

# BULLETIN

of the  
INTERNATIONAL COUNCIL  
for  
TRADITIONAL MUSIC

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Including Preliminary Programme for  
42nd ICTM World Conference in Shanghai, China, 11-17 July 2013

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## Message from the Secretary General

by Svanibor Pettan

Dear members and non-member friends and sympathisers of the International Council for Traditional Music!



The main focus of this *Bulletin* is the Council's major scholarly event—the forthcoming **42nd ICTM World Conference**, which will take place in Shanghai from 11 to 17 July 2013. Thanks to the joint efforts of the Programme Committee, the Local Arrangements Committee, and the Secretariat, this *Bulletin* is providing you with the **Preliminary Programme** of the World Conference, along with several other useful pieces of information related to the Conference. The photograph below demonstrates the mood shared by J. Lawrence Witzleben, Xiao Mei, Qin Si, and the author of these lines at the end of the first week of January, after completing the first draft of the Programme at the Shanghai Conservatory of Music. Those days of hard work were counterbalanced by the kind hospitality of our hosts, and our shared overall impression is that in front of us there is a memorable and perhaps the biggest World Conference in the history of ICTM.



Thanks to the efforts of Xiao Mei and the LAC on the one hand, and to the Barbara Barnard Smith Travel Award on the other, we were able to **financially support 13 delegates** altogether, who would otherwise not be able to attend the Conference. Please use the

World Conference's website ([ictm2013.shcmusic.edu.cn](http://ictm2013.shcmusic.edu.cn)) to check for updates in the Programme, and make sure you arrange your visa, transportation, and accommodation in time.

### *ICTM Elections 2013*

One of the very essential democratic standards within the Council refers to elections. With this *Bulletin*, we are presenting the very first electronic elections in the history of our society. Please read the candidates' statements on pages 7-11, and follow the voting instructions on page 6.

The Nomination Committee, led by convener Stephen Wild, produced a ballot with 14 strong candidates: nine for the positions of three Ordinary Members of the Executive Board, three for the position of one Vice President, and two for the position of President. Please do not hesitate to contact Executive Assistant Carlos Yoder in case of any technical questions related to the voting process.

### *Farewell to Gerlinde Haid and Katalin Kovalcsik*

Behind us is a period in which the world of ethnomusicology has lost two remarkable scholars, who left strong imprints within their national, regional, and international realms: Gerlinde Haid from Austria and Katalin Kovalcsik from Hungary. Please read about them in their respective obituaries on pages 4 and 5.

On a personal note, I considered both not only as respected colleagues, but also as dear friends. Gerlinde Haid included my earliest field recordings (of my grandmother in her late nineties singing the Austro-Hungarian national anthem in the middle of the night) in the project focused on *Kaiserlied*, published in Vienna in 2009, while Katalin Kovalcsik edited my first book, and published it in her respected series *Gypsy Folk Music of Europe* in Budapest

in 2002. Both are kept in the best memories of many ICTM members, with gratitude for who they were and what they did for the Council and for ethnomusicology in general.

### *World Network news*

As much as we regret the losses of some colleagues, we also cherish the enrichment of the [ICTM World Network](#) with colleagues from countries which for various reasons were not yet represented in the Council. This time, we proudly announce as many as eight new Liaison Officers and their countries: María Gabriela López Yáñez (Ecuador), Joseph Jordania (Georgia), Lisa Urkevich (Kuwait), Robert Chankha (Malawi), Zlata Marjanović (Montenegro), Mohammed Adam Sulaiman Abo-Albasha (Sudan), Marita Fornaro (Uruguay), and Jerry Rutsate (Zimbabwe). Reports from three of these newly included countries (Georgia, Malawi, and Venezuela) are presented in this *Bulletin* on pages 44, 53, and 72 respectively.

Since the last *Bulletin*, six new Chairs of National Committees and one Liaison Officer were elected, so we take the opportunity to thank the previous representatives and welcome their successors. In Denmark, Lene Halskov Hansen was succeeded by Eva Fock, in Hungary Katalin Kovalcsik by János Sipos, in Ireland Liz Doherty by Orfhlaith Ní Bhriain, in Italy Leonardo D'Amico by Ignazio Machiarella, in Japan KANESHIRO Atsumi by KOMODA Haruko, in Norway Siri Mæland by Anne Murstad, and in Peru Raúl Romero by Efraín Rozas.

Finally, three countries have opened their sections within the ICTM website: [Bosnia and Herzegovina](#), [Italy](#), and the [Philippines](#). Representatives of other countries and regions are cordially invited to open their own sections at the ICTM website as well.

### *New UNESCO representative*

UNESCO is an essential part of the official definition of ICTM. The Council's long-term representative in UNESCO, **Wim van Zanten**, who excelled at this capacity and is subject to immense gratitude from the Council, was recently succeeded by **Naila Ceribašić**. Naila is an ethnomusicologist with several publications linked to various aspects of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, as well as an Ordinary Member of the ICTM Executive Board. She has already attended two experts' meetings, and proved to be the right choice for this position in the coming years.

### *News on Study Groups*

Study Groups are usually described as "the bloodstream of the Council". One among them, which used to be dormant for several years due to the unfortunate political circumstances in the given region, is the **Study Group on Music in the Arab World**. Thanks to the considerable efforts of its Chair, Scheherazade Hassan, and the Chair of LAC Nidaa Abou Mrad, a Symposium in Ba'abda, Lebanon held in March, marked the much-appreciated rebirth of this Study Group. Please see the full report on page 79.

This brings to mind the Study Group on Music and Gender, which could largely benefit from the membership's support in bringing it back to a regular scholarly schedule.

### *Lifetime recognition for Marianne Bröcker*

During the latest Symposium of the ICTM Study Group on Folk Musical Instruments, which took place in Bamberg, Germany in March, the ICTM presented Marianne Bröcker—who chaired the Symposium's LAC—with a special award expressing gratitude "for her extraordinary contribution to the

Council in a number of different capacities over a period of four decades."



### *Membership Support*

In an attempt to contribute to membership development, we urge those of you who can afford to support colleagues from soft-currency countries to do so. At the moment you can pay an additional 30 EUR fee per year to support an individual's ICTM membership, or give a donation to the Barbara Barnard Smith Travel Fund, which is used to help members attend ICTM World Conference. The present economic crisis, felt acutely in some parts of the world, helped the ICTM Executive Board in reaching the decision to establish a Membership Development Fund, which will be implemented through the ICTM website in the near future.

### *New ICTM Brochures*

As you might already know, the Secretariat has printed new ICTM brochures and sent copies to ICTM National Representatives, Study Group Chairs, and Chairs of Local Arrangements Committees. Your response was so overwhelmingly positive that a second batch of 2,000 brochures had to be commissioned. The content was slightly updated as the number of the ICTM World Network members had risen to 85 in the meantime. The brochures can be ordered directly from the Secretariat at no cost, and many copies will be available at the World Conference in Shanghai.

### *Going from 2/2 to 4/4?*

Totalling 100 pages and 61,302 words, this is without a doubt the largest *Bulletin of the ICTM* ever distributed. Its new online format and the intensified communication within the Council contributed to the steady growth of information which needed to reach the membership. In this number you will find as many as 16 national or regional reports, 6 Study Group reports, and 21 new publications by ICTM members.

Therefore, the proposal for turning the *Bulletin's* metro-rhythmical design from the current two half-notes (two heavy issues per year) into four quarter-notes (four lighter issues per year) will be discussed at the next Executive Board meeting. Limiting the reports to a reasonable size of 2,000 words may also be a useful measure to reduce the size of the *Bulletin*, but it would still not be sufficient in meeting the growing needs of the Council.

From your Secretariat in Ljubljana, we wish you all the very best. See you in Shanghai!



## Gerlinde Haid (1943-2012)

by Ursula Hemetek

With deep regret we wish to announce that our dear colleague, teacher and friend Gerlinde Haid passed away on 29 November 2012. This happened only one year after her retirement in 2011. She would still have had so much to give, and we would have needed her gentle, inspiring and wise advice in scholarly as well as human terms. The people who had the privilege to work with her will be able to draw from her gifts, and she will always be with us in the energy of her fieldwork and her scholarly legacy.



Gerlinde Haid, 1943–2012

Gerlinde Haid was born on 19 April 1943 in Bad Aussee, Styria. After primary school in Bad Aussee she attended the Gymnasium at the provincial school at Schloss Traunsee in Altmünster, which she completed with her university entrance examination in 1961. She went to Vienna to study music education and German, earning her teaching qualifications in 1965. When beginning to work as a research assistant at the newly founded Institute of Folk Music Research at the Academy of Music and Performing Arts in Vienna, she was inspired by the former director of that Institute, Walter Deutsch, to continue her studies in ethnology and musicology. She earned her PhD in 1974. From 1975 to 1989 she served as General Secretary of the Austrian Volksliedwerk. In 1989 she obtained the position of Assistant Professor at the

Institute for Musical Folklore in Innsbruck (Director, Prof. Dr. Josef Sulz).

In 1994 Gerlinde Haid earned the position of University Professor in History and Theory of Folk Music at the University of Music and Performing Arts, Vienna. She also served as Director of the Institute for Folk Music Research and Ethnomusicology during 1994–2010.

This was a time when the institute flourished and many new research interests were implemented, which in 2001 finally found expression in the renaming of the institute to Folk Music Research and Ethnomusicology. The staff was enlarged considerably and international activities increased. The most important activity was the organisation of the ICTM World Conference in 2007 under Gerlinde Haid's guidance. She was the Chair of the Austria National Committee of ICTM from 2002 to 2007. The introduction of the focus on Music and Minorities in 1990 as well as the Research Centre for European Multipart Music in 2003 was possible due to her encouragement as a wise, inspiring, and loyal director.

She was a member of several ICTM Study Groups, even from the very beginning, when the first meeting of the Study Group "Systematisation of Folk Melodies" of the IFMC took place in Vienna (22–26 November 1966). Gerlinde was the organiser of that meeting as research assistant of Walter Deutsch. Later on she also joined the Study Group on Music and Minorities as well as the Study Group on Multipart Music.

Her numerous publications in German are unmatched, not only in their style of writing. Her primary research interests were the folk music of the Alps and Austrian folk music in a social context, and her best-known publication deals with the Alps: the CD series *Musica alpina* (1–8, 1993–2009) which she published together with her husband,

ethnologist Hans Haid. This series goes beyond the Austrian borders because it includes Italian and Slovenian Alpine regions and is multilingual. Gerlinde Haid also published in English and Italian and her works on Austrian folk music have the status of standard works. She was the editor of the institute's *Schriften zur Volksmusik* series and co-editor (together with myself) of *klanglese*.

In her academic life she was honoured in 2011 with the Gold Medal for Services to the Vienna University of Music and the Performing Arts, and the Walter Deutsch Prize, awarded by the Federal Ministry of Science and Research in 2010, and with the Cross of Honour for Science and the Arts 1st Class, awarded by the President of the Republic of Austria in 2003.

Gerlinde Haid was an outstanding scholar in international and Austrian academia and a wonderful person whom we miss tremendously. Her spirit will be with us.

Adelaida Reyes sent us the following words of comfort: "the burden of grief, when shared, becomes lighter, and the joy of beautiful memories, when shared, is intensified".



## Katalin Kovalcsik (1954-2013)

by László Felföldi

### *On the Roads – At the end of the Road*

Dr. Katalin Kovalcsik, Hungarian ethnomusicologist, romaniologist, university professor, publicist, senior researcher of the Institute for Musicology of the Hungarian Academy of Sciences, Chair of Hungary ICTM National Committee, and Officer of the Gypsy Lore Society, passed away on 30 January 2013.



Katalin Kovalcsik, 1954–2013

She began her career in 1978 as teacher of solfeggio and harp, after finishing her studies at the Liszt Ferenc Music Academy in Budapest. Soon (in 1978) she became researcher in the Institute for Musicology of HAS. Her tutor and department leader, Bálint Sárosi, directed her attention to ethnomusicology and especially to the music of the “sinto” Gypsies living in Hungary.

In the 1980s she widened her scope of research to the musical traditions of the Eastern European Gypsies by making field works in Czech Republic, Slovakia, Poland, Romania, Moldavia, Ukraine, Yugoslavia, and Greece.

In addition she used the occasions to collect music in Western European countries, mainly in Finland and Great Britain.

She learned several dialects of the languages spoken by Gypsies, which made her communication easier in their local communities. As a result of her extended Romani studies she published several volumes and more than 40 theoretical papers in Hungarian and other languages. During her career she drew the conclusion that the study of the Gypsy traditional culture is not only a musicological problem for a well-trained musicologist, but is a “destiny” claiming the whole personality, all the attention and energy of the researcher.

She discovered while “on the road” that it is not enough to deal with the musical aspect of their lives, one has to broaden the attention to the whole spectrum of their expressive and performing capacities embedded in the socio-cultural contexts. For this purpose she followed the literature in anthropology, sociology and linguistics in relation with Gypsies, and kept close contact with researchers of these disciplines. All these enabled her to develop a pluralism in methodology for the interpretation and analysis of her material. Besides, she had to empower herself spiritually so that “a woman from Budapest” would be accepted by both male and female parts of the Gypsy communities. These professional and human endeavours were recognised in her by everybody who got acquainted with her at home and internationally.

Her sensitivity to the existing socio-cultural problems inclined her to participate in the education of Gypsy experts and in the active solution to their problems. Her message for them and for us, published in one of her last blog posts (titled *Gypsy stories about purity and honesty*) follows: “the minimum what we can provide for each other in all circumstances, is to understand and to speak out our common wish for safeguarding the human dignity”.

# ICTM Elections 2013

## Message from the Nomination Committee

by Gisa Jähnichen, Dan Bendrups, and  
Stephen Wild

Presented here are the names of candidates for election to the Executive Board nominated by the Nomination Committee, together with their statements about themselves and their potential contributions as Board members. The names were selected from proposals made by National Committees, individual members (two from different countries for each proposal), and the Executive Board. There was a very strong response to the invitation for proposals published in the October 2012 *Bulletin*. The Committee considers that there is a good representation among the candidates for regions, specialisations, and experience.

This is the first time voting will be conducted electronically (by e-mail). There will also be an opportunity to vote manually in the first few days of the World Conference in Shanghai, before the General Assembly when the results of the election will be announced.

## The deadline for voting by e-mail is 30 June 2013

### *Voting Procedure*

All members are urged to participate in the election. Voters must be financial members of ICTM in 2013. **Please re-new your membership for 2013 before you vote if you have not already done so.**

Your votes should be sent in a single e-mail message to  
[elections2013@ictmusic.org](mailto:elections2013@ictmusic.org).

Please include your name in the e-mail so that it can be checked against the list of financial members. Your name will be deleted from the ballot before the votes are counted.

Ordinary Members of the Executive Board are elected for a term lasting until the third Ordinary Meeting of the General Assembly after their term has begun (typically 6 years), and are eligible for re-election only once. The President and Vice Presidents are elected for a term lasting until the second Ordinary Meeting of the General Assembly after their term has begun (typically 4 years), and are eligible for re-election only once.

**NOTE.** In each category (Ordinary Members, Vice President, President) if you vote for more candidates than the number of vacancies, your ballot will be invalid and your choice/s for that category will not be counted.

### *Ordinary Members*

There are **three** vacancies among the Ordinary Members of the Executive Board. Out of the list of nine candidates, you must choose **no more than three** names of candidates you wish to vote for. List the names of the candidates you have chosen under the heading **Ordinary Members**.

#### *Candidates*

David Harnish  
Henry Johnson  
Dan Lundberg  
Tina K. Ramnarine  
Margaret Sarkissian  
Jonathan Stock  
Razia Sultanova  
Yoshitaka Terada  
XIAO Mei

### *Vice President*

There is **one** vacancy for Vice President. Out of the list of three candidates, you must choose **one** candidate you wish to vote for. Place the name of the candidate under the heading **Vice President**.

#### *Candidates*

Ursula Hemetek  
Don Niles  
TAN Sooi Beng

### *President*

There is **one** vacancy for President. Out of the two candidates, you must choose **one** candidate you wish to vote for. Place the name of the candidate under the heading **President**.

#### *Candidates*

Salwa El-Shawan Castelo-Branco  
TRẦN Quang Hải

### *Example of a complete ballot*

Your completed ballot should look like this:

#### *Ordinary Members*

Name of chosen candidate 1  
Name of chosen candidate 2  
Name of chosen candidate 3

#### *Vice President*

Name of chosen candidate

#### *President*

Name of chosen candidate

Your name

### *Candidates' Statements*

Starting on page 7, you will find statements for all candidates (ordered by category, then alphabetically), detailing their curriculum, involvement with ICTM, and potential contribution to the Council, should they be elected.

# ICTM Elections 2013 — Candidates' statements

## David Harnish

*United States of America  
Ordinary Member of the  
Executive Board*



I have been interested in serving on the ICTM Executive Board for many years – since I first attended a World Conference in 1995 in Australia. I was attracted to ICTM because of its international profile and have attended and presented at every ICTM conference since 1995. I greatly enjoy learning about the research of colleagues from all over the world, some who approach music in distinctive and innovative ways.

I have organised and chaired sessions for ICTM conferences and have been working on Executive and Programme Committees for the ICTM Study Group on the Performing Arts of Southeast Asia since its inception several years ago. I also have published with the *Yearbook for Traditional Music* several times and produced one disc with the UNESCO series (Auvidis D8272). As an ethnomusicologist, I have served with the Society for Ethnomusicology in many capacities: Council member, Programme Chair, Chapter President, Programme Committee member, Local Arrangements Committee, and so forth. My publications include two books (Oxford University Press and University of Hawaii Press; another is currently under review with Brill) and thirty articles and book chapters with journals and international presses.

To ICTM, I can contribute my administrative skills (professional service as programme chair, arrangements chair, programme committee member, Council member, etc.; academic positions as

Interim Dean, Associate Dean, Department Chair, professor), background with the Council, years of ethnographic experience, and my extensive international travel record. I would be very excited to work with the Board and the Body to further the mission and goals of ICTM throughout the world.

## Henry Johnson

*New Zealand  
Ordinary Member of the  
Executive Board*



Henry Johnson is Professor of Music at the University of Otago, New Zealand. He first became a member of ICTM in the late 1980s when based in the UK, and since that time has attended and presented papers at various regional and international ICTM conferences. In a regional context, he is also active in the Australia/New Zealand Regional Committee, and has interests with several ICTM Study Groups. As an Executive Board member, Henry would use his broad knowledge of ICTM and ethnomusicology “to assist in the study, practice, documentation, preservation and dissemination of traditional music and dance, including folk, popular, classical, urban, and other genres, of all countries” (ICTM Objective).

Henry holds a doctorate from the University of Oxford, a master's degree in Ethnomusicology from the University of London, and was an undergraduate student at Dartington College of Arts, where he took courses in Indian, Indonesian and Japanese music. He has edited, guest edited or co-edited various journals, including *Yearbook for Traditional Music* (2005), *Perfect Beat* (2007),

*Musicology Australia* (2013), *Music in Art* (2010), and *New Zealand Journal of Asian Studies* (2006-2009). His more recent books include *Recentring Asia* (Global Oriental, 2011; co-edited), *Cultural Transformations* (Rodopi, 2010; co-edited), *The Shamisen* (Brill, 2010), and *Performing Japan* (Global Oriental, 2008; co-edited). As well as undertaking extensive field research in Asia, in New Zealand his research includes the music and performing arts of New Zealand's Asian diaspora. At the University of Otago, he is Co-Director of the “Asian Migrations Research Theme”. He is past President of the New Zealand Asian Studies Society.

## Dan Lundberg

*Sweden  
Ordinary Member of the  
Executive Board*



Dan Lundberg holds a PhD in musicology (1994) from Stockholm University, for his thesis ‘Music of the Peach Gardens’ regarding the study of modal improvisation in Turkish folk and popular music. He has held academic appointments at Stockholm University (2001-) Gävle University (2004-2007), and Åbo Academy since 2011. He is Director of the Archive and Library Department of Music Development and Heritage, Sweden, Chair of the Albin Hagstöm foundation and Vice Chair of the Sweden ICTM National Committee. His current research projects include “Conditions for music making” at Umeå university (until February 2014) and “Pluralize or polarize – ideologies behind music collecting” at Svenskt visarkiv (2011-2014).

He previously participated alongside Krister Malm and Owe Ronström in a



research project entitled "Music Media, Multiculture". Dan Lundberg has organised numerous national and international conferences in ethnomusicology and is the author of several books and many articles in the field. He is currently President of the European Seminar in Ethnomusicology (ESEM).

## Tina K. Ramnarine

*United Kingdom  
Ordinary Member of the  
Executive Board*



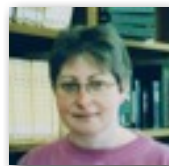
Tina K. Ramnarine is a musician, anthropologist and a Professor of Music at Royal Holloway University of London. She has held academic appointments at the Royal College of Music and Queens University Belfast. Her interdisciplinary research looks at music, performance, globalisation, identity politics and environment. Extensive fieldwork in Nordic and Caribbean contexts has led to several publications including the books *Creating Their Own Space: The Development of an Indian-Caribbean Musical Tradition* (University of West Indies Press, 2001), *Il-matar's Inspirations: Nationalism, Globalization, and the Changing Soundscapes of Finnish Folk Music* (Chicago University Press, 2003), *Beautiful Cosmos: Performance and Belonging in the Caribbean Diaspora* (Pluto Press, 2007), and an edited volume *Musical Performance in the Diaspora* (Routledge, 2007). Her current research is on 'orchestras' in global perspective, including recent fieldwork in India and the Caribbean. Some results were presented at ICTM meetings in Hanoi (2010) and Newfoundland (2011).

She is the UK representative for ICTM (since 2005). She served on the ICTM Nominations Committee (2007-09) and has been a Chair of the British Forum for Ethnomusicology (ICTM's UK affiliate) and co-editor of the journal *Ethnomusicology Forum*. She is an Executive Board member of SEM and advisory

panel member for *African Musicology Online*.

## Margaret Sarkissian

*United States of America  
Ordinary Member of the  
Executive Board*



I earned my B.Mus. from King's College, University of London (1983), my M.M. and Ph.D. from the University of Illinois at Urbana-Champaign (1987 and 1993, respectively), and am currently Professor of Music at Smith College, Massachusetts, and Chair of the Five College Ethnomusicology Programme.

I am particularly interested in the ways music is used as a marker of various kinds of identity (in particular ethnic and gender identity). My field research has concentrated on issues of identity among minority groups in Malaysia and among Armenian immigrants in Toronto and Chicago. I have worked extensively with the Malaysian-Portuguese and Straits-born Chinese (also called Baba-Nyonya or Peranakan) communities of Malacca, Malaysia. My book, *D'Albuquerque's Children: Performing Tradition in Malaysia's Portuguese Settlement*, explores the medium of the tourist show (in which domain I have extensive practical experience as an accordionist). I have also done research in Japan and on Islamic popular music in Malaysia. Current projects include new research on the history of Straits Chinese musical culture in Malacca from the mid-1920s to the present; life histories of Portuguese-Eurasian, Baba, and Malay musicians; and the impact of Facebook on the evolving construction of Malaysian-Portuguese identity.

I have been a member of ICTM since 1998 and have presented papers at several conferences (Hiroshima, Rio de Janeiro, Fuzhou-Quanzhou, and Newfoundland). I am also an active member of the ICTM Study Group on Per-

forming Arts of Southeast Asia, and have presented work at both PASEA Study Group meetings to date (Singapore, Manila). In addition I served as the Audio Review Editor for the Yearbook for Traditional Music from 2002 to 2010. I have served in various capacities as an elected and appointed officer of the Society for Ethnomusicology and am currently on the Board of the Society for Asian Music.

## Jonathan P. J. Stock

*United Kingdom/Ireland  
Ordinary Member of the  
Executive Board*



Jonathan Stock teaches at University College Cork, Ireland, where he is currently Professor of Music and Head of Department. Previously, he has worked at the Universities of Durham, Sheffield, and Sydney. He acquired additional experience as a panel chair at the UK government's Arts and Humanities Research Council. His research is mostly concerned with the transformation of the traditional into the modern in East Asia (with two books in print on Chinese music), but he has additional interests in fieldwork methods, research ethics, music education, interdisciplinary and collaborative research, and applied ethnomusicology. He also acted for several years as co-editor and then editor of the journal *The World of Music*.

Jonathan Stock has been a member of ICTM for nineteen years, and has previously served ICTM as a local host (Sheffield World Conference, 2005) and as Programme Chair (Durban World Conference, 2009, this latter role finally curtailed due to illness). If elected, he will use his energies to sustain and further develop the organisation's pre-eminent standing as an international forum (at World Conferences, through Study groups and symposia, in publications, and online) where experts from all around the world meet to

share their very best insights into music, dance, and society.

## Razia Sultanova

*United Kingdom  
Ordinary Member of the  
Executive Board*



My main contribution to ICTM has been in the role of Coordinator

of the Study Group on Music of the Turkic Speaking World, organising its First Symposium in 2006 at SOAS, University of London. The papers of the First Symposium were published in 2009 as *Sacred Knowledge: Schools or Revelations*. In 2012 I organised the Third Symposium of our Study Group in Cambridge (the publication of that Symposium's book is currently under preparation). Over the past two years I have been a co-opted member of the Executive Board of ICTM.

If I am elected I would continue to share my professional values and experience based on various systems of musical education. I have been working across a wide range of different academic systems throughout Asia and Europe and understand the complexities of sustaining a forum for international debate, in a variety of different institutions and circumstances.

I am a practitioner of the "bi-musicality" style of research-performer activity, pioneered by Mantle Hood. As someone who is an established performer as well as a researcher, I attempt to represent that particular viewpoint and its constituency on the ICTM Executive Board.

If elected I would hope to extend the geographical capacity of ICTM by bringing its activities to new countries, in turn increasing the Council's membership. Through this, we would be able to enjoy a greater diversity of experience whilst multiplying the themes and topics in the scope of study within Ethnomusicology.

## Yoshitaka Terada

*Japan  
Ordinary Member of the  
Executive Board*



I am a Japanese ethnomusicologist trained in North America. Since 1996, I have been working at the National Museum of Ethnology in Osaka, Japan, a unique research institute with a museum which serves as a venue to share research findings with the general public through a wide range of activities. My primary academic and personal concerns include the ways in which music serves as a site of identity negotiation and human rights struggles for minority and/or marginalised communities in Asia and North America. My other area of interest is the role of audiovisual media not only in preservation, documentation and promotion of performing arts but as a means of interactions among diverse groups of people. I am currently exploring a possibility for a new type of documentary film on performing arts based on extensive interviews to open a channel of emotive communication between minority and majority groups and between minority groups placed in similar social conditions.

Because of my upbringing in Japan, academic training in North America and teaching/research experiences elsewhere, my experiences and perspectives are both multicultural and intercultural. Working in Japan, I am keenly aware of the historically conditioned differences and schism between Asian scholarship and Euro-American counterparts. If I am elected to the Executive Board, I believe that I can contribute to the objectives of ICTM by participating in discussion toward meaningful interactions and collaboration between various types of music scholarship. With my experiences in museum-based activities for the past 17 years, I can also contribute to the dis-

cussion on the potentials and reworking of public sector and applied ethnomusicology.

## Xiao Mei

*China  
Ordinary Member of the  
Executive Board*



Xiao Mei is a Professor at the Musicology Department of Shanghai Conservatory of Music, Director of the Research Institute of Ritual Music in China (RIRMC), and Vice President and Secretary General of the Institute for Traditional Music in China. She was a founding member of the ICTM Study Group on Musics of East Asia and is currently Chair of the ICTM China National Committee. She received her M.A and Ph.D in China. As Visiting Scholar, she studied in the Phonogrammarchiv (Vienna) in 2000 and the Institute of Social and Cultural Anthropology, University of Oxford in 2004. She has been collecting, coordinating and studying traditional music and ritual music of Han and other ethnic groups in China over a long period of time. She has written, edited, and published many articles and books such as *Echo on the Field: The Note on the Anthropology of Music* (2001), *The Musical Arts of Ancient China* (2004), *Ethnomusicological Fieldwork of the 20th Century in Mainland China (1900-1966): Chronicle and Cases* (2007).

Xiao Mei organised an Asia-Europe Training Programme on Preservation of Tradition of ASEF in 2003 and was responsible for the 2004 UNESCO programme concerning digitalisation of audio archives of Chinese traditional music. She has successfully organised and participated in many international conferences and music events. As one of the nominees for Ordinary Member of the Executive Board she wishes that scholars could share more resources from and for members of ICTM to be

used in different cultural exchanges and communication. In this context, she hopes to promote the diverse music environment among East Asia countries and bring their geographical advantages into a better academic development via ICTM's platform.



## Ursula Hemetek

Austria  
Vice President



Ursula Hemetek, Associate Professor (tenured), Director of the Institute of Folk Music Research and Ethnomusicology at the University of Music and the Performing Arts Vienna. 1987 Ph.D. in Musicology, 2001 Habilitation in Ethnomusicology. Main focus of research: Music and Minorities, including studies in diaspora and urban ethnomusicology. Research projects on Roma Music, Music of Burgenland Croats, Music of Bosnian Refugees, Musical practice of immigrant communities in Vienna, Bi-Musicality. Publications in the field of ethnomusicology and Music of Minorities, *Echoes of Diversity* 1996, *Und sie singen noch immer - die Musik der burgenländischen Kroaten* 1998, *Yoruba Children's Songs* 1999; *Mosaik der Klänge. Musik ethnischer und religiöser Minderheiten in Österreich* 2001, *Manifold Identities – Studies on Music and Minorities* 2004 (co-editor), *Cultural Diversity in the Urban Area* 2007 (co-editor with Adelaida Reyes), *Music and Minorities in Ethnomusicology: Discourses and Challenges from Three Continents* 2012 (ed.). Chair of the ICTM Study Group on Music and Minorities since 1999, member of the organising committee of the 39th World Conference of ICTM in 2007, Executive Board Member of ICTM since 2005 (elected in 2007).

I have been a member of ICTM since 1989. The ICTM as an international ethnomusicological forum has given

me the opportunity of manifold cooperation, which I badly need especially for my major topics of research, Music and Minorities. ICTM provided a chance to learn about different points of view, different approaches and different research traditions in the world. As the chair of the Study Group on Music and Minorities I really could experience the benefits of these conditions. As one of the local organisers of the 2007 World Conference in Vienna I had the pleasure to experience how it feels to host "the world of ethnomusicology". Experiences like these – that I owe to the ICTM – have extremely enriched my scholarly as well as my personal life. As I owe so much to the ICTM I am ready to serve the organisation that I appreciate so much. I have enjoyed working in a Board that is characterised by diversity as well as mutual respect. If elected I would try to support processes of further democratization within the ICTM, as well as on international public visibility of the organisation in close cooperation with the Secretariat in order to enlarge the membership.

## Don Niles

Papua New Guinea  
Vice President



I joined the IFMC as a graduate student in 1977. For IFMC/ICTM, I have made individual and panel presentations at World Conferences, served on Programme Committees (Chair, 2004), as co-guest editor of the 2004 *Yearbook*, convenor of the 2005 Nomination Committee, Papua New Guinea's Liaison Officer (1980–81, 1991–2008), *Yearbook* general editor (2006–13), and an Ordinary Member of the Executive Board (2007–13). I am a member of the Study Groups on Music and Dance of Oceania and on Folk Music Instruments.

I was honoured and humbled to accept the nomination. If elected, I hope my

varied involvements with ICTM would help me to serve the membership as Vice President. I intend to help further expand and develop ICTM's role as a key international organisation for the scholarly study of music and dance, but also as an advocate for the discussion of issues that concern our combined expertise and interests, such as the safeguarding of traditions, cultural diversity, censorship, education, and copyright. While exploring new ways to increase ICTM's involvement and activities, it is also necessary to celebrate the past and continuing work of the Council by making such work available to as wide an audience as possible. Increased access to this information should assist plans for future directions. Most importantly, I welcome ideas from the membership as to what they would like done to improve our organisation. The strength of ICTM certainly rests with its members. I look forward to encouraging discussion of your ideas for improvement and working with you to bring them to reality.

## Tan Sooi Beng

Malaysia  
Vice President



I have been active in ICTM since the 1990s serving as Executive Board Member, Liaison Officer for Malaysia, Convenor of the Nominations Committee, Member of the Programme Committees and Chair of Sessions for ICTM World Conferences and Symposia, Member of the Study Group on Applied Ethnomusicology, and Programme Chair of the Study Group on the Performing Arts of Southeast Asia, which I helped to initiate. If elected as Vice President, I will continue to promote exchange and diversity among members of ICTM, get better representation and include young scholars from non-native English-speaking countries (particularly Southeast Asia) in ICTM,



and create opportunities for them to dialogue with scholars of more established countries.

As an activist involved in engaging local communities in research, performance, and organising heritage festivals in Malaysia, I am keen to further dialogue among ICTM members regarding a more participatory and collaborative approach to ethnomusicology fieldwork and methodology.



