice Tulk at jetulk@mun.ca no later than 15 May 2011 to make arrangements. Advertising in the conference program is also available. Again, contact the exhibit coordinator for more information. Please consult our website to access the Exhibitor Prospectus and Exhibitor Registration Form.

Inquiries concerning local arrangements should be directed to:
Email: jetm2011@mun.ca
Maureen Houston, Conference Manager
MMAp, Memorial University
St. John’s, NL
Canada A1C 5S7
Phone: +1-709-864-2058
FAX: +1-709-864-2018

Excursions on Saturday 16 July
#1: Cape St. Mary’s and "The Old French Shore" (08:30 to 17:30)
We will drive the Irish Loop to the Cape St. Mary’s Ecological Reserve, the most accessible and spectacular seabird colony in North America. This area is known for the thousands of northern gannets, who have a wing-span of over six feet, which nest in a few thousand feet of space. Also making their home in this area are razorbills, murres and other seabirds. We will visit the Interpretation Centre and hike along the top of sheer cliffs to a huge sea stack called Bird Rock. After lunch in St. Bride’s we will travel to Placentia to the Castle Hill National Historic Site. Here we will view exhibits of French and English military history and life of the area in the 17th century.
Price per person: $125.00, includes transportation, guide, lunch, and entrance fees, and tax. Minimum 6 participants; maximum 100

#2: Whale Watching & Bird Islands Tour (08:30 to 12:30) This excursion begins with a drive up the Southern Shore to the historic Irish outport, Bay Bulls. Here we take a boat ride out to the Witless Bay Ecological Reserve Bird Islands, home to thousands of Atlantic puffins, murres and kitiwakes in the spring and summer. July is peak whale season in Newfoundland and Labrador, and this morning we should get a good look at these giants, who come to our shores to feed on capelin.
Price per person: $90.00, includes transportation to and from Bay Bulls with guide, and tax. No minimum or maximum

#3: Colony of Avalon (09:00 to 16:00) We will travel to the Southern Shore of the Avalon Peninsula along the winding coastline of the beautiful Irish Loop, which is dotted with the small 'outport' communities for which Newfoundland is so famous. Following a gourmet picnic lunch at the Ferryland lighthouse, we will visit the Colony of Avalon Archaeology Site, where the remains of an early-17th century settlement is well preserved. We will walk on a 17th-century street, see a 17th-century herb garden, and look at the remains of everyday life in one of the earliest European colonies in North America. The colony was founded by George Calvert, later Lord Baltimore, in 1621. Most people have no idea that permanent European settlement in North America dates so far back, and that Newfoundland played such an important role. The Ferryland settlement was "forgotten," and its remains lay undisturbed for centuries.
Price per person: $125.00, includes transportation, McCarthy’s Party guide, picnic lunch, entrance fees and tax. Minimum 6 participants; maximum 50

#4: Outports, Lucky Rocks, and John Guy’s Colony (09:30 to 16:30) We will go "around the bay" along the picturesque coastline of Conception Bay, the home of pirates centuries ago. We will stop in Holyrood to search for 'Lucky Rocks' on the beach. We also stop for picture taking as we make our way to Brirugs, one of the historic sailing ports of Conception Bay and home of Captain Bob Bartlett who took Peary to the North Pole. Here we have the opportunity to visit Hawthorne Cottage and take ‘the walk’ around the community. Lunch and local entertainment on this day is in Cupids, one of the oldest settled communities in Newfoundland. 2010 marked the 400th anniversary of John Guy establishing a colony in this area for the Merchant Ventures’ in Bristol, England. Lunch is catered by Viola Wells of Skipper Ben’s Bed and Breakfast and the local community. After lunch we will visit the museum in Cupids and the archaeology site where the old colony is being rediscovered. Our guide will regale you with the history, culture and language of the Newfoundland people.
Price per person: $125.00, includes transportation by motor coach, McCarthy’s Party guide, all entrance fees, lunch, and tax. Minimum 6 participants; maximum 100

#5: The Far East of the Western World (14:00 to 17:00) Tour old St. John’s this afternoon, with plenty of time to see such national historic sites as Cabot Tower, Signal Hill, the Anglican Cathedral of St. John the Baptist and the Basilica. Hear the legends of Dead Man’s Pond and Government House, and the history surrounding the Colonial Building. This tour will orient you and give you a feel for the history, legend and lore of St. John’s, the oldest community in North America. Next we are off to visit the National Park at Cape Spear, the most easterly point of land in all of North America. Here the lighthouse has been restored to circa 1836. Explore the bunkers built by Canadian soldiers in the side of the cliffs here during the Second World War. Now you can say you have been to the other "Far East" where you can stand with your back to the Atlantic and face every other being in North America. Or you can turn your back on them; the choice is yours.
Price per person: $50.00, includes transportation, guide, and entrance fees, and tax. No minimum or maximum.

CONFERENCE ACCOMMODATIONS & MEALS

On-Campus Accommodations
Conference delegates will be able to stay on the Memorial University campus—in close proximity to all conference events, including daily presentations sessions and evening concerts—or off-campus, in the downtown and surrounding area. We highly recommend that you reserve your on-campus accommodation when you register for the conference to ensure your reservation is confirmed. Please read the text below carefully. To reserve on-campus accommodations at Memorial University, consult the conference website, or fill in and fax the form contained in this bulletin.

• Double and single rooms are available for conference delegates in Memorial's student residences. A single room is comprised of one single ("twin"-sized) bed. A double room is comprised of one double bed or two twin beds. We intend to set up a "room-mate finder" on Facebook. All but one of the residence buildings will have been recently renovated, and provide clean, simple accommodation with a bed, desk, chair and closet for clothing. The most recently renovated buildings will be available on a first-come, first-served basis. In addition to private rooms, most residence floors have common and kitchen areas for sitting, relaxing and making coffee or tea. There is one wheelchair-accessible residence.

• Towels & Toiletries Each guest will be provided with fresh bed linens, one bath towel, a facecloth, and a bar of soap. Please bring your own shampoo and other personal care products. If you happen to forget something, you can find a general store and drugstore in Churchill Square, just a 7-minute walk east of campus.

• Bathrooms & Laundromat There are two shared bathroom facilities on each floor – one for women and the other for men. Each has separate toilets and private shower stalls. Machines for washing and drying clothing are also available in each residence building; the laundry machines are activated by swipe card, available for purchase at Hatcher House (2nd floor) or the QEII library. This same swipe card can be used for photocopying and printing at the QEII library. The price per washing load is $1.25.

• Wireless LAN Upon visiting the conference registration desk and receiving your conference kit, you will be issued a username and password for the Memorial campus wireless network. If you arrive before the afternoon of 12 July, when conference registration opens, you can apply independently for access to the wireless local network. Check at the reservations desk upon arrival for additional information. Accounts can only be set up Monday to Friday between 09:00 and 16:30.

• Telephones A pay telephone is located in most residence buildings.

• Main Dining Hall & Junior Common Room Breakfast for delegates staying in residence only will be served in the Main Dining Hall. Those planning on purchasing a separate evening meal package (available to all delegates) will also take their dinner in the Main Dining Hall. The Junior Common Room, located upstairs in the same building as the Main Dining Hall, has been set aside for evening socializing and music-making; there will also be a cash bar for you to purchase beer, wine, and spirits.

• Checking In The residence check-in desk is located inside the main entrance of Hatcher House of the Paton College Residences on the Memorial University campus. (Most taxi drivers will be quite familiar with Hatcher House). Enter Hatcher House via the main entrance (not visible from the road) and proceed through the double doors to the reservation/check-in desk. On July 12 and 13, the desk will be open 24 hours. After that, it will be open from 08:00 to 23:00; if you arrive after 23:00, there will be a number to call to have someone meet you and provide you with keys to your room. If you do not have a mobile phone, there is a pay phone located in this area so you can contact the person on call. The 25-cents required for the call will be in a basket on top of the phone. Check-in time is 15:00, but if you arrive early, every effort will be made to accommodate you.

• Checking Out Check out time is 11:00 (morning), but every effort will be made to accommodate late departures. Keys must be returned to the check-in desk in Hatcher House prior to your departure. Failure to do so will result in a $100 charge.

• Security The residence buildings are locked 24 hours a day for your security.

• Smoking The Memorial University campus is smoke free. Smoking is not permitted inside buildings or inside your room.

If you need more information about your stay at Memorial please contact Brian Mallard (bmallard@mun.ca) and indicate ICTM 2011 conference in your message.

Off-Campus Accommodations
There are several alternatives to on-campus accommodation:

• The Delta Hotel (http://www.deltahotels.com/en/hotels/newfoundland/delta-st-johns/) is a beautiful 4-star hotel on the west end of the downtown harbour area, and is available at the conference rate of $175/night (plus 16% tax) for single/double occupancy. A third person sharing a room is an additional $15 per night. There is no charge for up to two children 18 years old and under sharing their parents' accommodation; the maximum number of occupants per room is 4. This conference rate will be available to delegates until May 10, 2011. Deluxe rooms and suites are also available at reduced conference rates.

When making your reservation at the Delta, please identify your reservation identification number as GBM711 in order to obtain the reduced rate.

• Quality Hotel Harbourview (http://www.qualityinn.com/hotel-st-johns-canada-CN246) is a 3.5-star hotel located in the east end of downtown, and is available at a rate of $149/night (plus 16% tax) for single/double occupancy. When making your reservation at the Quality, please identify yourself as an ICTM conference delegate.
• The Battery Hotel (http://www.batteryhotel.com) is a 2.5-star hotel on the east end of the downtown harbour area. Located on the road to Signal Hill, it is available at a rate of $119/night for city view or $129/night for harbour view (plus 16% tax) for single/double occupancy. Like other hotels, The Battery does require a credit card to check in. If you do not plan to carry a credit card, please contact matthew@batteryhotel.com well in advance to make other arrangements. When making your reservation at the Battery, please identify yourself as an ICTM delegate.

• St. John’s also has many charming bed-and-breakfasts (B&Bs), some within walking distance of the university. St. John’s is a hilly city, so please consider this when selecting your accommodation. More information may be found at the following sites:
  http://www.newfoundlandandlabrador.com/PlanATrip/PlacesToStay
  http://www.bbcanada.com/newfoundland/avalon_region/st_john%27s

Public Transportation  Metrobus route #10 provides service from the downtown area to the Memorial University campus. Bus tickets are $2.25 per ride; a 10-ride pass is $20.
For schedules, pick-up and drop-off points, see http://www.metrobus.com/.

Taxis There are a number of companies available for service within the city, each charging the same rate. A taxi from the downtown area to the university will cost approximately $10. Here are some easy-to-remember phone numbers:
  Jiffy Cabs 722-2222
  Bugden's Taxi 722-4400
  NewFound Cabs 744-4444

Meals  
Coffee breaks and the Welcome Reception are included in the registration fee. If you are staying on campus, breakfast is included in your accommodation fee. Delegates who are not staying in the university residences can take their breakfast at their hotel.
Lunch will be available for purchase by all delegates in the tent on the Arts and Culture Centre lawn, on campus. Food will be prepared by the Multicultural Women’s Organization of Newfoundland and Labrador. Lunch tickets can be purchased on site.
Dinner on campus will be available by advance purchase only, using the online registration form; it is available to all delegates. This is very convenient for those staying in the university residence as well as for those attending the late afternoon performances (17:45 to 19:15) or evening concerts (20:00 to 22:30). Dinner will be served in the Main Dining Hall. Please purchase your dinners using the online registration form. Delegates can also seek dinner on their own downtown; a guide to restaurants will be in your conference kit and will be posted online. Vegetarian and vegan options will be available for all on campus meals.

TRAVEL & VISAS

IMPORTANT NOTICE: Before you make your final travel arrangements, please ensure that you are confirmed for travel to YYT (St. John’s, Newfoundland), not YSJ (Saint John, New Brunswick).

Getting to St. John’s, Newfoundland
Unless you have a large, ocean-worthy boat, there are only two ways of reaching St. John’s, Newfoundland: by car and ferry, or by air.

Traveling by Air  Wherever you start your journey, there are several international and connector airlines from which to choose, including Air Canada, WestJet, Porter Airlines, and United Airlines.

St. John’s International Airport provides numerous daily air travel connections between St. John’s and Halifax, Montreal, Ottawa, Toronto, and western Canada. There is one direct flight a day to and from Newark, NJ, and Air Canada is offering daily direct flights to/from London Heathrow. Air Canada is providing ICTM delegates with a 10% discount. To book a flight with your promotion code, access https://www.aircanada.com and enter your promotion code in the search panel. The ICTM2011 promotion code is: CXADBKP1. There are also several direct flights from major European cities to Toronto, Ottawa, Montreal and Halifax.