## Salwa El-Shawan Castelo-Branco

Portugal  
President



Currently Vice President of the ICTM, I have served the ICTM since 1982 in several capacities: Liaison Officer (1982-1997), Executive Board member (1986 – 2001), Vice President (1997-2001, and since 2009), Programme Committee member and Chair for various Colloquia (1986, 1999, 2004) and World Conferences (1985, 1991, 2011), and co-editor of the *Yearbook for Traditional Music* (2012).

If elected, I shall continue to contribute to the development of the Council, working closely with the Secretariat, the Board and the Membership towards the following goals:

1. Engaging students more strongly in the activities of the Council.
2. Promoting the participation of National and Regional Representatives in the development of the Council.
3. Consolidating ICTM Study Groups and the coordination of their activities.
4. Developing closer ties and articulating activities with sister societies on the national and international levels.

5. Strengthening ICTM's relationship with international organisations such as UNESCO, Freemuse, and WIPO giving priority to issues such as: copyright, censorship, education, safeguarding musical traditions and endangered archival resources.
6. Stimulating debate on the role of music and dance, and of ethnomusicologists and ethnochoreologists as researchers, educators, cultural administrators, and advocates in promoting respect for cultural diversity, social justice, dialogue, peace, and a sustainable future for all.
7. Consolidating and developing ICTM membership and activities, especially in Africa, Latin America and the Middle East.

I currently hold the position of Professor of Ethnomusicology and Director of the Instituto de Etnomusicologia, Universidade Nova de Lisboa, Portugal. I have carried out field research in Egypt, Portugal, Oman and Galicia (Spain) resulting in publications on: cultural politics, musical nationalism and regionalism, identity, music media, modernity and music and conflict. I have served as Chair of the Musicology Department and Vice Chancellor of the Universidade Nova de Lisboa (1983-1988; 1995-1997; 2005-2007), President of the Portuguese Musicological Association (1996-2006), and Vice President of the Society for Ethnomusicology (2007 – 2009).

## Trần Quang Hải

France  
President



I have been a member of ICTM since 1973. Since then, I have participated in 15 ICTM World Conferences. From 1993 to 2004 I was Liaison Officer for France, then Executive Board Member since 2005 until now.

I was born in Vietnam and went to France in 1961 to study musicology and ethnomusicology in Paris (Sorbonne University, School of High Studies for Social Sciences, Centre of Studies for Oriental Music). From 1968 until 2009 I worked as ethnomusicologist at the National Centre for Scientific Research (France) attached to the Department of Ethnomusicology (Musée de l'Homme, Paris). My research field is Vietnamese and Asian musics, overtone singing (Tuva, Mongolia, Tibet, South Africa). My articles have been published in *New Grove Dictionary of Music and Musicians* (1980 / 2001) and *New Grove Dictionary of Musical Instruments* (1984), and several articles on Asian music and Throat Singing. My latest article appeared in *Music, Language and Human Evolution*, edited by Nicholas Bannan, Oxford University Press, 2012.

I was born in a family of five generations of traditional musicians in Vietnam. As a musician, I have given more than 3,000 concerts in 60 countries (festivals, school and public concerts) since 1966. I have published 23 LPs and CDs on Vietnamese music, and 4 DVDs on Overtone Singing.

Representing both the Orient and the Occident, I am able to make a useful and efficient contribution to the ICTM in the future. I am glad to serve the ICTM as long as my health can let me to do so.

### Honours

Medal of Crystal from the National Center for Scientific Research (France) in 1995.

Medal Chevalier de la Legion d'Honneur (Knight of the Legion of Honor from France) in 2002.

# 42nd ICTM World Conference

11-17 July, 2013.

*Shanghai Conservatory of Music, Shanghai, People's Republic of China.*

The Programme Committee of the 42nd ICTM World Conference is glad to announce the following **Preliminary Programme**.

The Conference's programming was a long and complex challenging process which included many adjustments. Therefore any further changes are both kindly and strongly discouraged.

Please send any corrections or cancellations to the Programme Chair, J. Lawrence Witzleben ([jlwitz@umd.edu](mailto:jlwitz@umd.edu)), to the Conference office in Shanghai ([ictm2013@yahoo.com.cn](mailto:ictm2013@yahoo.com.cn)), and to the [ICTM Secretariat](#).

The most up-to-date Programme will be available at the Conference's website: <http://ictm2013.shcmusic.edu.cn>.

## Preliminary Programme

*Thursday, July 11*

**IA Opening Ceremony (9:00 - 10:00)**

**10:00 - 10:15 Tea and Coffee Break**

**IB Paper Sessions (10:15 - 12:15)**

**IB1 Yunnan Xishuangbanna Minority Musics Study.** LUO Qin, chair.

10:15 Arrangement and Creation: Two Changes of Songs in the Jinuo People's Spring Festival "Tèmàokè." HUANG Wan

10:45 Song and Dance of the Green Desert: On the Development and Protection of Ethno Minority Music under the Natural Ecology and Social Ecology. HU Bin

11:15 Listening to Musical Dialogues of Three Generations: A Study of Ecological Music Culture at Jinghong in Yunnan Province. WU Yan

11:45 *Let Me Understand Your Voice: From "National Identity," Research on the Musical Ecology of Four Minorities in Xishuangbanna.* ZHANG Yuanli

**IB2 Performing Musical Pasts for Identity Formation among Chinese Individuals.** Tasaw Hsin-Chu LU, chair.

10:15 *Nostalgia in Guoyue: Zi-Ming Gao as Diasporic Individual after 1949 in Taiwan.* TSAI Ho-ju

10:45 *Coming Out in the Closet: Girls' Generation and Sexual Politics in Gay Bars in Taiwan.* LAI Yen-fu

11:15 *Changes in Amei's Pop Music: The Art of Resistance from Amei to Amit.* PENG Wei-hao

11:45 *"The Imaginative China: Nostalgia in Martial Arts TV Original Soundtracks in 1980s' Hong Kong."* CHANG Chia-Hsin

**IB3 Interrogating the Concept of Tradition**

10:15 *Early Swedish Music in Deep Water.* Cajsa STROMBERG LUND

10:45 *Which Past and What's Tradition? Or, It's Not My History, It's History of My Moves.* Juliette O'BRIEN

11:15 *Thai Music in a Series of Archaeological Dances: An Interpretation of Historical Symbolic Meaning.* Kitta KONGTUK

11:45 *Musical Migrations and the Peopling of Japan.* Patrick SAVAGE

**IB4 Musical Moves in the Cold War Context**

10:15 *European Musicians in East Asia during the Second World War.* Kyung-book LEE

10:45 *Attraction and Repulsion: Lang Lang's "My Motherland" and the Sino-US Cold War Legacy.* HSU Fang-Yu

11:15 *Memories and Moving Forward: South Korean Military Bands and the Commemoration of the Korean War.* Heejin KIM

11:45 *Status and Representation of Tradition inside the Conservatories: East and West.* Xavier BOUVIER

**IB5 Ritual Space and Performance**

10:15 *Performance as Art, Performance as Ritual: The Safeguarding of Mbira Dzavadzimu Music and Performance Practice through Shona Traditional Ritual Performances.* Claudio CHIPENDO

10:45 *Izumo Kagura: Interpretations of Japanese Ritual Theatre.* Terence LANCA-SHIRE

11:15 *P'ansori in Multiple Ritual Spaces: Different Performing Spaces of One Musical Form in a Cross-border Korea-China Context.* NING Ying

11:45 *Musical and Human Interaction in Puppet Plays from Rural Zhejiang: A Performative View.* LI Ya

**IB6 Role and Function of Music in Ritual I**

10:15 *Kirtan Chaunki: Affect, Embodiment, and Memory.* Janice PROTOPAPAS

10:45 *Connecting Symbolism, Function, and Difference in a Tibetan Adept's "Interpretative Community": Variations in Ritual Performance of the Tibetan gCod Damaru Drum.* Jeffrey CUPCHICK

11:15 *Jurema: Sacred Music and Body Facing Racism and Sexism in the Northeast of Brazil.* Laila ROSA



11:45 *Regeneration and Transcendence through Rituals: The Disruptive Role of Choral Singing in Twentieth-Century Portugal*. Maria de Rosário PESTANA

**IB7 Traditional Asian Music in Contemporary Contexts**

10:15 *"It's the Real Thing": The Marketing of an African Identity in a West African Dance Class*. Elizabeth ROSNER

10:45 *Isukuti Music: An Academically Dwarfed Luyia Drum Music beyond the Drumming*. Aggrey Nganyi WETABA

11:15 *The Musical Patrimonies of Bongo Pygmies from Gabon : Patrimonies under Influences*. Sylvie LE BOMIN

11:45 *Constant Repertoire in Varying Performance Contexts: The Case of Djama Songs among the Youth in Ghana*. Devine GRAGBO

**IB8 Embodying Concepts and Politics through Musical Performance**

10:15 *Embodied Rhythms: Understanding Music Making in a Community with Sidi Drumming as a Case Study*. Vibhuti SHARMA

10:45 *Negotiating Identity in Public Spaces: Studying Garba in Urban Gujarat, India*. Niyati DHOKAI

11:15 *Separating the Folk Sound from the Folk Body: Hereditary Musicians in India's Vernacular Music Industry*. Stefan FIOL

11:45 *Presenting and Representing Gurung Music of Nepal*. Pirkko MOISALA

**IB9 Festivals, Arts Policies, and Tradition**

10:15 *Hybridizing the Nation through Music and Dance: New Identitary Imaginaries in Argentine Cultural Policies*. Silvia CITRO

10:45 *Representing Indigeneity Through Fusion Music and Dance*. Liz PRZYBYLSKI

11:15 *Musical Transculturation at the 11th Festival of Pacific Arts: A Creative Approach to the Sustainability of Tradition in*

*Francophone Pacific Islands*. Geoffroy COLSON

11:45 *On Building Culture Space for the Heritage of Chinese Music: The Beijing Music Festival and Taichi Traditional Music Award*. ZHAO Talimu, XIE Jiaying, and LIU Rong

**IB10 Mediascapes, Musical Diversity, and Contemporary Theoretical Challenges**

10:15 *Genres and Fields*. Timothy TAYLOR

10:45 *"Welcome to the World": Traditional Music and Audio Recordings for Children*. Kajsa PAULLSON

11:15 *Diversity of Recorded Music Production Practice versus Diversity of Musical Style in Papua New Guinea*. Denis CROWDY

11:45 *The Global Production and Consumption of K-Musicals, and the Cultural-scape of Hallyu*. Hee-Sun KIM

**12:15 - 13:30 Lunch**

**IC Plenary Session: Presentation and Representation in Minority Music and Dance (13:30 - 15:30). Ursula HEMETEK, chair**

13:30 *Sounding History: Research on the Mongolian Instrument "Chor"*. XU Xin

14:00 *Minorities Becoming Majorities? Papua New Guinea Music and Dance Representations*. Don NILES

14:30 *Indigenous Representations of Ritual Performances and Sacred Spaces in Sámi Cinema: A Case-study of Ofelaš (Pathfinder)*. Tina K. RAMNARINE

15:00 *Managing Minorities: Representations of South Sulawesi's Music and Dance in Indonesia and Beyond*. R. Anderson SUTTON

**15:30 - 16:00 Tea and Coffee Break**

**ID Paper Sessions (16:00 - 18:00)**

**ID1 Rethinking, Reconstructing, and Reinventing the Musical Pasts of the Chinese Diasporic Communities. Tsan-huang TSAI, chair**

16:00 *Transnationalism and Everyday Practice: Chinatown Theaters of North America in the 1920s*. Nancy Yunhwa RAO

16:30 *Vernacular Cosmopolitanism: Music of the Baba Local-Born Chinese of Pre-World War II Malaya*. Sooi-Beng TAN

17:00 *Cultural Capital and New-land Survival: Chinese Dragon Dance Performances during the White Australian Policy Era*. Tsan-huang TSAI

17:30 *Cultural Homogeneity, Embodied Empathy: Reconstructing the Musical Pasts amongst Burmese Chinese Peoples Worldwide*. Hsin-Chun LU

**ID2 Musical Pasts and the Re-imagining of Identity: The Historiography of Ethnographic Practice in Music and Related Media. Peter TREAGER, chair.**

16:00 *19th-century "Malayan Airs" and the Historiography of Ethnographic Practice*. David R. M. IRVING

16:30 *Re-imagining the Musical Past: Images of European Composers in the Mechanical Age*. Alan DAVISON

17:00 *Authenticity and Appropriation in Hollywood Film Scores*. Peter TREGAR

17:30 *Nhạc tài tử: Lost in Translation*. Le Tuyen NGUYEN

**ID3 Rethinking Historical Sources on Musical Practices**

16:00 *Portrait on the Double Ninth: A Glimpse into the Recirculation of Twelfth-Century Literati Music in Eighteenth-Century Yangzhou*. YANG Yuanzheng

16:30 *Hemitonic Pentatonic Scales in Chinese Music in the Past: An Evidence-based Study of Historical Musical Sources*. TSE Chun Yan

17:00 *Sound and Music: Embodied Aesthetics in the Traditional Chinese Zheng*. HAN Mei



17:30 *Creating a Tradition: the Qinzheng School in Xi'an.* SUN Zhuo

#### **ID4 Recontextualizing Tradition**

16:00 *Cultural Recovery within a Musicking Society: Armenian Music in Turkey.* Burcu YILDIZ

16:30 *The Place of the Minstrel (Aşık) Şeref Taşlıova in the Minstrel Performance Genre in Turkey.* Armağan ELÇİ

17:00 *Musical Historicity and Nationalism: A Case Study on Contemporary Representations of a Sufi Qawwali Song in India and Pakistan.* HUANG Pei-Ling

17:30 *Musical Migrations & Transformations: Contemporary manifestations of Middle Eastern Music in Australia.* Jenny GAME-LOPATA

**ID5 Roundtable: Frameworks for Musical Sustainability.** Huib SCHIPPERS, chair. Huib SCHIPPERS, Dan BENDRUPS, Keith HOWARD, and Phil HAYWARD, participants

#### **ID6 Christian Music around the World**

16:00 *Inculturation and Catholic Music in Indonesia: A Case Study of the Church of the Sacred Heart of Jesus at Ganjuran (Paroki Hati Kudus Tuhan Yesus Ganjuran).* WU Peichang

16:30 *The Plainchant through Four Hundred Years: Church Music, Religion, and Society of the Old Order Amish People in Lancaster County, Pennsylvania, USA.* Yuanyuan SUN VOELKL

17:00 *Revival and Innovation: The Praise and Worship Music Phenomenon of The Big Church of Qibao, Shanghai.* FANG Bo

17:30 *Indigenous Worship in African Churches: Six Stages of Music Development.* James R. KRABILL

#### **ID7 New Perspectives on Musical Instruments**

16:00 *The Suona, a Treasure Bequeathed by the Chinese Minority to Cuban Music Culture.* Rolando A. PÉREZ FERNÁNDEZ

16:30 *A Viet Musician on a Hmong Flute: The Politics of Minority-Majority Musical*

*Fusions in Vietnam.* Lonán Ó BRIAIN

17:00 *Karna, Symbol of Ancient Heritage: How this Ancient Instrument Survives in the Isolation of a Small Village in North Iran, through Religious Rituals.* Bahram OSQUEEZADEH and Roshanak NOURI

17:30 *The Techniques and Theory of Guqin Dapu.* DAI Xiaolian

#### **ID8 Composition, Creativity, and Tradition**

16:00 *The Shakuhachi Player Yoshida Seifū and the Formation of New Japanese Music.* Mamiko NAKA

16:30 *An Investigation of Three Chamber Works of George Crumb between 1966 and 1976.* Ang-Cheng Kris HO

17:00 *Tradition as a Creative Context of the Contemporary Composer.* Galina BODAREVA

17:30 *Cheng Gongliang and his Qin Music: Embodied Knowledge and its Musical Expression.* Li Juan

#### **ID9 Thai Music in History and Society**

16:00 *The Mangkala Traditional Folk Procession Band: Historical Questions on Its Movement from Sri Lanka to Middle Thailand.* Nattanit NAKPEE

16:30. *Lanna Music Iconography in the 17th-18th Century.* Nithit PANGNOI

17:00 *Thai Popular Songs: History and Singing Skills Development.* Nutthan INKHONG

17:30 *Thai Traditional Music for Puppet Theatre Plays.* Kanlayanee SAISUK

#### **ID10 Music, Theatre, and Ethnicity in Mainland Southeast Asia**

16:00. *The Clarinet in Wayang Kulit Music: Solos based on Maharisi, Berjalan, and Perang.* Hamdan Adnan

16:30 *Change in the Pinphat Music Ensemble of the Khmer-Thai Ethnic Group in Northeastern Thailand.* Chalernsak PIKULSRI

17:00 *Hmong Secular Music: Instrumental*

*Music.* Khanitthep PITUPUMNAK

17:30 *YouTube Representations and Reception of the Hmong Qeej.* Catherine FALK

#### **ID11 (in Chinese) Chinese Ritual Music and Ritualized Performance**

16:00 *About the Li People's Ritual Music.* LIU Houyu and LIN Riju

16:30 *The Influence of Traditional Music on the Catholic Religious Service.* MA Li

17:00 *The Dance and Music of Life: An Ethno-Musical Study on the Lusheng Dance of the Lahu Ethnic Group in Yunnan Province.* HUANG Lingfei

17:30 *Research on Duancun "Yin Yue Hui."* WANG Chang

#### **ID12 Film Screenings**

16:00 *Islands of Interpretation: The Cultural Circuitry of Gambus and Zapin in Nusantara.* George MURER

17:00 *Music of Nan Province: The 100th Anniversary Celebration of Chulalongkorn University.* Pornprapit PHOASAVADI

#### Friday, 12 July

#### **IIA Paper Sessions (8:15 - 10:15)**

**IIA1 Expanding Minority Music: Minorities in Sweden in Interaction with National and International Music Scenes.** Krister MALM, chair

8:15 *Does Transculturation Lead to Implosion of the Saami-ness of Saami World Music?* Olle EDSTROM

8:45 *Music, Nusah, and the Old Way of Singing: The German-Jewish Reform Movement and the Roots of Ethnomusicology.* Anders HAMMARLUND

9:15 *Small Pieces of Pie Everywhere: Balkan Music in Sweden.* Jill Ann JOHNSON

9:45 *Swedish Prison Songs.* Dan LUNDBERG

**IIA2 Action-Research Musical Ethnography in Graduate Programs of Brazil and Portugal.** Susana SARDO, chair

8:15 *Reengaging Ethnomusicology in the*

*Real World; Politico-Epistemological Dimensions of Intercultural Dialogue in the Ethnography of Music-Making.* Samuel ARAÚJO

8:45 "M362-P7": *Between Portugal and Brazil in the Quest for Ethnomusicological Research Methodology.* Ana Flávia MIGUEL

9:15 *Authorship and Collaborative Research: Problems and Inquiries in the Context of a Postgraduate Degree in Music.* Pedro MENDONÇA

9:45 *Collaborative Research in Ethnomusicology: Narratives of Diversity in Different Political and Academic Places.* Susana SARDO

### ***IIA3 Dance, Choreography, and Martial Arts in Changing Contexts***

8:15 *An Exploration of the Re-presentation and the Contemporization of an Irish Traditional Step Dancing Practice in North Kerry, Ireland.* Catherine FOLEY

8:45 *From the Malay Court to the Kampong: Musical Appropriations in Malaysian Martial Arts Accompaniment.* Lawrence ROSS

9:15 *Two Choreographies, One National Identity: Gaucho Past Times and Afro-Brazilian Dances in Present-day Uruguay.* Marita FORNARO

9:45 *Cultural Dance Surviving in a Changing World.* Michael CLEMENT

### ***IIA4 Music, Ritual, and Power***

8:15 *The Invention of Calabanga, Camarines Sur: Dynamics of Family and Power.* Juliet BIEN

8:45 *Power and Responsibility: Royalty and the Performing Arts in Ghana.* Kwast AMPENE

9:15 *Violence and Ritual of Folia de Reis in Southern Brazil.* Marcelo LOPES

9:45 *A Study of the Music Images in the Pictorial History of the Nanzhao Kingdom.* WANG Ling

### ***IIA5 Musical Structures and Theories in Central Asia***

8:15 *The Variations and Deep Structural Analysis of Dolan Muqam.* TENG Zhen

8:45 *Structure and Form in the Traditional Music of the Transylvania Plaine: Representation in the Context of Performing.* Lucian Emil ROSCA

9:15 *Towards a Redefinition of Radif in Iranian Traditional Music.* Masato TANI

9:45 *Methodological Muqam Education.* Fikri SOYSAL

### ***IIA6 Song and Dance in Ritual***

8:15 *The Spiritual Politics of the Teueikan Song Performance of the Innu People (Canada).* Veronique AUDET

8:45 *Ritualizing Process in the Duige (Antiphonal Folk Song Singing) among the Zhuang Ethnic Nationality in Guangxi.* XIAO Xuan

9:15 *Call a Name: Why the Thaw Tribe of Taiwan Sings Shmayla to Celebrate the New Year with a Rite of Passage.* WEI Xinyi

9:45 *Maha Duriyang: The Extra Large Size Thai Traditional Ensembles.* Poonpit AMATYAKUL

### ***IIA7 New Perspectives on Music and Pedagogy in East Asia***

8:15 *Thinking after Taking Summer School Ikuta Koto in Geijutsu Daigaku.* ZHANG Yuwen

8:45 *Learning Rhythm Patterns through Video Data: The Chinese Dragon Dance between Singapore and Hong Kong.* Kyoko TSUJIMOTO

9:15 *Gorgeous Music Audio: Matatu Music and Popularity.* Li Chenyu

9:45 *"It's Easy, Right?" The Struggle to Teach Kugak through Traditional Instruments in the ROK's Public School System.* Hilary FINCHUM-SUNG

### ***IIA8 Music, Dance, and Technoculture***

8:15 *Feedback-Screening. A Methodological Approach in Dance Research in Mada-*

*gascar.* Cornelia GRUBER

8:45 *Home Video and the Growing Youth Violence Culture: The Nigerian Experience.* Frances NNAMANI

9:15 *Development of Maasai Chant Music in the Face of New Technology in Kenya.* Mark Lenini KASII and Aggrey Nganyi WETABA

### ***IIA9 Music, Ritual, and History in Chinese Minority Music***

8:15 *The Historical Narrative of the Chui Chui Qiang Opera of the Bai Minority Ethnic Group in China.* QIN Si

8:45 *Five Decades of Song: Kam (Dong) Village Singers and their Personal Experiences of Musical Change.* Catherine INGRAM, WU Meifang, WU Pinxian, and WU Xuegui

9:15 *Writing the Histories of a Chinese Ritual Music: The Dongjing Tradition of Southwest China.* Helen REES

9:45 *Inheritance of Faith: The Phenomenon of Yunnan Dongjing (Religious Scripture) Performance.* ZHANG Boyu

### ***IIA10 Music, Ethnicity, and Senses of Place***

8:15 *Shaded Origins: On the Roots of a Minority's Lament Tradition.* Marko KOELBL

8:45 *Gongs, Sociality, and Shifting Modes of Economic Exchange in West Sumatra.* Jennifer FRASER

9:15 *Ati-Atihan Lives.* Patrick ALCEDO

9:45 *Sounds of Bulang Mountain: The Musical Construction of Place.* Friedlind RIEDEL

### ***10:15 - 10:30 Tea and Coffee Break***

### ***IIB Plenary Session: New Research (10:45 - 12:15). Deborah WONG, chair***

10:45 *Disability Rocks: A Music of Our Own? An Exploration of Crip Culture.* Anthea SKINNER

11:15 *World Music from China.* MU Qian



11:45 *Ethnomusicology in Times of Trouble*. Timothy RICE

#### 12:15 - 13:30 Lunch

#### IIC Paper Sessions (13:30 - 15:30)

##### **IIC1 Changing Contexts of Philippine Ritual Musics.** JOSÉ BUENCONSEJO, chair

13:30 *Awaiting the Gift: Context and Meaning of the Music in the Philippine Misa de Aguinaldo*. Maria Alexandra INIGO-CHUA

14:00 *Nationalism in the Music of the Iglesia Filipina Independiente (Philippine Independent Church)*. Arwin TAN

14:30 *Responses to Culture Change in the Ritual Practices of Sarangani Blaan: The Case of Instrumental Music Odél (log drum) and Fuglung (two-stringed lute)*. Mi Hyun OH

15:00 *Visayan Modernity and its Disenchantment of the Mystical Agusan Manobo Ritual Voice*. José BUENCONSEJO

##### **IIC2 (Re)Sounding and (Re)Imag(in)ing India's Past: Tradition and History as Musical Constructs on the Indian Sub-continent.** Victor A. VICENTE, chair

13:30 *Rethinking the Value of Tradition: How a Woman Changed the Role of the Ghatam on the South Indian Classical Music Stage*. ZHANG Xiao

14:00 *Reinventing the Raga: Traditional Sentiment and Sound in Hindi Film Song*. Natalie R. SARAZIN

14:30 *Once Upon a Time in Bollywood: Old Themes as Recent Trends in Contemporary Indian Film Music*. Victor A. VICENTE

##### **IIC3 Individual Agency and National Sensibilities in African Music**

13:30 *African Diasporic Musical Relations: A Kenyan Perspective*. Donald OTOYO

14:00 *Towards a Compelling Historiographical Study of the Life and Work of Vinokor Akpalu*. George DOR

14:30 *The Figuring of Marimba in Semzaba's Novel Marimba ya Majaliwa*. Imani SANGA

15:00 *Efforts of Dor, Badu, and Annan in the Transformation of Traditional Music Elements into Contemporary Ghanaian Choral Music*. Joshua AMUAH

##### **IIC4 Buddhist Music and Ritual**

13:30 *The Luxury Interpretation of Zen: From the Ethnomusicology Aspect*. CHENG Kejia

14:00 *The Comparative Study of Xuanjuan Ritual Music in Wuxi and Jinxi*. LI Ping

14:30 *Secular Tunes in Buddhist Vocal Liturgy*. Hwee-San TAN

15:00 *From Rite to Stage: Liturgical and Para-liturgical Music-Dance of Modern-day Taiwan*. HO Li-Hua

##### **IIC5 History and Agency in Brazilian Music**

13:30 *Rethining Musical Pasts through Muffled Historical Records*. Maria Elizabeth LUCAS

14:00 *From a Sound Signal to a Soundmark: The Recontextualization of "Ber-rante" in Brazil and its Presence in the Music of the Rural Man*. Alexander DUARTE

14:30 *Animals as Agents in Song: A Missing Ontological Link? An Investigation in the Western Amazon*. Bernd BRADEC DE MORI

##### **IIC6 Ritual Song, Dance, and Theatre**

13:30 *Namadu Ritual Music and Dance of the Bagwere People from Eastern Uganda*. James ISABIRYE

14:00 *Ritual Soundscapes and Ethnic Characteristics: The Huanyuan Ritual of the Han Chinese of Central Hunan Province and the "Red" Yao People of Southwest China*. WU Fan

14:30 *The Development of Lao-Ting Shadow Play's Music*. QI Jiang

15:00 *Ateetee: Arsi Oromo Women's Sung Prayers in Ethiopia*. Leila QASHU

##### **IIC7 Creating, Sustaining, and Safeguarding Musical Communities**

13:30 *A Place at the Table: Making Place within Cape Breton's Traditional Music Community*. Kathryn ALEXANDER

14:00 *Creating a Community of Learning*. Bryan BURTON

14:30 *Pedagogy of Cultural Sustainability: A Case Study From the Red River First Nations, Alberta, Canada*. Michael B. MACDONALD

15:00 *Analysing and Repatriating: A New Strategy to Safeguard Endangered Aboriginal Australian Song Traditions*. Sally TRELOYN

##### **IIC8 Music, Society, and their Impact on Children**

13:30 *Amplifying the Voice of A Child: The Importance of the Arts Among Children of Abidjan, Côte d'Ivoire*. Ty-Juana TAYLOR

14:00 *Piano Education and Violence: Investigation of the Phenomenon of Chinese Children Experiencing Violence during their Piano Education*. ZANG Yibing

14:30 *Individual Intention and Social Pressure: Piano Education in China*. WU Yameng

##### **IIC9 Global-Local Interactions**

13:30 *Study on the Relationship between Kgal Laox's Model of Performance and the Kam People's Traditional Social Structure*. YANG Xiao

14:00 *When the Local Meets the Global: Music in Crouching Tiger, Hidden Dragon (Ang Lee, 2000)*. SU Yen-Ying

14:30 *Musical Creativity, Globalization, and Spiritual Transformation: Exploring Processes of Creativity Amongst "Indigenous Cosmopolitan" Musicians*. Uday BALASUNDARAM

15:00 *The SIBOD Way: A Local Ideology's Response to Global Agents of Change*. Maria Christine MUYCO



### **IIC10 New Music for Traditional Asian Instruments**

13:30 *Contemporary Compositions Inspired by Traditional Korean Music: Chiyong and Arirang*. Bohi Gim BAN

14:00 *In Search of Authenticity: The Hong Kong Chinese Orchestra at the Cultural Crossroads*. Esther YU

14:30 *Modern Representation of Korean Traditional Washing Ritual for the Dead and its Musical Adaptation*. Mikyung PARK

15:00 *State-sponsored "Ethnic" Orchestras and Multicultural Policy in Singapore*. Shzr Ee TAN

### **IIC11 (in Chinese) Continuity and Change in Han and Non-Han Chinese Music Traditions I**

13:30 *Performance Onstage and Voices behind the Scenes: Discussing Changes in Political Functions and Cultural Attributes of Peking Opera Expressed by Different Versions of The Legend of the Red Lantern*. ZHOU Le

14:00 *Art Characteristics in the Accompaniments of Plucked String Instruments to Danxian and Tanci Quyi Music*. JIANG Shan

14:30 *The Inheritance Thread of Yi Culture in Southern Yunnan Reflected by the Phenomenon of Hailai "Song Masters"*. SU Yimiao

### **IIC12 Workshop: The Characteristics and Use of luogujing in Chinese Traditional Percussion Music**. PENG Yu

**15:30 - 16:00 Tea and Coffee Break**

### **IID Paper Sessions (16:00 - 18:00)**

#### **IID1 Filling in the Gaps of Religious and Instrumental Music Traditions**. Kimasi L. BROWNE, chair

16:00 *"Old-School Worship": An African American Megachurch Celebrating the Past and Church Traditions through Reenactment*. Birgitta JOHNSON

16:30 *"A Glimpse into the Past" (1962-2012): Documenting the Musical Instru-*

*ment Collection at Addis Ababa University, Ethiopia*. Cynthia TSE KIMBERLIN

17:00 *African-American-style Gospel Choirs in Beijing's Central Conservatory of Music*. Kimasi L. BROWNE

#### **IID2 Regional, National, and Transnational Perspectives on Musical Instruments**

16:00 *A Study on the Origin and Historical Development of the Vietnamese Pipa from Chinese and Vietnamese Historical Records*. Thanh Ha NGUYEN

16:30 *The Transition of the Representations of Chinese Sizhu Ensembles in the 20th Century: A Study of the Four Primary Musical Types in South China*. GUO Shuhui

17:00 *Revisiting the Corneta China: Claiming a Place for Chinese Music in Cuban Conga Practice*. Beth SZCEPANSKI

17:30 *Winds of Change: Nationalism and Orientalism of the Taegüm*. Hyelim KIM

#### **IID3 Reviving, Reconstructing, and Reconsidering Traditional Musics**

16:00 *"Há Fado na Mouraria!" Reviving Musical Pasts and Urban Renewal in One of Lisbon's Historical Quarters*. Iñigo SÁNCHEZ

16:30 *Egle Cetina or The Folkloristic Practice as a Manifestation of a Cultural Identity*. Nuša HAUSER

17:00 *The Performance of Scottish Fiddle Music: Or, Living Tradition*. Ronnie GIBSON

17:30 *Reconstruction of the Musical Identity in the Republic of Macedonia*. Velika STOJKOVA SERAFIMOVSKA

#### **IID4 Taoist Music and Ritual I**

16:00 *The Practice and Heritage of Taiwanese Taoist Music*. LEE Schu-chi

16:30 *A Case Study of "Jie Hu Gong" Ritual and Soundscapes in Pan'an county of China Today*. LIN Lijun

17:00 *Zaoke (Morning Liturgy) of Chenghuang (Old City's Temple) and the Mu-*

*sic: My Perspectives on the Role of "Music" in Zaoke (Morning Liturgy)*. Li Yi-wen

17:30 *Order and Identity: Interpersonal Communication in the Ritual Music of the Gannan Taoist Festival*. JIANG Xie

#### **IID5 Roundtable: Minorities, Music, Powers**. Inna NARIDOTSKAYA, chair. Adelaida REYES, Yoshitaka TERADA, Gerda LECHLEITNER, Dorit KLEBE, Inna NARODITSKAYA, and Marziet ANZAROKOVA, participants.

#### **IID6 New Perspectives on Turkish Music**

16:00 *The Melodic and the Rhythmic Characteristics of Zeybek Music in Aydin, Turkey*. Ali Fuat AYDIN

16:30 *The Legacy of Istanbul 2010: European Capital of Culture*. Leslie HALL

17:00 *Reconstruction of Ottoman 15th Century Maqam Theory*. Okan Murat ÖZTÜRK

17:30 *From Vahdet-i Vücut to Vahdet-i Mevcut: A Discussion of the Perception of God in Anatolia during the Islamic Period, based on the Concepts of Semah and Sema*. Cenk GÜRAY

#### **IID7 Social and Educational Processes in African Music**

16:00 *Ewe Culture As Expressed in Ghana, West Africa: From the Village to the Stage*. Badu YOUNGE

16:30 *The Music and Dance Traditions of Ghana as Total Work of Art: The Interdisciplinarity of the Musical Arts of Ghana*. Paschal YOUNGE

17:00 *Integrating African Indigenous Knowledge Systems (AIKS) in Music Education in Ghana: A Reality or Mirage?* Cosmas Worlanyo Kofi MEREKU

17:30 *The Embedded Pathway (EP) Approach: Music Classroom Processes from Kenya*. Evelyne MUSHIRA

#### **IID8 Traditional Musics in Contemporary Contexts**

16:00 *Superseding the Real? The Dawning*

of the Simulacra in Orang Asli Traditional Music and Dance Performances. Clare CHAN

16:30 Contextual Performance of Teduray Agong Music and Dance. Rowena Cristina GUEVARA

17:00 Performing Heritage or Cultural "Profiteering": Reconceptualizing and Reconstructing Russianness in Southeast Alaska. Jonathan JOHNSTON

17:30 Music for the Kazakh Folk Instruments in Contemporary Culture. Umitzhan DZHUAKOVA

### **IID9 Transmission and Function in Chinese Music**

16:00 Music Education as Identity: The Curriculum Development of Cantonese Opera in Primary and Secondary Schools in Hong Kong. LEE Siu-yan

16:30 Comprehending Guqin Music by Means of the Links between Guqin Techniques and the System of Guqin Music. ZHAO Wenyi

17:00 The Construction of the Qiqin Instrument and its Use in Wuyin Opera. WANG Ying

17:30 Relationship between the Forming of Absolute Pitch Ability and the Roles of Mother Language and Early Music Training. LI Xiaonuo and LE Jinghong

### **IID10 Southeast Asian Music and Theatre**

16:00 The Imaginary Space: Intercultural Exchange through Composition and Performance in Malaysia. Jean PEENY, Andrew BLACKBURN, and Affendi BIN RAMLI

16:30 New Sonorous Objects: Analyzing Balinese Music Using 3D Modeling and Printing. Andrew MCGRAW

17:00 Di depan dan di belakang kelir (In Front of and Behind the Screen): On the Concept of "Screen" in Filming Balinese Wayang Kulit (shadow puppetry). Hideki ISODA

17:30 Thai Classical Music Community on

Cyberspace: A Case Study of the Webboard in <http://www.thaikids.com>. Iyared BOONYARIT

### **IID11 (in Chinese) Continuity and Change in Han and Non-Han Chinese Music Traditions II**

16:00 A Survey on the Current Situation of Zhui Zi Drama in Shenze County. LIU Dongxing

16:30 A Study of the Affinity between Xintianyou of Northern Shaanxi and Ancient Turk Folksong. NIU Dongmei

17:00 On the Classification of Chinese Folk Music. SUN Fan

### **IID12 Film Screenings**

16:00 Street Is Mine: Identity & Aesthetics in Hong Kong's Bboying Scene. Alexander HOCHNER

17:00 Moon Mistress Rite of the Floral-belt Dai. WU Qiao

### Saturday, July 13

### **IIIA Paper Sessions (8:15 - 9:45)**

#### **IIIA1 Representation of Minorities' Music and Dance in Festival Contexts. Adelaida REYES, chair**

8:15 Changes in the Presentation of Musics and Dance of the Achang People in Yunnan during the Woluo Festival. Gretel SCHWOERER-KOHL

8:45 Kangdali Mela Festival: Kumaoni Reunion of Two Cultures through Music and Dance. Cornelia DRAGUSIN

#### **IIIA2 Music, Taboos and Values: Musical Creativities as a Tool for Shaping New Identities among the Tao (indigenous ethnic group of Taiwan). Wei-Ya LIN, chair**

8:15 To Change and not to Change: Recreating Frames for our Identity: Boat Construction Project 'IPAN-GA NA1001 (Crossing 1001)' in 2007. Jian-Ping GUO

8:45 Musical Creativities as a Tool for Shaping New Identities. Greg HURWORTH

9:15 Mi-ianuanuwud Songs of the Yami: Creative Identities. Wei-Ya LIN

#### **IIIA3 Corporeal Connections: Healing, Musical Embodiment, and Kinetic Patterning in Southeast Asian Performing Arts. Made Mantle HOOD, chair**

8:15 The Body Becoming: Mak Yong's Menghadap Rebab as a Transformative Performance. Patricia HARDWICK

8:45 "Persistent Mutualisms": Observing Transmission in the Symbiotic Relationship Between Balinese Dancer and Drummer. Made Mantle HOOD

9:15 The Body as Musical Embodiment in Balinese Performing Arts. Ako MASHINO

#### **IIIA4 Multipart Music Making as Behavior and Construction Process: European Perspectives. Ardian AHMEDAJA, chair**

8:15 "Sound Social Bodies" in the Gascon Pyrenees: Musical Strategies and Social Representations. Jean-Jacques CASTÉRET

8:45 Multipart Singing Performances as Interaction of Identities. Ignazio MACCHIARELLA

9:15 The Making of the Leader in Multipart Music: Experiences in the Border Area of Albania, Greece, and Macedonia. Ardian AHMEDAJA

#### **IIIA5 Music, Theatre, and Dance in Malaysia**

8:15 Dama Orchestra's Empress Wu—The Musical: Staging Tang Dynasty on a Contemporary Malaysian Stage. Fung Chiat LOO

8:45 The Malaysian Lion Dance: Bridging National Unity through Ethnic Instruments. Fung Ying LOO

9:15 Performing Filial Piety through Contemporary Theatre Performance. Poh Gee LENG

#### **IIIA6 Politics, Nation, and History in African Musics**

8:15 Tshikona and Cultural Nationalism: A Venda Art Form Past and Present. Laina GUMBORESHUMBA

8:45 Sifting the Past: Ganda Politics in Kawuugulu Clan- and Royal-based



*Musical Performances. Damascus KA-FUMBE*

9:15 *Negotiating the Rebuilding and Reinvention of Zambian Musical History through Kalindula Music. Kapambwe LUMBWE*

### **IIIA7 Religious Music and Culture Contact**

8:15 *Music of the Arab-Anglicans in Israel: Dynamics of Ethno-Religious Identity. Alex ROSENBLATT*

8:45 *Indigenization and Secularization of Christian Hymns Of the Miao Ethnic Group in Northern Yunnan. HUA Hui Juan*

9:15 *Presenting the Image of Minority Christians through Public Performances: A Case Study of the Lisu Farmer Choir in a Small Village of Yunnan. DIAO Ying*

### **IIIA8 Plucked Strings and the Imagination**

8:15 *Strings Can Tell: The Application of Pipa Music in the Movies. ZHU Rui*

8:45 *Aloha in the Heart: Japanese Slack Key Guitarists Re-imagine Japanese and Hawaiian Identity. Kevin FELLEZS*

9:15 *Modern Audio-visual Art in Antiquity: Talking about Film music using GuQin. ZENG Fanzhong*

### **IIIA9 Festivals and Celebrations**

8:15 *The Music of the Gangneung Danoje Festival in South Korea. ZHONG Fang-fang*

8:45 *A Unique Style of Celebrating Idul Fitri: Sakura Masked Theater-Dance in the Indonesian Sumatran Province of Lampung. Karen THOMAS*

9:15 *On the Singing and Dancing of Some Asian Sufi Communities and Shamans. János SIPOS*

### **IIIA10 Rock Music around the World**

8:15 *Maya Rock in Contemporary Guatemala. Nanako TAKI*

8:45 *The Imaginary Geneology: Historical Narrative and Poetic Valorization in Ex-*

*treme Metal Music. CHU Meng Tze*

9:15 *Born to Die: A Study of the Rock Star's Extraordinary Death. ZHAO Fang Fang*

### **IIIA11 (in Chinese) Continuity and Change in Han and Non-Han Chinese Music Traditions II**

8:15 *Creative Thinking and Construction of Crossover in Ethnic Jazz Music: The Case of the "Orbit Folks" Orchestra. CHEN Yingduo*

8:45 *Changes in EZhou-Paiziluo. CAI Jizhou and XU Le*

9:15 *The Vitality of "Yin yue hui" in the Modern Society of Central Hebei Province, China. QI Yi*

### **9:45 - 10:15 Tea and Coffee Break**

### **IIIB Plenary Session: Rethinking, Reconstructing, and Reinventing Musical Pasts (10:15 - 12:15). Salwa EL-SHAWAN CASTELO-BRANCO, chair**

10:15 *When Ethnography Meets History: Longitudinal Research in Ethnomusicology. Kay Kaufman SHELEMAY*

10:45 *Rethinking "Past" and Creating "Present": Activities of Gagaku Musician Shiba Sukeyasu. Naoko TERAUCHI*

11:15 *The Past is our Future! A Narrative Analysis of the Ukulele Story. Gisa JÄNICHEN*

11:45 *Rewriting the History of the Shanghai Municipal Orchestra: "Shanghai Western Music History" Reconstructed and Reinterpreted, and Meaning Re-explored. TANG Yating*

### **12:15 - 13:30 Lunch**

### **IIIC Paper Sessions (13:30 - 15:30)**

#### **IIIC1 Music and Cultural Memory in "Post-s" Societies, Part I: Theoretical Gaze(s). Ana HOFMAN, chair**

13:30 *Germanic Mythology in Music: Cultural Memory and Conflict within the Framework of Modern Globalization. Britta SWEERS*

14:00 *Music, Memory, and Affect in Post-*

*Yugoslav spaces. Ana HOFMAN*

14:30 *Socialist Music Legacy: Stanisław Moniuszko as a Polish National Prophet in the Light of Social Representation Theory. Agnieszka TOPOLSKA*

15:00 *"If there is something to be changed in this world, it can only happen through music" (Jimi Hendrix): Musical Memory from Central-Eastern Europe from the Angles of Post-colonial Theories and Psychosociological Theories. Iren KERTES WILKINSON*

#### **IIIC2 Sinmyeong and the Symbolism of Korean Traditional Music. KWON Oh-Sung, chair**

13:30 *When do the Villagers Experience the Communal Catharsis? The Notion of Sinmyeong in a Village Ritual Music. LEE Yong-Shik*

14:00 *Sinmyeong in Korean Folksongs. KIM Insuk*

14:30 *Finding Sinmyeong in Korean Christians: "Isn't It Pagan to Use Pungmul (Farmers' Band) in the Church?" Kim Myosin*

15:00 *Sinmyeong in Byeolsingut, a Shaman Ritual from the Eastern Coastal Region of the Korean Peninsula. KWON Oh-Sung*

#### **IIIC3 Music, Diasporas, and Homelands**

13:30 *Music and History in the Liturgy of the Spanish-Portuguese Jews. Essica MARKS*

14:00 *The Seychellois' Moutya: From Marginalized to Emblematic Music. Marie-Christine PARENT*

14:30 *Music as a "Site of Memory": Articulation of Homeland in the Saharawi Diaspora in Andalusia, Spain. Sabrina Maria SALIS*

15:00 *Strategies of Reinterpretation in Gome Musical Performances. Barbara HAMPTON*



**IIIC4 Daoist Music and Ritual II**

13:30 *The Inheritance Thread of Yi Culture in Southern Yunnan Reflected by the Phenomenon of Hailai "Song Masters."* LIU Hong

14:00 *Ritual Soundscape as an Expression of the Interaction between Two Types of Ritual Specialists of the Xiangxi Miao Minority Group of Northwest Hunan and Guizhou Provinces.* WEI Yukun

14:30 *Between Ritual Sounds and Religious Identity: Discussion of a Case Study of Taoist Ritual.* WANG Dun

15:00 *The Suona Musical Band in Peasant Funerals of Suining Village, Northern Jiangsu Province, China.* ZHAO Yanhui

**IIIC5 Change in Contemporary Ritual Music and Dance I**

13:30 *Continuing Changes in the Music of Taiwanese Folk Religion in Current Generation.* LIOU Yanfang

14:00 *Traditional Music in the Contemporary Setting among the Akamba People of Kenya.* John KILYUNGU KATULI

14:30 *Prince Paripatra of Nakorn Sawan: Traditional Siamese Music Compositions and Western Military Brass Bands.* Kritsakorn ONLAMUL

15:00 *The Deer Dance in Guatemala: A Struggle Between Preservation and Profanation.* Logan Elizabeth CLARK

**IIIC6 The Regenerative Power of Music**

13:30 *The Role of Music in Disaster-relief and Post-quake Reconstruction in Sichuan.* FU Juan

14:00 *Musical Pathways toward Peace and Reconciliation: "Musicking," Religious Traditions, and Interfaith Dialogue.* Roberta KING

14:30 *Requiem for Auschwitz as a Global Peacemaker.* Zuzana JURKOVÁ

15:00 *Engaging with the 20th Century Nationalist Past: Music Ethnography in European Politicized History Writing and Ideological Practice.* Kjell SKYLLSTAD

**IIIC7 Minorities, Dance, and Ritual**

13:30 *Performing Minority Indian Dance in Malaysia.* Premalatha THIAGARAJAN

14:00 *Domination of National Dance of Minorities as a Result of Cultural Policy in the Soviet Union.* Alla SOKOLOVA

14:30 *A Unique Dancing Room: A Hungarian Táncház in Cluj/Kolozsvár, Romania, between 1977 and 1983.* Csilla KÖNCZEI

15:00 *On Nyau Religion and Ritual among the Chewa People of Malawi.* Robert CHANUNKHA

**IIIC8 Indigenous Music in Contemporary Societies**

13:30 *Revival of Taiwanese Aboriginal Music: Nostalgia, Modernization, and Minority Struggling in Music Video Productions.* Kwok Sun LAM

14:00 *A Plains Cree Framework for Describing Canadian First Nations Gospel Gift Songs.* Carl URION

14:30 *Musical Aesthetics of Indigenous Sustainability in Canadian Theatre.* Klisala HARRISON

15:00 *Intangible Cultural Heritage or Politicised Commodity? The Case of Indigenous Musical Cultures of Hainan Island, China.* YANG Mu

**IIIC9 Music and Language**

13:30 *Hearing the Message: Identity and the Changing Musical and Linguistic Preferences in an Eastern Highlands (Papua New Guinea) Christian Church.* Neil R. COULTER

14:00 *Effects of Nasal Words on the Traditional Chinese Vocal Music.* QIAN Rong

14:30 *The Study for the Relationship between Language Tone and Melody in the Dong Minority.* ZHAO Xiaonan

15:00 *The Characteristics and Use of Luogujing in Chinese Traditional Percussion Music.* PENG Yu

**IIIC10 Music, Poetry, and Ritual of the Silk Road**

13:30 *Treasures of Poetry in Jetisu, Kazakhstan.* Baglan BABIZHAN

14:00 *Troubadours of the Steppe.* Meruert KURMANGALIYEVA

14:30 *Watching Taoist Rites: Observing Baiyun Mountain's Taoist Ritual in Northern Shanxi.* SU Yimiao

**IIIC11 (in Chinese) Music in East Asian Historical Research**

13:30 *The Forms of Frets on the Gogen-Biwa.* WEN He

14:00 *The Differences between Chinese and Japanese Zither Performing Styles under the Influence of Socio-Cultural Environments.* LIN Qiming

14:30 *Folk Music Documents in Song Dynasty Notes.* ZENG Meiyue

**IIIC12 Workshop: Tao to Now. Randy RAINE-REUSCH**

**15:30 - 16:00 Tea and Coffee Break**

**IIID Paper Sessions (16:00 - 18:00)****IIID1 Music and Cultural Memory in "Post-s" Societies, Part II: Local Dynamics**

16:00 *(Re-)Constructing Montenegrin National Cultural Memory through the Opera Balkanska Carica (Balkan Empress) by Dionisio de Sarno-San Giorgio, 1891–2006.* Tatjana MARKOVIĆ

16:30 *National Rock in Hungary and Croatia: Comparative Study of the Cases of Karpatia and Thompson.* Marko STOJANOVSKA RUPČIĆ

17:00 *History, Cultural Identity, and Diversity: From "Turkish Music" to "Musics of Turkey."* Diler ÖZER EFE

17:30 *The Changes in the '90s, Slovenian Emigrants and Music.* Maša MARTY

**IIID2 Perspectives in African Popular Musics**

16:00 *Reinventing Ethnomusicological Pasts as Seen from a South African Perspective.* Alvin PETERSEN

16:30 *The Musical Enhancement of "Deep" Language in Ugandan Kadongo Kamu.* David G. PIER

17:00 *Osadeve's "Ekobe" and the Myth of Cross-cultural Development of African Highlife: New Directions in Nigerian-Ghanian Connections.* Ndubuisi NNA-MANI

### **IIID3 Experimentation and Innovation in Chinese Musical Theatre**

16:00 *Musical-Dramatic Experimentation in the Yangbanxi: A Case for Precedence in The Great Wall.* John WINZENBURG

16:30 *Western Musical Arrangements in Taiwanese Operas in Colonial Taiwan: Using "Chen San Holds a Basin of Water" as a Case Study.* CHEN Wanling

17:00 *The Break with Tradition: Changes in Taiwanese Beiguan Opera from 1960 Onwards.* SHIH Yingpin

17:30 *Putting Theory into Practice: Yu Huiyong and the Model Opera Azalea Mountain.* Yawen LUDDEN

### **IIID4 Ritual, Dance, and Shamanism**

16:00 *Dancing for Deities: Religious Dancing and Two Shaman Traditions of Asia.* Debanjali BISWAS

16:30 *The Sacrifice on the Altar: A Study on the Tianpo (female shamans) of the Zhuang Ethnic Group in Guangxi.* SUN Hang

17:00 *Dualistic Opposites or Syncretism? Folk Belief Shows in Ritual Soundscapes.* TAN Zhi

17:30 *The Ritual of Ayahuasca: "Hierofonia" the União do Vegetal (UDV).* Patricia LIMA

**IIID5 Roundtable: Exploring Music in China's New African Diaspora.** Su ZHENG, Chair. SUN Yan, ZHANG Luan, MA Chengcheng, Su ZHENG, participants

### **IIID6 Explorations in Asian Popular Music**

16:00 *Development of Indonesian Dangdut Music Under the Socio-Cultural Trans-*

*formation in Taiwan.* HSIEH Shoufan

16:30 *"Back From the Grave": Pop Culture Revivalisms and the Case of the Garage Rock Scene in Tokyo, Japan.* Jose NEGLIA

17:00 *Regional Popular Music in Indonesia as a Spectacle of Excess.* Andrew WEINTRAUB

17:30 *Sung Narratives, YouTube, and Power Reggae Minang: Storytelling Pop Stars from West Sumatra, Indonesia.* Megan COLLINS

### **IIID7 Understanding and Performing Musical Pasts**

16:00 *Towards a Historically Informed Performance of Chinese Musics from the Past.* François PICARD

16:30 *The Past of the Musical Past: Historical Reconstruction of Music in Song Dynasty China.* Lars CHRISTENSEN

17:00 *A Case Study of Language and Pronunciation in Uzagaku Singing Repertoires.* YEH Chiaying

### **IIID8 Music and Transmission**

16:00 *Three Dimensions and the Laws of Gong-che Pu in China's Musical Instrument Transmission.* WANG Xianyan

16:30 *Understanding Traditional Chinese Kung Fu Percussion Music through the Transmission Process.* Colin MCGUIRE

17:00 *A Drum and Gong Musical Genre Retained in the Local Etiquette and Custom of the Jiangnan Area: A Study of Gong and Drum Xiao Paizi of Shaobo in Yangzhou.* SHAO Rong

17:30 *Passing On: Accordion Music in Hong Kong.* KWAN Yinyee

### **IIID9 Transmission and Pedagogy in Music and Dance**

16:00 *Dancing the Past, Dancing the Future: Transmission and Polycultural Capital in the Pacific Diaspora of Auckland, New Zealand.* Michelle WILLIAMS

16:30 *Finding the Lesson in the Field: Research as Pedagogy.* Jonathan KRAMER and Alison ARNOLD

17:00 *Joged Nakal: Balinese Social Dancing in the Age of Pornoaksi.* Elizabeth MACY

17:30 *Tango's Historical Traces and Complexity.* Jörgen TORP

### **IIID10 Theory, Performance, and History**

16:00 *A Historical Observation on Standard Pitch in Chinese Traditional Music: A Case Study on the Dasheng Bell in the Song Dynasty.* LI Youping

16:30 *A Preliminary Study of a Charity Concert during the Beginning of the Japanese Colonial Period in Taiwan: A Case Study of the Taiwan Women's Charity Association.* LIANG Hsiang-Yu

17:00 *Farewell My People! Migration, Music, and Ritual Performance in the Andean Peru Carnival.* Renzo Salvador ARONI SULCA

17:30 *The Jewish Aspects of the Portuguese Romanceiro.* Anne CAUFRIEZ

**IIID11 (in Chinese) Roundtable: Melodic Structures, Ethnic Origins, and Population Migration.** WANG Yaohua, chair. WANG Zhou, CHEN Xingfeng, GUO Xiaoli, PENG Yu, participants

### **IIID12 Film Screenings**

16:00 *A Journey Through Landscapes of Voice: Contemporary Encounters with Bolivian Music.* Karen CROKE

17:00 *Songs of the Forest: Mawaca's Tour to the Amazon.* Magda DOURADO PUCCI

### Sunday, July 14: Excursions

### Monday, July 15

#### **VA Paper Sessions (8:15 - 9:45)**

**VA1 The Invention of Traditions in Music and in Ethnomusicology.** Manfred BARTMANN and Evert BISSCHOP BOELE, chairs

8:15 *Olympic Morris? Englishness, Britishness, Tradition, and the 2012 London Olympics.* Simon KEEGAN-PHIPPS



8:45 *Watching Cows: Invention of Tradition and Construction of Identity in the Frisian Folk Music Revival*. Evert BISSCHOP BOELE

9:15 *Use of Fake Traditions and Other Fake Materials for Teaching Ethnomusicology*. Manfred BARTMANN

#### **VA2 Problematising Music and its Presentations**

8:15 *A Criticism on the Beijing Traditional Music Festival*. LIU Yong

8:45 *Bad Gigs: Drumming through Princess of China*. Deborah WONG

9:15 *Ethnomusicology and Constructivism: the Construction of What, by What, with What Consequences?* Johannes BRUSILA

#### **VA3 Traditional Musics in New and Foreign Contexts**

8:15 *Indian Music in Slovenia through the Eyes of a South Asian Researcher*. Lasanthi Manaranjanie KALINGA DONA

8:45 *Imparting and Inheriting Highland Bagpiping in New Zealand*. Daniel MILOSAVLJEVIC

9:15 *Music and Solidarity: The Cultural Heritage of Miwa-kai*. Alice Lumi SATOMI

#### **VA4 Laments, The Musical Expression of Loss and Bereavement: A View from Australia. Stephen WILD, chair**

8:15 *Laments in Transition: The Irish Influence on Australian Bush-Ranger Ballads*. Jennifer GALL

8:45 *Sorrowful Silence and Celebratory Sounds within the Chinese Communities of Three Australian Cities*. Nicholas NG

#### **VA 5 Music, Memory, and Identity in Brazil**

8:15 *Reflections of the "Golden Atlantic" in Colonial Music of the Brazilian Interior*. Barbara ALGE

8:45 *Social Memory: The Play of the Cocos from Caiana of Creole in Paraíba, Northern Brazil*. Eurides SANTOS

9:15 *Musical Identities in the Amazon*

*through the Lambada*. Paulo Murilo GUERREIRO DO AMARAL and Francinaldo PAZ Júnior

#### **VA6 Indian Classical Music and Classical Music in India**

8:15 *Kumar Gandharva and the Reinterpretation of Hindustani Music*. Anubhuti SHARMA

8:45 *Hearing the Past: Song Style and History in North India*. Meilu HO

9:15 *Towards a Musical Identity: Understanding the Western Classicists in India*. Sebanti CHATTERJEE

#### **VA7 Cultural Heritage, Representation, and Ethnicity in the World of Islam**

8:15 *Intangible Cultural Heritage and Illegal Gatherings: Reflections on the Uyghur Meshrep*. Rachel HARRIS

8:45 *Representation of Identities: Representational Distinctiveness of Alevi and Sunni Aşiks from Central Anatolia*. Hande SAĞLAM

9:15 *"Happy Arabia"? Music in Southwest Saudi Arabia and the Issue of "Saudization"*. Lisa URKEVICH

#### **VA8 Myth, Narrative, and Oral Literature**

8:15 *Stories, Songs, and Emotion: Exploring the Power of the Sung Refrain in Lihirian Oral Literature (New Ireland, Papua New Guinea)*. Kirsty GILLESPIE

8:45 *Exploring Interconnectedness: Gestural Interaction between Storytellers and Audience Members in Suzhou ping-tan*. SHI Yinyun

9:15 *Survival in the Artistic Form of Music: Research on Chinese Peddling Songs*. ZHANG Xuan

#### **9:45 - 10:15 Tea and Coffee Break**

#### **VB Plenary Session: Ethnomusicology, Ethnochoreology, and Education (10:15-12:15). Samuel ARAÚJO, chair**

10:15 *Readings of the Aesthetic and Didactic Dynamics of African Indigenous Knowledge in Ritual, Music, and Dance: A Southern Nigerian Perspective*. Marie

Agatha OZAH

10:45 *Transmission of Japanese Traditional Performing Arts in Schools: Its Advantages in Future Tradition and the Conflicts with Traditional Teaching Method*. Satomi OSHIO

11:15 *Institutionalising and Adjudicating Culture: Children's Dance Competitions in Bali, Indonesia*. Jonathan MCINTOSH

11:45 *Intangible Heritage? Toward an Ethnomusicological Approach to Heritage*. Nina GRAEFF

#### **12:15 - 13:30 Lunch**

#### **VC Paper Sessions (13:30 - 15:30)**

#### **VC1 Spheres of Negotiation: Religion, Tradition, Cultural Specialists, and Modernity in Taiwan. TSAI Tsungte, chair**

13:30 *"Peach Blossom Weeps Tears of Blood": The Negotiation of Cultural Specialists, Institutions, and Social Change in Japanese Colonial Taiwan*. CHEN Meichen

14:00 *Tradition in Negotiation: Hakka People's Wedding Ritual Music in Contemporary South Taiwan*. FAN Yunching

14:30 *Representations of the Foot-drum in Contemporary Stage Productions of Nanguan-related Performance Genres*. Reinhard STRAUB

15:00 *Appropriation and Articulation: "Tai-ke" Discourse and the Emergence of the "Techno Dancing God"*. Graham DION

#### **VC2 Australian Indigenous Approaches to Music and Dance: Education across Generations and Cultures: Lessons for Cultural Survival in a Globalised Age. Aaron CORN, chair**

13:30 *Echoing the Southern Cross: The Milpirri Festival as a Bridge to Learning Warlpiri Tradition across Generations and Cultures*. Wanta PATRICK and Yukihoro DOI

14:00 *Manikay in Transit: The Dynamic Tradition of Crossing Roper Bar*. Samuel CURKPATRICK and Aaron CORN



14:30 *A Shared Intention? The Convergence of Community Music and Reconciliation in Australia.* Julie RICKWOOD

15:00 *Singing Knowledge: Tiwi Elders Using Song as an Educational Tool.* Genevieve CAMPBELL

### **VC3 Continuity and Change in Chinese Opera**

13:30 *Tradition and Innovation: An Attempt in Cantonese Opera Adaptation.* CHOW Sze Sum

14:00 *"Qinshi" and "Jinghu Yanzoujia": Negotiations between Tradition and Modernization in Jinghu Music.* Li Huan

14:30 *The Musical Accompaniment and Vocal Performance of Wuyin Opera.* QI Huimin

15:00 *Between Improvisation and Convention: Reconfiguring the Neo-tradition of Lujia Opera in Anhui Province of China.* YU Hui

### **VC4 Nostalgia, Myth, and Ideology in European Folk Music**

13:30 *The "Old Castle," An Ethnographic Fairy Tale: Myth or Reality?* Athena KATSANEVAKI

14:00 *"Who taught you those Smyranean songs?" Musical Nostalgia for the Greek "Lost Homelands."* Basma ZEROUALI

14:30 *Is it a Musical Heritage?* Marc-Antoine CAMP

15:00 *Scottish Folk Music and Conceptualisation: A Study of Ideological Construction in the Contemporary Professional Scene.* Seán MCCLAUGHLIN

### **VC5 Role and Function of Music in Ritual II**

13:30 *Intermixing/Ritualisation: The Search for Aesthetic/Movements in Kavadi Attam.* A. P. Rajaram NIL

14:00 *Music—A Gate to a Cultural Realm.* Uri SHARVIT

14:30 *Shifting Thresholds of the Audible: Listening Closer to Overtone Singing in Sardinia and Tibet.* Mark VAN TON-

GEREN

15:00 *The Rites and Beliefs Related to Music of the Tai Yai Immigrants in Northern Thailand.* Bussakorn BINSON

### **VC6 Change in Contemporary Ritual Music and Dance II**

13:30 *A Dying Art: Changing Performance Contexts and the Irish Wake Ritual.* Narelle MCCOY

14:00 *Chèo Lives! Vietnamese Traditional Performance in Modern Times.* NGUYEN Thuy Tien and PHAM Minh Huong

14:30 *The Influence of Christian, Muslim, and Buddhist Revived Religious Groups and Communities on Modern Russian Culture.* Elena SHISHKINA

15:00 *Regadda: A Local Moroccan Pop Music and its Cultural Context.* Tony LANGLOIS

### **VC7 Music and National Sensibilities**

13:30 *From 1893 to the Present: Hawaiian Resistance Music.* Kimo ARMITAGE

14:00 *How Talking About Music Teaches Us to be Canadians: Authenticating Discourses, Defining Boundaries, and Debunking Diversity.* Rebecca DRAISEY-COLLISHAW

14:30 *Sounding Place, Hearing Taiwan: A Case Study of the 1928 Prize Competition for "Songs of Taiwan."* Madan HO

15:00 *"Arirang": What Does it Mean for Koreans?* SHEEN Dae-Cheol

### **VC8 Musical Instruments in Cross-Cultural Perspective**

13:30 *Korean Pyeong-jo and Japanese Hyo-jo (Using the Music Played by Piri and Hichiriki).* Yunkyong JIN

14:00 *An Instrument on the India-Pakistan Border: Reconstructing a Cultural History of the Kamaicha of the Manganiyar of Rajasthan.* Shalini AYYAGARI

14:30 *Comparative Study Of Yunnan Minorities' Instruments and East African Folk Instruments.* WU Xueyuan

15:00 *Australian Guitar Music with Vietnamese Cultural Influences.* Le-Tuyen NGUYEN

### **VC9 Representation and Misrepresentation in Film**

13:30 *Music and Racial Stereotypes in American Cartoons.* Thomas SOLOMON

14:00 *"You Couldn't Take it Down in Our Scale": Traditional Song and the Musical Score to C. P. Mountford's Documentary Films.* Anthony Linden JONES

14:30 *Localized or Hybridized Practice: Revival of Cantonese Opera and Peking Opera in the Current Cinema of Hong Kong and China.* Carol Ling-yan CHENG

15:00 *"O Beloved" and "Kodava Hero": "Internal Exotics" in Indian Film Songs.* John NAPIER

### **VC10 Hierarchies Dominating Dance Curricula Design, Part 1: Performative Aspects.** Anne Margrete FISKVIT, chair

13:30 *The Place of Creativity in Teaching Dance.* Anne Margrete FISKVIK

14:00 *Traditional Dance as Dance Art.* Siri MÆLAND

14:30 *An Analytical or Pragmatic Approach to the Teaching of Dance.* Marit STRANDEN

15:00 *Live Music in Teaching Dance.* Gro Marie SVIDAL

### **VC12 Issues and Challenges in Ethnographic Film and Video Documentation**

13:30 *An Ethnomusicological-television Experience in Calabar, Nigeria: Ethics and Methodological Issues.* Leonard D'AMICO

14:00 *It's Now or Never: A Forward-Ahead Possibility for Cultural Media Documentation.* Alexander DEE

14:30 *Documentaries to Introduce an Intangible Cultural Heritage Project at UNESCO: A Critical Discussion.* Yves DEFANCE

15:00 *Rendering Music through Film.* Charlotte VIGNAU

15:30 - 16:00 Tea and Coffee Break

**VD Paper Sessions (16:00 - 18:00)**

**VD1 Re-examining the Discourse and Practice of Traditional African Musical Arts through a Postcolonial Lens. Rose A. OMOLLO-ONGATI, chair**

16:00 *The Call and Response Construct in African Music: Dialogue.* Rose A. OMOLLO-ONGATI

16:30 *Preservation, Evolution, or Distortion? The Africanness in the Practice of*