Approximate travel times by air:
  Toronto to YYT (St. John’s, NL) – 3 hours
  Montreal to YYT (St. John’s, NL) – 2 hours
  Halifax to YYT (St. John’s, NL) – 1.5 hours
  New York/Newark to YYT (St. John’s, NL) – 4 hours
  Boston to YYT (St. John’s, NL) – 4 hours
  Amsterdam to YYT (via Halifax) – 7.5 hours
  London to YYT (St. John’s, NL) – 5.5 hours

Getting from the Airport to your Accommodations  Taxi cabs are available upon your exit from the airport. If you are staying at the Memorial University student residences, there will be a flat fee of $17.50. If your destination is the downtown area (e.g., Delta or Quality Hotel), the fee is $22.50. It is customary to add a small gratuity to the flat fee.

Traveling by Car and Ferry
Reaching St. John’s by car requires taking a ferry from the continental mainland in North Sydney, Nova Scotia to one of two Newfoundland ports: Port aux Basques or Argentia.

Option 1 North Sydney to Port aux Basques: 7 to 8 hour ferry crossing Port aux Basques to St. John’s: 8 to 10 hours driving
Option 2 North Sydney to Argentia: 14 to 15 hour ferry crossing Argentia to St. John’s: 2 hours driving
Trans-Canada Highway 105 will get you to the North Sydney ferry terminal, and consulting the following map should help get you there:
http://marinas.com/view/ferry/405_North_Sydney_Ferry_NS

It is necessary to make a reservation for the ferry and, should you wish to rest, for a sleeping compartment. For information on ferry schedules, reservations, and rates, please consult the Marine Atlantic website:

Car Rental Rental cars are in great demand on the island of Newfoundland during the summer. If you would like to reserve a vehicle, you should do so as much as six months in advance. Most major North American rental car companies are represented in St. John’s:
Avis (www.avis.ca)
Budget (www.budget.com)
Enterprise (www.enterprise.com)
Hertz (www.hertz.ca)
National Tilden (www.nationalear.ca)
Thrifty (www.thrifty.com)

Travel Documents & Visa Registrants traveling from outside Canada must have appropriate travel documents; all non-Canadian citizens require a valid passport. Delegates traveling from other countries may require a visa. The Canadian visa form is rather long, so please allow lots of time for completion, submission, and approval. For more information contact your local Canadian embassy or consulate, or visit:
http://www.cic.gc.ca/english/visit/visas.asp
http://www.cic.gc.ca/francais/visiter/visa.s.asp

USEFUL INFORMATION

St. John’s, Newfoundland
St. John’s is the capital of the province of Newfoundland and Labrador, which joined Canada in 1949. This city of 250,000 people is located on the eastern edge of the island of Newfoundland. The island is 111,000 square kilometers.

St. John’s is a very popular summer destination for North Americans and Europeans especially. Nested in St. John’s Harbour, the downtown area is bustling with activity. The city and its environs are as well known for their local music-making scenes as for their support of the visual, literary and stage arts. In addition to popular downtown pubs, there are lots of art galleries, gift shops selling local artisans’ work, theatres, and plenty of good food and drink. Located at the easternmost edge of the continent, astounding physical beauty is at your doorstep. Early risers may wish to greet the sun rising on North America by walking up Signal Hill, the place of Marconi’s first cross-Atlantic wireless transmission. We have excursions planned for ICTM’s “day off” (Saturday, 16 July), but here are more links that might help you think about things to do while you’re visiting Newfoundland:
http://www.newfoundlandlabrador.com/

Language
Although Canada is a bilingual country (English and French), English is the main language spoken in St. John’s.

Currency
The currency in Canada is the Canadian Dollar (CDN$). There are no exchange bureaus in the city, so we recommend that you arrive in Canada with some Canadian currency in hand. Some banks, as listed below, will exchange only Euros (€), Pounds Sterling (£) or American Dollars for Canadian Dollars. Credit cards are widely accepted and vendors will probably require you to use your pin number. However, you will need cash for some transactions that take place on the university campus. ATMs (see below) typically provide cash in Canadian Dollars only; an exception is the RBC ATM located at 226 Water St., which also provides cash in American Dollars.

Banks and ATMs (Automatic Teller Machines/Cash Points) There are several ATM machines on the university campus. For exchanging Euros (€), Pounds Sterling (£) or American Dollars to Canadian Dollars, we recommend going to the following two banks: CIBC or ScotiaBank. Both are located in Churchill Square, a 7-minute walk east of campus. Here is a list of the two banks in all their locations, with hours of operation:

Scotia Bank
Churchill Square Monday – Friday 10:00 – 17:00
Water Street Monday – Friday 10:00 – 17:00
Avalon Mall Monday – Wednesday 10:00 – 17:00
Thursday 10:00 – 20:00
Friday 10:00 – 17:00
Saturday 10:00 – 14:00

CIBC
Churchill Square Monday – Friday 10:00 – 17:00
Atlantic Place, Water Street Monday – Friday 10:00 – 17:00
Avalon Mall Monday – Wednesday 10:00 – 17:00
Thursday 10:00 – 20:00
Friday 10:00 – 18:00
Saturday 10:00 – 15:00

Time Zone
St. John’s is in the Newfoundland Time Zone, 3.5 hours behind Greenwich Mean
Time (GMT-3:30). Newfoundland Standard Time is 30 minutes ahead of Atlantic Standard Time (e.g., Halifax, Nova Scotia) and 1.5 hours ahead of Eastern Standard Time (e.g., New York and Toronto). Newfoundland observes Daylight Saving Time.

Electricity
Electrical sockets (outlets) in Canada are the "Type B" North American NEMA 5-15 standard, 110-120 volts.

Telephone
When dialing from abroad, the country code for Canada is 00+1; and the area/city code is 709. The code for international outgoing calls is 011. Pay phones are located in several spots around campus; you may make local calls for 25-cents or long-distance calls by credit card. Long distance calling cards are also available for purchase at local supermarkets and drugstores.

Internet Access
Internet and wireless internet access will be available to you on campus in university residence rooms, the music library and QEII (main) library. However, if you like coffee and cake with your computer, there are several downtown internet cafes, listed on our conference website.

Health insurance and medications: All visitors to Canada are strongly urged to obtain health insurance before leaving their home country. Canadian hospital and medical services are excellent, but a hospital stay can cost in excess of $500 a day, and the cost of an extended stay can be prohibitive. Be sure you are covered. If you are a resident of Canada, you should carry your provincial health card just in case you need medical attention. Please bring all medications with you, and if you are taking medicine prescribed by your doctor, it is a good idea to make a list of what you need medical attention. Please bring a copy of your prescription in the event that you need to have it renewed by a doctor in Newfoundland and Labrador.

Emergencies: To report an emergency on campus, call 864-4100. In case of an emergency off-campus, call 911.

Food and drink: Canada enjoys a high standard of food safety. You can drink tap water without risk. Milk and dairy products are pasteurized, and all meats, seafood, fruits and vegetables are generally safe to eat. A grocery store is located at Churchill Square, one long block east of the university campus. Two pubs as well as a few restaurants in the vicinity of the university will be ready to welcome ICTM delegates. Late night food and drink consumers often head to George Street in the downtown area where bars and live music abound.

Shop Hours: Most shops open between 08:00 and 10:00, Monday to Saturday; closing times vary from 17:00 to 22:00. The Craft Council of Newfoundland and Labrador will operate a small boutique in the Arts and Culture Centre, near the ICTM lunch tents. Wine and spirits can only be purchased at Liquor Stores; beer can be purchased at convenience stores or gas stations.

Climate: By virtue of being in the middle of the North Atlantic Ocean, St. John's weather is highly variable, so please come prepared for changes. While mid-July can be quite lovely and warm, you should anticipate daytime temperatures to be anywhere between 15ºC and 30ºC; it is often humid. In terms of clothing, consider items that will allow you to adjust to quickly warming and cooling temperatures. We strongly recommend bringing a sweater and rain jacket; an umbrella may be very useful. Extra clothing may be required if you are planning an excursion that takes you on or near the ocean. Yes, even in summer, Atlantic winds can be chilly!

Smoking: Smoking is not allowed in public buildings, tents, public transport areas, restaurants and pubs, but is generally permitted in open-air areas.

Security: St. John's is a very safe city; personal security is normally unproblematic, but as a common precaution, we encourage you to walk in groups after dark.

THINGS TO DO
The 2011 ICTM World Conference will be packed with special events. Here is a list of highlights to anticipate:

Festival 500 Grand Finale (13 July)
The Grand Finale of Festival 500, a biennial international choral festival, will bring together choirs from around the world to celebrate the power of song. This year's featured group is the Indonesian Children and Youth Choir. To be held at Mile One Stadium, downtown. A special ticket price of $40 is available for ICTM delegates.

Welcome Reception: (14 July)
The welcome reception will take place on Wednesday, 14 July at 19:00 at The Rooms, Newfoundland's state-of-the-art provincial museum, with a panoramic view of St. John's. Please join us for food, drink, music and dance.

SOUNDshift: A Time For International Music and Dance
SOUNDshift is a festival featuring the finest music and dance from Newfoundland, Canada, and beyond. We're opening our doors not only to conference delegates, but local audiences and summer visitors. You can enjoy three specially-themed evening concerts at the St. John's Arts and Culture Centre (on campus), beginning at 20:00. Please purchase advance, discounted concert tickets ($20) using the conference registration form at the ICTM2011 website or in this bulletin.

Atlantic Roots & Routes (15 July) features the historic links between Newfoundland, Ireland, and Portugal as well as the musical legacy of the Black Atlantic:
• Renowned Irish piper Paddy Keenan
• Newfoundland's Crowd of Bold Sharemen together with the English WREN ensemble
• Portuguese fado singer from New York, Nathalie Pires
• Tipica Toronto Cuban orchestra from Toronto

**Indigenous Now! (17 July)** shines the spotlight on well-known Native American groups, a trans-national indigenous ensemble and a Sámi duo who add jazz and popular music elements to the tradition of "joiking" (characterizing people, places, or animals in song)

• Six Nations Women Singers from Southern Ontario
• Frode Fjellheim and Ulla Pirttijärvi (Sámi) from Norway and Finland
• Claude McKenzie (from the legendary Innu duo Kashtin)
• Matou, featuring Soni Moreno from the award-winning Native American trio Ulali and other Native American as well as Maori musicians

**Canada's Many Voices (18 July)** showcases cultural diversity from coast to coast.

- Uzume Taiko from Vancouver
- Zari, a Toronto-based trio performing polyphonic song from the Republic of Georgia
- Arabic Traditional Music Ensemble from Toronto
- Club Carrefour, Québécois

**Workshops: Daily**
Many music and dance workshops will be offered each day, including several that feature Newfoundland and Labrador traditions: fiddle, accordion, set-dancing, 'ugly stick'-making.

**Late Afternoon Performances, Films & Study Meetings: Daily at 17:45**
Performances bridging theatre and dance will take place in the School of Music's Cook Recital Hall (on campus).

**Music of Newfoundland and Labrador** with tradition bearers Anita Best and Pamela Morgan; Labrador's Flummies; Vince Collins; wicked accordion and fiddle tunes in a session that features some of the finest instrumentalists of St. John's and beyond.

**Feast of Asia** featuring Canada's William Lau presenting Beijing opera excerpts and a Singapore-based Southeast Asian ensembles.

**Wreckhouse International Jazz & Blues Festival (16 July)**

**Family Activities and Sight Seeing**
Please visit our conference website for lots of information on special activities you can plan for your family and friends before, during, and after the conference.

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**International Council for Traditional Music**
**July 13 - 19, 2011**

**in collaboration with**

**Canadian Society for Traditional Music**
**July 17 - 19, 2011**

**Memorial University**
**St. John's, NL, Canada**

It is preferable if you register online at www.mun.ca/ictm. If you cannot do this, you may complete the information below and FAX it to 1-709-864-6705.

**CONTACT DETAILS**

Family Name: ________________________________ (Required)
First Name: ________________________________ (Required)
Organization/Affiliation: __________________________ (Required)
Address Line 1: ________________________________
Address Line 2: ________________________________
City: ____________________________
Prov/State: ____________________________
Postal/Zip Code: ____________________________
Country: ____________________________ (Required)
Email Address: ____________________________ (Required)
Phone with Area Code: ____________________________ (Required)
Special Needs: ____________________________

**DELEGATES' LIST**
Add my name and email to the delegates' list.  ____Yes  ____No
REGISTRATION DETAILS

• All fees below are in Canadian dollars

• Conference Registration Fee includes access to all sessions, workshops, breaks, late afternoon performances, and the complimentary welcome reception and performance on July 14th, as well as the conference kit.