*Adaptations and Arrangements at the Kenyan Music Festival.* Jacqueline Zinale BULLINDAH

17:00 *The Tradition of African Instrumental Music Performance at the Kenya Music Festival.* Malachi Apudo ACHOLA

17:30 *(Mis)Representation of African Traditional Music at the Kenya Music Festival.* Wycliffe Omondi OBIERO

**VD2 History and Practice in Asian Popular Music**

16:00 *When Dead Stars Sing: Rethinking Japan's Musical Past through the Posthumous Duet.* Shelley BRUNT

16:30 *Music for Ballroom Dance: Thailand's History of Establishment and Songs of Thai-owned Compositions.* Kamontam KUABUTR

17:00 *"Taiwan Traditional Hip-Hop Style": Resignifying Rap as Local Musical Narrative Practice.* Meredith SCHWEIG

17:30 *Musicking Tourism: Music Performance in Bars and the Tourist Industry in Contemporary Lijiang, Yunnan.* YANG Shuo

**VD3 From "Green Island" to "Dragon Gate": Tracing the Great Composer Zhou Lanping's Life and Work. CHEN Szu-Wei, chair**

16:00 *Zhou Lanping and the Legendry "Green Island Serenade."* SHEN Tung

16:30 *Reexamining the 1950s and 1960s: Repositioning Taiwan in Mandopop History.* CHEN Szu-Wei

17:00 *A History-making Year: Zhou Lanping and his Film scores from 1962-1963.* Edwin W. CHEN

17:30 *An Imaginary Soundscape of Ancient China: Zhou Lanping's Music in Come Drink with Me and Dragon Gate Inn.* LUO Aimei

**VD4 History and Transmission in Asian Musics**

16:00 *Reconstructing and Redefining Music from the Past: A Balinese Case Study.* Peter DUNBAR-HALL and Vaughn HATCH

16:30 *Rethinking the Presence of Gamelan in the Nineteenth-Century World's Fairs.* SUMARSAM

17:00 *Transmission Center Culture: Structuring the Experience of P'ilbong P'ungmul Percussion Band Music and Dance in South Korea.* Donna KWON

17:30 *Whose Flute, Song, Dance, and Drum is This? Tracing the Tangled Tibetan, Qiang, and Bei Origins of a Musical Heritage in Northwest China.* CHEN Pan

**VD5 Roundtable: Musical Relations and Sound Mediation in Colonial-Era East Asia. YAMAUCHI Fumitaka, chair. WANG Ying-fen, Andrew STEEN, YUNG Sai-shing, LIN Tai-wei, participants**

**VD6 Roma Music and Musicians**

16:00 *Music, Place and Identity: Diversity of Musical Identity among Finnish Roma.* Kai VIJAMI ÅBERG

16:30 *Schismogenesis of Ethnic Cultural Capital in Romanian Lautaresca Music.* Jun'ichiro SUWA

17:00 *Music and Identity (an Example of Roma/Gypsy Music from Eastern Europe).* Elena MARUSHIAKOVA and Vesselin POPOV

17:30 *Roma (Cigány) Musicians as Preservers of Non-Roma Traditions in Hungarian Music and Dance: Recent Social and Formal Implications.* Judith E. OLSON

**VD7 Tradition and Difference in Japanese Performing Arts**

16:00 *Rhythms of Difference: Eisā and Multiculturalism in Modern Japan.* Matt GILLAN

16:30 *Appreciation of Music and Dance Performance as Imperial Obligation in Royal Ceremonial Visits of the Ancient Japanese Court.* Michiko HIRAMA

17:00 *Naniwa-bushi: A Neo-traditional Narrative Genre in Modern Japan.* Alison TOKITA

17:30 *This Is Our Music: Maintaining Local Identity in a Japanese Rural Festival.* Kirk KING

**VD8 Hierarchies Dominating Dance Curricula Design, Part II: Aspects of Theory. Egil BAKKA, chair**

16:00 *Philosophical Discussion on the Hierarchies of Dance Genres.* Gediminas KAROBLIS

16:30 *Hierarchies in the Teaching of Dance History.* Elizabeth SVARSTAD-LAURITSEN

17:00 *Political Dimensions in Dance Curriculum Design.* Georgiana GORE

17:30 *Changing Values in Dance Transmission Systems.* Egil BAKKA

**VD9 Cross-Cultural Perspectives on Musical Transmission and Reception**

16:00 *Advocating Traditional Musics through Musicianship Education.* Peter FIELDING

16:30 *Sketching without Borders: Enescu's Violin Sonata No. 3 and the Development of his Late Compositional Idiom.* Henry STOLL

17:00 *Dance In and Dance Out of the Archive: Some Reflections about Collecting and Use of Archived Dance Material.* Mats NILLSON

17:30 *Exploring the Impact of Music on Refugee Children's Lives in Western Australia.* Andrea EMBERLY and Andrzej GWIZDALSKI



**VD10 History, Context, and Performance in Latin American Musics**

16:00 *Re-contextualizing and Re-creating Traditional Music and Culture in Mexico: "El Huerto" Cultural Center.* Raquel PARAISO

16:30 *Son jarocho and the Fandango Fronterizo: Deploying Traditional, Participatory Art Forms to Confront Contemporary Issues.* Hannah BALCOMB

17:00 *Symbolic Neutralization or Emphasis of the Inequality? An Approach towards Current Musical Practices of Mapuche and Mbyá Young People Faced with Historically Troubled Alterity.* Irma RUIZ

17:30 *Declaraciones del son/notas acompañantes: A Music and Visual Analysis of Selected son jarocho Recordings of the 20th and Early 21st Centuries.* Randall KOHL

**VD12 Film Screening**

16:00 *Sorcerers of Nuomin River: Sacrifice Music of Race Muoli Dawoer Shaman.* LIU Guiteng

**Tuesday, July 16****VIA Paper Sessions (8:15 - 9:45)****VIA1 Strategies in the Reshaping of East Asian Musical Traditions. LEE Tong Soon, chair**

8:15 *Performing Military Knowledge in Korean Armies: P'ansori and the Late Chōson Military and Social Reforms.* KANG Hyeok-Hweon

8:45 *Accommodation and Adaptation of Chaoxianzu Music in Contemporary South Korea.* KOO Sunhee

9:15 *Constructing and Reinventing China Beyond the PRC: Dialects, Instrumental Music, and Chinese Movies of Post-1949 Colonial Hong Kong.* YU Siu Wah

**VIA2 Historical and Theoretical Discourse on Kazakh Traditional Musical Culture. Saida YELEMANOVA, chair**

8:15 *Origins of Music in Kazakh Rites of Passage.* Saida YELEMANOVA

8:45 *Musical Objectivity.* Ilyas KOJABEKOV

9:15 *On the Question of Historical Periodization of Kazakh Traditional Instrumental Music.* Janghaly JUZBAY

**VIA3 Zapin and "Silent" Dhikr, Berjamu Feasting, Momurinait Sacred Chanting, Gong Music, and Dance: Religion and Ritual in Insular Southeast Asian Performative Genres. Mohd Anis Md Nor, chair**

8:15 *Ritual of the Qalb: Performative Sufism in Zapin.* Mohd Anis MD NOR

8:45 *Feasting, Paying Homage, Adjusting the Winds: The Berjamu Ritual in the Malay Shadow Puppet (wayang kulit) Theater.* Patricia MATUSKY

9:15 *Balancing the Human and Spiritual Worlds: Ritual, Music, and Dance among Dusunic Societies in Sabah.* Jacqueline PUGH-KITINGAN

**VIA4 New Musical Perspectives on the Colonial Modernity of Shanghai, 1880s-1940s: Western Genres in Local Conditions. Junko IGUCHI, chair**

8:15 *The Shanghai Municipal Orchestra and Cultural Perspectives on the Shanghai Settlement.* Yasuko ENOMOTO

8:45 *Operatic Activities in the Shanghai Settlement: Reflections of the Chinese Community.* HUANG Chun Zen

9:15 *Twentieth-Century Music Performed by Russian and Jewish Refugees in War-time Shanghai.* Junko IGUCHI

**VIA5 New Identities in African Music**

8:15 *Performance and Identity Construction: An Interdisciplinary Approach to the Study of the Bwiti Cult among the Fang (Gabon).* Marie-France MIFUNE

8:45 *Challenging Structural Violence: The Effects of Music Education on Health, Well-being, and Social Development in South Africa.* Laryssa WHITAKER

9:15 *Re-contextualization of Shona Jakwara Music.* Perminus MATIURE

**VIA6 Making the Past Serve the Present**

8:15 *The Pink Floyd Happening: Reflections on a Staged Past.* Lars KAIJSER

8:45 *Whose Music? Representations of Musical "Others" in 21st Century Finland.* Lari AALTONEN

9:15 *Contemporary Compositions Inspired by Traditional Korean Music: Chiyong and Arirang.* Bohi Gim BAN

**VIA7 Ritual, History, and Modernization in Indian Music**

8:15 *Anecdotal Traces of the Past and the History of Hindustani Classical Music.* Naresh KUMAR

8:45 *Exploring the Many Pasts of the Harballabh Festival of Punjab, 1913-2003.* Radha KAPURIA

9:15 *Research on Ritual Music "Ganga Aarti" in Varanasi, India.* LIU Xiaoqian

**VIA8 Negotiation and Ethnicity in Southeast Asian Music and Dance**

8:15 *Performing Ethnicity: Portraying Minorities at the Cambodian Cultural Village: Becoming Minorities in the Diaspora.* Celia TUCHMAN-ROSTA.

8:45 *Gendang Beleg: The Negotiation of a Music/Dance Form in Lombok, Indonesia.* David HARNISH

9:15 *Balinese Hybridities: Balinese Music Pedagogy in North America and Japan.* Peter STEELE.

**VIA9 Chinese Opera and Folk Music**

8:15 *Heterogeneous, Evolutionary, Syncretic: An Overview of Three Decades' of Prosperity in Huju.* XU Tiantian

8:45 *Analysis of the Musical Features of XiangKun Opera.* LUO Yin

9:15 *A Comparative Study of the East Mongolian Duandiao and Manhandiao Folk Music.* ZHANG Lin

**VIA12 Workshop: Overtone Singing in Siberia (Tuva, Mongolia). TRẦN Quang Hải**

**9:45 - 10:15 Tea and Coffee Break**

**VIB Plenary Session: Ritual, Religion, and the Performing Arts (10:15 -12:15).**  
**Anthony SEEGER, chair**

10:15 Magic Sound: Mantra, Song, and Musical Instrument of the Healing Perdukunan in Java. TSAI Tsungte

10:45 Dhamma Gita Songs: Sacred and Secular Musical Fusion in Buddhist Myanmar. Gavin DOUGLAS

11:15 The Structure and Sonic Expressions of the Funeral Rituals of Han Chinese Living in the Yangzi River Valley Area. QI Kun

11:45 Sharing and Borrowing Rituals. Susanne FÜRNISS

**12:15 - 13:30 Lunch**

**VIC Keynote Lecture (13:30 - 15:00).**  
**Shen Qia (China Conservatory of Music): "Facing the Aphasic Dilemma: When We Try to Put Some of Music Sound into Proper Words"**

**15:00 - 15:30 Tea and Coffee Break**

**VID ICTM General Assembly (15:30 - 17:00)**

**Wednesday, July 17****VIIA Paper Sessions (8:15 - 9:45)**

**VIIA1 New Musical Perspectives on Colonial Modernity of Shanghai (1910s-1930s): Local Genres in a Metropolis.** Joys CHEUNG, chair

8:15 Development of Cantonese Ensemble Music (Guangdong Yinyue) in Shanghai, 1910s to 1930s: Modernity of a Traditional Genre. RUAN Hong

8:45 Recovering the Musical Style and Philosophy of Li Jinhui's Popular Songs: Negotiations and Continuity. HUNG Fang-yi

9:15 Making Chinese Film Music in Colonial Shanghai (1930s): Unprecedented Sounds and Networks in Modernity. Joys CHEUNG

**VIIA2 Towards Objective Assessment and Evaluation of Indigenous African Performing Arts at Kenyatta University.** Wilson SHITANDI, chair

8:15 Towards Objective Assessment and Evaluation of Indigenous African Performing Arts at Kenyatta University. Everlyne MUSHIRA

8:45 Refocusing Strategies Towards Objective Assessment and Evaluation of Indigenous African Dance Performances at Kenyatta University. Aggrey NGANYI

9:15 Pedagogical Implications in the Assessment and Evaluation of Indigenous African Instrumental Performances at Kenyatta University. Wilson SHITANDI

**VIIA3 Classical Kunqu as History, Composition, and Social-political Discourse in Globalized China.** Joseph S. C. LAM, chair

8:15 What Makes a Late 18th-century Kunqu Notational Source Seminal? A Critical Reading of the Prefaces in Ye Tang's *Nashuying Qupu*. Ho-Chak LAW

8:45 Ethnography and Aesthetic Experience in Contemporary Kun Opera Composition. Julianne JONES

9:15 Escorting Miss Jing Home: An Operatic Journey of Chinese Politics, Gender, and Heroism. Joseph S. C. LAM

**VIIA4 Music and Dance in Some Vietnamese Shamanism Rituals.** LE Van Toan, chair

8:15 Music and Dance in the Pôn Pông Ceremony of the Mường People in Thanh Hóa Province in Central Vietnam. NGUYEN Bihn Dinh

8:45 Music and Dance in the Xên Lầu Nô Ceremony of the Thái đen People in North-eastern Vietnam. Do Thi Thanh NHAN

9:15 Music and Dance in Hầu bóng Mediumship Rituals of the Việt People and their Changes in Modern Life. Ho Thi Hong DUNG

**VIIA5 Global Dance Cultures? Representation of Dances and Dance Traditions on YouTube.** Elina SEYE, chair

8:15 Home Dancing on YouTube: Exploring Dance and Internet Studies. Anu LAUKKANEN

8:45 Representing Tradition on YouTube. Elina SEYE

9:15 Finnish Folk Dance on YouTube. Petri HOPPU

**VIIA6 Problems of the Existence of Folklore and Oral Tradition in the Music Space of Kazakhstan.** Gulnara KUZBAKOVA, chair

8:15 Orchestra of Kazakh Folk Instruments: The Problem of Performance Repertoire and Instruments. Toizhan YEGIN-BAYEVA

8:45 Revised Versions of the Kazakh Folk Songs as New Musical-original Music in Kazakhstan's Culture. Vladimir MANYAKIN

9:15 The Modern Interpretation of Performing Professional Traditions of the Kazakhs (using the example of Dauletkeri's *kyui "Kerugly"*). Gulnara KUZBAKOVA

**VIIA7 Mongolia and its Neighbors**

8:15 "Representing Cultures": Folk Song of Mongolia, Shanxi, and Shaanxi at the China Man-Han-Diao Art Festival, 2012. YANG Hong

8:45 Staging the Grassland Spirit: Chi Bulag and Morin Huur (Horse-Head Fiddle) Reform in the People's Republic of China. Charlotte D'EVELYN

9:15 Performing Transition in Mongolia: Kazakh Musicians and (their) Mongolian Identities. Jennifer C. POST

**VIIA8 Exploring Conceptual and Geographic Boundaries**

8:15 Senses and Perception/Body-Culture. Joana MASCARENHAS and Clélia

8:45 Generative Audience and Cultural Industry: The Use of Entrainment "Meta" Frequency in the Mirror of the Theory of Entrainment. Diana GRGURIĆ



9:15 *Hornbostel and the Uttermost Sounds of the Earth*. Miguel A. GARCIA

**VA7 Forum: Harmony, Melody, and Melharmony.** Vanita SURESH, chair.  
Vanita SURESH and Chitravina A. RAVIKIRAN, participants

**9:45 - 10:15 Tea and Coffee Break**

**VIIB Plenary Session: Screening Music and Dance (10:15 - 12:15).** Dan BEN-DRUPS, chair.

10:15 *Representation of Taiwanese Aborigines in the Music of the Film Sayon no Kane (1943)*. LIN Mei Ju

10:45 *The Dance Market: Selling / Buying of Skills in the Commercial World of Popular Dance in India*. Urimala SARKAR

11:15 *Pushing and Pulling: Documenting Newfoundland Accordion Histories*. Beverley DIAMOND, Kati SZEGO, and Meghan FORSYTH

**11:45 - 13:30 Lunch**

**VIIC Paper Sessions (13:30 - 15:30)**

**VIIC1 Roundtable: ICTM and the World of Ethnomusicology, Part 1: ICTM from the Inside.** Svanibor PETTAN, chair. Salwa EL-SHAWAN CASTELO-BRANCO, Svanibor PETTAN, Anthony SEEGER, Ricardo D. TRIMILLOS, Stephen WILD, participants

**VIIC2 New Perspectives on Chinese Music History and Historiography.** Jonathan P. J. STOCK, chair

13:30 *Enduring Themes, Contrasting Accounts: A Comparative Approach to the Historiography of Chinese Music*. Jonathan P. J. STOCK

14:00 *Rethinking the Reconstruction of Tang Court Music*. ZHAO Weiping

14:30 *Memory and Historiography: A Case Study of the Yangbanxi (Model Works)*. YANG Hon-Lun

15:00 Discussant: Mercedes DUJUNCO

**VIIC3 Tradition and Invention in Oceania**

13:30 *A Night in Honolulu: Inventing Ernest Kaleihoku Kaai*. Andrea LOW

14:00 *The "Purest" of Traditions*. Jane Freeman MOULIN

14:30 *Japanese-American Musicians as Pioneers of "Japanese" Hawaiian Music*. Minako WASEDA

15:00 *Singing the Past, Sounding the Present, Dancing the Future: Resurrecting Historical Hula Repertoire on the Contemporary Concert Stage*. Amy STILLMAN

**VIIC4 Music, Dance, and Community in European Folk Music**

13:30 *Upper Styrian Big Band Folk: A Case Study of Artistic Research Regarding the Use of Historical Resources in the Contemporary Musical Expression of a Rural Community in the European Alps*. Michael KAHN

14:00 *Identities in Motion: 50 Years of Bulgarian Dances within Different Political Contexts*. Gergana PANOVA-TEKATH

14:30 *Doing Blackness: On the Relation between Dance, Discourse, and Experience*. Charlotte HYLÉN-CAVALLIUS

15:00 *The Quest for the Old Time (starina) in Russian Folk Music Discourse: Scholarship, Revival, and Online Communities*. Ulrich MORGENSTERN

**VIIC5 Music, Dance, and the Cosmos**

13:30 *Srimpi Limo: Dancing the Javanese Cosmos (Ritual Dance and East Javanese Mystical Symbolism)*. Karen-Elizabeth SCHRIEBER

14:00 *The Patient Boy: Worldview and Life Values of the Jola Bandial People of Senegal Reflected in a chante fable and its Performance*. Sheila MACKENZIE BROWN

14:30 *Studying Kazakh Traditional Song, in the Context of Religious and Mythological Beliefs*. Alya SABYROVA

15:00 *Music, Ritual, and Cosmology of the Desana Group of Upper Niger River, Amazonas, Brazil*. Lillian BARROS

**VIIC6 Music and Theatre on the Tibetan Plateau**

13:30 *Research on Tibetan Opera's Music*

*Style and Characteristics*. Tsering Numgyl CI RENG LANG JIE

14:00 *The Changing Singing Situation: Tibetan Love Songs "Layi" in Qilian County, Qinghai Province, in Contemporary Life*. LI Yuehong

14:30 *Nixi Qingwu: Musical Expression of Love among the Tibetans of Yunnan Province*. Mi Pengxuan

15:00 *The Sounds of Shangri La*. YANG Xi

**VIIC7 Women's Music and Women in Music**

13:30 *Music in Liminal Spaces: Gendered Performance in Mumbai's LGBT Community*. Jeff ROY

14:00 *Female Songs in Northeast Argentina. Comparative Research between Ancient Female Songs and their Modern Meaning*. Adriana Valeria CERLETTI

14:30 *Recording a Movement? Aboriginal Women's Music Recordings and Shifts in Identity Politics at the Start of the Twenty-First Century*. Anna HOEFNAGELS

15:00 *Juliette Gaultier, Marius Barbeau, and the (Re)presentation of Historic Sound Recordings on the 1920s Concert Stage*. Judith KLASSEN

**VIIC8 Music, Margins, and Crossroads**

13:30 *Transitional Music-Cultures and Worldviews of the Sea Nomad Minority and Settled Malay Majority in the Riau Islands, Indonesia*. Margaret KARTOMI

14:00 *Ceremony System and Music Interpretation of East Ujimqin*. Li Jiayin

14:30 *Vortex of Musical Identity of the Koreans in the Yanbian Korean Autonomous Prefecture, Jilin, China*. Byong Won LEE

15:00 *The Musical Crossroads of Vlachs in Northwestern Transcarpathia, Ukraine*. Olha KOLOMYETS

**VIIC9 Presenting and Teaching Music in Africa and the Arab World**

13:30 *Music and Bull Fighting among the Abaluhya of Kenya*. Charles NYAKITI

ORAWO

14:00 *Formal Traditional Music Education of Ethiopia: The Case of Yaredic Music.* Woube KASSAYE

14:30 *A Case Study: Fitting the Western Musical Culture into the UAE.* Irena MITEVSKA MILEVA

15:00 *"Normalizing the Abnormal in the Land Reform Programme": The Effects of Polarization and Manipulation of the Local Music Scene.* Bridget CHINOURI

### **VIIC10 Instrumental Traditions and Ensembles**

13:30 *Music Instruments in Ukiyo-e.* Ury EPPSTEIN

14:00 *The Definition and Treatment of the Minority Dundun Ensemble Groups and the Consequences of their Impact on the Development of Music and Dance in Yoruba Land in Western Nigeria.* Atinuke Adenike IDAMOYIBO

14:30 *The Instrumental Tradition Zhetysu (Based on the South-East Region).* Muptekeev Bazaraly DZHUMAGULOVICH

15:00 *Research on the Local Gong and Drum Music of the Yu Lin Band in the Town of Pine and Cypress, Shennongjia Region.* WANG Mengyi

### **VIIC12 Film Screenings**

13:30 *"Love of the noise, love of the music": Salvesen and Sankey in the South Pacific Islands.* Michael WEBB

14:30 *Music of the Minorities of Northern Afghanistan.* Razia SULTANOVA

### **15:30 - 16:00 Tea and Coffee Break**

### **VIID Paper Sessions (16:00 - 18:00)**

**VIID1 Roundtable: ICTM and the World of Ethnomusicology, Part II: UNESCO, Scholarly Organisations, and ICTM's Global Impact.** Naila CERIBAŠIĆ, chair. Naila CERIBAŠIĆ, Jean KIDULA, Colin QUIGLEY, J. Lawrence WITZLEBEN, XIAO Mei, participants

### **VIID2 Court Music and Ritual in East Asia**

16:00 *The Drones in the Lute Melodies of Tōgaku and their Implication for the Historical Development of Tōgaku in Japan.* Kwok Wai NG

16:30 *Reconstructing the Musical Past of the Fifteenth-century Chosŏn Dynasty: Information Regarding the Music Performed for the Sacrificial Rite at the Royal Ancestral Shrine in Eighteenth-century Sources.* Anthony LAW

17:00 *Reconstruction of Imperial Rituals in Contemporary China.* Gwendoline Cho-ning KAM

17:30 *Between Two Countries and Across Fourteen Centuries: A Study on the Chinese Origin of the Japanese Gagaku Masterpiece Ran Ryōō.* YANG Ming

### **VIID3 Participation, Autogenesis, Ethnoarts, and Practicality: Ideas and Tools that Minority Communities Can Use to Improve their Futures.** Brian SCHRAG, chair

16:00 *Creating Local Arts Together: Introducing an Applied Ethnoarts Field Manual.* Brian SCHRAG

16:30 *Sustaining Minority Expressive Culture: Facilitation Through Reflective Dialogue.* Todd SAURMAN

17:00 *Sustaining Minority Expressive Culture: Relevant Music and Other Arts as a Bridge to Development Projects.* Mary SAURMAN

17:30 *Applied Ethnoarts Training for Academic and Field Settings.* Robin HARRIS

### **VIID4 New Directions in Middle Eastern Music**

16:00 *Ritual of Zār on the Iranian Border of the Persian Gulf.* Maryam GHARASOU

16:30 *Cultural Symbiosis and Musical Mutualism: Trans-regional Arab Music Production, the Iraqi Diaspora, and the Music of Oman.* Anne Katharine RASMUSSEN

17:00 *Renaming an Instrument: The Old*

*Turkish Kopuz Revived for the Bağlama.* M. Emin SOYDAS

17:30 *The Concept of Freedom in Arabesk Music.* Serkan ŞENER

### **VIID5 History and Aesthetics in Kazakh Music**

16:00 *Orteke—Art of Kazakhs and other Turkic Nationalities.* Bayan ABISHEVA

16:30 *The Evolution of Kazakh Musical Thinking.* Gulnar ABDIRAKHMAN

17:00 *Features of the Kazakh Musical Instrument "Zhetigen."* Korlan KARTENBAYEVA

17:30 *Historical and Theoretical Discourse on Kazakh Traditional Musical Culture: The Musical Objectivity.* Ilyas KOZHABEKOV

### **VIID6 Folk Musics and Folkloricization**

16:00 *Traditional Folk Music Appropriation by Venezuelan Pop and Art Musics: A Conceptual Scheme of its History and Present Tendencies.* Emilio MENDOZA

16:30 *The "Rise of Modernity" in the Transformation of Traditional Music: Development of the Korean Kayagum in Northeast China.* GUAN Bingyang

17:00 *Musical Life Change through the Process of Urbanization: A Case Study on the Xilingol Grassland.* YANG Yucheng

17:30 *Udmurtian Traditional Singers on the Eurovision Song Contest Winners Pedestal: Traditional Folk Music of Finno-Ugric Nations in the Context of Fusional Music Festivals and Performances.* Helen KÖMMUS

### **VIID7 Challenges and Successes in Music Education**

16:00 *A Timeline for Music Education (TME) Study of Selected Repertoire from Teochew Music in Singapore.* Joe PETERS (Thau Yong Teochew)

16:30 *The Problems of Teaching Kyrgyz Traditional Art.* Rosa AMANOVA



17:00 *Who Came to Music Schools to Learn the Cimbalom 100 Years Ago? An Analysis of the Student Register of the Royal Academy of Music Budapest.* Mineo OTA

**VIID8 Song, Environment, and Vocal Style**

16:00 *Konggap—Personal Songs of the Yupno in Papua New Guinea.* Raymond AMMANN

16:30 *The Reappearance of She Ethnic Minority Singing in Different Ecological Environments.* LAN Xue-Fei

17:00 *Patterns in Representations of a Northwest China “Minority” Song Form and Its Singers: Sounds, Images, and Discourses of Multiculturalism, Ethnicity, and Place.* Sue M. C. TUOHY

17:30 *The Disappearing Falsetto: Changes in Vocal Technique of the She People of Eastern China.* ZHU Tengjiao

**VIID9 Improvisation and Creative Processes**

16:00 *An Aspect of Korean Jazz: A Common Denominator of Improvisation.* Seung Min KIM

16:30 *Creative Thinking and Construction of Crossover in Ethnic Jazz Music: The Case of the “Orbit Folks” Orchestra.* CHEN Yingduo

17:00 *Chinese Shadow Play: Improvisation and Collaboration.* TANG Lijiang

17:30 *Identity, Tradition, and the Production of Lokal Music in Home-Based Recording Studios in Port Moresby, Papua New Guinea.* Oliver WILSON

**VIID10 Communication, Conventions, and Concepts in Chinese Music**

16:00 *Why Play Music? Analysis on the Music Cultural Connotation of the Yi People’s Buddhist Rituals for Ghost Communication in the Liangshan Area.* LU Jufang

16:30 *Patterns and Conventions: Intellectual Property and Other Legal Issues of Chinese Music Websites.* WEN Jingjing

17:00 *Cultivating Inheritors and Transmitters of Traditional Music through Higher Education.* XU Hanmei

17:30 *The Thinking of Insider and Outsider: The Music Education of Xinjiang Bole.* ZHOU Xian

**18:00 - 18:15 Tea and Coffee Break**

**VIII Closing Ceremony (18:15 - 19:30)**

# Announcements — ICTM

## Joint Meeting of the ICTM National Committees of Austria, Italy, and Switzerland

31 May–1 June 2013.

Mals/Malles Venosta, South Tyrol, Italy.

The next Annual Meeting of Austria's National Committee will be a Joint Meeting with the National Committees of Italy and Switzerland, which will take place in South Tyrol, the region where the Austrian/Italian/Swiss border runs.

The topic of the meeting will be "Music & Space", with a keynote lecture given by Marcello Sorce Keller and three panel sessions ("Social space", "Virtual and/or (inter) cultural space", and "Perceptive/acoustic space").

Registration is now closed. For more information please contact Thomas Nußbaumer, Ignazio Macchiarella and or Raymond Amman, Chairs of the Austria, Italy, and Switzerland ICTM National Committees respectively.

## 20th Symposium of the ICTM Study Group on Historical Sources of Traditional Music

12–17 May 2014.

Aveiro, Portugal.

**Chairpersons:** Susanne Ziegler & Ingrid Åkesson.

**Local organiser:** Susana Sardo, University of Aveiro, INET-MD.

**Conference Committee:** Susanne Ziegler, Susana Sardo, Gerda Lechleitner, Ingrid Åkesson.

*Main topic: Individual memory – collective history. Historical sources as a meeting-place.*

A Call for Papers with more details will be posted on the [Study Group's web-site](#) in June 2013.

## Call for Papers: 4th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe

23–30 September 2014.

Belgrade, Serbia.

*Submissions deadline: 1 November 2013*

We are pleased to announce the Fourth Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe and invite proposals to be submitted by 1 November 2013. Please note that in accordance with our aims and objectives as an ICTM Study Group, this biennial event is not a general conference but a Study Group meeting dedicated to three selected themes which will form the focus of our presentations and discussions.

### *Place and time*

- \* Belgrade and Petnica Science Center, Valjevo.
- \* Arrival date - September 23, 2014
- \* Departure date – September 30, 2014

### *Themes*

#### *1. Improvisation in music and dance of Southeastern Europe*

Ethnomusicologists and ethnochoreologists have long considered the importance of improvisation and/or variability in traditional music and dance. What values do contemporary actors attach to improvisation in Southeastern Europe? Do such values differ in terms of ethnicity, class, gender, age and/or

other dimensions of social identification? What is the relationship between (the craft of) improvisation, a personal version and (the art of) pre-composition? What kind of music and dance material is used as a point of departure or inspiration for improvising, and how is it treated? What is the place of virtuosity in local taxonomies of improvisation? What kind of training is characteristic for distinguished improvisers, and generally, what is the place of improvisation in the process of learning within a given music and dance tradition? What kind of approaches can be employed in analysing improvisation?

#### *2. Professionalization of music and dance in Southeastern Europe*

"Balkan beats", folk song and dance ensembles, networks of performing venues, certified education, a variety of experts and institutions at national and international levels – these are just some of the phenomena that testify to the growing professionalization of traditional music and dance in Southeastern Europe. Symposium participants are invited to address in particular economic aspects of professionalization (payment and other forms of compensation), professionalized transmission of knowledge (formalisation, standardisation, specialisation, etc.), and professionalized dissemination and promotion of the knowledge in society. What factors are being used to distinguish professionals from non-professionals in this new era?

#### *3. Inter/postdisciplinarity in ethnomusicology and ethnochoreology*

How do ethnomusicology and ethnochoreology correspond to the new, post-disciplinary alliances of today's academia? In order to incite a debate on the boundaries between ethnomusicology/ethnochoreology



and other humanities and social sciences, the following topics are proposed: 1) The development of new fieldwork approaches and the emergence of new sites for ethnography that challenge traditional disciplinary parochialism; 2) The emergence of meta-discourses formulated within ethnomusicology and ethnochoreology that extend to wider scholarship, and vice versa, the domestication of important theoretical trends formulated elsewhere (e.g. identity politics, semiotics, biopolitics and the body, post-colonialism); 3) The history of ideas in ethnomusicology and ethnochoreology, especially in regard to the relationship between local schools of thought and globally dominant trends; 4) The remodelling of ethnomusicology/ ethnochoreology in the direction of a thrilling post-disciplinarity rather than a coherent “disciplined discipline”. What contributions do Southeastern European studies of music and dance make to such disciplinary perspectives?

We welcome proposals for individual presentations, panels and round tables that address one or more of these questions and other related issues that arise directly from the themes. They are to be sent by e-mail **before 1 November 2013**.

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

### Proposal format

Please send your proposal by e-mail. The text should be pasted into the body of the e-mail and also sent as a Word.doc or Rich Text Format (RTF) attachment to ensure access. The proposal should include:

- \* Name of person submitting
- \* Institutional affiliation
- \* Mailing address:
- \* Phone/Fax number

- \* E-mail address
- \* Are you a current member of the ICTM? Only abstracts from members will be considered.
- \* Type of presentation (individual, media, panel, round table)
- \* Title
- \* Technical Equipment Required (PC or Mac, slide projector, audio, other visual or spatial requirements, other technical requirements)
- \* ABSTRACT TEXT (no more than 300 words)

Please label all communications clearly with your full contact details. It is expected that all individual presentations and panels will present new insights. Proposals for presentations that were previously given or have appeared in print, or in other formats, will be rejected.

PLEASE NOTE THAT PARTICIPANTS ARE LIMITED TO A SINGLE PRESENTATION.

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

### Programme Committee

1. Naila Ceribašić – Chair, Croatia
2. Sonia Tamar Seeman, USA
3. Anca Giurchescu, Denmark / Romania
4. Belma Kurtisoglu, Turkey
5. Mirjana Zakić, Serbia
6. Velika Stojkova Serafimovska, Macedonia

### Local Organiser

Faculty of Music, University of Arts in Belgrade, Serbia

### *Local Organiser Committee:*

Selena Rakočević – Chair, e-mail: [selena@rakocevic.rs](mailto:selena@rakocevic.rs)  
Iva Nenić

Zdravko Ranisavljević

Ana Živčić

Nada Jeftenić

### *Where to send the proposals*

Proposals should be sent by e-mail to both

- \* Liz Melish, secretary of the ICTM STG on Music and Dance in SEE ([eliznik@eliznik.org.uk](mailto:eliznik@eliznik.org.uk))
- \* Naila Ceribašić – Chair of the Programme Committee ([naila@ief.hr](mailto:naila@ief.hr))

The committee cannot consider proposals received after the deadline of November 1, 2013. Notification of acceptance or rejection will be announced by January 31, 2014. If you have a deadline for funding applications for travel, accommodation, and so on, please notify the Programme Committee of your deadline date.

### Membership

Please note that the Programme Committee will only consider proposals by members of ICTM in good standing for 2013. Please contact the Chair, Velika Stojkova Serafimovska and/or the Secretary, Liz Mellish for membership of the Study Group. Members may join and submit a proposal at the same time. Membership application forms are available at the ICTM website. For membership questions, contact the [ICTM Secretariat](#).

### Presentation formats

You may present only once during the symposium. Please clearly indicate your preferred format. If members have any questions about the programme, or the suitability of a proposal, please contact the Programme Chair or a member of the Programme Committee and ask for assistance. Colleagues are advised to bring alternative modes of presentation delivery if using PowerPoint, DVD, or other format in case of unexpected technical difficulties on the day of presentation.

### *Individual Presentations*

The Programme Committee will organise individual proposals that have been accepted into one and a half hour panel sessions. Each presentation will be allotted 20 minutes inclusive of all illustrations, audio-visual media or movement examples, plus 10 minutes for questions and discussion. There will be no deviation allowed from this time allotment. A 20-minute paper is normally around 5 pages of double spaced type. Please submit a one page abstract (about 300 words) outlining the content, argument and conclusion, its relation to the symposium theme you have chosen to address, plus a brief bibliography and/or statement of sources, if appropriate, on a second page. Please include the type of illustrations to be used in the presentation, such as slides, DVD, video (including format), or other materials.

### *Media Presentations*

Media presentations should be no more than 20 minutes in duration. You will be allotted 10 minutes extra for questions. Your presentation should engage critically with the media (video, CD, DVD, and so on) and key material for viewing should be preselected. It is essential that your presentation address one of the three themes. Please submit a one page abstract (about 300 words) outlining content, argument and conclusion, the relevance of the media presentation to the selected theme, plus a brief bibliography and/or other sources.

### *Panels*

We encourage presentations in the form of panel sessions. Panel sessions are a group of papers that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. Proposals may be submitted for panels consisting of three or four presenters and the structure is at the discretion of the coordinator. The proposal must explain the overall purpose, the role of the indi-

vidual participants, and indicate the commitment of all participants to attend the symposium. Each panel proposal will be accepted or rejected as a whole. Submit a short summary (one-page) of the panel overview, and an individual paper proposal, as described under Individual Papers above, for each presenter. All proposals for a panel should be sent together. Proposals should address one or more aspects of the established themes of this meeting. Total length of a panel will be one hour (with an additional 20 minutes for comments and responses).

### *Roundtables*

We also encourage presentations in the form of roundtables. These are 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 preselected 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 discussion.

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.

## **Programme: 3rd Symposium of the ICTM Study Group on Multipart Music**

16-16 September 2013.

Budapest, Hungary.

### *Local Organiser*

Institute for Musicology, Research Centre for the Humanities, The Hungarian Academy of Sciences. Budapest, Hungary.

Chair of the Local Arrangements Committee: Lujza TARI.

### *Programme Committee*

Ardian AHMEDAJA, Chair (Austria)

Ignazio MACCHIARELLA (Italy)

Žanna PÄRTLAS (Estonia)

Lujza TARI (Hungary)

### *Websites of the symposium*

[www.multipartmusic.org](http://www.multipartmusic.org)

[www.zti.hu](http://www.zti.hu)

### *Themes*

#### **1. Scholarly terminology and local musical practice**

One of the barriers ethnomusicologists have to constantly overcome in their work is the balancing act between dealing with local practices and trying to generalise the focused questions by using scholarly terminology. In addition to the complex relationship between local and global terminologies, connotations of terms in use change continuously. Furthermore, different sciences influence each other's views and consequently their terminologies. Questions to be focused on in the discussions are: How do terms come into use in scholarly research? Is there a model or does every term have its 'own history'? How do their connotations change? How do other sciences influence this process? And what about questions on 'lingua franca'? What is the place of local terminology within



this framework? How does terminology influence local musicians' and scholars' perception of music and music making?

## 2. The role of educated musicians and missionaries in local music practices.

Schoolmasters, cantors, choir conductors and other educated musicians have influenced local practice in many parts of the world. With regard to multipart music they have even influenced the establishment of new traditions. An important place is occupied by religious missionaries in this context. As a result, in many cases local music has lost its reputation or has been neglected in favour of newly introduced music. Through case studies and theoretical approaches, the kind of influences these activities have on everyday musical practice will be examined, focusing at the same time on the contexts of the objectives and results of the work of various protagonists in this process.

## 3. Individualists in company

Multipart music as a specific mode of music making and expressive behaviour is based on intentionally distinct and coordinated participation in the performing act by sharing knowledge and shaping values. In this process, the company members try to promote personal goals connected with creation and experimentation during music making and the discussions about it with community members. A specific issue within this framework is multipart music performed by one singer or by one musician on a single instrument. The main question to be discussed within this framework is connected with the kind of position the individual and the company have in various multipart music traditions.

## Preliminary Programme

### Thursday 12 September 2013

09:00–09:30 Opening Ceremony

Welcome addresses and introduction to the contents of the symposium

### 09:30–11:00 Session I: Scholarly terminology and local musical practice

Ulrich MORGENSTERN (Austria), *Phonic Contrast, Harmonic Accents, Rhythm of Texture. Multipart Folk Instrumental Practice as a Challenge to Musicological Terminology.*

Žanna PÄRTLAS (Estonia), *Between Local and International, Folk and Scholarly Terminology: The Case of Traditional Russian Multivoiced Singing.*

Larry Francis HILARIAN (Singapore), *The Use of Scholarly Terminology and Concepts in the Understanding Local Musical Practices, Through the Performance of the Malay-Lute (Gambus).*

11:00–11:30 Coffee and Tea Break

### 11:30–13:00 Session II: Individualists in company I

Lujza TARI (Hungary), *Researching individuality in Hungarian instrumental folk music.*

Ignazio MACCHIARELLA (Italy), *“For those who have ears to hear”. Individual signatures in Sardinian multipart singing.*

Enrique CÁMARA DE LANDA (Spain), *A musician operating in several areas: Roberto Scarlato and vocal and instrumental polyphony in Argentina today.*

13:00–15:00 Lunch Break

### 15:00–16:30 Session III: Individualists in company II

Fulvia CARUSO (Italy), *The “Canzonetta in lode alla Santissima Trinità” between tradition and innovation.*

Marco LUTZU (Italy), *Shaping the ritual. The role of individual choices in the definition of the musical structure of the Oro cantado.*

Gianni BELLUSCIO (Italy) and Oliver GERLACH (Germany), *Multipart singing of the Italo-Albanian communities in Calabria.*

19:30–21:00 Musical evening

### Friday 13 September 2013

09:00–11:00 PANEL: New “traditions” invented by educated musicians, scholars and missionaries. Chair: Gerda LECHLEITNER (Austria)

Nona LOMIDZE (Austria/Georgia), *Georgian folk music – changes in tradition through professionalization?*

Paolo BRAVI (Italy), *Training, cultural values and the shaping of the voice in the Sardinian a sa nuoresa choirs.*

Cristina GHIRARDINI (Italy), *Francesco Balilla Pratella and choral singing in Romagna.*

Gerda LECHLEITNER (Austria), *Zulu recordings from 1908: a conflict between “tradition” and “modernity”*

11:00–11:30 Coffee and Tea Break

### 11:30–13:00 Session IV: The role of educated musicians and missionaries in local music practices I

Anda BEITĀNE (Latvia), *Who influences whom? Educated musicians and their influence on local multipart music practice in Eastern Latvia.*

Daiva RAČIŪNAITĖ-VYČINIENĖ (Lithuania), *The impact of education on the practice of sutartinės in the 20th century.*

Anne CAUFRIEZ (Belgium), *The current practice of “traditional” music on Porto Santo Island (Madeira).*

13:00–15:00 Lunch Break

### 15:00–16:30 Session V: The role of educated musicians and missionaries in local music practices II

Jean-Jacques CASTÉRET (France), *The royal Vlth tone’s institutions of transfer: Multipart singing and education in traditional western Pyrenean society.*

Renato MORELLI (Italy), *Christmas carols in northern Italy, between printed sources and oral transmission. The role of saints, monks and priests in the diffusion of the repertoire.*

Constantin SECARĂ (Romania), *Romanian Christmas Carols in Byzantine Style. The Tradition of Monody and Ison (Isokratema), between Written Sources and Oral Transmission.*

16:30–17:00 Coffee and Tea Break

17:00–18:00 General Assembly of the ICTM Study Group on Multipart Music

19:30–21:00 Music and Dance

### Saturday 14 September 2013

09:00–10:30 **Session VI: The role of educated musicians and missionaries in local music practices III**

Pál RICHTER (Hungary), *Monophony in Multipart Instrumental Hungarian Folk Music.*

Amra TOSKA (Bosnia and Herzegovina), *“Etnoakademik” - Reinterpretations of music tradition.*

Guido B. RASCHIERI (Italy), *Multipart music in the contemporary vocal and instrumental tradition of north-western Italy.*

10:30–11:00 Coffee and Tea Break

11:00–12:30 **Session VII: The role of educated musicians and missionaries in local music practices IV**

Catherine INGRAM (Australia), *The roles of individual singers within the Kam people’s “big song” choral singing in south-western China.*

Wei-Ya LIN (Austria), *The relationship between the practices of traditional singing and church hymns in the society of the Tao (an indigenous ethnic group in Taiwan).*

Ieva PĀNE (Latvia), *The influence of creative persons on the natural course of traditional multipart singing in the village of Bārta.*

12:30–15:00 Lunch Break

15:00–17:00 Workshop: Yodeling

19:00 Open end: Informal get-together

### Sunday 15 September 2013

Excursion

### Monday 16 September 2013

09:00–10:30 **Session VIII: The role of educated musicians and missionaries in local music practices VI**

Tamaz GABISONIA (Georgia), *The known examples of personal influence on Georgian musical tradition.*

Zlata Marjanović (Serbia), *The ethnomusicologist on fieldwork: an educated outsider or compatriot-by-music practice?*

Katalin LÁZÁR (Hungary), *Polyphony in the vocal traditional music of peoples with Finno-Ugrian languages.*

10:30–11:00 Coffee and Tea Break

11:00–13:00 **Session IX: The role of educated musicians and missionaries in local music practices VII**

János SIPOS (HUNGARY), *Traces of multipart music in some Turkic-speaking communities*

Eno KOÇO (UK/Albania), *Music of the Albanian Orthodox Church and its local practices*

Kata RISKÓ (Hungary), *Towards multipart music – embourgeoisement and new musical ideals in the North-western region of Hungarian folk music*

Lana ŠEHOVIĆ-PAČUKA (Bosnia and Herzegovina), *A Bosnian musical adventure of the Hungarian composer Julius Gyula Major.*

13:00–15:00 Lunch Break

15:00–16:30 Final discussion and closing ceremony

## Programme: 13th Symposium of the ICTM Study Group on Music Archaeology

8–10 April 2013.

Guatemala City, Guatemala

The upcoming event is entitled “Crossing Borders: Musical Change and Exchange through Time”. The following is the preliminary programme.

### Monday 8 April 2013

09:30–10:30 Registration

10:30–10:45 Inauguration

10:45–11:15 Arnd Adje Both (Germany), *Keynote address.*

11:15–11:45 Break

11:45–12:30 Matthias Stöckli (Guatemala), *Musical Episodes on Ancient Mayan Journeys.*

12:30–14:15 Lunch

14:15–15:00 Riitta Rainio (Finland), *Rattling Tooth Pendants in the North European Neolithic Exchange Networks.*

15:00–15:45 Dorota Popławska and Anna Grossman (Poland), *Musical Instruments and Dance Iconography as Examples of Intercultural Contacts in Central Europe during the Bronze and Iron Age.*

15:45–16:15 Break

16:15–17:00 Annemies Tamboer (The Netherlands), *Medieval Pottery Aachen Horns: Identifiers of the Pilgrim, Mementos of the Religious Experience.*

17:00–17:45 Gretel Schwörer, Halle (Germany), *A Gong Chime Migrating from China to Thailand in the 13th or 14th Century?*

18:00–19:30 Reception

### Tuesday 9 April 2013

09:30–12:00 Excursion, *Sitio arqueológico Kaminaljuyú / Archaeological site of Kaminaljuyú*



12:30-14:15 Lunch

14:15-17:15 PANEL, *Vasijas silbadoras / Whistling Vessels*

14:15-15:00 Arnd Adje Both (Germany), *Introduction: Whistling Vessels through Cultures the Times*

15:00-15:30 Esteban Valdivia (Argentina), *"La Voz del Agua": Interrogantes en la difusión de las vasijas silbadoras de agua en la América Prehispánica.*

15:30-16:00 Break

16:00-16:30 Vanessa Rodens de Pozuelos (Guatemala) / Gonzalo Sánchez Santiago (Mexico), *Las vasijas silbadoras de Oaxaca y del área maya*

16:30-17:00 Arnd Adje Both (Germany), *The Whistling Vessels of Central Mexico*

17:00-17:15 Discussion

17:45-18:30 Concert, *Esteban Valdivia (Argentina)*

### Wednesday 10 April 2013

09:15-10:00 Vladimir Lisovoi / Angelina Alpatova (Russia), *Scythian Chordophones: On the Problems of Comparative Music Archaeology.*

10:00-10:30 Break

10:30-12:30 PANEL, *Travelling Music and Music for Travellers: Archetypes and Documentary Evidence of Music Itinerancy in Ancient Greece.*

10:30-11:00 Eleonora Rocconi (Italy), *Mythical Archetypes.*

11:00-11:50 Donatella Restani / Daniela Castaldo (Italy), *Alexander the Great's Travels and Musical Encounters.*

11:50-12:10 Ciro Lo Muzio (Italy), *The Western Legacy in Gandharan Instrumentarium.*

12:10-12:30 Discussion

12:30-14:15 Lunch

14:15-15:00 Katrina Kosyk / Carrie L. Dennett (Canada), *Winds of Change: An Examination of Music and Migration in Pre-Columbian Greater Nicoya*

15:00-15:45 Samuel Franco (Guatemala), *Marimba (Guatemala) y Ulimba (Malawi)*

15:45-16:15 Break

16:15-17:45 Closing ceremony

## Call for Papers: 4th Symposium of the ICTM Study Group on Music of the Turkic Speaking World

April 2014.  
Ankara, Turkey.

Since its official recognition in 2006 by the International Council for Traditional Music the Study Group on Music of the Turkic Speaking World has met in Europe.

For the first time, in April 2014, the Study Group on Music of the Turkic Speaking World will be having its Fourth Symposium in the very heart of the Turkic speaking world, Ankara. The hosting organisation will be the International organisation of Turkic cultures - TÜRKSOY. Dr Sehvar Besiroglu will be a chair of the local organising committee.

The subject of our Fourth Symposium will be: TURKIC WORLD AND NEIGHBOURS: SIMILARITY AND DIFFERENCES IN MUSIC.

Proposals are welcome: individual papers, panels, lecture demonstrations, and documentary films.

# Announcements — Related Organisations

## *El Oído Pensante*, new peer-reviewed journal

*El Oído Pensante* is a biannual peer-reviewed journal of free access.

Its aim is to promote the discussion of theoretical, methodological and epistemological dilemmas faced by different kinds of music research. Unpublished articles in Spanish, Portuguese and English dealing with ethnomusicology, anthropology, sociology of music, popular music studies, musicology, and cultural studies, among other disciplines, are received.

Papers should be original and those which produce criticism of theoretical paradigms, methodology, transdisciplinarity, knowledge validation, research ideologies, representation resources, narrative strategies, ethic and aesthetic research perspectives, relationships during the fieldwork experience, social and political research significance, the researcher's perceptive and conceptual baggage, new technologies and their ways of spreading and sharing knowledge, etc., will be welcome.

Since the intention of the journal is to promote critical thought aimed to dismantle usual concepts and to open new approaches, papers restricted to analysing particular cases will not be accepted. However, it is expected that authors bring some cases into the text in order to support their main ideas. Articles and reviews are also received.

All articles will undergo a peer blind review process.

\* **Director and editor:** Miguel A. García

\* **Associate editor:** Juliana Guerrero

\* **Editing:** Daniela A. González

\* **Assistant editors:** Bernd Brabec de Mori, Matthias Lewy and Ana Flavia Miguel

### *Advisory Committee*

- \* Beverley Diamond
- \* Rafael José de Menezes Bastos
- \* Ana María Ochoa
- \* Allan Moore
- \* Timothy Rice
- \* Irma Ruiz
- \* Jonathan Sterne
- \* Ulrich Wegner

The first number of *El Oído Pensante* (2013) is already online at [ppct.caicyt.gov.ar](http://ppct.caicyt.gov.ar).

## Annual Conference Journées d'Etude 2013

24-26 May 2013

Sorbonne University and Musée du Quai Branly (Paris, France)

The annual conference *Journées d'Etude 2013* will take place in Paris from 24-26 May at the Sorbonne University and the Musée du Quai Branly. Organising committee: Susanne Fűrnis, Madeleine Leclair, François Picard.

The theme is [To analyse music](#), with three sub-themes: Criteria and validation of the musical analysis, Digital devices for musical analysis, and Transformations and permanences: the study of a musical language through historical recordings. Invited speakers are Alice Tacaille (Paris Sorbonne Univ.) and Susanne Ziegler (Berlin); guest participants at the final roundtable are Simha Arom and Philippe Cathé (both from Paris).

### *Preliminary programme:*

#### *Friday 24 May, Sorbonne, afternoon:*

- \* Susanne Ziegler: [Title TBA]
- \* Marie Hirigoyen Bidart: *Comparaison diachronique et synchronique de sources écrites (sur le) et musicales (de) chant basque de la fin du xix<sup>e</sup> siècle à la fin du xxe siècle : méthodologie, problèmes rencontrés, résultats.*
- \* Diana Alzate, *Les archives sonores de l'expédition Orénoque-Amazone (1948-1950).*
- \* Emeline Lechaux: *Mener l'enquête dans les enregistrements d'archives. L'exploration de l'histoire du bwètè au Gabon par l'analyse musicale.*

#### *Saturday 25 May, Sorbonne, morning:*

- \* Nicolas Prévôt: *La quête de la formule magique : règles du jeu d'un répertoire de l'Inde centrale.*
- \* Françoise Etay: [Title TBA]
- \* Karen Nioche: *L'analyse musicale de la danse. Hypothèses et questions.*
- \* Marie-France Mifune: *Analyse de la performance en contexte rituel.*

#### *Saturday 25 May, Sorbonne, afternoon:*

- \* Alice Tacaille [Title TBA]
- \* Stephanie Weisser and Didier Demolin: *Analyser les timbres grésillants : l'importance d'une approche pluridisciplinaire.*
- \* Julien Debove: *Présentation et représentation des tana dans la musique hindoustanie. à partir d'enregistrements en direct de N. Rajam*

#### *Sunday 26 May, Musée du Quai Branly, morning:*

- \* Jeanne Miramon-Bonhoure: *Dispositifs d'analyse et stratégies de représentation : les avantages du logiciel iAnalyse dans la communication des résultats de*



*l'analyse.*

\* Final Roundtable: Simha Arom, Philippe Cathé, Susanne Färniss, Madeleine Leclair, François Picard.

For more information, consult the [SFE website](http://sfe.website) or send a message via e-mail to [sfe@ethnomusicologie.fr](mailto:sfe@ethnomusicologie.fr).

## International Conference Beyond the East-West Divide: Rethinking Balkan Music's Poles of Attraction

27-29 September 2013

Serbian Academy of Sciences and Arts  
(Belgrade, Serbia)

The Institute of Musicology of the Serbian Academy of Sciences and Arts, the Department of Fine Arts and Music of SASA, and the BASEES Study Group for Russian and Eastern European Music are jointly organising an international conference to be held in Belgrade in September 2013 under the title *Beyond the East-West Divide: Rethinking Balkan Music's Poles of Attraction*.

### Keynote speakers

[Danica Petrović](#), Institute of Musicology of SASA, Belgrade. Danica Petrović specialises in the Byzantine foundations of Serbian church music, post-Byzantine Greek-Serbian and Russian-Serbian cultural connections in the 18th century, traditional Serbian folk church chant and the links between Serbian music and European music in the 19th century.

[Timothy Rice](#), University of California, Herb Alpert School of Music, Los Angeles. Timothy Rice specialises in the traditional music of the Balkans, with a special focus on Bulgaria in both the socialist and post-socialist periods. In terms of research themes, he has written, among other things, on musical cognition, politics and music, meaning and music, mass media, and music teaching and learning.

### Conference Committee:

Dejan Despić

Jim Samson

Katerina Levidou

Ivana Medić

Melita Milin.

Danica Petrović

Philip Bullock

Jelena Jovanović

Katy Romanou

Katarina Tomašević

Biljana Milanović

Srđan Atanasovski

# Reports from ICTM National and Regional Representatives

## Belgium

by Anne Caufriez,  
*Liaison Officer*

### *Summary of activities, 2007–2012*



In Belgium as in many other countries, Ethnomusicology is accommodated only by a few institutions. The most important are the two Federal Museums, the **Museum of Musical Instruments** of Brussels, situated at the heart of the city, and the **Museum of Central Africa of Tervuren**, located on the outskirts of Brussels. These museums are the only ones endowed with the status of scientific institutions and equipped with staff holding university qualifications. Of course there are also other museums in Belgium of very high standards, but these do not operate within a scientific background. The third scientific institution pertinent to our field is the **Université Libre de Brussels (ULB)**

The Museum of Musical Instruments (MIM) is the only Belgian institution entirely dedicated to classical and traditional music. It owns around 8500 musical instruments of which over half originate from four continents. It possesses an immense Asian collection of traditional musical instruments originating from India, Indonesia, Korea, China, Japan, Burma, Thailand, and Vietnam among others; of which some are ancient no longer produced. The abundant African collection originates not only from the Congo but from Western Africa as well. The other part of this collection is comprised of instruments from North and South America (particularly the “Indian collection”) and from Oceania (Papuan instruments and those from the islands

of Hawaii, Fiji, etc.) without forgetting an important European collection of traditional instruments, of which Wim Bosmans is responsible for. Except for the European Collection, I was responsible for all these instruments of the world in my position as Director of Research at MIM (where we are only two ethnomusicologists).

Established in 1877, this museum is one of the oldest in Europe. However, a new Museum opened its doors to the public in 2000 in sumptuous premises

The Museum of Tervuren, exclusively dedicated to Central Africa, divides its activities into various disciplines: Cultural Anthropology, Zoology, Geology, Mineralogy and History. Other than its important art collection, it also possesses an Ethnomusicology section comprising some 8000 African musical instruments curated by Jos Ganzemans, recently replaced by Rémy Jadinon, who is currently preparing his doctorate and the renovation of the exhibition halls. As to the University of Brussels (ULB), they offer a thirty hour



*Museum of Musical Instruments of Brussels*

(New Art style) overlooking the Mont des Arts. The other façade of this Museum overlooks the Place Royale, the architectural style of which belongs to the Austrian Habsburg dynasty. In 2009 this Museum received the Belgium Museums Prize.

yearly introductory course on Ethnomusicology by Mrs Stephanie Weiser (a specialist on Africa). Unfortunately these latter institutions have not forwarded their report which prohibits me from elaborating further on their activities.



### End of 2007

A ten day presentation of Indonesian music was organised by MIM in collaboration with the Indonesian embassy in Brussels (30 September–8 October). I was responsible for the scientific content of these days and presented a lecture based on field recordings which I conducted in Java, Lombok and Sulawesi. Three concerts of classical music of Java and Bali were performed, including a presentation of the puppet theatre Wayang Kulit. There were also introductory Gamelan courses for adults, children, and families. This proved to be a success not only in terms of quality but also in participation by members of the public. All the halls of the Museum operated at full capacity, and radio and television covered the event.

In November of that year MIM was invited to participate in the UNESCO-led conference “Music as an Instrument for Intercultural Dialogue” (26 November 2007) to which I went and presented a paper in the workshop *The context of transmission and performance at the midst of communities*. I also represented the Museum at another UNESCO-led conference in Beijing (7–17 October), at the ICTM World Conference in Vienna (4–11 July) and at the International Ballad Conference of the University of Aberdeen, Scotland (29 August–3 September). I also supervised two theses and wrote a long article on the world collection of the musical instruments at MIM. Other than these collections and research on Indonesian, Mexican and Oceanian musical instruments, I also improved the presentation of exhibition halls and hosted many external guests. The Museum also established various agreements with the Museum of Portuguese music at Estoril and the Museum of Ethnology of Lisbon (Portugal), which facilitated further research by myself on Portuguese traditional music, which is my specialist subject.

### 2008

Throughout this year, Museum of Musical Instruments was principally preoccupied with the MIMO project (the computerisation of its collections). The MIMO project had as its main aim to create a unique point of access to information on the digital resources on musical instruments in European museums. Prior to this, it did not exist in Europe neither a centralised information site to present musical instruments nor a standardised criteria.

This project involved eleven of Europe’s great museums of Europe, of which MIM and the Museum of Teruren are part. This involved the full time of internal staff as well as engaging external collaborators, and the process is still ongoing. It is a project divided into several stages. The first stage involved photographing each musical instrument and cataloguing all relevant data, such as description, country of origin, population, vernacular names, organological classification, social usage, construction materials, mode of acquisition, and state of conservation. The following stages were constructing audio files and video clips.

Parallel to the aforementioned project, Wim Bosmans organised a festival of traditional music films (from October to December), principally focussing on Europe and showing documentaries from Kosovo, Transylvania, the Czech Republic, Switzerland, the Ukraine, and even western Africa. He also organised an exhibition on the traditional musical instruments of Belgium, which were accompanied by some concerts, notably a spinet concert, which is one of the most beautiful musical instruments of the Belgium countryside (17 October – 16 November).

I personally conducted research on Rajah Tagore, the donator of MIM’s first Indian collection in the 19th century, as part of preparation for the King of Belgium’s visit to India. I further obtained

the qualification of “Agrégation” for Teaching in Universities, at the University of Louvain-la-Neuve, in February.

MIM was again invited to participate in a UNESCO-led conference (*Music as a vehicle for peace*) which was held at La Maison des Arts et Métiers in Paris on 4 April, where I presented a paper on the state of traditional music.

I also represented the Museum on international conferences which took place in Brazil (meeting of the Brazilian Association of Ethnomusicology ABET at the University of Alagóas in Maceio) and in Great Britain (the 38th “International Ballad Conference” at the University of Cardiff) where I presented papers. During my stay in Brazil, I gave lectures on Portuguese music at the University of Paraíba. I furthered other researches in Portugal the following summer. My publications had as subject matter the Polyphonies and the Ballads of Portugal:

\* “Polyphonies saved by water: the representation of tradition in a micro-locality of Portugal”, *Estudos de Literatura Oral* 13/14 (2008): 73–83. Portugal: University of Faro.

\* “The Portuguese Ballad and its extensions in the Mediterranean”, *Lusitana* 17-18: 51-76. Portugal: University of Lisbon.

The latter publication is a comparative article which aroused such interest in the Balkans that it was translated into Serbo-Croatian and was published again in *New Sound* 30/11 (2007-8): 72-85, with the collaboration of the Science Academy of Belgrade.

### 2009

Within the framework of EUROPALIA, which in this occasion adopted China at its theme (EUROPALIA takes place every two years), and with the collaboration of my colleague Claire Chantrenne, we organised an International Conference on Chinese and East Asian music having as theme “The future of the past” (18-22 November).

This conference was held at MIM and assembled well over 50 specialists on China as well as eminent professors and researchers well known in the field of East Asian music, including professors from the Beijing and Shanghai Conservatories of Music, the Art University of Shandong, the Centre for Chinese Studies of Beijing, the University of Hong Kong, and the University of Minzu of Xianzi. Other Asian educational establishments included the

The papers presented ranged from the preservation of the intangible musical heritage of China (with its slowly disappearing traditions) to the manufacture of musical instruments. *Innovation in Chinese Musical Narrative, Issues in Chinese Musical History, New Music in East China* were amongst the most fascinating. This conference was complemented by various concerts as well as film shows.

artists, with a particular homage to the famous Paraguayan guitarist and composer Augustin Barrios Mangoré (1885-1944).

The Museum organised an event focusing on the music of the Balkans based on the collections at its disposal, which was accompanied by concerts (in May) during which I facilitated the donation of around ten traditional musical instruments by the Embassy of Serbia.

MIM was invited to another international conference organised by UNESCO at Boston (USA) having as theme *Music and Cultural Diplomacy*, which was organised by the Department of Musicology of Northeastern University, Boston (29 March 2009).

I also facilitated relations between MIM and a university in the Northeast of Brazil (the University of Paraíba in João Pessoa) to allow for academic exchanges. I also gave a lecture at this University on Portuguese music (7 March) and, in 2008, I was invited to the annual conference of ABRALIN and the year after, this organisation's annual conference was held at this same university (2-6 March 2009), during which I gave a series of lectures (totalling ten hours) on my field work research in Portugal. This collaborative work bore fruit in the visit of Alice Lumi Satomi, professor at the University of Paraíba, to Brussels from 1 July 2009 to 29 June 2010. She benefited from a scholarship from the Brazilian government. This collaborative work with Brazilian institutions also enabled the acquisition of a collection of musical instruments from the Tupi and Guarani Indians, the negotiations for which and subsequent acquisition of which I was responsible for.

I took part in the ICTM's World Conference in Durban, where I presented the paper *The Ballad, a traditional song of contemporary Portugal*. I also attended the 39th International Ballad Conference organised by the Institute of Art,



*Chinese instruments in the exhibition hall of the Museum of Musical Instruments of Brussels*

University of Tokyo, the University of Seoul, and the University of Putra. Europe and the United States were also represented with specialists from SOAS (London), Goldsmith College (London), University of Sorbonne (Paris), University of Cologne (Germany), University of La Sapienza (Rome), University of Brussels (ULB) and of the Community College of Philadelphia, to cite but a few.

From 26 August to 11 October we organised an exhibition on the Italian field photographs of Alain Lomax taken during 1954-55, and also a festival in collaboration with the Cultural Centre of Flagey (Brussels) which consisted of a series of concerts on the traditional Latino-American guitar, of Spanish in origin (17 October-29 November). We were privileged to hear the works of Spanish composers (such as Albeniz) and other Latino-American



Ethnography and Folklore of the Academy of Sciences of Minsk, Belarus (13-18 July), where I presented *The different ideological symbols of the Portuguese ballad through time*.

I presented *The relationship between prosody and music in Portuguese traditional music* during the International Interdisciplinary Symposium organised by the Institute of Ethnomusicology of the Academy of Sciences, Ljubljana (Slovenia) on 24-29 September.

## 2010

A whole day's workshop was dedicated to the MIMO project on 31 March, during which various participants from different countries came to share their MIMO experience.

On the occasion of the 50th anniversary of the independence of the Congo, MIM organised a festival of musical films on Africa as well as one on Egypt (end of 2009 – 27 July 2010).

I was also delegated to attend the following international scholarly meetings:

1. The ICTM Study Group on Historical Sources of Traditional Music, Lithuania, 14–18 April. Presented the paper *A French ballad's journey to the North-East of Portugal*.
2. The 40th International Ballad Conference, the Netherlands, 5-10 July. Presented the paper *Some aspects of water songs of Portugal*.
3. 6th Symposium of the ICTM Study Group on Music and Minorities, Vietnam, 19-30 July. Presented the paper *Feminine minority of the villages of Portugal*.
4. 7th Symposium "Music and Society", Bosnia and Herzegovina, 28-30 October. Presented the paper *The Female Polyphony of Northwest Portugal*.
5. 9th gathering of the Departmental Museum of Ethnology in Provence (Forcalquier, France), 21-22 Octo-

ber,. Presented the paper *Saint John in Portugal : the intertwining relationship between music and plants*.