• ICTM Conference (July 13 - 19 inclusive, choose from first three categories below)

• CSTM Conference (July 17 - 19 only, choose from last two categories below)

Please select from the following:

<table>
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<th>Early Registration – By April 15, 2011</th>
<th>Fee</th>
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<tbody>
<tr>
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<td>240.00</td>
</tr>
<tr>
<td>ICTM/CSTM Student Member</td>
<td>160.00</td>
</tr>
<tr>
<td>Non-Member</td>
<td>320.00</td>
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<tr>
<td>CSTM Member (July 17-19 only)</td>
<td>120.00</td>
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<tr>
<td>CSTM Student Member (July 17-19 only)</td>
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<table>
<thead>
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<th>Registration – After April 15, 2011</th>
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<tbody>
<tr>
<td>ICTM/CSTM Member</td>
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<tr>
<td>ICTM/CSTM Student Member</td>
<td>240.00</td>
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<tr>
<td>Non-Member</td>
<td>400.00</td>
</tr>
<tr>
<td>CSTM Member (July 17-19 only)</td>
<td>180.00</td>
</tr>
<tr>
<td>CSTM Student Member (July 17-19 only)</td>
<td>120.00</td>
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WELCOME RECEPTION

The welcome reception is included in the delegate registration fee. For planning purposes however, please assist us by indicating your attendance at this event.

I will attend the Welcome Reception, July 14th  _____Yes  _____No

EVENING MEALS

Please enter the number of tickets in the box provided.

- July 13th  25.00
- July 15th  25.00
- July 16th  25.00
- July 17th  25.00
- July 18th  25.00
- July 19th  25.00

EVENING EVENTS

Please note:
There will be no ICTM performance events scheduled for Saturday, July 16th. Delegates are encouraged to enjoy events sponsored by the Wreckhouse International Jazz and Blues Festival.

Please select below if you wish to attend any of the following evening performance events. Ticket fees below are special advanced prices. $20 tickets are being offered at a 20% discount; they will be available on site for $25.

Please enter the number of tickets in the box provided.

- Festival 500 Grand Finale Int’l Choral Festival – July 13  40.00
- Atlantic Roots/Routes – July 15  20.00
- Indigenous Modernities – July 17  20.00
- Canada’s Many Musical Voices - July 18  20.00
EXCURSIONS  
(Saturday, July 16)

Please enter the number of tickets required in the boxes below:

- Cape St. Mary's & Old French Shore (0830-1730) — 125.00
- Whale Watching/Bird Island Tour (0830-1230) — 90.00
- Colony of Avalon (0900-1600) — 125.00
- Outports, Lucky Rocks, John Guy's Colony (0930-1630) — 125.00
- Far East of the Western World (1400-1700) — 50.00

ABSTRACT BOOKLET

Abstracts will be provided to delegates on the conference website well in advance of the conference, and in an electronic format in the conference kit.

If you wish to purchase a printed version of the abstracts, please indicate the number of copies in the box below:

<table>
<thead>
<tr>
<th>Abstract Booklet</th>
<th>Fee</th>
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</table>

Cancellation Policy/Privacy Statement

(1) Cancellation Policy

Cancellations must be received in writing before June 1, 2010. An administrative fee of $45.00 will be charged for all cancellations. No refunds will be issued after this date.

(2) Privacy Statement

The information on this form is collected under the authority of the Memorial University Act (RSNL 1990 Chapter M-7) and is needed to process your registration for the ICTM 2011 Conference. The information will be used to register you as a delegate for this conference. If you have any questions about the collection and use of this information, contact Paula Hennessey, Conference Services, Memorial University, 1.709.864.4003.

I understand and agree to the terms and conditions above: ______  Yes

PAYMENT DETAILS

Payment in Canadian Funds Only

Option 1:

If you must pay by any method other than Visa or MasterCard, contact Brian Mallard, bmallard@mun.ca to arrange for your payment.

Option 2:

Type of Card: ______ Visa  ______ MasterCard

Card Number: ________________________________

Expiry Date: ________________________________

Name on Card: ________________________________

Card Holder’s Signature: ________________________________

Thank you for registering for the ICTM 2011 Conference.

You will receive an email confirming that your FAXed registration was received.

We look forward to seeing you at the conference in July 2011.
ICTM 2011 Conference
Accommodation Reservation
Memorial University
St. John's, NL, Canada

It is preferable if you register online at www.mun.ca/ictm. If you cannot do this, you may complete the information below and FAX it to 1-709-864-6705.

Please complete the contact information and applicable reservation details below.

CONTACT DETAILS

Family Name: ________________________________

First Name: ________________________________

Gender: ________________________________

Email Address: ________________________________

Special Needs: ____________________________________________

Bed and Breakfast - Memorial University Residence
• All fees below are in Canadian dollars and include 13% HST and 3% Hotel Tax

Please enter the number of nights you require in the box below.

Fee

# of nights in a Single Room 50.00 Per night

# of nights in a Double Room (2 twin beds) 75.00 Per night

Please enter your arrival and departure dates below. Please be sure they correspond with the number of nights you have booked.

Arrival Date: ____________________

Departure Date: ____________________

Cancellation Policy/Privacy Statement

(1) Cancellation Policy
Cancellations must be received in writing before May 15, 2011. Up to May 15th a refund will be issued less the cost of one night’s accommodations. No refunds will be issued after this date.

(2) Privacy Statement
The information on this form is collected under the authority of the Memorial University Act (RSNL 1990 Chapter M-7) and is needed to process your reservation for accommodations at Memorial University. If you have any questions about the collection and use of this information, contact Brian Mallard, Conference Services, Memorial University, 1.709.864.7657 or email at bmallard@mun.ca

I understand and agree to the terms and conditions above: __________ Yes
PAYMENT DETAILS

Payment in Canadian Funds Only

Option 1:
If you must pay by any method other than Visa or MasterCard, contact Brian Mallard, bmallard@mun.ca to arrange for your payment.

Option 2:

Type of Card: __________ Visa __________ MasterCard
Card Number: _____________________________
Expiry Date: _____________________________
Name on Card: ____________________________
Card Holder's Signature: ___________________

THANK YOU
You will receive an email confirming that your FAXed Accommodation form was received.

Preliminary Program 41st ICTM World Conference
St. John's, Newfoundland 2011

ICTM 2011 – Wednesday, July 13, 2011

9:00 – 10:00 Opening Ceremonies and multi-media performance
Lady Cove Choir with Director, Kellie Walsh

10:00 – 10:30 REFRESHMENT BREAK

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

Hybridity and Modernity in Peranakan Music: Localising the Nation-State in Malaysia and Singapore
Chair: Lee Tong Soon (USA)
1. Margaret Sarkissian (USA). “The More Things Change, the More They Stay the Same: Peranakan Musical Culture in Malacca.”

Indigenous Music Industries

Musicians and Musical Legacies in Contemporary Contexts

1 ICTM delegates may attend sessions of the International Singing Symposium (a part of Festival 500) on Wednesday, July 13. Singing Symposium delegates are also welcome at ICTM sessions for this joint day.
Migration and Transnational Networks
1. Larry Witzleben (USA). “Roots and Routes of Chinese Instrumental Performers in Hong Kong.”

Musical Change
1. M. Emin Soydaj (Turkey). “Change in the Music and Dance of Yaren Sohbeti in Cankiri, Turkey.”
3. Elena Marushiakova and Vesselin Popov (Bulgaria). “Gypsy Music and Roma NGOs.”

Voice, Gender and the Emergence of New Musical Genres in East Asia
3. Hyun-Seok Kwon (Korea). “Cultural Nationalism and Kugak Kayo, a (contemporary popular song genre) in South Korea.”

Historical Change in Vocal Aesthetics
1. Wim van Zanten (Netherlands). “Voices of the Sundanese in West Java in the last Hundred Years.”
2. Ingrid Akesson (Sweden). “Voices from the Past and from Across the Borders. Recreation of Traditional Singing in Present-Day Sweden.”
3. Enrique Cámara de Landa (Spain). “New Meanings and Values in the Urbanization of the Coplas and Bagualas in Argentina.”

Interpreting Cross-Cultural Choral Singing
1. Julie Rickwood (Australia). “Singing In Between: An Australian Experience of Cultural Inter-relatedness through Community Singing.”
2. Chen Tingting (China). “The Localization of Western Choral Singing in China and Indonesia.”
4. Jennifer Newsome (Australia). “We Should All Sing Together: Collaborations and Exchanges between Anangu Song Owners and the University of Adelaide.”

Voice/Instrument/Technology: Cross-Cultural Approaches

Workshop
12:00 – 1:30 LUNCH
1:30 – 3:00 TRI-PLENARY SESSIONS

Rethinking Music Through the Gaze of Dance: Changing the Perceptions of Dance
3. Andrée Grau (United Kingdom) “Intercultural encounters among the Tiwi of Northern Australia: Dance, Tourism and Museification.”

Indigenous Modernities: Recontextualizing Indigenous African Arts
Chair: Emily Achieng’Akuno Organizer: Rose A. Omolo-Ongati (Kenya)

Atlantic Roots/Routes: The Black Atlantic I
3. Rui Cidra (Portugal). “Building a Diasporic Tradition: Race, Gender and the Atlantic Routes of Cape Verdean Music from the Island of Santiago.”

3:00 – 3:30 REFRESHMENT BREAK
3:30 – 5:30 Paper Sessions
The Voice as Social Representation and a Sign of the Indigenous: India, Morocco, Iran and Italy
Chair: Richard K. Wolf (USA)
4. Nicola Scaldaferri (Italy). “Mediatized Voices: The Traditional Songs of the Arberesh Villages of Southern Italy at the Beginning of a New Century.”

Improvisation
4. Glennis Houston (Canada). “The Voice as Instrument: The Impact of Technique on Singing and Improvisation by Female Vocalists.”

Rethinking Ethnomusicology Through the Gaze of Dance
1. Lawrence Ross (USA). “Representations of Movement on Orak Lawoi Song Texts, Dances and Rituals.”
3. Karen Nioche (France). “D’un gest a l’autre…Quand la danse nous montre ce que nous entendons: un regard pose sur une danse en chaîne de basse Bretagne (France).”

Histories of Ethnomusicological Research
1. Maurice Mengel (USA). “How to Read between the Lines: Discovering Dialogues in Historical Documents of Romanian Ethnomusicology in the Socialist era.”
4. Felipe Barros (Brazil) “Ethnographic Music Research in Brazil in the ’40s: A Review of the Documentation Project of “Brazilian Folk Music” performed by Luiz Heitor Correa de Azevedo and his Relationship with the Political Context of the Time.”

Teaching World Music

Individuals as Shapers of Modern Worlds
1. Lillis Ó Laoire (Ireland). “Can the Subaltern Sing? The Indigenous, the Modern and the Career of Joe Heaney (1919-1984).”
2. Paul Smith (Canada). “Reverend George Low and Sword Dancing in Shetland.”
4. Ljerka V. Rasmussen (USA). “‘Sevdah is Love’: Hanka Paldum, the Singer of Bosnia.”

Post-Colonial Sound Ecologies in the South Atlantic
Chair: Luis Figueiredo (Portugal)
3. Ana Flávia Miguel (Portugal). “Bridge of Love: Knowledge and Sound Ecologies in the Atlantic Ocean.”

Musical Instruments and Genres, Social Memory and Community Building
1. TSAI Tsan-huang (China). “Relational Instruments: How Bendigo’s Past Soundscape is Shaping its Present and Future.”

Asian Musics: Concepts, Biomimetics and Ritual
1. Lin Lijun (China). “A Field Record on the “Fire-Walking” Ceremony at Yang’tou of the Pan’an County.”
3. Ozlem Dougus Varli (Turkey). “The Sound of Throat Air in West Anatolia (Teke Region).”

Workshop
5:45 – 7:00
Films:

Study Group Meetings
7:00 – 8:00 DINNER
8:00 – 10:00 Concert
Grand Finale of Festival 500 featuring the Indonesian Children’s Choir
(Mile One Stadium, Gower Street)
9:00 – 12:00 Cash Bar / Music / Conversation in Gushue Hall Jr. Common Room (Memorial University)

ICTM 2011 – Thursday, July 14, 2011
8:00 – 10:00 Roundtable and Paper Sessions
Roundtable: Traditional Music Performance Degrees: Translating Program Vision to Curriculum
Chair: Christopher J. Smith (USA)
1. Aileen Dillane (Ireland)
2. Peggy Duesenberry (Scotland)
3. Frederick Lau (USA)
4. Christopher J. Smith (USA)
5. Heather Sparling (Canada)
6. Mark F. DeWitt (USA)

Archives, Memory and Community
1. Stéphanie Conn (Canada). “Archive and Memory in Cape Breton Gaelic Singing.”
3. Frederick Moehn (Portugal). “Curating Community at the Jazz Museum in Harlem.”

On-Line Networks, Communities and Pedagogies
1. Margaret Lam (Canada). “Online Music Knowledge: The Case of the ‘Non-Musician.’”

Diasporic Cultures and the Phenomenon of Music in Asia
Chair: Tsai Tsung-Te (Taiwan).
1. Tsai Tsung-Te (Taiwan). “Musical Cultural Construction and National Identity of Chinese Indonesian under Political and Economical Influence.”