Publications: "Michel Giacometti: Filmographia completa", article plus DVD, published in collaboration with the Publico, the RTP and Tradisom, Lisbon 2010-11, vol.9 (p.24-35); "The Female Polyphony of Northern Portugal", post the 6th Symposium of the ICTM Study Group on Music and Minorities, Hanoi: The Vietnamese Institute for Musicology.

## 2011

In 2011 CIM-CIM, which assembles all the museums of the world, held its general conference. The first day was held at the Museum of Music in Paris. The second day (1 September) was organised at MIM in Brussels. This day was dedicated to new museums as well as new projects with participants from the American Museum of Phoenix, the Morris Museum of Morristown, the Kunsthistorische Museum of Vienna, the Chopin Museum of Warsaw, the University of Edinburgh, the Glinka State Museum of Musical Culture of Moscow and of course from participants from MIM itself. The following day was organised by the Museum for Central Africa of Tervuren and had "Wind Instruments" as its theme. Participants came from diverse parts of the world (the Congo Brazzaville, the Ivory Coast, South Africa, and France). The third day was organised by the Muziekmuseum Vleeshuis of Antwerp.

Other international conferences attended were the 5th National Meeting of ABET, where I had gave a series of lectures at the University of Paraíba (*The Filmography of Giacometti*) and at the Federal University of São Paulo (*The Portuguese-Brazilian resemblances and divergences in the romanceiro*); the 41st International Ballad Conference organised by the University of Algarve, Faro (Portugal), where I presented *The role of the French anthropologist Michel Giacometti in the collecting of folk songs in*

*Portugal*; the conference "Fascinating oddities, the discovery of musical otherness in the 19th century", organised jointly by the Universities of Nice, Rennes, La Sorbonne, at the birth city of Berlioz, La Côte Saint-André (Isère, France), where the title of my paper was *Incidental musical instruments or sheer glance fascination*.

Publication of my musical recordings of Madeira *"The traditional music of Porto Santo"* (Madeira-Portugal), edited in Geneva by the International Archives of Folk Music of the Museum of Ethnography. This work received a prize from the Regional Portuguese Administration, which culminated in a reception at Madeira on 22 October. Publication also of *Saint John in Portugal: the intertwining relationship between music and plants*", in Forcalquier 2011, Editions "C'est-à-dire", with the support of the French Ministry of Culture (p. 55-64).

## 2012

Continuation of the MIMO project and preparation of other projects. However due to new management and financial restraints as well as proposed reorganisation of the national Museums, some projects did not come to fruition and most of its scientists profited from this lull to re-conduct their research work.

Other than the usual tasks of a Museum, 2012 was, for me, principally dedicated to further research in Portugal and to the writing of two books pertaining to the music of Portugal (*La danse des eaux* and *Une vie à la source de la mémoire*).

International conferences attended: 2nd Symposium of the ICTM Study Group on Multipart Music (Tirana and Vlore, Albania), where I presented the paper *The analysis of feminine Portuguese voices*; 2nd European Forum on Music organised by the European Council for Music (Istanbul, Turkey); 42nd International Ballad Conference, organised by the University of Hacettepe (Akyaka,

Turkey), where I presented a paper on the theme of *Atlantic Roots and Routes in Portuguese Traditional Music*; I presented the paper *The films of Giacometti: an analytical and critical approach* at a symposium having as its theme "The meeting between Ethnomusicology, Anthropology and Visual Culture", jointly organised by the University of Lisbon ISCTE and the University of Evora.

### Conclusion

It should be noted that staff having a scientific background are on decline at the Museum of Musical Instruments of Brussels. This institution is the most visited Museum in Brussels, so it has had to increase its numbers of staff operating in the areas of education, publicity, concert organisation, visitors hospitality and other departments. Being the "capital of Europe", Brussels has undergone a massive influx of tourists which has consequently affected the Museum. Also of late there has been pressure from the state to the effect that these bodies ought to secure a higher percentage of their spending independently. This as a result has had the effect of devaluing research work (which is more time consuming) at the cost of more "visible" activities destined for public consumption and fund raising.

The University of Brussels unfortunately does not provide a full-time course on Ethnomusicology, save for a brief general introduction on the subject, which was created by a linguist keen on traditional music. This shows the lack of interest from ULB, whose Faculty of Letters however offers a complete course on Musicology. The same can be said of the University of Louvain-la-Neuve which offers a course in Musicology, but not in Ethnomusicology.

It can be safely said that the last thirty years has not witnessed any increase in research in the field of Ethnomusicology in Belgium, yet paradoxically in-

terest amongst the younger generation is on the increase, if concert attendance figures are an indicator to go by. The lack of interest and ignorance from administrators has meant that the discipline has been placed in the hands of amateurs which unfortunately has the effect of a regression of knowledge built in this discipline since the sixties.

## Bosnia and Herzegovina

by Jasmina Talam, Chair  
of National Committee



At the meeting of ICTM's Executive Board held in July of 2012 in Shanghai, the ICTM National Committee of Bosnia and Herzegovina was officially recognised. The acknowledgement of our National Committee encourages better internal cooperation and more ambitious presence of Bosnian ethnomusicologists abroad. We envision the following activities: projects which will bring together active ethnomusicologists from the entire territory of Bosnia and Herzegovina, work on the protection of intangible cultural heritage in the field of traditional music, preparation and publishing of data about current researches in ICTM publications, organisation of Symposia of ICTM Study Groups, activation of young researchers in ethnomusicology through various projects, cooperation with cultural-artistic societies and local groups from Bosnia and Herzegovina, promotion and popularisation of Bosnian and Herzegovinian traditional music, and encouragement and development of ethnochoreological research.

In the first annual report of the ICTM National Committee of Bosnia and Herzegovina, I would like to give an overview of the ethnomusicological activities which were conducted, with special regards to conferences, symposia, projects, lectures and publications.

### Conferences and Symposia

#### 8th Symposium of the ICTM Study Group on Maqām

For the first time, Bosnia and Herzegovina had the honour to organise a meeting of one of ICTM's Study Groups. The 8th Symposium of the ICTM Study Group on Maqām was held from 8 to 11 November 2012 at the Academy of Music in Sarajevo. Local organisers were the Academy of Music in Sarajevo and the Musicological Society of the Federation of Bosnia and Herzegovina. The general topic of the conference was "Historical Traces and Present Practice in South European Music Traditions", and special topics were:

1. Between maqām and mode: the intermediate realms (Greece, Macedonia, Bulgaria, Bosnia and Herzegovina, Serbia, Kosovo, Albania and Central Europe)
2. History of Ottoman music in its expansion in the Mediterranean
3. The role of Sufi brotherhoods for the propagation of the maqām in Western Europe and North Africa.

#### 8th International Symposium "Music in Society"

At the same time and place, the 8th International Symposium "Music in Society" was held. As in previous years, sessions were organised according to the following fields: musicology, ethnomusicology and musical pedagogy.

The two symposia were complemented by the following events:

- \* On 8 November 2012 the vocal-instrumental ensemble *Etnoakademik* gave a performance at the concert hall of the Academy of Music in Sarajevo.
- \* On 9 November 2012 an exhibition of traditional Bosnian clothes and a presentation of building traditional instruments were held. In the evening, concerts of groups performing



customs and music originating from their areas were held.

**International conference "Vlado Milošević: Composer, Ethnomusicologists and Pedagogue"**

The University of Arts of Banja Luka held an international conference under the name "Vlado Milošević: Composer, Ethnomusicologists and Pedagogue". Scientists from Bosnia and Herzegovina, Serbia, Montenegro, Macedonia, and Ukraine participated at the conference.

**Projects and guest lectures**

A significant part of the Tempus project "Introducing Interdisciplinarity in Music Studies in the Western Balkans in Line with European Perspective" is related to the study of ethnomusicology at Sarajevo's Academy of Music. On the second cycle of the studies, the new subjects Applied Ethnomusicology and World Music are introduced, as well as a new module on Archiving musical collections within the subject of Ethnomusicological research and fieldwork methodology. Besides that, significant work is being done on the legacy of Cvjetko Rihtman. The aforementioned activities are conducted in cooperation with Svanibor Pettan (Faculty of Arts, Ljubljana, Slovenia), and Gerda Lechleitner and other colleagues from Vienna's Phonogrammarhiv. During the past year, several guest lectures were held at Sarajevo's Academy of Music related to the field of ethnomusicology: About Archiving of Music Collections by Gerda Lechleitner and Christiana Fennesz-Juhász (Austria), and Musical Choice from the Perspective of Social Communication by Gisa Jähnichen (Germany/Malaysia).

## France

by Susanne Fűrniß,  
Chair of National  
Committee



The French Society for Ethnomusicology (SFE) has the role of the ICTM France National Committee. It has now 196 members, mainly researchers, university teachers and other professionals, but also graduate students. The 2012 **board** was composed of Susanne Fűrniß (President), Madeleine Leclair (Vice President), Aurélie Helmlinger (Secretary), Claire Schneider (Treasurer) and ordinary members Christine Guillebaud, Victor Stoichita, Julien Mallet, Jean Lambert, and Pribislav Pitoëff.

**The annual conference** *Journées d'Étude* in June 2012 was dedicated to the theme *Social Constructions of Sounding Humour*. Organising committee: Christine Guillebaud, Victor Stoichita. It took place in Eymoutiers near Limoges and brought together 55 participants around 10 papers:

- \* Marc Benamou: *Humoristic procedures in Javanese gamelan playing*.
- \* Bernard Lortat-Jacob: *Ah, what a laugh to be so competent!*
- \* Christine Guillebaud: *Sound-mix and ritual sonorization: types of humour in Kerala*.
- \* Jean Lambert: *Voices as instruments or instrumentalized voices? Egypt, Syria, Yemen*.
- \* Talia Bachir-Loopuyt: *May Volksmusik be serious? Humour as a legitimation of a genre*.
- \* François Picard: *'Irreducible music' and musical humour*.
- \* Clara Biermann: *Do we need balls to be a good murga? Feminine murga and subversion in the Carnaval of Montevideo*

- \* Marlène Belly & Françoise Etay: *A story to laugh: the song as a release of social realities*.
- \* Victor Randrianary: *Humour and popular music. The meaning of the artist Tsiliva's success in Madagascar*.
- \* Victor A. Stoichiță: *"Does this make you laugh? Pride and derision among the amateurs of maneles in Bucarest"*.

**Six grants** have been given to members, three for fieldwork (Hugo Ferran, Elisabeth Rossé, Kati Basset) and three for publications (Olivier Féraud, Filippo Bonini, Hassan Tabar). Another financial support has been given to the production of the film *Simha Arom, itinéraire d'un ethnomusicologue* by Jérôme Blumberg (prod. Le Miroir, Gabriel Chabanier).

The **book collection** *Hommes et Musiques [Men and Music]*, which is published in partnership with the Society for Ethnology, has released a book by Aurélie Helmlinger: *Pan Jumbie. Social and musical memory in steelbands* [Editor's Note: see page 90]. The release has been launched by a steelband concert at the *Salon du livre en Sciences Humaines*. The Francophone journal *Cahiers d'Ethnomusicologie* is supported by the SFE: each member in good standing receives a free copy of this scholarly yearbook edited by the *Ateliers d'ethnomusicologie* in Geneva and directed by Laurent Aubert. The SFE delegates two of the four members of the scientific board (Christine Guillebaud, Jerome Cler). The 2012 edition of the *Cahiers* is dedicated to the topic "An artist's life".

The annual **Prix Bartók**, an award dedicated to the best film on music at the Festival International Jean Rouch has been attributed to Anand Patwardhan's film *Jai Bhim Comrade* (India, 184 min.) showing the important role of poets and their songs in contemporary India's social and political movement.

SFE is located in Paris at the [Quai Branly Museum](#) where it has organised seven *Musical rendez-vous* (Leclair, Damon-Guillot, Aubert, Prévôt, Fürniss, Durnig, Mohafez), one round-table (Martinez, Pasqualino, Sanson), and one film projection (Johanni Curttet). The majority of these events were linked directly to the themes of the following temporary exhibitions: Nigeria, The Masters of Chaos, Human Zoos.

The SFE has organised a gamelan-concert for the European Association of Social Anthropologists in July and has started a partnership with the Festival People and Music in Cinema in Toulouse in October where ethnomusicologists present or comment films on music of their field.

For more information, please see SFE's website at [www.ethnomusicologie.fr](http://www.ethnomusicologie.fr).

## Georgia

by *Rusudan Tsurtsumia*,  
Director of the Research  
Centre for Traditional  
Polyphony of the Tbilisi  
State Conservatoire



This is the first time Georgia has a chance to introduce the events going on in traditional music to the world ethnomusicological circles; therefore I would like to give an account on the general tendencies of the last few years in light of the earlier events which preceded them.

Georgian traditional music is distinguished by its diversity and complexity of form in vocal polyphony, and the new millennium started with its recognition — in 2001 UNESCO proclaimed Georgian polyphony as “A Masterpiece of the Oral and Intangible Heritage of Humanity”. This was followed by the first International Symposium on Traditional Polyphony held in Tbilisi in 2002, which continued the tradition of international conferences held at the Tbilisi State Conservatoire since the 1980s.

From 2003 to 2006 the Japanese Funds-in-Trust for the Preservation and Promotion of the Intangible Cultural Heritage and UNESCO realised in Georgia the project “Safeguarding and Promotion of Georgian Traditional Polyphony”, as part of which the newly established Centre for Traditional Polyphony of the Tbilisi State Conservatoire was technically equipped, a database of the Conservatoire's rich audio archive was created, the practice of field-expeditions was revived, and the so-called *lotbarta skola* (schools for choir leaders) were created in many regions to support the tradition of oral transmission from generation to generation.

These events were predated by the dissemination of Georgian folk song across the world which originated in the 1970s thanks to the world tour of the Georgian Folk Song and Dance Company Rustavi' (directed by Anzor Erkomaishvili); which aroused interest in studying Georgian polyphonic song. In 1990, audiences in Tbilisi were astonished by hearing Georgian songs performed by the Japanese ensemble “Yamashiro-Gumi”, which was soon followed by the creation of many ‘Georgian ensembles’ like *The Kartuli Ensemble* (USA), *Darbazi* and *Zari* (Canada), *Maspindzeli* (UK), *Marani*, *Irinola* and *Jamata* (France), *Gorani* and *Melbourne Women's Choir* (Australia), *Doluri* (Sweden), etc.

Fortunately today, in various parts of Georgia—especially on Svanetia and the mountains of Adjara—old-aged tradition bearers are still alive, and they have preserved polyphonic forms of singing developed by their ancestors during millennia. They are frequently visited not only by local ethnomusicologists or city folk ensembles, but by amateur groups from various countries of the world, to study unique folk examples directly from them. Moreover, these folk masters, as well as the representatives of renowned ensembles (such as “Anchiskhati”, “Basiani”, “Sakhioba”, “Mtiebi”, and “Mzetamze”

among others) are invited to lead workshops in Europe and America.

### *Early Georgian ethnomusicology*

The significance of the scholarly study of Georgian folk music was recognised in the 19th century when the country was conquered by the Russian Empire, and Georgian folk song together with the Georgian language became a significant factor of national identity. Collecting activities started in the 1870s, and a few first collections of folk songs and sacred hymns were published, including those for children. In the early 20th century the founding fathers of Georgian classical music Dimitri Araqishvili and Zakaria Paliashvili recorded unique examples of folk music in different parts of the country, and the London based “Gramophone” company recorded over 100 songs from Georgian folk singers from 1901 to 1914.

Intensive fieldwork activity continued at the Tbilisi State Conservatoire from 1917 on. Georgian folk scholars, theoreticians and composers Grigol Chkhikvadze, Shalva Aslanishvili, Shalva Mshvelidze, Mindia Zhordania, Kakhi Rosebashvili, Vladimer Akhobadze, Valerian Maghradze, Vladimer Gogotishvili, Evsevi Chokhonelidze, Manana Shilakadze, Edisher Garaganidze, and others recorded folk songs in different parts of the country, first on phonograph and later on magnetic tapes. The study of this material revealed about 20 different dialects, as well as diverse forms of expression and performance.

Western scholars were particularly attracted to the carefully collected and documented examples of a highly developed system of polyphony found in Georgia's relatively small territory. In 1967 French ethnomusicologist Yvette Grimaud recorded about 400 folk examples with Grigol Chkhikvadze; she kindly donated this collection to the Tbilisi State Conservatoire in 2009, shortly before passing away. Among



other noteworthy foreign scholars is German anthropologist and ethnomusicologist Siegfried Nadel, whose work "Georgian Song" (Berlin, 1933, based on audio recordings of WWI prisoners in camps made by C. Stumpf and G. Schunemann), included many significant theses, as well as one on the local origin of Georgian polyphony. Marius Schneider, in his renowned work "History of Polyphony" (Berlin, 1935) dedicates an entire chapter to Caucasian, including Georgian, music. Released as an LP in 1968, "Folk music of the Georgians from Turkey" was recorded by American anthropologist Peter Gold, and the originals recordings were donated to the Tbilisi State Conservatoire in 2012.

### *Ethnomusicology in Georgia today*

The representatives of the Georgian contemporary school of ethnomusicology are, among others, Natalia Zumbadze, Nino Kalandadze, Tamaz Gabisonia, Gia Baghashvili, Davit Shughliashvili, Malkhaz Erkvanidze, Maka Khardziani, Ketevan Baiashvili, and Nino Razmadze. A separate mention should be made of Georgian ethnomusicologists Joseph Jordania (one of the organisers of Tbilisi Symposia and head of the International Bureau of the International Research Centre for Traditional Polyphony) and Nino Tsitsishvili, both of which reside and work in

Australia. Jordania's works are recognised internationally, for which he received the Fumio Koizumi Prize for Ethnomusicology in 2009.

Today in Georgia the following institutions are involved in the study and popularisation of Georgian folk music: the Georgian Folk Music Department of the Tbilisi State Conservatoire (headed by Nato Zumbadze), the Laboratory of Georgian folk music (headed by Ketevan Matiashevili), the [International Research Centre for Traditional Polyphony](#) (headed by myself, Rusudan Tsurtsumia), the [Georgian State Folklore Centre](#), International Centre for Georgian Folk Song (director Anzor Erkomaishvili), and the State Museum of Georgian Folk Song and Musical Instruments (director Revaz Kotrikadze).

Alongside their activities, a large number of folk ensembles and children's studios nourish the Georgian folk movement. The best ensembles, singers, and scholars are awarded the Annual National Prize in Folklore instituted by the Georgian State Folklore Centre; concerts of traditional music are frequently held, as well as evenings and Festivals of past and contemporary folk singers; and many books, collections of scores, and CDs are published every year.

A special mention should be made of the international symposia on traditional polyphony held in Georgia, which occupy special place among the world's similar scientific forums from the standpoint of its format and thematic diversity, in relation to the polyphony of the world's different regions. These symposia have allowed Georgian ethnomusicologists to get involved with international ethnomusicological processes, and arouse an interest in Georgian polyphony in foreign scholars. Participants of symposia in Tbilisi included, among others, Dieter Christensen and Timothy Rice (USA), Izaly Zemtsovsky (Russia/USA), Simha Arom (France), Franz Förmayr and Gerlinde Haid (Austria), Polo Vallejo (Spain), Daiva Raciunaitre (Lithuania), Žanna Pärtlas (Estonia), and Susanne Rankin (UK). The 2012 Symposium attracted 42 scholars from 20 countries, and a large number of local and foreign ensembles performed, from places such as Australia, United Kingdom, Canada, and France.

Georgia attracts the attention of Western ethnomusicologists because of many reasons. Chiefly among them are the developed structure of its music (a topic of study being researched by Simha Arom and Polo Vallejo for several years), and the possibility of doing fieldwork and accessing very rich audio archives.

### *Appendix*

by Maka Khardziani, Nino Razmadze, and Maia Kachkachishvili.

#### *Symposia, Conferences, Seminars, Workshops*

\* Biannual International Symposium on Traditional Polyphony, sponsored by the Ministry of Culture and Monuments Protection of Georgia. Held by the Tbilisi State Conservatoire and the International Centre of Georgian Folk Song. Tbilisi, 2002, 2004, 2006, 2008, 2010, 2012. Prepared by the International Research Center for Traditional Polyphony of



*Ensemble Amer-Imeri (Georgia), performing at the 5th Symposium on Traditional Polyphony, 2010.*

the Tbilisi State Conservatoire.

- \* Annual Scientific Conference for Young Ethnomusicologists, held by the Georgian Folk Music Department of the Tbilisi State Conservatoire with the regional branch of [CIOFF](#). Tbilisi, 2010, 2011, 2012.
- \* Conference dedicated to the 130th anniversary of Dimitri Araqishvili, founder of Georgian ethnomusicology, held by the Georgian Folk Music Department of the Tbilisi State Conservatoire. Tbilisi, 2003.
- \* Conference dedicated to the 120th anniversary of the famous 20th-century singer and chanter Artem Erkomaishvili, held by the International Research Center for Traditional Polyphony of the Tbilisi State Conservatoire. Tbilisi, 2008.
- \* Conference "Polyphony: Historical, Theoretical and Ethnomusicological Aspects", held by the International Research Center for Traditional Polyphony of the Tbilisi State Conservatoire. Tbilisi, 2009.
- \* Conference dedicated to the 1000th anniversary of Georgian theologian and hymnographer Giorgi Mtatsmindeli, held by the Department of Traditional Church Music of the Tbilisi State Conservatoire. Tbilisi, 2009.
- \* Conference dedicated to the 90th anniversary of ethnomusicologist Otari Chikavadze, held by the Georgian Folk Music Department of the Tbilisi State Conservatoire, Tbilisi, 2010.
- \* Conference dedicated to the 80th anniversary of ethnomusicologist Kakhi Rosebashvili, held by the Georgian Folk Music Department of the Tbilisi State Conservatoire, Tbilisi, 2010.
- \* Conference dedicated to the 110th anniversary of ethnomusicologist Grigol Chkhikvadze, held by the Georgian Folk Music Department of the Tbilisi State Conservatoire, Tbilisi, 2011.



5th International Symposium on Traditional Polyphony, 2010. Closing concert.

- \* Conference "Archaic Elements in the Ethnoculture of Georgian Mountains", held by the Department of Ethnomusicology of Ilia Chavchavadze State University Music Centre. Tbilisi, 2012.
- \* Conference "Georgian Multipart singing and Medieval European Polyphony", held by the Department of Traditional Church Music of the Tbilisi State Conservatoire. Tbilisi, 2012.
- \* Seminar "Music of the Wagogo People" (Tanzania), by Spanish ethnomusicologist Polo Vallejo, held by the International Research Center for Traditional Polyphony of the Tbilisi State Conservatoire, 2011.
- \* Workshops for regional ensembles "For the Revival of Georgian Folk Music", held by the State Folklore Center of Georgia. Different regions of Georgia, 2009-2010, including the release of 11 CDs.
- \* Seminar "Circle of the Spirit. Navajo and Tibetan Ways and Wisdom for Living", by American anthropologist and ethnomusicologist Peter Gold, held by the International Research Center for Traditional Polyphony of the Tbilisi State Conservatoire. Tbilisi, 2012.
- \* Seminar "I am the spirit of the Earth: native history and ways of life in America's high Southwest" by

American anthropologist and ethnomusicologist Peter Gold, held by the International Research Center for Traditional Polyphony of the Tbilisi State Conservatoire, 2012.

## Publications

### Books

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- \* Jvania, Tinatin, Tamar Iluridze and Tamar Kevlishvili, comps. *Kartuli khalkhuri simgheris ostatebi. Samegrelo Vol.1 [Masters of the Georgian Folk Music. Samegrelo Vol.1]*. Tbilisi: Sakartvelos Matsne, 2003 (in Georgian).
- \* Kalandadze, Nino, Lela Urushadze et. al. *Kartuli Khalkhuri Simgheris Ostatebi. Samegrelo Vol.2*. Tbilisi: Sakartvelos Matsne, 2003 (in Georgian).
- \* Gegechkory Lado. *Kartuli khalkhuri simgheris ostatebi. Samegrelo Vol.3*. Expanded by Eka Shoshiashvili, Rusudan Tigishvili, and others. Tbilisi: Sakartvelos Matsne, 2007 (in Georgian)



- \* Chalisuri Nino, Eka Oniani, et. al. *Kartuli khalkhuri simgheris ostatebi. Samegrelo Vol.4*. Tbilisi: Sakartvelos Matsne, 2007 (in Georgian).
- \* Kvijinadze, Marina, Ucha Pataridze et. al. *Kartuli Khalkhuri Simgheris Ostatebi. Guria Vol.1 [Masters of the Georgian Folk Music. Guria Vol.1]*. Tbilisi: Sakartvelos Matsne, 2003 (in Georgian).
- \* Jvania, Tinatin. *Kartuli khalkhuri simgheris ostatebi. Guria Vol.2*. Tbilisi: Sakartvelos Matsne, 2004 (in Georgian).
- \* Gabisonia, Tamaz, Nino Chalisuri, et. al. *Kartuli khalkhuri simgheris ostatebi. Guria Vol.3*. Tbilisi: Sakartvelos Matsne, 2004 (in Georgian).
- \* Sukhiashvili, Magda, and Ekaterine Sanikidze. *Kartuli galobis moamageni. Pilimon koridze Vol.1 [Caretakers of Georgian Chants. Pilimon Koridze Vol.1]*. Tbilisi: Sakartvelos Matsne, 2004 (in Georgian).
- \* International Research Center for Traditional Polyphony of Tbilisi State Conservatoire, *Essays on Georgian Ethnomusicology*. Tbilisi: Polygraph, 2005.
- \* Meskhi, Tamr, and Tamaz Gabisonia, comps. *Kartuli khalkhuri musikaluri shemoqmedeba [Georgian Folk Music]*, including two CDs. Textbook for the Students of Conservatoire Performer Department. Tbilisi: Tbilisi State Conservatoire, 2005 (in Georgian).
- \* Erkomaishvili, Anzor, and Rodonaia Vakhtang. *Kartuli khalkhuri simghera. Pirveli ponochanatseribi. 1901-1914 (Georgian Folk Songs. The First Sound Recordings.1901-1914)*, with four CDs. Tbilisi: Omega Tegi, 2006 (in Georgian and English).
- \* Kvijinadze, Marine. *Jokia Meshveliani*. Tbilisi: Sakartvelos Matsne, 2006 (in Georgian).
- \* Zumbadze, Nato, comp. and ed. *Sakartvelos folkloris erovnuli datvaliereba-festivalis laureatebi (khalkhuri musika da koreografia) (Laureates of the National Festival of Georgian Folklore, Music and Choreography)*. Tbilisi: Favoriti, 2006 (in Georgian).
- \* Garaqanidze, Edisher. *Kartuli khalkhuri shemsrulebloba [Performing of Georgian Folk Song]*. Tbilisi: Intellect, 2007 (in Georgian with English summary).
- \* Zumbadze, Nato, comp. *Garaqanidze Edisher. Selected Works*. Tbilisi: Musical Society of Georgia, 2007 (in Georgian).
- \* Shilakadze, Manana. *Traditsiuli samusiko sakravebi da kartul chrdilokaokasuri etnokulturuli urtiertobani [Traditional Musical instruments and Georgia-North Caucasian Ethno-Cultural Relations]*. Tbilisi: Caucasian House, 2007 (in Georgian with English, German and Russian summary).
- \* Garaqanidze, Giorgi. *Kartuli etnomusikis teatri da misi satskisebi (Georgian Ethnomusic Theater and its Origins)*, with DVD. Tbilisi: Petiti, 2008 (in Georgian).
- \* Moistsrapishvili, Nato. *Kartuli khalkhuri simgheris ostatebi. Avksenti Megrelidze (Masters of the Georgian Folk Music. Avksenti Megrelidze)*. Tbilisi: Sakartvelos Matsne, 2008 (in Georgian).
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- \* Mchedlishvili, Ioseb. *Mikha jighauris gundi (Mikha Jighauri's Choir)* with CD. Tbilisi: Favoriti, 2008 (in Georgian).
- \* Asieshvili, Baia. *Telavelebi (Residents of Telavi)* with CD (Telavi Group 1939-1970). Tbilisi: Favoriti, 2008 (in Georgian).
- \* Chijavadze, Otar. *Kartuli musikaluri folkloris mtsire entsiklopediuri leksikoni (Short Encyclopaedia of Georgian Folk Music)*. Tbilisi: Favoriti, 2009 (in Georgian).
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- \* *Sandro Kavsadze. Masters of Georgian Folk Song, Unique Recordings*. Compilers: Anzor Erkomaishvili, Mikheil Kilosanidze and others. With two CDs. International Centre for Georgian Folk Song. Tbilisi: Sano Studio, 2007.
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- \* *Noko Khurtsia. Unique Recordings*. International Charity Foundation "Khobi", International Centre for Georgian Folk Song, Tbilisi, 2007.
- \* *Kirile Pachkoria. Unique recordings*. International Charity Foundation "Khobi", International Centre for Georgian Folk Song, Tbilisi, 2007.
- \* *Polikarpe Khubulava. Megrelian Songs*. International Charity Foundation "Khobi", International Centre for Georgian Folk Song, Tbilisi, 2007.
- \* *Traditional Performance Practice of the Georgian Folk Music. Evening of Kartlian Music*. Compiler Natalia

Zumbadze. Sound supervisor: Archil Kharadze. The Folklore State Centre of Georgia. Tbilisi, 2008.

\* *Andro Simashvili. Audio Studio Expedition Recordings. Kakheti – 2007.* Compiler Nato Zumbadze. Sound supervisor: Archil Kharadze. With two CDs. The Folklore State Centre of Georgia. Tbilisi, 2008.

\* *Georgian (Megrelian) and Abkhazian Folk Songs.* International Charity Foundation “Khobi”. International Centre for Georgian Folk Song, Tbilisi, 2009.

\* *The Conservatoire Ensemble.* Concert Recording (December 24, 2006, Conservatoire Grand Hall). Compiler Nato Zumbadze. The Folklore State Centre of Georgia. Tbilisi, 2009.

\* *Aketelebis Ghighini. The Ensemble of Upper Aketti. Gurian Songs, Unique Recordings (1913-1914).* Compilers: Anzor Erkomaishvili, Mikheil Kilonasidze and others. International Centre for Georgian Folk Song. Tbilisi: Sano Studio, 2010.

\* *Music of the Caucasian Peoples. From the Phonoarchive of Tbilisi State Conservatoire (Karachian, Noghaian, Cherkessian, Abazian, Apkhazian).* Project Coordinator Giorgi Sabedashvili. Compilers: Natalia Zumbadze, Ketevan Matiashvili and others. Tbilisi State Conservatoire, Georgian Folk Music Laboratory. Tbilisi: Sano Studio, 2010.

\* *Ilia Zakaidze. Georgian Folk Songs.* Author and editor of the text: Baia Asieshvili. Compilers: Nana Valishvili, Nunuka Shvelidze and others. The State Folklore Centre of Georgia. Tbilisi.

\* *Anzor Erkomaishvili 70 (2 CDs) International Charity Foundation “Khobi”.* Tbilisi, 2011.

\* *Ensemble Gordela 50.* International Charity Foundation “Khobi”. Ministry of Culture and Monuments Protection, International Centre for Georgian Folk Song, Tbilisi, 2011.

\* *Georgian church chant, For learning, “Vespers” and “Matins”, Gelati school (3CDs).* Georgian Patriarchy Church Chant Center. Tbilisi, 2012.

\* *Folk Group Shgarida, Dmanisi.* Live Recording. Editorial team: Nana Valishvili and Tea Kasaburi. Sound supervisor: Archil Kharadze. The State Folklore Centre of Georgia. Tbilisi: Sano Studio, 2012.

Besides, there is a large number of CDs of the following Georgian Folk Ensembles: *Rustavi, Anchiskhati Church Choir, Sakhioba, Basiani, Mtiebi, Shavnabada, Didgori, Lashari, Georgika, Jvaruli, Patriarchy Choir of Tbilisi Holy Trinity (Sameba) Cathedral, Mzetamze, Nanina, Sathanao, Tutarchela, Ialoni, Mdzlevari, Aghsavali, Latali, Riho, Imedi, Detsishi, Zedashe, Odila, Sagalobeli, Tsinandali, Bichebi, and others.*

## Hungary

by SIPOS János, Chair of National Committee



Here's a quick summary of the work done by Hungarian ICTM members in 2012. All members are staff of the Institute of Musicology of the Research Centre for the Humanities of the Hungarian Academy of Sciences (from now on referred to as IM RCH HAS).

### Conferences in Hungary

Last year there were several symposia and conferences in Hungary important for ethnomusicologists. Following is a list of those attended by our members:

\* In memoriam László Dobozay. 9th Conference of the Hungarian Musicological Society. Organised by IM RCH HAS, 11–13 October 2012 ([link](#)).