Indigenous Modernities: Repatriation Revitalization and Revival

Performing Pasts
3. Grazia Tuzi (Italy). “Performing Pre-Hispanic Past through Music and Dance: The Nahua Community of the Sierra Norte De Puebla (Mexico).”


New Contexts for Disseminating Intangible Cultural Heritage


4. Dan Bendrups (New Zealand). “Tourism, Cultural Heritage, and Sustainable Futures for Music on Rapanui (Easter Island).”

Transformations in Chinese Opera


Historical and Analytical Approaches in Ethnomusicological Research

2. Lisa Morrissey (Ireland). “Representation or Imagination’ – An Evaluation of the P. W. Joyce Manuscripts as a Reflection of Contemporary Traditional Music Practice and Repertoire.”

3. Aurélie Helminger (France). “Le geste polyrythmique du calypso; analyse d’un mouvement musical à Trinidad et Tobago.”

4. Patrick Savage (Canada). “Beyond Cantometrics: Quantifying Musical Diversity within and between Cultures.” [Co-authors: Tom Rzeszutek(Canada), Victor Grauer (USA), Jean Trejaut (Taiwan), Ying-fen Wang (Taiwan) Marie Lin (Taiwan) & Steven Brown (Canada)]
Discussant: Mohd. Anis Md. Nor (Malaysia)
1. Ricardo D. Trimillos (USA). “Modes of Modernity in Music and Dance among Muslim Filipinos of Sulu.”
2. Fred Lau (USA). “Indigeneity, Modernity, and Music in colonial Hong Kong.”

Musical Tradition and Transition in Global Postsocialisms
Chair: Jesse A. Johnston (USA)
Discussant: Inna Naroditskaya (USA)

Gender and Sexuality
3. Li HuanNi (China). “Mei Lanfang’s female acting.”
4. Henry Spiller (USA). “How Not to Act Like a Woman: Reinforcing Gender Ideology through Comedy Drag in West Java, Indonesia.”

Musical Tradition and Transition in Global Postsocialisms
Chair: Jesse A. Johnston (USA)
Discussant: Inna Naroditskaya (USA)

Music and Dance: Are They Always Clearly Separable Issues?
Chair: Jörgen Torp (Germany).
1. Tiago de Oliveira Pinto (Germany). “Intangible Cultural Heritage and Ethnomusicological Dance Research: The Case of Samba de Roda in Bahia.”
4. Elina Seye (Finland). “Dance as Key to understanding Sabar Music.”

Roots/Routes and the Politics of Musical Instruments and Resource Use
3. Andrew Alter (Australia). “Flutes and Magic in the Central Himalayas of India.”

Workshop
12:00 – 1:30 LUNCH
1:30 – 3:00 Paper Sessions

Roundtable: Ethnomusicology in the South Atlantic
Chair: Susana Sardo (Portugal)
2. Rosário Pestaña (Portugal).
3. Silvia Martínez (Spain).
4. Elizabeth Travassos (Brazil).

Indigenous Modernities on Screen
2. Karl Neuenfeldt (Australia). “Ailan Style’: Recording and Filming Torres Strait Islander Music and Dance in Remote Australia.”

New Research on Vietnamese Music I
Chair: Tran Quang Hai (France).
Organizer: Le Van Toan (Vietnam).
1. Le Van Toan Xoan (Vietnam) Singing in the Past and Now
3. Tran Quang Hai (France) “Preservation and Innovation in Hmong Jew’s harp Dan Mopi in Vietnam.”

Music and Political Struggle I
1. Marie Agatha Ozah (USA). “Ritual, Music, Dance and Socio-Political Discourse in Moninkim of the Ejagham People.”
2. Leonor Losa (Portugal). “Music, Recording, and Socio-Political Contestation in the Final Years of the Portuguese Dictatorship.”
3. Ana Maria Alarcón Jiménez (Portugal). “The Kiwe Thensa Anthem and other Protest Songs: Struggle and Resistance in South-Western Colombia.”

Indigenous Minorities in China: New Performance Contexts
1. Zhang Yanli (China). “‘Aboriginal Folk Songs’ on the Stage and the ‘Stage’ for ‘Aboriginal Folk Songs’.”
3. Li Ping (China). “The Case study of Xuanjuan Ritual in WuXi of Jiangsu province in eastern China.”
Changing Cultural Traditions in the Context of Life-Cycle Events

Learning Music and Dance in School
2. Cristina Rebelo Leandro; Elisabete Monteiro; Filipe Melo (Portugal). “How can Dance Influence Learning?”

Festivals and Tours
2. Jared Mackley-Crump (New Zealand). “The festivalisation of Pasifika Cultures in New Zealand: Diasporic Flow and Identity within a ‘Sea of Islands’.”

3:00 – 3:30 REFRESHMENT BREAK
3:30 – 5:30 TRI-PLENARY SESSIONS

ICTM 2011 – Friday, July 15, 2011
8:00–10:00 Paper Sessions

Popular Music’s Traditional Roots
2. Amy Frishkey (USA). “Modes of Cultural Preservation in Garifuna World Music.”
3. Peter Narvaez (Canada). “Running Bass’: An African-American Blues Guitar Figure that Contributed to the development of Rock.”

Music and Healing

Southeast Asian Gazes on Music and Movement
Chair: Patricia Matusky (USA)
Discussant: Ricardo Trimillos (USA)
1. Jacqueline Pugh-Kitingan (Malaysia). “Gong Ensemble Music of the Tinagas Dusun of Sabah through the gaze of movement.”
3. Patricia Matusky (USA). “Shadow Puppets, Drums and Gongs: Knowing Music Through the Gaze of Movement.”

Music in Women’s Cultural Networks

World Music Pedagogies
1. George Worlasi Kwasi Dor (USA). “Explaining the Vibrancy of West African Dance Drumming Classes at York and University of Toronto.”
4. Marian Jago (Canada). “CFA: Atlantic Canadian Influence on Jazz and Jazz Pedagogy in Canada.”

Music and Dance Legacies in the Modern World

Hybridity, Modernization and the Construction of Nation
1. John Winzenburg (Hong Kong). “Chinese Vocal Styles as Cultural Signifiers in Hybrid Musical Genres.”
2. Tatyana Jacques (Brazil). “Villa-Lobos et La Découverte du Brésil.”

Music and Dance in Sub-Saharan Africa

Ideologies, Power and Contexts of the Voice
1. Nina Reuther (Germany). “Singing the Land: Linking Sound, Space and Time through the Voice.”

Workshop
10:00 – 10:30 REFRESHMENT BREAK
10:30 – 12:00/12:30 Paper Sessions
(Session with THREE papers end at 12:00; sessions with FOUR papers end at 12:30 in order to facilitate lunch.)
Malleable Authenticity
2. Sarah Weiss (USA). “Malleable Authenticity and Hybrid Cultural Productions: Negotiating Expectation and Innovation in Indonesia.”

Nationalism and Festivals
2. Alyson E. Jones (Canada). “Playing out the Nation: Contemporary Women’s Festival Ensembles in Tunisia.”

Music, Political Struggle, Conflict and Conciliation I
3. Panikos Giorgoudes (Cyprus). “Your Musicians have all been Released! The Prison Director Said.”

Acoustic Ecology: Voice and Nature

Vocal Aesthetics and Identities in Transformation
1. Velika Stojkova Serafimovska (Macedonia). “A Voice or a Song – A variable conditioned by the Function and Traditional Aesthetic Values of Macedonian Rite Singing.”

Indigenous Responses to the Musical Legacies of Missionization
3. Sally Trellyn (Australia). “Ambiguous Good(s): Repatriating Recordings to Revive and Sustain Song and Dance Traditions in Northwest Australia.”
4. Linda Barwick and Michael Walsh (Australia). “Archiving Language and Song in Wadeye.”

European-American Roots/Routes
1. Muriel Smith (United Kingdom) “The Polish Folk Ensembles of Winnipeg: Rooted in Tradition, Shaped by Atlantic Cultural Currents.”

Rethinking Ethnomusicology through the Gaze of Dance: The Two-Way Gaze
1. Timkehet Teffera (Germany). “Gazing Dancing Bodies in Moving East African Wind Ensembles: A Case Study of the Berta People.”

Workshop
5:45-7:00
Films

11th Meeting of the ICTM Assembly of National and Regional Representatives.
7:00 – 8:00 DINNER
8:00 – 10:00 Concert: Atlantic Roots/Routes (A& C Centre)
9:00 – 12:00 Cash Bar/ Music / Conversation in Gushue Hall Jr. Common Room.

DAY FOR EXCURSIONS, SATURDAY, JULY 16, 2011

ICTM 2011 – Sunday, July 17, 2011
The Canadian Society for Traditional Music/La société canadienne pour les traditions musicales is meeting jointly with the ICTM on Sunday, July 17, and Monday, July 18.

8:00–10:00 Paper Sessions

The Interrelationship of Music, Movement and other Sensory Fields
2. José Alberto Salgado e Silva (Brazil). “Movement, Non-movement and Social Order in Professional Practices of Music.”
3. Ann Morrison Spinney (USA). “A Song is Not a Thing.”

Indigenous Modernities: Musics and Media
Chair: M. Celia Cain (Canada)
2. Pirkko Moisala (Finland). “Indigeneity in Sámi CDs.”
4. M. Celia Cain (Canada). “‘This is the Music I know’: Producing Canadian Indigenous Popular Music Television.”

Methodological Approaches: Toward Dialogical Knowledge Production
Chair: Gerda Lechleitner (Austria)
2. Tomasz Polak (Poland). “Monologicality vs. Dialogicality in Bakhtin’s Concept.”

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

CSTM-SCTM/ICTM: Negotiations of Genre and Music Making
2. Chris McDonald (Canada). “Singer-Songwriters in Cape Breton: Marking Ground Between Traditional and Popular.”
3. Sherry Johnson (Canada): “Maleness and Masculinities in Ottawa Valley Step Dancing.”

Transmission

Representation, Transformation and Displacement of musical Cultures in Brazil
1. Barbara Alge (Germany). “Rethinking the Classification of ‘Luso-Brazilian’ Dramatic Dances through Dialogic Research in a Mineiro town.”
4. Beatriz Magalhães-Castro (Brazil). “...mas pra eu poder usar essa flautinha... but for me to Use this Little Flute...': Dislocations and Encroachments of Sacred Flute Rituals of Ye-pamasa Groups in Amazonian Rio Negro Highlands.”

Ottoman Legacies
1. Leslie R. Hall (Canada). “Ottoman Music in Contemporary Istanbul.”
3. Sonia Tamar Seeman (USA). “‘Boil, stir, from the side, from the soul!’ Musicking Dance in Turkey.”

Re-signifying and Recontextualizing Expressive Culture in Local and Global Contexts
1. Elizabeth Whittenburg Ozment (USA). “Re-signifying Confederate Recruitment Videos.”
2. Seppo Saari (Finland). “Sleep on Sweet Bird: Strange Travels of an Ancient Finnish Folk Tune.”

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

CSTM-SCMT/ICTM: Cultural and Political Negotiations
1. Eric Hung (USA). “The Irony of Shen Yun’s Anti-Communist Propaganda.”

Trajectories and Archival Histories in Newfoundland
2. Anna Kearney Guigné (Canada). “‘Old Brown’s Daughter’: Re-contextualizing a ‘Locally’ Composed Newfoundland Song.”

Perspectives on a Jewish Musical Atlantic

Indigenous Modernities: Endangered Traditions I
1. LI Mei (China). “Xi’an Drum Music, Adapt or Become Extinct?”
2. Liu Yong (China). “Saving Yimakan.”
3. R. J. Meyer and Linell Botha (South Africa). “Where has the Music Gone in Modern HaMakuya, Venda?”

Indigenous Modernities: An Irish Perspective
Chair: Fintan Vallely (Ireland)
Organizer: Liz Doherty (Northern Ireland)

CSTM-SCTM/ICTM: Politics and Activism for/through Music.
1. Marie-Hélène Pichette (Canada). “Le gwoka contre ‘la vie chère’.”
2. Annemarie Gallaugher (Canada). “Music, Indigeneity, and Blackness: Cultural Rescue and Modernity among the Garifuna People of Nicaragua’s Atlantic Caribbean Coast.”

Inscribing Grief
1. Lauren Ninoshvili (USA). “Articulacy, persuasion, and the Tushetian women’s lament.”
3. Athena Katsanevaki (Greece). “All our Songs once had been Laments: The Reformation of Lament Practices in their Social and Musical Context: Greece as a case study.”

Film:

2. NGUYEN Thuy Tien (Vietnam). “Vietnamese Hiphop in a Dialogue With the Past.”

Workshop
12:00 – 1:30 LUNCH
1:30 – 3:00 UNESCO Plenary
Workshop
3:00 – 3:30 REFRESHMENT BREAK
3:30 – 5:30 TRI-PLENARY SESSIONS

4. Regula Qureshi (Canada). “Summing it Up.”

Dialogic Knowledge Production: Ethics and Impact
3. Sarah Ross (Switzerland). “Fieldwork between Heart and Brain, Imagination and Reality: Towards the Production and Representation of Jewish Musical Knowledge.”

Acoustic Ecology: Human and Non-Human Music and the construction and transformation of Bodies in Lowland South America
Chair: Bernd Brabe de Mori (Austria).
1. Rafael José de Menezes Bastos (Brazil). “Apyap World Hearing II—Conversing with ‘Animals’ and ‘Spirits’ and Listening to the Apparentely Inaudible.”
2. Dale A. Olsen (USA). “Musical Formulas and Cultural Functions Among the Warao of Venezuela.”
3. Bernd Brabe de Mori (Austria). “Shipibo Osanti Animal Songs and ‘Shamanic’ Practice: Transforming into and Performing the ‘Other’.”
Mini-concert: Feast of Asia: Beijing Opera / SE Asian Ensemble

Study Group Meetings

7:00 – 8:00 DINNER

8:00 – 10:00 Concert: Indigenous Now!

9:00 – 12:00 Cash Bar / Music / Conversation in Gushue Hall Jr. Common Room.

ICTM 2011 – Monday, July 18, 2011

8:00–10:00 Paper Sessions

New Media Influences

Roma Singing Traditions

Australian Indigenous Modernities II
Chair: Aaron Corn
1. Steve Wanta Jampijinpa Patrick and Yukihiro Doi (Australia). “Milpirri: An Aboriginal Community Event that Joins the Ancient with the Contemporary.”

The Transition of Tradition: A Reflection upon the Modern Representation of Chinese Music
Chair: Guo, Shuhui (China)
4. Qi, Kun (China). “Upset or Continue: The Study of Oral History and Literature about the Change of the Performer’s Social Position in Huizhou, a Region in the southeast of China.”

Middle Eastern Modes and Modernity
4. Aoyagi, Takahiro (Japan). “Modernity as Implemented in Arab Sound Culture of the East Mediterranean.”

CSTM-SCTM/ICTM: Pioneers and the Construction of Musical Narratives

CSTM-SCTM/ICTM: Acadian and Cajun Musical Practices
1. Marion MacLeod (Canada). “Sacrilege as Sacrament: Whiskey River Landing and Deviance in Cajun Music.”
Film:

Workshop

10:00 – 10:30 REFRESHMENT BREAK

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

Post Socialist Music and Industries: Self-orientalizing or self-empowerment?
Chair: Ana Hofman (Slovenia)
2. Eran Livni (USA). “Commercial but not Capitalist, Pluralistic but not Democratic: Bulgarian Popfolk Music and Self-Orientalizing Narratives of Transition.”
3. Ana Hofman (Slovenia). “(Re)Balkanization of Europe: Balkan Music Music Awards 2010.”

CSTM-SCTM/ICTM: New Directions in Ethnomusicological Research
1. Jessica Roda (Canada). “Un label universel pour la diversité culturelle dans le monde: vers quelle éthique?”

Acoustic Ecology I: Environmental Sound and Listening Practices

Soundscapes, and Landscapes in Song and Moving Images
1. Alexsander Duarte (Portugal). “The Imagination as Territory from Landscapes Built by the ‘Sound Mirage’ of the Poetic Narrative on the Caipira Music.”

Techniques of Vocal Authenticity and the Embodiment of Culture.
Chair: James Revell Carr (USA)
2. James Revell Carr (USA). “A Clear Voice, Strong Lungs and Much Practice: Vocal Interpretations of Race, Gender and History in the Sea Music Revival.”

Music and Emotion
2. Kember A. Lillo (Canada). “This Song Makes me Cry: How Emotional Meaning is Constructed in the Performance of the Phou Funeral Song.”

Balinese (Post)Modernities: Changing Interpretations of Local performing Arts Traditions.
Chair: David Hamish (USA)

CSTM-SCTM/ICTM: Community, Collaboration and Interaction

CSTM-SCTM/ICTM: Local Narrative through Song
1. Joseph Scanlon (Canada). “It Was Sad: Folk Songs of the Titanic.”

The Emergence of New musical Genres in Korea
1. Hyun-Seok Kwon (Korea). “Cultural Nationalism and Kugak Kayo, a (contemporary popular song genre) in South Korea.”

Workshop
12:00 – 1:30 LUNCH
1:30 – 3:00 Keynote Speaker: TBA
3:00 – 3:30 REFRESHMENT BREAK
3:30 – 5:30 Paper Sessions

Indigenous (Post) Modernities in Music and Dance: New Processes and Theories in Comparative Perspective
Chair: Silvia Citro (Argentina)
3. Silvia Citro (Argentina). ““Now, We are Modernized”: A Dialectical Approach to the Indigenous Dances in the Argentine Chaco.”

Indigenous Modernities: Negotiation and Competition as Process
1. Patricia Dold and Jayashree Athparia (Canada). “To Whom do These Songs Belong? Questions of Ownership among Women Performers of Religious Hymns at the Kamakhya Temple Site.”
3. Doreen Helen Klassen (Canada). “I guess we should use some drums”: Negotiating Mennonite musical pluralism.”
4. Sarah Quick and Monique Giroux (Canada). “Contesting Métis Fiddling: The Fiddle Contest Arena as Modern intervention and Revival.”

Speak, Shout, Weep, Sing – The voice and the Boundaries of Music
Chair: Victor A. Stoichita (Portugal)
1. Jean Lambert (France). “Koran Chanting as a Limit between ‘Music’ and ‘Speech’.”
2. Estelle Amy de la Bretèque (Portugal). “Melodised Speech and Empathy of Sorrow in the Yazidi Community of Armenia.”

2. Jean Duval (Canada). “To Print or Not to Print: Motives, Processes, and the Transcription of Crooked Tunes from the Traditional Music of Quebec.”

CSTM-SCTM/ICTM: Performance Practices and Styles
1. Gillian Turnbull (Canada). “Toward an Ethnography of Vocal Performance Practice.”

CSTM-SCTM/ICTM: Music, Dance and Identity
1. Niyati Dhokai (Canada). “Situating Indigenous Sounds in Modern Soundscapes: Examining Gujarati Identity in India through ‘Sugam Sangeet.’”
1. Alfonso Benetti (Portugal). “Music Across the Atlantic: The Old and New World.”

Analytical Methods and Techniques
1. Dorit M. Klebe (Germany). “Vocal Traditions of Free-metric Singing in Eurasia – some methodological aspects on metrics.”
2. Joe Peters (Singapore). “Multitrack Timeline Field to Laboratory Systems-Integration and Method.”
4. Saida Elemanova (Kazakhstan). “Methodology for Studying Kazakh Traditional Song.”

Films:
1. Patrick Alcedo (Canada). “Panaad: A Promise To The Santo Niño.”
2. Aaron Carter-Cohn (USA). “Texas Celebrates the 50th Anniversary of Nigerian Independence.”

Workshop
5:45-7:00
Film: Timothy Rice (USA). “May It Fill Your Soul.”

Study Group Meetings
7:00 – 8:00 DINNER
8:00 – 10:00 Concert : Canada’s Many Voices
9:00 – 12:00 Cash Bar/ Music / Conversation in Gushue Hall Jr. Common Room.

ICTM 2011 –Tuesday, July 19, 2011
8:00- 10:00 Paper Sessions

CSTM-SCTM/ICTM: Hip Hop

2. Siphiwe Dube (Canada). “‘Hate Me Now’: An Instance of NAS as Hip-hop’s Self-Proclaimed Prophet and Messiah.”

Perspectives on Epistemologies and Dialogical Research
1. Miguel A. Garcia (Argentina). “Music from Tierra del Fuego. Rethinking Epistemological and Aesthetic Researcher’s Approaches.”

What Happened to Irish Music in New Brunswick? Hybridity, Revival and Changing Musical Forms
Chair: Peter G. Toner (Canada).
Discussant: Neil V. Rosenberg (Canada)

Indigenous Meeting Grounds
1. T. Chris Aplin (USA). “‘That Was the Only Time It Was Good’: Imprisonment, Agency and Cosmopolitanism in Fort Sill Apache Song.”

Acoustic Ecology
1. Donna Weston (Australia). “The Soundscape of Local Identity.”
3. Marcello Sorce Keller. “Do We Need Zoomusicology as Much as it Needs Ethnomusicology.”

Modesties and Post-Modesties
2. WANG Yuhwen (Taiwan). “Linear and Circular Musical Times: Their Significance in the Modernization of Taiwanese Music.”

Music in the Making: Creative Processes
4. Luiz Henrique Fiaminghi (Brazil) “WARER MAIDEN: cultural juxtaposition and hybridization as creative process in Brazilian music.”

Films
2. Shalini Ayyagari (USA). “Folk Sustainability.”

Workshop

10:00 – 10:30 REFRESHMENT BREAK

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

Vocal Aesthetics in a Changing Social and Political Environment

Ethiopia and Nigeria: Traditions and Post-Colonial Change
1. Leila Qashu (Canada). “Discussing Women’s Role in a Patriarchal Society: Perspectives from Arsi Oromo Women (Ethiopia).”

Children’s Musical Worlds

Transformations in the musics of China’s Indigenous Minorities
1. Xiaodong Zhang (China). “A Historical Overview of Ruan in the 20th Century.”

Christian Worship Music
1. Annalise Smith (Canada). “Global Music in the National Church: Exploring the Lutheran Hymnody.”

Ritual Enactments in Transformation II

Ecologies of Sound: Exploring New Paradigms in Musicology
Chair: Leon Chisholm (USA)
1. Shalini Ayyagari (USA). “Interactions with Technology: Manganiyar Musicians in Recording Studios in Rajasthan, India.”

Globalization
2. Li-Hua Ho (Taiwan). “Modernisation and Globalisation of Buddhist Music-Dance in Taiwan Today.”

Workshop
12:00 – 1:30 LUNCH
1:30 – 3:30 Paper Sessions

Music, Dance and Visual Worlds
1. Iain Foreman (Portugal). “Listening Practices in Abandoned Spaces: Imagining Place through Sound Romances.”
3. Ling Wang (China). “Classification and Characteristics of the Prehistoric Dance Images in the Cangyuan Cliff Paintings.”

Atlantic Roots/Routes: The Black Atlantic II
2. Nina Graeff (Germany). “Samba de Roda’s Different Styles.”

Cross Culturial Approaches to the Study of the Human Voice: Georgian Multi-Part Singing

Vocal Aesthetics and Training
2. Tatyana Rudneva (Kazakhstan). “About the Preparation of Kazakh Vocalists.”

Ritual Enactments in Transformation I
1. Xiao Mei (China). “Embodied Audible and Inaudible in Ritual Soundscape.”

Field Work Communication
1. Lin Wei-Ya (Austria). “Communication in the Field – An Example from Research on the Life and Music of the Tao (Aboriginal tribe of Taiwan).”
2. Laila Rosa (Brazil). “Situated Knowledge: A Fieldwork Experience in Afro-Brazilian Music and Religion.”

Poster Session
Workshop

3:30 – 4:00   REFRESHMENT BREAK

4:00 – 5:30   CLOSING CEREMONIES and RECEPTION

ANNOUNCEMENTS

ICTM Executive Board Election 2011 - Ballot Instructions

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

ICTM Secretariat - ICTM Ballot 2011
c/o Ms M Houston, ICTM 41st World Conference
Research Centre for Music, Media and Place
School of Music,
Memorial University of Newfoundland
St. John's Newfoundland, Canada
A1C 5S7

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

Once you have completed the ballot, insert it into the small envelope labelled “ICTM BALLOT” and put this into the larger envelope addressed to “ICTM Secretariat-ICTM Ballot 2011”. on the back of the larger envelope, print your name and address. Underneath this, sign your name. Envelopes without your signature will mean that the ballots contained are invalid and will not be included in the counting.

Deadline. Ballots must reach the office in St John's by Thursday, 14 July 2011 at 1700. You can mail them or bring them to the conference, but they must be received by that date and time—any ballots received after then will not be counted. The ballot box will be at the ICTM desk at the conference site. Ballots brought to St John’s should be prepared according to the instructions above and deposited in the ballot box.

Note. Only ICTM members who are paid up for the year 2011 are eligible to vote. If you are not paid up for 2011, invoices for membership dues have been sent to you separately. The ICTM Secretariat must receive your dues for 2011 by Thursday, 14 July 2011 at 1700 in order for you to be eligible to vote.

Information about the Candidates
Brief information about each of the candidates running for a position on the ICTM Executive Board is given in the Elections information leaflet insert to this Bulletin. Under each position, candidates are listed alphabetically by family name.
40th Ordinary Meeting of the ICTM General Assembly

Members are herein given notice, in accordance with Rule 7 C., that the 40th Ordinary General Assembly of the International Council for Traditional Music will be held during the 41st World Conference of the ICTM. The General Assembly meeting will be held on Friday 15 July 2011, from 1:30-3:00 pm.