\* Memorial Session in Honour of György Martin on the Anniversary of his 80th Birthday. Organised by the Dance Research Group of the Ethnographical Committee of HAS,

held in the IM RCH HAS Haydn Room, 8-10 November, 2012. ([link](#)).

\* Singing as Means of (Ritual) Communication. Body, Soul, Spirits and Supernatural Communication. Pécs, 18-20 May 2012 ([link](#)).

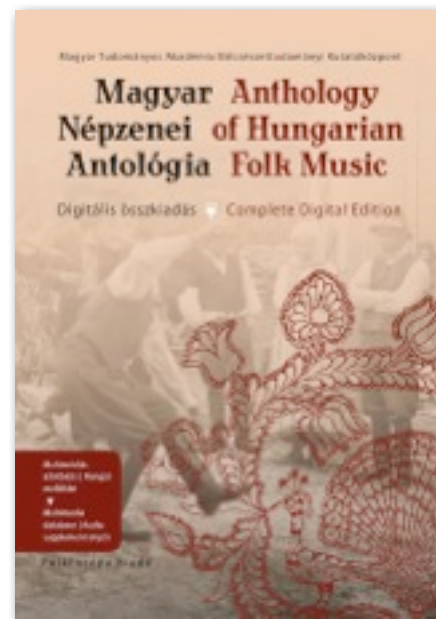
\* “Régi és új előadási hagyomány a népzeneben” (Old and New Performance Tradition in the Folk Music) conference. Organised by IM RCH HAS & Liszt Ferenc Music Academy Department of Folk Music, 19 April 2012 in IM RCH HAS Bartók Room ([link](#)).

\* Conference of the Hungarian Kodály Society in Honor of the 130th Birthday of Zoltán Kodály, In the Memorial Museum of Zoltán Kodály, Budapest, 15-16 December 2012 ([link](#)).

\* 5 éves a Zeneakadémia Népzene Tanszéke (The Folk Music Department of the Liszt Ferenc Music Academy was founded 5 years ago), International Ethnomusicology Symposium. Organised by IM RCH HAS, 14 June 2012, Budapest ([link](#)).

### Publications

#### Books



Lelkes, András and Pál Fodor, eds. in chief, *Anthology of Hungarian Folk Music – complete digital edition.* Budapest: FolkEurópa and HAS Research Centre for the Humanities.

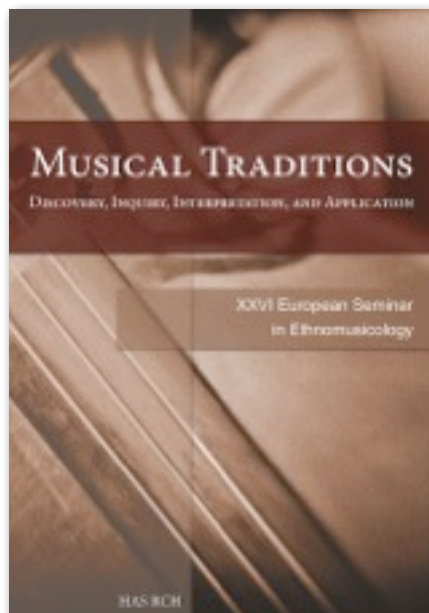


Commissioned by Franz Liszt Academy of Music, Department of Folk Music, edited at HAS RCH Folk Music and Folk Dance Archives, editor: Pál Richter.

The Anthology of Hungarian Folk Music was published on 7 separate albums between 1985 and 2002, by the conception of György Martin. The series presents Hungarian folk music by regions, highlights folk music dialects, typical genres, songs and customs presented by the best performers. The editors have been planning for a long time to publish the series as one issue. In 2012 the plan was realised: the series was merged and published on DVD. The volumes has been revised, unified and translated into English, and in June 2012 the complete bilingual digital edition was released.

Some of the essays have been rewritten or amended, new audio recordings, notations, maps and photos are enclosed, and an advanced search tool helps to browse in the whole audio and visual material (sound recordings, notations, lyrics, etc.). The DVD is accompanied by a booklet and a CD with all audio data as mp3 files.

This publication has achieved at last a main goal of Hungarian folk music research for over a century now: it gives a comprehensive picture of the traditional music of the entire Hungarian language territory in sufficient detail, in music geographical arrangement, supplied with introductory studies and illustrated with good quality audio and some video recordings as well. It is now available for academics and the interested public abroad as well.



Richter, Pál, ed. *Musical Traditions: Discovery, Inquiry, Interpretation, and Application, XXVI European Seminar in Ethnomusicology*. Budapest: HAS Research Centre for the Humanities, 2012.

The theme of ESEM XXVI was "Musical traditions: what methods exist for identifying and documenting musical traditions? What distinguishes a set of musical practices as a 'tradition', and how can its boundaries be set in an age of global travel and communication?" The papers presented at the conference are now available as a book.



Pávai, István. *Az erdélyi magyar népi tánczene (Transylvanian Hungarian Folk Dance Music)*, Kriza János Néprajzi Társaság, Kolozsvár, 2012.

The author, who knows excellently both the Hungarian and Romanian instrumental folk music, introduces us to the Hungarian dance music of the multiethnic Transylvania.

Useful information is obtained on folk musical instruments, types of the dance accompany, rhythm and melodic aspects of the accompaniment and on the different types of polyphony.

In Hungarian including detailed summaries in Romanian and English languages.



Sipos, János and Ufuk Tavkul, *A régi magyar népzene nyomában – A kaukázusi karacsajok népzeneje (The Folk Music of the Karachay People)*, Budapest: IM RCH HAS - L'Harmattan, 2012.

In this groundbreaking book readers may get acquainted with the Caucasian fieldwork of János Sipos, and also with the ethnogenesis and folk music styles of the Turkic-speaking Karachay people. The melody anthology, the musical analysis, the Karachay texts and a variety of video in the attached DVDs make this publication enjoyable even for those who cannot read Hungarian. The publication of the book in Turkish is in process.

**Tari, Lujza, Bartók Béla hangszeres magyar népzene gyűjtése (Béla Bartók's Hungarian instrumental folk music collection).** In Gyurcsó István Alapítvány könyvek 52. Dunaszerdahely: Csemadok Művelődési Intézete, 2011 (published in 2012).

Béla Bartók collected Hungarian instrumental folk music in 1906-1914, but his whole collection is released only in this recent publication. Several of these tunes became parts of Hungarian and European music through Bartók, Weiner and Kodály's works. This publication is saluting Béla Bartók on his 130th birthday anniversary.

**Tükröződések. Ünnepi tanulmánykötet Domokos Mária népzene kutató-zenetörténész tiszteletére (Reflections. Studies in honour of Mária Domokos, ethnomusicologist/musicologist), Budapest: L'Harmattan, 2012.**

40 recent studies in Hungarian appearing here for the first time, on the field of folk music, folk dance, folklore, music history and bibliography. Most Hungarian ICTM members wrote article in this book.

#### **New publication and databases on the Internet**

Pál Richter created the website *Style hongrois*, which is intended to be a constantly improved and expanded forum for themes of international interests. ([visit it here](#))

János Fügedi developed the database *Néptánc Tudásbázis (Folk Dance database)*. The [Táncok](#) (Dances) section contains 414 dance films, while the [Motívumok](#) (Motives) section contains 12622 motif descriptions.

#### **CD**

*"Mikor Máriához..." ("When the God's Angel to Mary...") Folk Hymns and Folk-songs from Bukovina and Moldavia collected by Mária Domokos. DVD-ROM. Ed. by István Németh and Olga Szalay. Magyar Kultúra Kiadó – MTA*



*János Sipos and János Fügedi doing field work in Polat (Turkey)*

Bölcsészettudományi Kutatóintézet, 2012.

Authentic folk music from the Archives of the IM RCH HAS. The whole repertoire is included: 650 songs, mostly folk hymns from one Bukovinian singer, and seven hours of folksongs and liturgical songs registered in seven Moldavian villages from the Moldavian Hungarians' oral tradition. Among these songs there are 60 original Latin liturgical songs having preserved the unique and precious traditional way of group singing with a style of ornamentation which has remained unchanged for centuries.

#### *Fieldwork*

László Felföldi conducted fieldwork in the cities of Nagyecsed and Jászberény, concentrating on the cultural heritage of the local communities, and joined the fieldwork organised by the ICTM Study Group on Ethnochoreology in 24-29 May 2012 in Vlnov (Czech Republic).

Katalin Kovalcsik continued her Roma research in the frame of the project "The musical life of a Transdanubian village".

Katalin Lázár recorded 49 new games for the Hungary Game Collection in the Institute of Musicology, which currently contains 33608.

István Pávai and Pál Richter collected folk music and related folk memories in Transylvania.

János Sipos did research work in Trabzon (Turkey) in cooperation with Karadeniz Technical University State Conservatory and in Polat (Turkey) in cooperation with Malatya İnönü University)

#### *Work in ICTM Study Groups*

Lujza Tari takes part in the organising committee of the Study Group on Multipart Music (see pages 32-34) and is also active in the Study Groups on Historical Sources of Traditional Music and on Folk Music Instruments. János Sipos is a founding member of the Study Group on Music of the Turkic Speaking World, and László Felföldi and János Fügedi took part in the activities of the Study Group on Ethnochoreology.

#### *Music award*

In 2013 Lujza Tari was given the Hungarian *Bence Szabolcsi* State award for her outstanding activities in musicology, music criticism and musical dissemination.



## *Participation in international conferences abroad*

[1st International Congress on Turkish Folk Dances](#) organised by the İnönü Üniversitesi Turgut Özal Kongre ve Kültür Merkezi Malatya, Turkey, 10-12 May 2012 (J. Fügedi and J. Sipos).

19th Symposium of the ICTM Study Group on Historical Sources of Traditional Music, Vienna, Austria, 6-10 March 2012 (L. Tari).

[Musical Geographies of Central Asia - International Conference](#), organised by The Middle East and Central Asia Music Forum, the Institute of Musical Research, School of Advanced Study in association with SOAS, University of London, 16-17 May 2012 (J. Sipos).

[1st International Music Studies Symposium "Music and Cultural Texture"](#), organised by Karadeniz Technical University State Conservatory, 16-19 October 2012, Trabzon, Turkey (J. Sipos).

"I. Turkic Music Symposium", 14-19 November 2012, organised by the Türk Ocakları, Ankara Municipality and Türksoy, Ankara (J. Sipos).

[3rd Symposium of the ICTM Study Group on Music of the Turkic Speaking World](#), 1-2 December 2012, Cambridge/UK, organised by University of Cambridge, British Council and TÜRKSOY (J. Sipos).

## Japan

by WASEDA Minako,  
Liaison to ICTM of  
National Committee



I am pleased to announce that KOMODA Haruko was elected as the new president of the Society for Research in Asiatic Music (*Tōyō Ongaku Gakkai*, TOG) in September 2012. TOG assumes the role of ICTM Japan National Committee, and thus, the president also takes up a post as the Chair of ICTM Japan National

Committee. Dr. Komoda will serve as the TOG president as well as the Chair of the Japan National Committee until August, 2015, when her term as the TOG president expires.



KOMODA Haruko

Dr. KOMODA is a professor of musicology at Musashino Academia Musicae. She studied musicology at Tokyo National University of Fine Arts and Music, and received her doctorate at Ochanomizu University in 2001 for her research on *biwa* (Japanese pear-shaped lute). After teaching two years at Ochanomizu University as an assistant professor, she moved to Musashino Academia Musicae and took up the present post in 2005. Her recent publications include: *Heike no ongaku* [The music of the Heike narratives], Daiichi shobō, 2003; *Kaiōkyū: Dannoura to Heike monogatari* [Marine palace: Dannoura and tale of the Heike], co-author, Miyaishoten, 2005; and *Nihon no katarimono* [Japanese musical narratives], co-author, Nichibunken sōsho, 2002. She has also been active in producing CDs and videos focusing on *biwa* music.

TOG's main activities include holding an annual conference and publishing the *Journal for Research in Asiatic Music* (*Tōyō Ongaku Kenkyū*). TOG will hold its 64th Annual Conference at Shizuoka University of Arts and Culture in Hamamatsu, Shizuoka, on 9-10 November 2013. Hamamatsu is the location of the

Hamamatsu Museum of Musical Instruments, the only public museum in Japan specialising in musical instruments. Its 3300-piece collection covers musical instruments from all over the world. Details about the TOG 64th Annual Conference will be announced at [the TOG website](#) (in Japanese) in the near future. You can also e-mail me for any question about TOG and its activities at [minako.waseda@gmail.com](mailto:minako.waseda@gmail.com). I hope to see some of you in Hamamatsu, Shizuoka this year.

## Malawi

by Robert Chanunkha,  
Liaison Officer



On the occasion of my appointment as ICTM Liaison Officer for Malawi, I would like to post an summary of some of Malawi's music traditions of spiritual, historical, and social significance.

Malawi, often called the "warm heart of Africa" because of the friendliness of its people, is a landlocked country located in central southern Africa with 96,000 square kilometres of land and 22,000 square kilometres of water. The population is around 13 million, comprising 99% Africans and 1% of Asians, Europeans and others combined. The 99% Africans include people from nine main ethnolinguistic groups: Chewa, Nkhonde, Lomwe, Ngoni, Nyanja, Sena, Tonga, Tumbuka and Yao. Each ethnic group has its own musics although there are some cross-influences between neighbour ethnic groups. Malawi is a multilingual society with English and Chichewa as official languages. Many Malawians obtain part of their living from agricultural activities. Maize is the staple food of almost every Malawian family and tobacco is one of the crops earning about 60% of foreign revenue. Malawi was under British rule from 1891 to July 1964 when it obtained its independence.

Some Malawian music traditions rely on drums when singing and dancing. For example, *mbalule* drum coordinates the dance patterns of masked dancers of the secret society of the Chewa people. Masked dances, known as *gule wamkulu* (big dance), are protected cultural expressions of Malawi whose functions include moral education and self-expression. They display skills in singing, dancing, and mask craftsmanship.

The masks are amongst the best known Malawian visual art forms crafted by the Chewa people. When travellers are lucky enough to see masked dancers, they are oftentimes amazed by the quality and craftsmanship of the masks.

These masks have made the Chewa people popular in their quest to reflect the old lifestyles where survival depended on hunting and gathering. We have a unique head feathered mask used by a masked dancer called *kapoli* as seen above.

Instruments like *chisukulumwe* and *chisekese* are played by Amang'anja (also called the Nyanja) and Tumbuka women respectively. *Chisukulumwe* is rooted in a belief system, it relates to sexuality, and has a clear ritual purpose. The construction and playing of *chisukulumwe* is regulated by Amang'anja concept of gender and sexual practices.

Malawi is also famous for virtuosic *valimba* (xylophones) playing by the Sena people. Generally three musicians play one *valimba* which is divided into three sections: soprano, alto, and bass.

The music traditions of Malawi are rich with cultural influences that include those of the Zulu Ngoni people from South Africa, the Islamic Yao people of Tanzania, and Zimbabweans. As such, the Amang'anja *nyakatangale* (gourd resonated music bow) and the Chewa *nsasi* have parallel traditions in South Africa and Zimbabwe respectively.

There are mouth resonated music bows also known as *nyakatangale* among the Sena people. Traditionally, *nsasi* and *nyakatangale* are played by individual men for self-expression and entertainment.

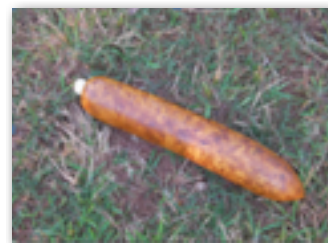
The Amatengo Ngoni people are found in the Mwanza district of southern Malawi. They depend on agriculture for livelihood and they like beer drinking.

One of the music instruments which is commonly used is *nkhwendu* and it has a historical account of how the Amatengo Ngoni respected the dead.

In the old days they had a traditional practice of remembering the dead. The remembrance function involved singing and dancing and *nkhwendu* was important because it accompanied the singing and dancing. Today, apart from serving other functions such as entertainment, *nkhwendu* is taken as a historical object.



Head feathered mask



Chisukulumwe



Valimba



Nsasi



Nyakatangale



Nkhwendu



## Malaysia

by TAN Sooi Beng,  
Liaison Officer



The members of ICTM based in the various universities of Malaysia organised several international conferences in 2011 and 2012. These conferences have engaged local and international scholars in debates regarding pertinent issues in the performing and visual arts and encouraged young scholars in the arts to present their research.

### Universiti Malaya (UM) Kuala Lumpur

The Cultural Centre of the University of Malaya in Kuala Lumpur held two international music and dance conferences, namely the 2nd Asia Pacific International Dance Conference (APIDC 2011) in September 2011 and the 1st International Symposium on Ethnomusicology and Ethnochoreology (ISEE) in September 2012. Both conferences were co-organised with the National Department for Culture and Arts, Ministry of Information, Communication and Culture, the MyDance Alliance, and World Dance Alliance Asia Pacific.

The objective of the APIDC 2011 was to benchmark the standard of dance scholarship in the Asia Pacific region based on the theme of **Hybridity in Dance** focusing on issues such as **Dance Researching, Performing, and Writing Old and New Genres**. This conference has enabled the Cultural Centre to forge links with international institutions of higher learning in dance and the performing arts through the presence of international and local scholars who are members of ICTM, Congress on Research in Dance, World Dance Alliance-Asia Pacific, Society for Ethnomusicology, and World Alliance for Arts Education – UNESCO. A total of twenty seven papers were presented

during the five day conference (21– 25 September 2011) with three keynote speakers: Jonathan Hollander, Artistic and Executive Director of the Battery Dance Company in New York, wrote about his 35 years of formative involvement experiences in dance hybridity as a dancer and choreographer; Dato' Norliza Rofli, Director General of the National Department for Culture and Arts of the Malaysian Ministry of Information, Communication and Culture, presented the inventive concepts of forging hybrids of multiculturalism in Malaysia as a policy of cultural representations for a multicultural nation state; and Adrienne L. Kaeppler from the Smithsonian Institute in Washington D.C. (and ICTM President) deliberated on the dialogics of writing dance hybridity as a dynamic discourse of tradition, contemporaneity and fusion.

The highlight of APIDC 2011 was the publication of *Dancing Mosaic: Issues on Dance Hybridity* (December 2012), consisting of a selection of conference papers focusing on the practice of performance, presentation, and representation of dance. The book covers many aspects of dance hybridity which resonates with the current interests in researching, performing and writing dance hybridity.

The 1st International Symposium on Ethnomusicology and Ethnochoreology (ISEE) was held on 27 September 2012. ISEE aimed at bridging the inseparability of music and dance in the study of the indigenous performing arts. Music and dance are seen as an entity which intermingle with and complement each other. Collectively, this Symposium brought together scholars of music and dance which added to the multiple trajectories in the fields of Ethnomusicology and Ethnochoreology. Eight papers were presented by Gerd Grupe (Kunstuniversität, Graz, Austria), Mohd Nasir Hashim (University of Malaya), Babak Nikzat (PhD Candidate, Kunstuniversität, Graz, Austria), Mohd Anis Md Nor (University of Malaya), Gisa Jähnichen (Universiti Putra Malaysia), Clare Chan Suet Ching (Sultan Idris University of Education), Patricia Matusky (Grand Valley State University, Michigan, USA), and Wayland Quintero (PhD Candidate, University of Malaya). As a highlight of ISEE, a special issue of the *Tirai Panggung Journal* (Vol.12/2012) was dedicated to the publication of the symposium's papers through a peer-review process.



*Convergences in the production of MEDEA (courtesy of the Actors Studio, Kuala Lumpur)*

## *Universiti Sains Malaysia (USM), Penang*

The School of the Arts of Universiti Sains Malaysia hosted a symposium and festival in March 2011 focusing on 'The Convergence of the Performing and Creative Arts'. This symposium was the second biennial symposium by PACIA (acronym for the Performing Arts Creative Industries in Asia), which was initiated by the Deans' Council of the Performing and Creative Arts of the Public Universities in Malaysia. It looked at the types of convergences which have occurred in the creative industries and the changing roles of the performing arts as they converge with other arts and media. The creative industries include advertising, architecture, arts and antique markets, crafts, design, designer fashion, film, interactive leisure software, music, television and radio, performing arts, publishing, and software.

Even though convergence has occurred in the traditional performing arts of Asia for centuries, new technologies and media today permit the transcendence of all kinds of boundaries between forms, styles, content, countries, disciplines, techniques, performers, audiences and institutions that produce the arts. Collaboration, participation and agency are key words. Creating meaning and sharing experiences in performances, new media, design, architecture or installation art, become more participatory and collaborative.

In recent times, performers are collaborating internationally to create new works based on the diverse traditions and contemporary styles of different parts of the world. With audience participation, the roles of the performer and the audience become interdependent. New architectural designs of libraries and museums illustrate the converging spaces of arts, heritage and research where collaboration, participation and interaction can take place between the young and old, arts and

business communities. Libraries and museums are collaborating with schools, universities and teachers to develop instructional resources that can be used by students, teachers, and the general public. The arts and creative industries are also seeing a growing convergence with service industries such as health, education, telecommunications and publishing services through creative inputs into these industries.

A total of 80 papers were presented in three days. Keynote speakers were David Knight (Middlesex University, United Kingdom) and Dato Faridah Merican (Kuala Lumpur Performing Arts Centre). Selected papers were compiled into a book entitled *The Convergence of the Performing and Creative Arts, Reimagining Methodologies and Traditions* which was edited by myself, Tan Sooi Beng. The proceedings describe some of the ways by which convergence is restructuring culture and society and the relationship between audiences, producers, and content in Asia and Australia. Convergence involves changes in the methods culture is created and consumed. While convergence culture can function as a means to advance the agenda of large corporations, institutions or the state, it also allows individuals and small groups of professionals and amateurs to exercise agency as they engage in alternatives.

## *Universiti Putra Malaysia (UPM), Serdang*

Every year, UPM organises an international colloquium on music research. In July 2011, the theme was 'Music and Memory'. This colloquium focused on music as a memory storage that depends on cultural codes. Musical expressions, production, and distribution serve as means of social, ethnic, gender, and individual group memories. How do we situate musical memories in diverse societies? How do we deal with memorable music and musical memories? How do we adjust our steadily

changing relationships to these musical memories and the subsequent changes of cultural codes?

Fifteen speakers presented papers on fieldwork related issues, ethnomusicological analysis, physiological issues from different historical and educational viewpoints, composition techniques and audio technology. They spoke about music and memory related to the *sampe* of Sarawak, music and dance of Laos, Persian *radif*, Khmer wedding music, *bel canto* in Malaysia, musculoskeletal disorders in pianists, jazz in Malaysia, digital music for music education, graphic notation, mysticism, sound print, acoustics and perception. The keynote speech by Shubha Chaudhuri (India) focused on "Music as Memory and the Changing Role of Preservation Institutions".

In the May 2012 colloquium, the main theme was 'Music + Dance in/as Environment'. Participants debated issues about how the fast changing sound environment has created re-structured musical experiences among people of various historical, social and ethnic backgrounds and influenced their significant cultural identity markers. Due to new mobility dimensions, self-positioning often becomes more important than the real local placement of individuals. Self-positioning is represented through distinctiveness, inclusion and exclusion of soundscapes and movement patterns in multilayered relationships among different groups of people (gender, age, socially, ethnically and racially different groups). Another central question discussed was which kind of cultural knowledge represented in music and dance embedded in traditional or conservative soundscapes could become obsolete and how this knowledge could be preserved without negative polemics against actual technical developments. Other questions concerned the enhancement of flexible research methods for sound environmental categories



and corresponding music and dance experiences.

Keynote speakers included Mohd. Anis Md. Nor (Dance) on “Alam Terkem-bang Menjadi Guru” (Thy Environment is Thy Teacher): Metonymic Signifiers of Music and Dance in the Malay World; and Gisa Jähnichen (Music) on “Silentium Est Aureum! - Musical Choice from the Perspective of Social Communication”. Other paper topics included Hong Kong art music, American contemporary music, Hindustani classical music, music and theatre of Thailand, Sarawak, and China, music education, and music piracy.

Selected papers from the two colloquia were published by UPM Press in the Book Series on Music Research (including DVD): *Music and Memory* (Edited by Jähnichen, Gisa and Julia Chieng, 2012, vol 4); and *Music + Dance in/as Environment* (Jähnichen, Gisa and Chinthaka Meddegoda, 2013, vol 5).

## Mexico

by Carlos Ruiz  
Rodríguez, Liaison  
Officer



It has been a while since our last report, and some important events related to ethnomusicology have occurred since then. Because of the considerable interval of time this report will cover, only a few of the most noteworthy activities will be mentioned and summarized here. This time we will stress on three main issues: conferences, publications, and education programs.

### Meetings, conferences and seminars

The Sound Archive of the National Institute of Anthropology and History (*Fonoteca del Instituto Nacional de Antropología e Historia*) has been carrying out an annual International Forum on Traditional Music for a few years. Repeating the experience of past conferences,

the Sound Archive carried out five more International events entitled “Roots, Paths and Historical Encounters” (2008); “*Teponastles*, shaws and *vihuelas*, tunes, rhythms and harmonies. Musical instruments in traditional music” (2009); “Mexico Music for the World: genres, rhythms and instruments” (2010); “Chants and traditional dances” (2011); “Conquest dances, *mitotes* and fandangos” (2012).

With a series of conferences focused on the importance of sound archives as precedent, in 2008 the *Fonoteca* opened its doors to the general public and started activities in the capital city. The opening of this National Archive signified the fulfilment of a long term promise put off for years. The *Fonoteca* has excellent facilities equipped with latest technology and specialized preservation areas. Hopefully, this agency will lead the general public to a better appreciation of sound as cultural value.

In October 2008, ethnomusicologist Arturo Chamorro carried out an Ethnomusicology Conference in Guadalajara University focused on “Acoustic substitutes of verbal language”. Issues such as “Studies on speech surrogates in linguistic anthropology”, “Systems of whistling and drumming in ethnomusicology”, “Native categories on the nonverbal sound communication”, among others, were the centre of discussions.

In November 2008, the Jesús C. Romero Masterclass (sponsored by the National Center for Information, Documentation and Music Research “Carlos Chávez”, [CENIDIM](#)) was chaired by Mexican-American ethnomusicologist Steven Loza. The series of lectures, entitled “Musicology challenges in today’s global world”, gave a wide account of the new trends in the discipline.

A series of four conferences sponsored by the aforementioned National Institute of Anthropology and History

([INAH](#)) took place from 2008 to 2011 in the Regional Museum of Guerrero, seeking to promote knowledge about the musical heritage of the [State of Guerrero](#). Conferences focused on typical musical genres of that State: “*Sones, corridos y chilenas*” (2008); “*La bola suriana y tradiciones de la Costa Chica*” (2009); “*El Fandango y sus Variantes*” (2010); and “African influence in the music of Guerrero” (2011).

In 2009, the [Society for Ethnomusicology](#) held its 54th Annual Meeting in Mexico, entitled “Borderless Ethnomusicologies”. Plenty of musical researchers from the international community met in this event. Although a lack of attention to the host’s research panels (e.g., “Ethnomusicology in Mexico”) characterised the meeting, it was no doubt a welcome chance to learn and dialogue with other views and perspectives. A special mention goes to the Charles Seeger Lecture, presented by recognised professor Steven Feld.

The topic of **musical heritage** has gained a great deal of importance in recent years. Since UNESCO promoted the nomination of Mexico as an Intangible Cultural Heritage Member State, musical heritage became a relevant issue in the agenda of Mexican authorities. Because of four Mexican musical traditions (Mariachi, Voladores, Parachicos, and Pirekua) have been acknowledged as world heritage and some of them have had “boomerang effects”, the topic has raised a polemic among musicians, researchers and promoters. Nominations of musical traditions have had more to do with governmental tourism departments rather than cultural institutions. As a response, a seminar began its activities in 2010, chaired by anthropologist Amparo Sevilla (INAH) in collaboration with musical researchers of the main cultural institutions of the country ([INBA](#), [DGCPI](#), [UNAM](#)). The seminar carries out monthly sessions. Until now, two Colloquia on “Safeguard of

Musical Heritage in Risk" (2008, 2012) have been held and a couple of publications (mentioned below) turned out from those events. Seminar activities seek to propose improving public politics related to musical traditions and a better preservation of musical heritage.

In 2009, ethnomusicologist Miguel Olmos, head of the Department of Cultural Studies of [El Colegio de la Frontera Norte](#), carried out a Conference on "Migrant Music". The meeting attracted well-known Mexican scholars who stressed on several topics as "Modernity and musical diasporas", "Traditional Music in trans-national contexts", "Identity of migrant music" and "Ethnomusicology and migrant studies".

In October 2010, [CENIDIM](#) and the International Musicological Society ([IMS](#)) sponsored an International Conference of Musicology entitled "200 years of music in Latin-America and Caribbean". For the very first time a CENIDIM academic meeting openly held ethnomusicology and historical musicology under the single label of "Musicology". This simple but significant change announced at last some new perspectives on the musical research of Mexico. The programme reflected an open view on music, including popular, traditional, and art music under the same academic roof during five days. A diversity of speakers as Luis Merino, Victoria Eli, Steven Loza, Gustavo Delgado, José Lezcano, Helena Simonett, Desmond Stevens, Marcelo Hazan, Michael Birenbaum, Ana Alonso, Julio Estrada, and Lúgia Nassif, dealt with a variety of topics: contemporary indigenous music, biographies on 19th-century composers, philology and musical edition, documental collections, music and cinema, musical modernism, identity process on music, nationalistic aesthetics, linguistic methodology on music, organology, African influence on Latin-American

music, 18th- and 19th-century music, and Mexican traditional music.

An interesting and ambitious project of ethnomusicologist Sergio Navarrete and the Centre of Research and Advanced Studies in Social Anthropology ([CIESAS](#)) called "Ethnography of the musical cultures of Oaxaca" began activities on 2011. This important project aims to do a musical ethnography of the cultural regions of Oaxaca. This State, characterised by its cultural diversity, presents a challenge to the nearly two dozens of Mexican researchers who take part on it. A first phase of the project has reached its end (fieldwork, data gathering and systematisation of information) with promising results. The project is expected to continue over the next years.

[Universidad Veracruzana](#) and ethnomusicologist Randall Kohl carried out a Conference of Ethnomusicology called "Music, education and cultural development of people" in June 2011. Veracruzana University is one of the few in the country that holds constant activity on ethnomusicological matters.

Last year, musicologist Alfonso Padilla gave a series of lectures sponsored by the National School of Music of the UNAM, entitled "New trends in Musicology and Ethnomusicology". All who attended the event were enriched by the wide and deep perspective of this Latin-Americanist professor.

### Publications

The following are a few of the materials which have been issued recently, mainly in Mexico City. However, other Mexican cultural institutions maintain active publishing on traditional music.

\* Stanford, Thomas. *Medio siglo de grabaciones de campo de música tradicional mexicana* [Mexican music compilation of 50 years of recordings of ethnomusicologist Thomas Stanford], (13 CDs with notes). CONACULTA-Fonoteca Nacional-URTEXT, 2012.

- \* *Música maya peninsular. Cantos de la Tierra Blanca* [Traditional music of contemporary mayas] (CD). Comisión Nacional para el Desarrollo de los Pueblos Indígenas, 2011.
- \* *Cantos infantiles y canciones para niños indígenas* [Indigenous children chants and songs] (CD). Comisión Nacional para el Desarrollo de los Pueblos Indígenas, 2011.
- \* Gutiérrez, Daniel, ed. *Expresiones musicales del occidente de México* [Compilation of ethnomusicological and ethnochoreological articles about traditional music from the States of Jalisco, Michoacán and Nayarit]. Morelia: Morevallado Editores, 2011.
- \* Jurado, María Eugenia, and Camilo Camacho, eds.. 2011. *Arpas de la Huasteca en los rituales del Costumbre: teenek, nahuas y totonacos* [Ethnomusicological approach to traditional indigenous music of Huasteca region]. CIESAS/Secretaría de Cultura del estado de San Luis Potosí/FONCA-Universidad Autónoma de San Luis Potosí/El Colegio de San Luis AC, 2011.
- \* Martínez de la Rosa, Alejandro. *Jóvenes nahuas danzan su tradición. Memoria escénica de una cultura* [Documentary on nahua young dancers] (CD-DVD). CONACULTA-Programa de desarrollo cultural para la juventud-SECUM, 2011.
- \* Oliva, Aurora, and Fernando Híjar. *Lienzos de Viento. Luis Hernández, Ubaldo Villatoro, Cirilo Meza, Horacio Franco* [Contemporary music mixing sensibilities of indigenous composers/interpreters and art music flutist Horacio Franco] (CD). Chiapas: Puertarbor S.A. de C.V, 2011.
- \* Olmos, Miguel. 2011. *El chivo encantado. La estética del arte indígena en el noroeste de México* [Ethnomusicological approach to traditional indigenous music and culture of Sonora, Chihuahua and Sinaloa]. Tijuana: El Colegio de la Frontera Norte, 2011.