AGENDA
1. a) Apologies for Absence
   b) In Memoriam
2. President's Report
3. Minutes of the 39th General Assembly
4. Business Arising from the Minutes
5. Report of the Executive Board
6. Election of Members of the ICTM Executive Board
7. Change to ICTM rules to allow online ballots
8. Other Business (by leave)
9. Adjournment of the Meeting

*Only members in good standing for 2011 are entitled to participate and to vote in the General Assembly.

11th Meeting of the ICTM Assembly of National & Regional Representatives

Chair: Dr Adrienne L. Kaeppler
Chairs of ICTM National and Regional Committees and ICTM Liaison Officers are invited to participate in a meeting to be held during the 41st World Conference of the ICTM.

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

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

Encounters Between Traditional Music and Dance and European Musical Culture in Various Places and at Various Times

On the occasion of the move of the ICTM Secretariat from Australia to Europe, Slovenia as the hosting country prepares a conference titled Encounters Between Traditional Music and Dance and European Musical Culture in Various Places and at Various Times. The conference will take place in Slovenia's capital Ljubljana between 25th and 28th of August 2011 and will be managed jointly by the University of Ljubljana's Faculty of Arts, Imago Sloveniae, Cultural and Ethnomusicological Society Folk Slovenia and other partners. It will be accompanied by several concerts, workshops and other events.

Traditional music was central to both major research directions that emerged in Europe and marked the history of ethnomusicology: folk music research and comparative musicology. The two considered different traditional musics in terms of place, while different motives behind their activities resulted in different roles they associated with the time component. Contemporary ethnomusicalogical views take into account the existence of traditional music and dance and also of what can be named European musical culture in various spatial and temporal contexts. This theme thus has relevance for ethnomusicologists and for representatives of related scholarly disciplines, for researchers focussed on any world areas and specialized in the domains as different as e.g. historical sources and musical instruments. It relates traditional music and dance to the legacies of colonialism and national movements, to the issues such as identity, hybridity, power, conflict, globalization, and more.

The organizers invite 250-word proposals for individual papers, organized panels and film presentations. Proposals should be sent to Svanibor Pettan, conference chair, before May 1, 2011 at: svanibor.pettan@gmail.com

Svanibor Pettan
18th Meeting of the ICTM Study Group on Folk Musical Instruments
13-17 April, 2011 – Stubičke Toplice, CROATIA

preliminary program

WEDNESDAY 13 APRIL 2011

Get together/informal meeting/ registration/ business meeting of the Study Group
19:00 – opening ceremony + concert

THURSDAY 14 APRIL 2011

09:30 - 11:00
Session 1 chair: Josko Ćaleta
Lujza Tari (Hungary)
Some effects of vocal and instrumental music on each other: identities and differences
Jasmina Talam (Bosnia&Hercegovina)
Examples of an interesting practice: Singing by the pan
Miroslav Stojsisavljevic (Serbia)
Gusle – the sound of Serbian epic poetry – perspective of the tradition in modern Serbian society
11:00 – 11:30 coffe break

11:30-13:00
Session 2 chair: Svanibor Pettan
Gisa Jaehnichen (Malaysia/Germany)
The Last of their Kind: Khmu Flute Songs
Rewadee Ungpho (Thailand)
Pi Nai and Saw Sam Sai: Special Instruments Imitating the Vocal Solo
Giuseppe Massimo Rizzo (Italy)
Networked construction of Krk’s Island Musical Identities
13:00 - 15:00 lunch break

15:00 - 16:30
Session 3 chair: Gisa Jähnichen
Margaret Kartomi (Australia)
Interaction between Violín (Biola) and Vocal Melody in Malay Sea Songs along Sumatra’s Coast
Naoko Nagai (Japan)

18:30 - 20.30 dinner

20:30 Film Screening “Intangible Asset No 82” by Emma Franz

FRIDAY 15 APRIL 2011

09:00 - 11:00
Session 5 chair: Timkehet Teffera
Zlata Marjanovic (Montenegro)
Ljubo Duletic’s gusle and diple modulations
Ulrich Morgenstern (Germany)
The garmoshka Player Mikhail Srochinsky. A Young Non-revivalist musician in the Smolensk Region
Mohd Hassan Abdullah (Malaysia)
Revealing the Uniqueness of the Kompang (Frame Drum) Ensemble in Malaysia: Theoretical Consideration in an Ethnomusicological Research
Jürgen Elsner (Germany)
Some Aspects of Dan-Singing in Yemen
11:00 – 11:30 coffe break

11:30-13:00
Session 6 chair: Rinko Fujita
Nana Zeh (Germany/Brasil)
Instrumental Melodies and Voice Construction: Brazilian Percussion Instrument Cuica
Svanibor Pettan & Ljuben Dimkarovski (Slovenia)

A Song not for Singing? Historical scores for the Chinese zither qin
Rinko Fujita (Japan/Croatia)
Tofu-Rappa: Adaptation of Reed Aerophones in Japan

16:30 – 17:00 coffee break

17:00 – 18:30
Session 4 chair: Lujza Tari
Maja Mlošević (Croatia)
Instrumental accompaniment in new compositions for klapas
Vesna Ivkov (Serbia)
Vocal (and) instrumental relation of melody performed by accordionists in Vojvodina
Timkehet Teffera (Germany/Ethiopia)
Melodic Dialects of Ethiopian Folk Music Instruments: An Illustration of the six-stringed bowl lyre Krar of central and northern Ethiopia

18:30 – 20:30 dinner

20:30 Film Screening “Intangible Asset No 82” by Emma Franz

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Paleolithic Bone Flute from Divje Babe Revisited (II)
Gao Hejie (China)
The Shaman’s raiment as an Instrument – Research on Ritual Music of Oroqen Shamans

14:30 – 22:00 Excursion with dinner party and performance
Muzej krapinskih neandertalaca
“Staro selo” Kumrovec
*** Dinner party

SATURDAY 16 APRIL 2011
09:00 – 10:30
Session 7 chair: Irena Miholić
Nice Fracile (Serbia)
Bagpipes “of Banat” in Vojvodina – between past and present
Marina Kovač, Amila Čengić, Amra Toska (Bosnia & Herzegovina)
Bosnian instrumental rural practice: Soundscape of Rama
Mojca Kovačić (Slovenia)
No laughter without bellows (Brez meha ni smeha) or accordion in Slovenia today

10:30 – 11:00 coffee break
11:00 – 12:30
Session 8 Panel: The Presence of Rural Instruments in Serbia Today
Mirjana Žakić (Serbia) Svirala
Rastko Jakovljević (Serbia) Gajde
Danka Lahić – Mihajlović (Serbia) Gusle

12:30 – 15:00 lunch break
15:00 – 16:30
Session 9 chair: Bernard Garaj
Irena Miholić (Croatia)
Looking for rural instruments in the 21st century – Some case studies from northern Croatia
Marco Lutzu (Italy)
A new device for the Analysis of relations between music and gestures in Launeddas (Sardinia)
Roberto Corona (Italy)
Launeddas: A rural instrument but not only

16:30 – 17:00 coffee break
17:00 – 19:00

Session 10 chair: Ulrich Morgenstern
Vilena Vrbanić (Croatia)
Bagpipes in modern musical practice in Croatia
Bernard Garaj (Slovakia)
Rural musical instruments at the turn of two centuries: the case of bagpipes in Slovakia
Urša Šivic (Slovenia)
Revival of traditional instruments under the label of authenticity
Joško Ćaleta (Croatia)
“Re-shaping” of the tradition – licitarsko sreč tamburica

19:00 – 21:00 dinner
21:00 jam session

SUNDAY 17 APRIL 2011
09:00 – 11:00
Session 11 Panel: Pavo Gadanyi and Croatian bagpiping
ANDOR VEGH (CROATIA) The main characteristics and diffusion of Slavonian dude bagpipes
NINA ŠALA (CROATIA) How to make dude bagpipes? A lesson from Pavo Gadanyi
Katarina Duplaničić (Croatia) Pavo Gadanyi’s repertoire and style of playing
NAÍLÁ ČERIBASIĆ (CROATIA) Pavo Gadanyi: a profile of a bagpiper and a convivial builder of social communication

11:00 – 11:30 coffee break
11:30 – 13:00 Closing meeting of the Study Group
13:00 – 14:30 lunch break
14:30 – 15:15 Lecture: Viennese singing instrumentalists RUDI PIETSC (AUSTRIA)
15:45 – 16:30 Workshop: Stimulating instrumental skills HANNES HEYNE (GERMANY)

Free time/Departure
Meeting of the ICTM Study Group For Music Archaeology: Sound and Ritual in Music Archaeology: Bridging Material and Living Cultures

XII. Congress of the ICTM Study Group for Music Archaeology
University of Valladolid, Spain
September 19-24, 2011

Ritual aspects of sound production are frequently touched in music-archaeological studies, but seldom the main focus of research. Ritual behaviour is often reflected in material culture, but the individual meaning of ritual acts is often difficult to deduce when it comes to societies of the past. Even more difficult is the study of the interaction of ritual activities and sound production in ancient societies. In some cases, living traditions may offer hints, but ethnographical and ethnomusicological information also reveal the wide frame of possible interpretations. However, archaeological contexts, the instrument symbolism, iconographical and/or textual information, and other data offer at least some information. Also, the characteristic sounds and their respective effects can be analysed and, when including all relevant information in a comparative way, a great portion of possible ritual settings reconstructed. This congress turns to ritual and religious behaviours related to musical practices of the past, including the performative dimension of rituals closely linked with musical practices, but also to the ritual-like nature of performing activities involving musical behaviours. Comparable and distinctive elements between societies from different cultural areas and times, including living traditions will be discussed. It is aimed to establish a methodology of studying the interrelation of ritual behaviours and sound production in past societies.

Four conference days, two concert evenings, and an excursion to visit large private collections of musical instruments and gramophones in the nearby village Uruena are planned.

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Maria Antonia Virgili Blanquet /
Jon P. Arregui / Raquel Jiménez Pasalodos
Sección Música
UVA - Facultad de Filosofía y Letras
Plaza del Campus s/n
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ICTM2011@uva.es

Further information will be posted at
http://www.ictmusic.org/group/music-archaeology
and

Second Meeting of the ICTM Study Group on Multipart Music

April 22-29, 2012
Tirane, Albania

Call for papers

DEADLINE FOR SUBMISSIONS: September 1st, 2011.

PLACE: Tirane, Albania.

LANGUAGE: English.

THEMES
1. Multipart music practices as creative processes
How can creative processes in multipart music making be recognized? How do the acts of performance, interpretation and local discourse give shape to them? How can individual, collective and collaborative dimensions, which are so essential for multipart music practices, be defined in this context? How and to what extent do they determine transmission processes?

Dealing with these and other questions emerging from the elaboration of diverse investigation tools, the aim is to initiate a discussion on local and global understandings of musical creativity, exploring various methodologies and theoretical approaches.

2. Multipart music in religious practices
This theme provides an opportunity for elaboration on sources related to discussions and statements about multipart music, mainly from a theological perspective in the past and the present. Presentations related to multipart music in different religious practices which highlight the diversity of the roles, powers, symbolism, meanings and values given to multipart music in specific cultures and their religious rituals are especially welcome. Mutual influences between religious and secular music practices as part of transformation processes are also of significance for the discussion.
3. Multipart music awarded

In public discussions, the awards given at public presentations of local music and dance (such as at folklore festivals) are often connected not only with the performers, but also with a ‘ranking’ of local repertoires. Multipart music repertoires are significant in this context because of their remarkable influence on the establishment of local cultural distinctiveness. Similar situations are apparent in the cases of inclusion of a number of multipart music repertoires in UNESCO’s Intangible Cultural Heritage List.

Some of the questions to be discussed in this context are: What does an award mean for the performers and the communities practising the repertoire? What does it mean for communities who practice other repertoires? Does an award influence everyday practice? What is the role of the ethnomusicologists in this context?

Dear colleagues,

we are pleased to announce the Second Meeting of the ICTM Study Group on Multipart Music that will take place in Tirane, Albania in April 22-29, 2012.

We invite proposals for individual presentations, panels and round tables. They are to be sent by email before September 1st, 2011.

The text should be pasted into the body of the email and also sent as a Word.doc or Rich Text Format (RTF) attachment to assure access. Please label all communications clearly with your full contact details.

Please note that participants are limited to a single presentation.

The Program 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.

Please indicate clearly your preferred format. If members have any questions about the program, or the suitability of a proposal, please contact the Program Chair and ask for assistance. Colleagues are advised to bring alternative modes of presentation delivery if using PowerPoint, DVD, and so on in case of unexpected technical difficulties on the day of presentation.

Research papers should be based on original research that addresses the conference theme and should not have already been presented. Papers should be designed and presented to take no more than 20 minutes, including audio-visuals.

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.

Accepted presentations of individual members will be grouped by the Program Committee into sessions of one and a half hours. Each presentation will be allotted 20 minutes inclusive of all illustrations, audio-visual media or movement examples, plus 10 minutes for questions and discussion.

Please submit an abstract not extending 300 words outlining the content, argument and conclusion, its relation to one of the symposium themes. Please include the type of illustrations to be used in the presentation, such as slides, DVD, video (including format), and so on.

Panels

We encourage presentations in the form of panels. Proposals may be submitted for panels consisting of at least three presenters. The structure is at the discretion of the coordinator. The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants to attend the conference. Each panel proposal will be accepted or rejected as a whole.

Submit a short summary (not extending 300 words) of the panel overview, and an individual paper proposal, as described under “Individual Presentations” above, for each presenter. All of the proposals for a panel should be sent together. Proposals should address one or more aspects of the established themes of this meeting.

Roundtables

We also encourage presentations in the form of roundtables: sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. The aim is to generate discussion between members of the roundtable who present questions, issues, and/or material for about 5 minutes on the pre-selected unifying theme of the roundtable. The following discussion, at the convener’s discretion, may open into more general discussion with the audience.

The total length of a roundtable will be one and a half hours inclusive of all discussions.

Proposals may be submitted for a roundtable consisting of up to 10 presenters, and the structure is at the discretion of the convener who will chair the event. The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants to attend the symposium. Each roundtable proposal will be accepted or rejected as a whole.

MEMBERSHIP

Please note that the Program Committee will only consider proposals by current members of the ICTM in good standing for 2012. Please contact Ardian Ahmedaja (ahmedaja@mdw.ac.at) for membership in the Study Group. Members may join and submit a proposal at the same time. Membership applications are available at the
ICTM website. For membership questions, contact the ICTM Secretariat at www.ictmusic.org/ICTM/info.php or write to ICTM Secretariat, School of Music, Australian National University, Building 100, Canberra, ACT, 0200, Australia.

Where to send the proposals?

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Program committee:
Ardian Ahmedaja (Austria)
Ignazio Macchiarella (Italy)
Zhanna Pàrtlas (Estonia)
Ankica Petrovic (Croatia)

The committee can not consider proposals received after the deadline of September 1st, 2011. Notification for acceptance or rejection will be announced by November 1st, 2011.

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

Looking forward to seeing you in Albania!

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One Common Thread: ICTM Colloquium on Laments

20-22 April 2011

The International Council for Traditional Music (ICTM) in collaboration with The Australian National University (ANU), the National Folk Festival (NFF) and the National Library of Australia (NLA).

The colloquium will seek to explore the musical expression of loss and bereavement and responses to it across a variety of cultures. Laments are a particularly interesting genre of music as they are found worldwide and in all historical periods, providing a common thread linking all humanity from the Iliad and the Odyssey, Hindu Vedas, Ancient Jewish poetic forms, Scots Gaelic ‘Ceol Mor’ (Great Music), Mongolian folk songs, Hakka funeral laments and Australian Indigenous women’s “crying songs”. Laments are a catalyst in the healing process through the private or public outpouring of grief often in ritualized ways; by retaining in the memory positive associations and connections surrounding the loss through eulogy and panegyric forms; and in oral cultures laments often become an important part of the cultural history of a people handed down through generations. For the purpose of the colloquium laments are broadly defined as the musical expression of loss and bereavement. They can include expression of loss of culture, language, home or country, or personal loss.

The colloquium will have three main themes:

- Loss of place/displacement
- Personal loss, death, funerals
- Cultural loss, language loss

The three days of the colloquium are planned around a variety of formats, including a Keynote Address on each theme, paper presentations, roundtable discussions, and a public forum at the National Folk Festival. Participants will join the annual National Folklore Conference at the National Library for one afternoon. Also planned are an Indigenous music performance, concerts at the School of Music, ANU and at the National Folk Festival, and the launch of a book on music of the Southern Highlands of Papua New Guinea by Kirsty Gillespie and published by ANU E-Press.
The Society for Ethnomusicology – 2011 Annual Meeting Call for Proposals

The 2011 Joint Annual Meeting of the Society for Ethnomusicology and the Congress on Research in Dance will be held on November 17-20, 2011, at the Sheraton Philadelphia City Center Hotel in Philadelphia, hosted by the University of Pennsylvania. For information on all meeting arrangements and for updates, please visit www.ethnomusicology.org and select “Conferences.”

The theme for the 2011 meeting will be Moving Music / Sounding Dance.

Proposals are encouraged on the following topics:

1) Where Music Meets Dance
2) Advocacy and Outreach
3) Health and Healing
4) Interculturalism
5) Hybridity
6) Local Philadelphia Communities

Proposals on these topics will be given priority by the Program Committee. SEM sections, special interest groups, committees, and other constituent units are encouraged to sponsor organized sessions on or relevant to these topics, though the Program Committee will not give extra weight to sponsorship. Proposals on any other topics relevant to the field of ethnomusicology are also welcome. The online and postmark deadline for submission of all proposals is March 14, 2011.

In conjunction with the Annual Meeting, the University of Pennsylvania will present on November 16, 2011, a Pre-Conference Symposium on “Music, Dance, and Civic Engagement.”

REPORTS

UNESCO NEWS

2003 Convention: Intergovernmental Committee meeting Nairobi, November 2010

This meeting was in many respects similar to the meeting in Abu Dhabi, Sept-Oct 2009: 47 items of intangible cultural heritage (ICH) were added to the Representative List (RL) and only 4 items were added to the Urgent Safeguarding List (USL). The major problems were still around:

1) the secretariat and the Subsidiary Body of the Intergovernmental Committee cannot cope with the many nominations for the Representative List and they did therefore not process all nominations, so that there is a backlog;
2) although NGOs have been given some more tasks, their knowledge is not used appropriately.

Generally the position of NGOs is slowly improving, but the position of international NGOs, like ICTM, remains problematic as they are treated exactly the same as national NGOs. There is also no clear distinction about the safeguarding tasks: safeguarding measures on the national level and capacity building and USL on the international level. There was a one-day NGO Forum, scheduled the day before the Committee meeting and this will be repeated at the next Committee meeting in Bali, Indonesia, in November 2011. The NGO Forum in Indonesia should be organized in a better way than the Nairobi one, in which there was no proper discussion on the major issues of safeguarding.

In his opening speech, Toshiyuki Kono, the chairperson of the General Assembly of the convention, was critical on how things were going. Kono warned his audience that ‘as things currently stand the Convention is in risk of collapse’ and he mentioned some major problems of the convention:

1) there are 'irreconcilable discrepancies in understanding the fundamental concepts of this Convention’;
2) a common language is needed and therefore he asked the Committee ‘to do everything within its power to make it possible for the Secretariat to promptly restart its work to draft a Manual to implement the Convention.’ This would provide ‘crucial support for our African friends’;
3) the convention has no 'institutionalized mechanisms to integrate scholarly and scientific activities’ like the 1972 Convention where ICOMOS and IUCN are officially expected to bring about the outcomes of scholarly and scientific works. However, it was time ‘to seriously consider how to integrate scholarly and scientific activities into the practice of the Convention.’

During the meeting a Consultative Body, consisting of 6 independent experts and 6 NGOs, was established for 2 years with half the membership stepping down after

See Kono’s speech and other, more detailed, information on the Nairobi meeting on http://www.unesco.org/culture/ich/index.php?lg=en&pg=00272
one year. This Consultative Body would examine 56 files for the USL/Best
practices/international assistance and present its report to the Committee meeting
in November 2011 for evaluation. This body replaced the sets of one independent
expert and one NGO that were used in 2009-2010 to examine a particular file. ICTM
was nominated by the UNESCO secretariat for the Consultative Body but not
elected by the Asian group (ICTM is considered to be an Australian NGO).

There had been a few protest letters to the UNESCO secretariat about particular files
for the RL. These letters from communities and individuals included protests about
(1) the Azerbaijan nomination (not enough involvement of communities, and
copyright issues); (2) Spain’s nomination Human Towers (violation of the children’s
rights, two children died when making such towers); (3) the Mediterranean diet and
(4) Falconry (falconry is not known by the Belgian public and only limited to the
elite).

Further, the Committee invited the States Parties ‘to ensure that, in case of proposals
of elements containing references to war or conflict or specific historical events, the
nomination file should be elaborated with utmost care, in order to avoid provoking
misunderstanding among communities in any way, with a view to encouraging
dialogue and mutual respect among communities, groups and individuals.’

There was no solution found for the backlog of nominations for the RL. Kristin
Kuutma (Estonia, chair of the Subsidiary Body 2008-2010) suggested that the
Committee changes the whole system: we need the NGOs, we should bring in the
expertise of NGOs. Then the members of the Committee can just do the evaluation
task. Her plea was strongly supported by Cécile Duvelle (ICH secretariat) and
Francesco Bandarin, UNESCO’s Assistant Director-General for Culture.

An intergovernmental working group was asked to look into this matter and report
its findings at the next meeting in November 2011. For the time being, the UNESCO
secretariat will process between 31 and 54 nominations to the Representative List
and transmit these to the Subsidiary Body for examining. Priority will be given to
multi-national nominations and those submitted by States Parties that do not have
elements inscribed or have few elements inscribed on the RL.

At the next meeting in Indonesia, November 2011, there will be an ‘academic
workshop’ / symposium organized by Toshiyuki Kono and most probably it will be
connected to the NGO Forum of one day.

Wim van Zanten

Report from the ICTM Regional Committee for Australia and New Zealand

A new Regional Committee for Australia and New Zealand was approved by the
ICTM Executive Committee in 2009, with the aim of fostering communication and
collaboration between ethnomusicologists in both countries and extending the
activities of the ICTM in the region. The Regional Committee became active in
2010 with a Chair and Secretary elected by regional ICTM members, and three
further representatives nominated by existing regional music research organisations:
the Musicological Society of Australia (MSA), the Australia/New Zealand branch of
the International Association for the Study of Popular Music (IASPANZ), and the
New Zealand Musicological Society (NZMS). This is a significant achievement as it
is the first time that all four of these major music research organisations have
assembled jointly on a representative committee in this region. For the 2010-2012
period, the Regional Committee members are Dan Bendrups (Chair) Kirsty Gillespie
(Secretary) Katelyn Barney (IASPM-ANZ rep), Jonathan McIntosh (MSA rep) and
Brian Dietrich (NZMS rep).

In December 2010, the ANZ Regional Committee held a Business Meeting and
colloquium in conjunction with the 2010 joint conference of the MSA and NZMS at
the University of Otago, Dunedin, New Zealand. This meeting yielded important
discussion for determining the aims and objectives of the Regional Committee over
the next two years. Key areas of discussion included advocacy and mentoring for
Indigenous researchers, increased communication between scholars, graduate
students and others in education/community sectors, advocating for
ethnomusicology as a discipline, and developing position statements on matters of
professional practice such as research ethics processes and best practice models for
doing ethnography.

The committee has established a website (https://sites.google.com/site/ictmanz) as a
point of contact and repository of information. A bi-annual newsletter is posted here,
along with minutes of all meetings and other matters in which the Regional
Committee is involved. This website will also provide regularly updated information
about new publications by ICTM members in Australia and New Zealand. Currently,
in March 2011, the Regional Committee is collaborating with the MSA and the
Queensland Conservatorium Research Centre (QCRC, Griffith University) in a joint
symposium on the topic of Sustainability and Ethnomusicology. This symposium,
which will be hosted in Brisbane by the QCRC, includes keynote presentations by
Anthony Seeger and Tina K. Ramnarine.

Contact: dan.bendrups@otago.ac.nz
The 2nd symposium of the ICTM Study Group for Applied Ethnomusicology

The symposium was organized together with the 6th Symposium of the ICTM Study Group on Music and Minorities (see Minutes by Adelaida Reyes in the October 2010 Bulletin, pages 58-60) and hosted by the Vietnamese Institute for Musicology in Hanoi. The first 17 sessions of the event were related to Music and Minorities and the other 13 to Applied Ethnomusicology. The entire event was hosted by Le Van Toan, Director of the Institute and his efficient team, partly in hotel Dien Luc and partly at the Institute. Tran Quang Hai, Huib Schippers, Kjell Skyllstad, Ursula Hemetek and the undersigned assisted the organizers on behalf of the ICTM, and Geir Johnson provided invaluable assistance on behalf of the Norwegian Transposition program. The two symposia were smoothly connected by the two-day excursion to the Halong Bay, where papers with the agenda shared by the Music and Minorities and Applied Ethnomusicology domains were presented at a boat.

Just like the Music and Minorities symposium, the symposium on Applied Ethnomusicology had its own three themes: (1) History and workings of applied ethnomusicology, (2) Performing arts and ecology, and (3) Performing arts in dialogue, advocacy and education. The forms of presentation included individual papers, panels such as Applied ethnomusicology, cultural heritage, social relevance, and discussions within the so called talking circles, introduced by Klisala Harrison at the previous STG symposium in Ljubljana. The event was accompanied by several concerts, demonstrations (Ca tru, Xam) and integrated performances (water puppet theatre).

The joint STG symposia attracted scholars from world-wide countries and research traditions. Those who presented their studies within the scope of Applied Ethnomusicology STG included: Kirstie Gillespie, Catherine Grant, Elizabeth Mackinlay, Huib Schippers (Australia), Rodrigo Caballero, Klisala Harrison and Leila Qashu (Canada), Panikos Giorgoudes (Cyprus), Britta Sweers (Germany), Davide D’Allo (Italy), Yoshiko Okazaki (Japan), Tan Sooi Beng (Malaysia), Saemund Fiskvik and Kjell Skyllstad (Norway), Manuela Magno (Portugal), Elena Shishkina (Russia), Hideaki Onishi, Pamela Costes Onishi and Joe Peters (Singapore), Bernhard Bleibinger (South Africa), Lasanthi Manaranjanie Kalinga Dona (Sri Lanka), Ebjörn Wettermark (Sweden/UK), Mary Saurman and Victoria Vorreiter (Thailand/USA), Mary Norton and Tina K. Rammarine (UK), James Napoli and Brian Schrag (USA), and Khuong Van Cuong, Nguyen Thi Minh Chau and Nguyen Thuy Tien (Vietnam).

The 3rd General assembly (Business meeting) of the Applied Ethnomusicology STG took place on 27 July. It was chaired by the undersigned and Klisala Harrison. The agenda included:

1. Introductory remarks, greetings and apologies for absence.
2. Report from the Study Group’s 2nd General Assembly in Durban in 2009 - minutes were prepared by the absent STG secretary Eric Martin Usner.
3. Report on the Study Group’s activities:
   - Progress about the edited volume based on the 1st STG symposium in Ljubljana in 2008 (the volume titled Applied ethnomusicology: Historical and contemporary approaches was published in late 2010 by Cambridge Scholars Publishing).
   - Presence of the Study Group at the 40th ICTM World Conference in Durban in 2009.
   - Presentations and announcements of new publications by the members.
4. ICTM rules concerning the membership status of the participants in STG symposia.
5. Presence of the Study Group and its members at the 41st ICTM World Conference in St. John’s in 2011.
6. Location of the 3rd Study Group symposium in 2012. The four candidate countries included: Canada, Cyprus, Russia and Switzerland (final decision is still to be made)
7. Themes for the 3rd Study Group symposium in 2012 (the same as 6)
8. Reflections on the 2nd Study Group symposium in Hanoi and discussion about edited volume based on it
9. Expression of gratitude to local organizers
10. Other matters

The experience of the joint symposia in Vietnam was overwhelmingly positive and this situation creates a suitable opportunity for congratulations to the Vietnamese Institute for Musicology and all others involved.

Svanibor Petten, Chair
The topic of the conference “Vocal Traditions of Free-metric Singing in Eurasia” set a focus on free-metric singing traditions, a common phenomenon in Eurasia, within a far-reaching and complex cultural area, determined by its transcontinental hugeness as well as its manifold interactions of most different and partly also marginal cultures.

The term „metric“ in general, and „free-metric“ in special is, as an important shaping element of music (and poetry), of eminent signification and belongs to the main questioning in occidental musicology. The term „metrics“ itself being defined as a distinct term in different scientific disciplines like natural sciences or poetics as well – on the contrary remained in musicology within a proto-terminological stage, thus giving the chance to conceptualize more general and comprehensive aspects. Comparable to mathematics where metrics is a basis for three-dimensional space views, the meter in music determines bound as well as free applications as fundamental shaping principles.

In the sense of Henri Bergson the meter represents a „pulse of life“, for the shaman, the singing poet always connected to a transit, and just the free-metric passages can form this unique artistic process of transition in a creative and free manner.

The compact program included distinct papers on a highly qualified level and intensive fruitful discussions, controversy discourses. The participants set focus on different stages of importance: like poetic as well as music meters in its interactions, the unique view on the free-metric, free and regular meters in its mutual relations of suspense or abstracting systems of measures of the metrics contrasting to characteristic rhythmic components in realizations. On the other hand, the papers widen the scope in a richly facetted variety from different starting points, like synchronic and diachronic comparisons, featuring specific genres, performance practice in its multifold parameters, and last but not least, the performer himself was the aim of contemplation.

The conference was opened by the director of the Institute for Turcology, Prof. Dr. Claus Schöning, and by the chair of the Study Group, Dorit Klebe. The presentation of papers started with a keynote address by Prof. Dr. Anna Czekanowska (Poland) who introduced into the conference’s topic with her talk on „Literary vs. Musical Message. On Tradition of Siberian Epics and its Contemporary Rendering“. In her contribution she presented results of investigations on North Siberian epic traditions, especially the Yakutian epos Onlkhon, showing differences of one hundred years, completed by historical material. She pointed out the mastery of the poetic media (f.i. metaphors) and the primary dimensions of the musical message (f.i. timbre) as universal values of communicational processes still being preserved in contemporary times. The keynote address was followed by two sessions concentrating on Siberian, esp. South Siberian, vocal traditions. Galina B. Sytchenko (Russia) delivered a paper on “sung poetry” of the South Siberian Turkic Peoples demonstrating different cases of interrelations between music and poetry – syllabic vs. rhythmic feet – as well as between “short” and “long” songs. Valentina Suzukei (AR Tuva, Russia) looked in her presentation into the reasons of the free-metric genres of Tuvan music orientated towards the ethnic “sound ideal”. The so-called “not rhythm” genres have their roots in the specifics of the perception of time and space in traditional nomadic culture.
Katia E. L. Tiron (Russia) based her paper on an ethnic group among the Tuvan peoples, the Todjinzy, examining the genre opposition yr - kojamyk and focusing on the system of poetry and the system of music and poetry. Liesbet Nyssen (The Netherlands) explored on the basis of her own recordings on free-metre silih lament singing having a big tradition in Khakassia and being performed in various ways. She discussed the transformation of the ritual silih – as performed in the context of funerals – into an artistic silih song for enjoyment.

The second day, the conference started with presentations on free-metric/rhythmic melody/song types being performed vocally as well as instrumentally. Wolf Dietrich (Germany) explored the uzun hava played by flutes thus correlating with the shepherds' technique to add a humming or buzzing produced as a rule in their laynax and their instrumental performance. These specific techniques, called hogaz or holula (among the Yorik people) in Turkey and used in Eurasia only among Turkic peoples, were discussed in its esthetic aspects. In her paper on “Vocal/Instrumental and Speech Origin in Music of the Turkic peoples” Saule Utegalieva (Kazakhstan) focused on the point of equality, like voice and instrument meet each other, like performers orientate themselves toward the instrument and the voice is intrinsically connected with the instrument. Rozå Amanova (Kyrgyzstan) based her examinations on the national Kyrgyz song tradition, referring to the skills of singing and playing techniques combining the sound of the voice with the one of the long-necked lute komuz. Furthermore, she discussed formal structures of lyrics and melodies, performance practise and traditional manners of the performers. Specific forms of free-metric singing within the Turkmen traditional music were the subject matter of Shakhy™ Gullyev (Kazakhstan). Stressing upon the metric system of the Turkmen folk song he analyzed by means of audioexamples several phenomena of the relationship between lyrics and voice in different genres and carried out by various types of performers demonstrating free-metric singing or the shifting from strict to free meter and vice versa. Idlar Kharissov (Germany/Tatarstan) examined common and distinguishing features of the Tatar and Bashkir ozon kôy, literally a prolonged melody. He faced a free-rhythmic "intonation foot" typical for Bashkir singing having a big tradition in Khakassia and being performed in various ways. He faced a free-rhythmic component of the vocal part in the context of the instrumental dance tradition of Turkish Adyghe was the matter in Marziet Anzarokova’s (Russia) presentation, examining the similarity of the dance genre zh'yu, which only exists in the Turkish Diaspora, with old traditional Adygei songs, provided by audiovisual recordings made in 2009 in Turkey. Janos Sipos (Hungary) presented examples of free-metric singing styles of the rural Azeri people and that of the Azeri mugham players on which he reflected the differences and similarities. He discussed singing style, timbre, rhythmic formulas lying under the free metric singing, the dynamics and the ornamentation as well.

In the last session of this conference three papers reported on the genre of the uzun hava: “long/great melody/song” in Turkey from different points of reflection. Feza Tansug (Turkey) after having given an overview on genres and styles in free-metric singing traditions both in art and folk musical traditions of Anatolia, presented a series of uzun hava audiovisual material starting from performances in a religious context up to popular music, folding out its richness and diversity and having partly great market value as well. Hande Sağlam (Turkey/Austria) discussed the role of different ways of using the uzun hava and the different ways of using rhythmic patterns in the music of the Alevi and Sunni Ağiks of the Sivas region being significant to identify their musical language differences. Ayhan Erol (Turkey) finally concentrated on the "intention" of performing the uzun hava, representing feelings of grief, sadness, sorrow, and passion. He proposed the theory of associative structure for understanding the cultural dynamics of yankıl in the Turkish musical tradition in terms of the discourse of sentiment and gave an analysis that investigated the range of meanings of sound material perceived as yankıl for Turkish listeners.

After having ended the compact program, a final discussion was held. The assembly agreed to work on a common terminology, to plan probably a special conference on this topic, to create a database for the terms, to organize colloquia, to establish a website of our SG to ameliorate the communication among each other. A group for coordination was built.

A business meeting was held and resulted in the main points: for the publication of the proceedings the papers in English and/or Russian shall be sent to Dorit Klebe by the 1st of December 2010. The aim is to hold the SG-meetings every two years. Proposals for the next meeting in 2012 were offered by Feza Tansug for Istanbul (Turkey), Roza Amanova for Bishkek (Kyrgyzstan), Razia Sultanova for Turkestan (Kazakhstan) and ESCAS in Cambridge, September 2011. A decision for a topic for the next conference was not made yet. Anna Czekanska underlined to choose one topic rather than several topics.

Supporting activities of the conference contained excursions, concerts and evening gatherings. The first excursion followed an invitation of Dr. Stefan Weber, the Director of the Museum of Islamic Art within the Pergamon Museum on the
Museum Island (Berlin-Mitte), to visit one of the oldest, richest and most significant collections of Islamic Art outside of the Islamic World. Miriam Kühn from the staff of the Museum guided through the exhibition presenting the world-wide unique treasures. The Mshatta hall - the façade from the Mshatta desert Palace – was the framework for a presentation of our international conference in public. Our colleague Roza Amanova - being a professional performer from a dynasty of musicians in Bishkek (Kyrgyzstan) and a scholar as well – gave a short introduction into the art of the national Kyrgyz song tradition with a live performance of her outstanding skills of singing and playing techniques on the long-necked lute komuz. It was honoured with an admiring applause by the audience, consisting of the conference’s participants and visitors of the Museum who had been attracted by the performance. The second excursion led to the Ethnological Museum (near by the conference’s site in Berlin-Dahlem). Dr. Susanne Ziegler had invited for a visit of the Berlin Phonogramm-Archiv, guiding through the exhibition of music instruments with detailed information and commitment, and especially highlighting the wax cylinder collection with a live demonstration on the phonograph. Informal evening gatherings with Turkish, Tadjik and Oriental buffet and partly with music performances gave the opportunity to make the acquaintance of each other and to come together in a relaxed atmosphere.

On the business meeting of our SG during the 39th ICTM World Conference in Vienna 2007, a second meeting had already been planned for being held in Berlin. The preparations however, including efforts for a financial support, made a realization possible not before the year 2010. Because of technical reasons, the conference had to be postponed from the first date of March 2010 to the end of the month of May 2010, and I am very grateful to the Institute for Turcology and to all participants for their understanding and their patience. Though the month of May did not show itself from the springtime side, it smiled upon the meeting with occasionally sunny periods. The weather was not at all effecting the mood of the participants and the good and harmonic atmosphere among the scholars made the conference to become extremely successful and remarkable, emphasizing the importance of the attempt to come to a continuity in bringing together scholars coming from cultures of Central Asia with those from European-transatlantic ones for a mutual exchange of ideas, experiences, results of research, and to work in common projects.

Berlin, August 2010
Dorit Klebe

President of the National Committee of the German Federal Republic within the ICTM International Council for Traditional Music (UNESCO/NGO); Co-Chair of the ICTM SG "Music of the Turkic-speaking World" (Chairs: Klebe&Sultanova)
MEETINGS OF RELATED ORGANIZATIONS

11-12 April 2011: Negotiating the West’ Music(ologic)ally, Utrecht University, Utrecht, the Netherlands for more information please visit: http://www.uu.nl/EN/faculties/Humanities/congres/negotiatingthewest/Pages/default.aspx.


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