- \* *Las músicas que nos dieron patria. Músicas regionales en las luchas de Independencia y Revolución* [Compilation of articles about regional music of Mexican Independence and Revolution times]. CONACULTA-Ediciones del Programa de Desarrollo Cultural de Tierra Caliente, 2011.
- \* Camacho, Arturo, ed. *Memorias del Coloquio El mariachi y la música tradicional de México. De la tradición a la innovación. IX Encuentro de Mariachi Tradicional, agosto 2010* [Proceedings of a Conference on Mariachi]. Guadalajara: Secretaría de Cultura-Gobierno del Estado de Jalisco, 2010.
- \* Chamorro, Arturo, and Fabiola M. Zúñiga, eds. *Sustitutos Acústicos del Lenguaje Verbal* [Proceedings of a Conference held in Guadalajara focused on "Acoustic Substitutes of verbal language"]. Guadalajara: Centro Universitario de Arte, Arquitectura y Diseño-Universidad de Guadalajara, 2010.
- \* Domínguez Prieto, Olivia. *Trovadores posmodernos. Músicos en el Sistema de Transporte Colectivo Metro* [Approach on urban subway musicians]. UNAM, 2010.
- \* Gottfried, Jessica A. *Tras los pasos de Roberto Téllez Girón Olace* [Biographical approach to this little known Mexican folklorist and musical researcher of the first mid of XX century]. Puebla: Secretaría de Cultura del Estado de Puebla-FONCA, 2010.
- \* Huesca Martínez, Helio, ed. *Salvaguarda del Patrimonio Musical en Riesgo* [Proceedings of a Conference held in Puebla focused on "Safeguard of Musical Heritage in Risk"]. Puebla: CONACULTA-Secretaría de Cultura del Estado de Puebla, 2010.
- \* Huesca, Helio, ed. *Historia de la Música en Puebla* [History of Music of Puebla]. Puebla: Secretaría de Cultura del Estado de Puebla, 2010.
- \* Kohl, Randall. *Escritos de un naufrago habitual. Ensayos sobre el son jarocho y otros temas etnomusicológicos* [Ethnomusicological reflections about son jarocho in Veracruz]. Xalapa: Universidad Veracruzana, 2010.
- \* Y la música se volvió mexicana. *Serie Testimonio Musical de México*, 51 [Book with 6 CDs, compilation of articles about traditional music from XIX century and the beginnings of XX century]. C E N I D I M - I N B A - I N A H - CONACULTA, 2010.
- \* Tello, Aurelio, ed. *La Música en México. Panorama del Siglo XX* [Important compilation of articles about a diversity of topics dealing with traditional, popular and art music in Mexico]. FCE-CONACULTA, 2010.
- \* Híjar, Fernando, ed. *Cunas, ramas y encuentros sonoros. Doce ensayos sobre patrimonio musical de México* [Important compilation of articles about a diversity of topics dealing with traditional and popular music in Mexico]. CONACULTA-DGCP, 2009.
- \* Luna, Xilonen, and Rubén Luengas. *Yaa, ntaa, chilena... La otra chilena: música de los pueblos mixteco, amuzgo, chatino, tlapaneco, nahua, afromestizo y triqui* (CD). Comisión Nacional para el Desarrollo de los Pueblos Indígenas, 2009.
- \* Alonso, Marina. *La "invención" de la música indígena de México: antropología e historia de las políticas culturales del Siglo XX* [Historical approach to the academic representation of indigenous music in Mexico]. Buenos Aires: SB, 2008.
- \* Martínez Ayala, and Jorge Amós, eds. *Cuatro bocas tiene el arpa... Historia de la música en Michoacán, vol. II* [A second volume for the history of Music in Michoacan]. Morelia: SECUM, 2008.
- \* Stanford, Thomas. *Colección Puebla. Grabaciones de campo de música popular tradicional* [Compilation of traditional music from Puebla, recordings of ethnomusicologist Thomas Stanford] (10 CDs with notes). Puebla: Dirección de Música-Secretaría de Cultura de Puebla, 2008.
- \* *En el lugar de la música. Serie Testimonio Musical de México*, 50 [Book with 5 CDs, important compilation of articles about a diversity of topics dealing with traditional and popular music in Mexico]. INAH, 2008.
- \* Chamorro, Arturo, ed. *Lenguajes poéticos y musicales en América Latina: bolero, tango, bossa nova y nueva canción* [Inter-disciplinary approaches to bossa, tango, bolero and Nueva Canción]. Guadalajara: Centro Universitario de Arte, Arquitectura y Diseño, Universidad de Guadalajara, 2007.
- \* Chamorro, Arturo. *La cultura expresiva Wixárika. Reflexiones y abstracciones del mundo indígena del norte de Jalisco* [Ethnomusicological approach to traditional indigenous music and culture of Jalisco]. Guadalajara: Universidad de Guadalajara, 2007.
- \* Luna, Xilonen, ed. *Memoria Sonora Náayari: Música ceremonial de los coras de Nayarit* [General view about cora indigenous people and its ceremonial music] (CD). Comisión Nacional para el Desarrollo de los Pueblos Indígenas, 2007.
- \* Luna, Xilonen, ed. *Arpas Indígenas de México* [Traditional indigenous harp music of yaquis, mayos, guarijíos, huastecos, nahuas, totonacos, amuzgos, mazatecos, tzotziles and tzeltales peoples] (CD). Comisión Nacional para el Desarrollo de los Pueblos Indígenas, 2007.
- \* Flores Domene, Alfonso. *La canción cardenche. Tradición musical de La Laguna* [General view about this peculiar mestizo polyphonic music]. Dirección General de Culturas Populares, 2007.
- \* Kohl, Randall. *Ecos de "La bamba". Una historia etnomusicológica sobre el son jarocho de Veracruz, 1946-1959* [Ethnomusicological history of the son jarocho of Veracruz]. Xalapa: Instituto Veracruzano de Cultura, 2007.
- \* Rodríguez, Félix. *Los zoques de Tuxtla. Como son muchos dichos, muchas palabras, muchas memorias* [General view about indigenous zoque music and

- culture from Chiapas]. Tuxtla Gutiérrez, Chiapas: Consejo Estatal para las Culturas y las Artes de Chiapas, 2007.
- \* Jardow Pedersen, Max. *Música en la tierra mazahua [Ethnomusicological approach to traditional music of indigenous mazahua people]*. Dirección General de Culturas Populares, 2006.
  - \* Ramos, Francisco. *Los alegres de Terán [General information and testimonies about this famous duet of "norteño" musicians from northeast Mexico]*. Dirección General de Culturas Populares, 2006.
  - \* Sánchez, Gonzalo. *Los artefactos sonoros del Oaxaca prehispánico [B.A. dissertation published focused on archeological sound artefacts from Oaxaca]*. Oaxaca: Secretaría de Cultura del Gobierno del Estado de Oaxaca, 2006.
  - \* Although we still have an unfortunate lack of formal academic printed journals specialising on ethnomusicology, there have been some efforts to publish periodicals or proceedings related to that matter. Following are a few of the dossiers that have been published.
  - \* "Patrimonio Musical de México" [*Compilation of ethnomusicological articles on Musical Heritage in Mexico*], *Diario de campo* 5 (July-September 2011).
  - \* "Música tradicional y popular en México" [*Proceedings of an International Conference on traditional and popular music of Mexico*], *Boletín Oficial del INAH* 77 (January-March 2005).
  - \* "Música tradicional y procesos de globalización" [*Proceedings of an International Conference on globalization, traditional and popular music of Mexico*], *Boletín Oficial del INAH* 80 (September 2008).
  - \* "Música tradicional: raíces, trayectorias y encuentros históricos, I" [*Proceedings of an International Conference on traditional and popular music of Mexico*], *Boletín Oficial del INAH* 85 (January-April 2009).
  - \* "Música tradicional: raíces, trayectorias y encuentros históricos, II" [*Proceedings of an International Conference on traditional and popular music of Mexico*], *Boletín Oficial del INAH* 86 (September 2009)
  - \* "Conocimientos Musicales Tradicionales" [*Compilation of ethnomusicological articles on indigenous Music of Mexico*], *Culturas Indígenas. Boletín de la Dirección General de Investigación y Patrimonio Cultural* vol 3 no. 6 (2011).
  - \* "Arqueología Mexicana" [*Compilation of articles focused on prehispanic Music in Mexico*], *La música prehispánica* vol. 16, no. 94 (November-December 2008).
- Dissertations and education programs*
- Two institutions keep M.A. programs in ethnomusicology: the University of Guadalajara (UdeG) and the National School of Music (UNAM), while the latter also offers a PhD in ethnomusicology. Several dissertations related to ethnomusicology have been presented from 2007 to 2011:
- \* Ruiz, Rafael. "La música en la ciudad de México, siglos XVI-XVIII. Una mirada hacia los procesos culturales coloniales" [*Music in Mexico City, XVI to XVIII centuries. A glance to colonial cultural processes*]. PhD diss., Escuela Nacional de Antropología e Historia (ENAH), 2011.
  - \* Pelayo, Ivan. "Etnografía del sonido musical wixárika: cosmoaudición y categorías nativas de afinación, sonido del xaweri y otros fundamentos para la construcción de la música ritual en la cultura indígena del norte de Jalisco" [*Ethnography of the musical sound wixárika: cosmoaudition and native categories for the construction of ritual Music among indigenous culture of Jalisco*], MA diss., Universidad de Guadalajara, 2011.
  - \* Castillo, Vilka. "La banda en transición. Música e identidad en San Jerónimo Amanalco" [*Brass Band in transition. Music and identity in San Jerónimo Amanalco*]. MA diss., Escuela Nacional de Música, UNAM, 2011.
  - \* Herrera, William Alberto. "Hay que defender el blues. Una aproximación al blues en la Ciudad de México" [*Let's defend the blues. An approach to the blues in Mexico City*]. MA diss., Escuela Nacional de Música, UNAM, 2011.
  - \* Reyes, Lénica. "La Petenera en México: Hacia un sistema de transformaciones" [*Petenera Music in Mexico: Toward a system of transformations*]. MA diss., Escuela Nacional de Música, UNAM, 2011.
  - \* Villicaña, Héctor. "Práctica Musical y Experiencias Performativas del Mariachi en el Barrio de San Juan de Dios, Guadalajara, Jalisco" [*Musical practice and performance experiences of Mariachi in Barrio San Juan de Dios, Guadalajara*]. MA diss., Universidad de Guadalajara, 2010.
  - \* Facio, Ana Violeta. 2010. "Música, infancia e industrias culturales: un estudio de caso en Zapopan, Jalisco" [*Music, childhood and cultural industries: a case study in Zapopan, Jalisco*]. MA diss., Universidad de Guadalajara, 2010.
  - \* Díaz, Felipe. "La nueva trova en Guadalajara, Jalisco: inicio y desarrollo del canto como herramienta de protesta social, 1970-2010" [*New trova in Guadalajara: beginnings and development of chant as a social protest tool*]. MA diss., Universidad de Guadalajara, 2010.
  - \* Ocampo, Sergio. "El jazz en Guadalajara, Jalisco" [*Jazz in Guadalajara*]. MA diss., Universidad de Guadalajara, 2010.
  - \* García, Marcela. "Sonidos del Rafue. Articulación de una comunidad Uitoto del Amazonas colombiano a través de la música" [*Sounds of the*



- Rafue. Articulation of a Uitoto community from Colombian Amazonia through their Music*]. MA diss., Escuela Nacional de Música, UNAM, 2010.
- \* Ruiz, Carlos. "Del Folklore Musical a la Etnomusicología en México: esbozo histórico de una joven disciplina" [*From musical folklore to ethnomusicology in Mexico: historical sketch of a discipline*]. MA diss., Escuela Nacional de Música, UNAM, 2010.
  - \* Picún, Olga. "El candombe y la Música Popular Uruguaya. Un estudio aproximativo sobre el proceso de apropiación de la música afro-uruguaya, efectuado por los músicos populares, durante el periodo dictatorial en Uruguay" [*Candombe and popular Music in Uruguay*]. MA diss., Escuela Nacional de Música, UNAM, 2010.
  - \* Delgadillo, Luis Antonio. "El Movimiento del Rock Urbano/Rupestre en Guadalajara, Jalisco: testimonios, identidad y etnografía de un fenómeno de la música popular de las juventudes mexicanas del período 1968-2008" [*Urban rock in Guadalajara*]. MA diss., Universidad de Guadalajara, 2009.
  - \* Estudillo, Fermín. "Implicaciones sociales y culturales de la chilena en Santiago Pinotepa Nacional, Oaxaca, contexto y música" [*Social and cultural implications of Chilena Music in Pinotepa, Oaxaca*]. MA diss., Universidad de Guadalajara, 2009.
  - \* Sandoval, Sergio Ángel. "Vida social y práctica musical en la Nueva España y la intendencia de Guadalajara en la segunda mitad del siglo XVIII" [*Social life and musical practice in Guadalajara in the second half of 18th century*]. MA diss., Universidad de Guadalajara, 2008.
  - \* Alegre, Lizette. "Viento arremolinado: el toro encalado y la flauta de mirlitón entre los nahuas de la huasteca hidalguense" [*Mirliton flute among nahuas of Hidalgo*]. MA diss.,

Escuela Nacional de Música, UNAM, 2008.

- \* Torres, José Ramón. "El mercado musical mexicano, calidad de vida y cultura regional en una economía globalizada" [*Musical trade and regional culture in a globalized economy*]. PhD diss., Escuela Nacional de Música, UNAM, 2008.
- \* Cano, Ernesto. "Los Sonajeros de Tuxpan: un acercamiento etnohistórico, etnográfico, organográfico y rítmico-melódico del patrimonio dancístico musical del sur de Jalisco" [*Rattle players in Tuxpan: an ethnohistorical, ethnographic and organographic approach*]. MA diss., Universidad de Guadalajara, 2007.
- \* Medina, Pablo. "Kampora: el tambor rarámuri como elemento festivo-ceremonial en la sierra tarahumara" [*Kampora drum as a ceremonial element in tarahumara culture*]. MA diss., Universidad de Guadalajara, 2007.
- \* García, Hugo Rigoberto. "Los derechos de autor en la industria fonográfica del mariachi moderno frente a los repertorios tradicionales del mariachi: la perspectiva etnomusicológica en la legislación del patrimonio intangible de una región" [*Intellectual rights in phonographic industry of Modern Mariachi and traditional repertories: an ethnomusicological perspective on intangible heritage legislation*]. MA diss., Universidad de Guadalajara, 2007.
- \* Gálvez, Carlos Martín. "La banda sinaloense: símbolo de identidad en Culiacán, Concordia y El Recodo en el Estado de Sinaloa" [*Sinaloense Brass Bands: symbol of identity in Culiacán*]. MA diss., Universidad de Guadalajara, 2007.
- \* Rivera, Ma. Guadalupe. "Transferencia simbólica en el ritual dancístico musical de los Concheros en la zona conurbada de Guadalajara, Jalisco" [*Symbolic transference in dancistic ritual of Concheros of Guadalajara*]. MA

diss., Universidad de Guadalajara, 2007.

## Montenegro

by Zlata Marjanović,  
Liaison Officer



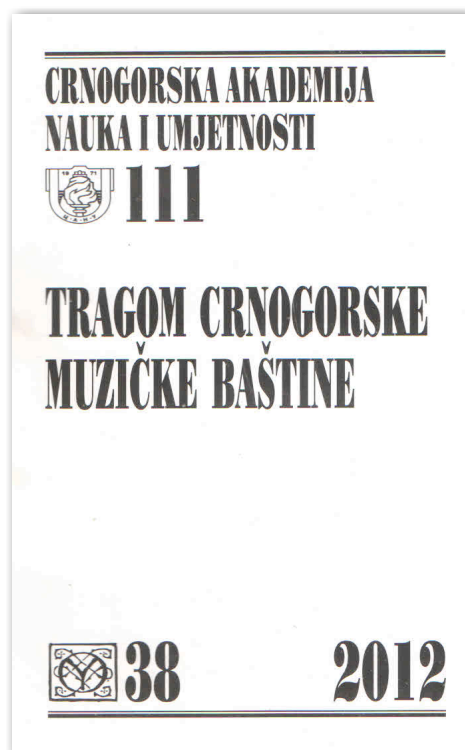
It is a great honour to submit my first report as ICTM Liaison Officer of Montenegro, for the period from 1994 to 2013.

Even while there are no governmental institutions in Montenegro which deal with the study of traditional music and dance, a great deal of effort, interest and support in this direction is made by the Ministry of Culture of Montenegro, especially by the selfless commitment of Independent Advisor for music activity and music-stage creativity [Dobrila Popović](#). Therefore, ethnomusicology and ethnochoreology in Montenegro are primarily practised not by researchers from governmental institutions, but by individual researchers based both in Montenegro and abroad, and by non-governmental organisations such as the Montenegro Composers Society, the Institute of Musicology and Ethnomusicology of Montenegro (chaired by composer Marko Rogošić), and the Montenegrin Cultural Portal [Montenegrina \(montenegrina.net\)](#), initiated by Vesko Milović.

## Meetings

The international scientific meeting *Tragom crnogorske muzičke baštine (In the wake of Montenegro's musical heritage)* was held in Podgorica on 25 March 2010, organised by the Montenegrin Academy of Sciences and Arts (CANU)

Among the presenters, who showed their work on the music tradition of Montenegro, were Dragoslav Dević (Serbia), Dimitrije Golemović (Serbia), Joško Čaleta (Croatia), Zlata Marjanović (Serbia), Ardian Ahmedaja (Austria), and Slobodan Jerkov (Montene-



*Proceedings from the 2010 meeting Tragom crnogorske muzičke baštine (In the wake of Montenegro's musical heritage)*

gro). In their studies they especially highlighted the vocal (such as church and *klapa* singing), instrumental (*diple*) and vocal-instrumental (singing with *gusle*) musical tradition of Montenegro.

The second part of the meeting was devoted to art music from Montenegro, observed from different aspects and through different time periods. Among the presenters were Ivana Antović (Montenegro), Miho Demović (Croatia), Gordana Krajačić (Serbia), Vedrana Marković (Montenegro), Marko Rogošić (Montenegro), Milica Gajić (Serbia), and Vesna Vučinić (Montenegro). Articles from this meeting were published in April 2012, in Burić, Anka, ed. *Zbornik radova sa naučnog skupa „Tragom crnogorske muzičke baštine”, Podgorica, 25. marta 2010. godine. Podgorica: Crnogorska akademija nauka i umjetnosti, Naučni skupovi, knjiga 111, Odjeljenje umjetnosti, knjiga 38, 2012.*

You can learn more about the meeting on [montenegrina.net](http://montenegrina.net).

On 18 May 2010, the book *Kad prošetah Crnom Gorom (When I walked through the Montenegro – Biography*

*and musical works of Božidar Ivanišević*) was presented at the Church of the Holy Spirit of the city of Kotor by the author (Goran Ivanišević, son of Božidar Ivanišević), Čedo Drašković and myself. The evening was moderated by Miodrag Mićo Miranović. In addition to singing Montenegrin folk songs, Božidar Ivanišević was involved in composing and writing, and he was one of the first to deal with transcribing Montenegrin folk songs and in this way contributed to rescue many folk songs from certain oblivion. You can read more about the event on [montenegrina.net](http://montenegrina.net).

The international scientific meeting *Klasko pjevanje Crne Gore: putevi i putokazi (Montenegrin klapa singing: roads and road signs)* was held on 29 July 2011, during the 10th Jubilee International Festival of *klapa* in Perast. The organisers were the International NGO Klapa Festival Perast, *Kotor Art*, and the Ministry of Culture of Montenegro. Among the participants were Ivana Antović (Montenegro), Zlata Marjanović (Serbia), and Jakša Primorac (Croatia). Slobodan Jerkov (Montenegro) could not attend, but sent his paper to the organisers.



*Kad prošetah Crnom Gorom (When I walked through the Montenegro – Biography and musical works of Božidar Ivanišević)*

There were discussions about the rich musical past in the [Bay of Kotor](http://montenegrina.net), its *klapa* practice, as well as of *klapa* singing as a traditional way of expression onto that region of the Adriatic Sea (Bay

of Kotor, Dalmatia, etc). You can read more about the meeting on [montenegrina.net](http://montenegrina.net).

The roundtable *Značaj tradicionalnih igara i pjesama za folklor Crne Gore (The significance of the traditional songs and dances in the folklore of Montenegro)* took place in Cetinje on 2 November 2011. Organised by the Association of Montenegrin Folk Ensembles, this was the first such meeting organised under the auspices of the Ministry of Culture of Montenegro. The session was attended by Dragan Đurović Mitrov, Dobrila Popović, Lazar Božović, Ibis Kujević, Miodrag Mićo Miranović, and Vladimir Žutković. In the role of chairmen were Dragica Milić, Dragan Đurović Mitov, and Ibis Kujević.

As a result of the conference it was agreed that:

- \* The meeting was of great importance
- \* Its themes should be emphasised and profiled as much as possible.
- \* Montenegro has much more to offer than what is currently in the repertoire of folk ensembles.
- \* There is a need to quickly establish a professional national folk ensemble.
- \* Because the folk ensemble *Njegoš*, one of the oldest and most distinguished ensembles from the former Yugoslavia, is based in Cetinje, it is logical to establish a national ensemble there, which should certainly be formed as soon as possible.
- \* Protection of folklore should be achieved through a continuous, systematic and qualitative research project
- \* The Ministry of Culture is trying in various ways to support and allocate the most referential representatives in the area.
- \* The Law on Culture, Article 90, provides that states and municipalities should encourage unconventional forms of amateur action, and that as



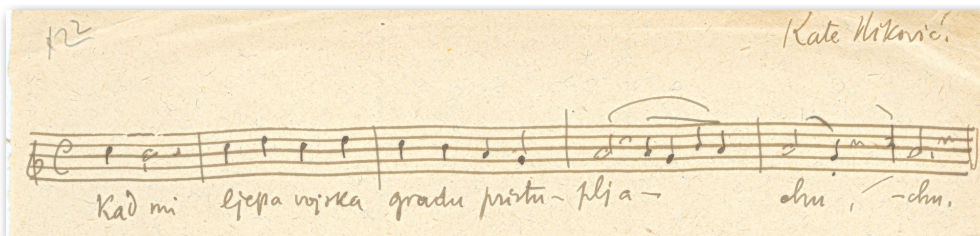
a special form of encouraging development, the Ministry has introduced a separate category—amateur creativity—at the regular annual tender for financing projects and programs in the field of cultural and artistic expression.

The international scientific meeting *Ludvik Kuba, Pjesme dalmatske iz Boke, 1907. godine* (*Ludvik Kuba, Dalmatian songs from 1907*) was held on 4 August 2012 during the 11th International Festival of *klapa* in Perast. The organisers were the International NGO Klapa Festival Perast and *Kotor Art*.

The meeting focused on the manuscripts of Ludvik Kuba (1863–1956), Czech painter, folklorist, travel writer, and professor of the Academy of Arts in Prague. Kuba devoted special attention to writing down folk songs from the Bay of Kotor (a part of the Montenegrin coast). On his journey from Dalmatia to Montenegro at the end of the 19th century, he was fascinated by the Bay, its inhabitants, and its traditional music, so that in 1907 he returned and transcribed as much as 161 songs. His transcriptions represent a valuable document of vocal tradition in the Bay of Kotor in the early 20th century, but also an irrefutable testimony that this vocal tradition has changed little since those days.

Due to the great involvement of Croatian ethnomusicologist of Jakša Primorac and Milan Kovačević, Executive Director of the Klapa Festival in Perast, the manuscripts were released from their long home in the archives.

Speeches were given on the work of Ludvik Kuba by Slobodan Jerkov (Montenegro), Zlata Marjanović (Serbia) and Jakša Primorac (Croatia). You can read more about the even on [montenegrina.net](http://montenegrina.net).



From Manuscript of Ludvik Kuba (*Boka Kotorska*, 1907)

## Publications

### Monographs and edited volumes

- \* Marjanović Krstić, Zlata. *Vokalna tradicija Boke Kotorske* (*Vocal tradition of Boka Kotorska*). Podgorica: Udruženje kompozitora Crne Gore, 1998.
- \* Milošević, Jovan. *Zapisi narodnih pjesama iz Crne Gore* (*Musical transcriptions of folk songs from Montenegro*). Edited by Zlata Marjanović. Podgorica: Udruženje kompozitora Crne Gore, 2000.
- \* Marjanović, Zlata. *Narodne pesme Crne Gore po tonskim zapisima i odabranim beleškama Nikole Hercigonje* (*Folk songs of Montenegro by recordings and selected notes from the diary of Nikola Hercigonja*). Podgorica: Institut za muzikologiju i etnomuzikologiju Crne Gore, 2002.
- \* Četković, Gordana. *Gradske pjesme iz stare Podgorice* (*Urban songs from the old city Podgorica*). Podgorica: Institut za muzikologiju i etnomuzikologiju Crne Gore, 2002.
- \* Lajić-Mihajlović, Danka. *Svadbeni običaji i pesme Crnogoraca u Bačkoj* (*Wedding Customs and Songs of Montenegrins in Bačka*). Podgorica: Institut za muzikologiju i etnomuzikologiju Crne Gore, 2004.
- \* Marjanović, Zlata. *Narodna muzika Grblja* (*Folk music of Grbalj*). Novi Sad: Društvo za obnovu manastira Podlastva (Grbalj). Institut za muzikologiju i etnomuzikologiju Crne Gore, 2005.
- \* Gregović, Nikola. *Antologija klapskih pjesama* (*Anthology of klapa songs*). Kotor: self-published, 2006.

- \* Miranović, Milorad Mićo. *Narodne pjesme Crne Gore. Muzičko nasljeđe i stvaralaštvo Crne Gore* (*Folk songs of Montenegro. Musical heritage and creativity of Montenegro*). Edited by Senad Gačević. Podgorica: Pobjeda a.d., 2011.

### Preface for a book

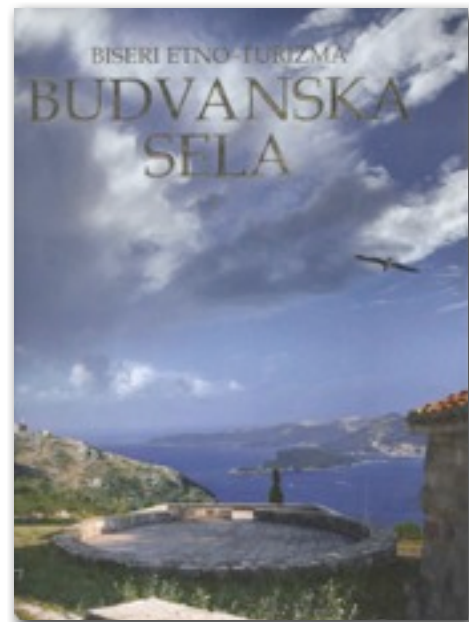
Jerkov, Slobodan. Introduction *Melografski rad Ludvika Kube u Crnoj Gori* (*Ludvik Kuba's melographical work in Montenegro*) to *U Crnoj Gori* (*In Montenegro*) by Ludvik Kuba. Edited by Dragan K. Vukčević. Podgorica: CID, Biblioteka "Svjedočanstva", 7–11, 1996.

### Articles

*Articles published in Montenegro*

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- \* Jerkov, Slobodan. "Globalna podjela Crne Gore na pjevačka područja". *Časopis za nauku, kulturu i umjetnost* 2 (2000): 133–139. Podgorica: Dukljanska akademija nauka i umjetnosti.
- \* Jerkov, Slobodan. "Crnogorci nemuzikalni samo u udžbenicima (o crnogorskom narodnom pjevanju)". *Vaspitanje i obrazovanje, Časopis za pedagošku teoriju i praksu* 4 (2001): 114–117. Podgorica: Zavod za udžbenike i nastavna sredstva.
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- \* Jerkov, Slobodan. "Narodne pjesme iz Crmnice". *Zbornik radova sa simpozijuma „Crmnica, nasljeđe i budućnost“ održanog na Viru 2002.:* 177–183. Podgorica: Udruženje Crmničana „Crmnica“.
  - \* Jerkov, Slobodan. "Miodrag A. Vasiljević kao istraživač muzičkog folklor s sjevernog i sjeveroistočnog dijela Crne Gore". *Istorijski zapisi*, year LXXVI, number 1–4 (2003): 173–182. Podgorica: Organ istorijskog instituta i Društvo istoričara Crne Gore.
  - \* Marjanović, Zlata. "Primorju na veliko znamenje". *Zbornik radova sa simpozijuma „Stefan Mitrov Ljubiša u kontekstu mediteranske kulture“ održanog u Budvi 27. i 28. februara 2002. godine* (2005): 245–283. Edited by Lucija Đurašković. Budva: JU „Muzeji, galerija i biblioteka“, Muzeji – Spomen dom „Stefan Mitrov Ljubiša“.
  - \* Jerkov, Slobodan. "Vasiljevićeva teritorijalna podela Crne Gore". *Zbornik radova sa okruglog stola „Miodrag A. Vasiljević, život i djelo“ održanog 2003* (2006): 66–75. Edited by Nenad Ljubinković and Zorislava M. Vasiljević. Beograd: Institut za književnost i umetnost, Udruženje građana „Miodrag A. Vasiljević“.
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  - \* Marjanović, Zlata. "Narodna muzika Grblja (Folk Music from Grbalj)". *Zbornik radova sa naučnog skupa „Grbalj kroz vijekove“, Grbalj i Kotor, 11–13. oktobra 2001 godine* (2006): 473–493. Edited by Miroslav Pantić and Vesna Vučinić. Grbalj and Kotor: Društvo za obnovu manastira Podlastva, Grbalj.
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  - \* Marjanović, Zlata. "Diple Čavorove. Prilog proučavanju instrumentalne tradicije zaleđa Crnogorskog primorja". *Zbornik radova sa naučnog skupa Tragom crnogorske muzičke baštine, Podgorica, 25. marta 2010. godine* (2012): 53–61. Edited by Anka Burić. Podgorica: Crnogorska akademija nauka i umjetnosti, Naučni skupovi, knjiga 111, Odjeljenje umjetnosti, knjiga 38.
- Articles published in Serbia, Croatia, Bosnia and Herzegovina, Lithuania*
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- \* Marjanović, Zlata. "Prožimanje crkvenog i narodnog pevanja na Crnogorskom primorju sa zaleđem". *Zbornik radova sa naučnog skupa „Dani Vlade S. Miloševića“* (2007): 115–138. Edited by Dimitrije Golemović. Banja Luka: Akademija umjetnosti Banja Luka, Muzikološko društvo Republike Srpske.
- \* Marjanović, Zlata. "Songs iz glasa in Montenegro Seacoast with Hinterland". *Proceeding of scientific gathering Muzikos kompanavimo principai: muzikos archetipai, 8-oji tarptautine muzikos teorijos konferencija, Vilnius, April 23–25, 2008* (2008): 110–115. Editor-in chief and compiler Rimas Janeliauskas. Vilnius: Lithuanian Academy of Music and Theatre, Lithuanian Composers' Union.



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\* Marjanović, Zlata. 2011. "U vojevanju za folklor: „Psihičko znojenje” Nikole Hercigonje". *Zbornik radova „Nikola Hercigonja (1911–2000), čovek, delo, vreme”, Povodom 100 godina od njegovog rođenja* (2011): 183–211. Edited by Mirjana Veselinović-Hofman and Melita Milin. Beograd: Muzikološko društvo Srbije.

#### Articles in ICTM publications

I (Zlata Marjanović) participated in the Symposia of the ICTM Study Groups on Multipart Music (Vienna, Austria 2008) and on Folk Musical Instruments (Stubičke Toplice, Croatia 2011), and my papers were published in the corresponding proceedings:

\* Marjanović, Zlata. "Cultural listening in multipart traditional singing on the Northern and Central Montenegro coast and its hinterland". *European Voices II. Cultural Listening and Local Discourse in Multipart Singing Traditions in Europe* (2011): 127–139. Edited by Ardian Ahmedaja. Wien: Böhlau Verlag.

\* Marjanović, Zlata. "Ljubo Duletić's Diple and Gusle Modulations". *STUDIA INSTRUMENTORUM MUSICA POPULARIS* (2011): 193–204. Edited by Gisa Jähnichen. MV-Wissenschaft: MV-Verlag.

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Marjanović, Zlata. "Narodna muzika Boke Kotorske i Crnogorskog primorja" (*Folk music of Boka Kotorska and Montenegro coast*). PhD diss., Faculty of Music in Belgrade, 2013.

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**Bokeljski mornari.** *Kotorskim ulicama (On the streets of Kotor)*. Kotor: Bobosrecords (CD), 2001.

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**Bokeljski mornari.** *Bokeljske naravi (Nature of Bay of Kotor residents)*. Kotor: Bokeljski mornari, 2005.

**Hamdija Šahinpašić.** *Muzičko nasljeđe Crne Gore (Musical heritage of Montenegro)*. Podgorica: Montenegro etno art, Centar za očuvanje i razvoj kulture manjina Crne Gore. Ed. Miodrag Mićo Miranović, 2008.

*Paštrovske pjesme, knjiga prva (Songs of Paštrovići, Book One)*. Budva: Budva koncert i Multimedia Group doo. Ed. Zoran Ćulafić, 2011.

## Papua New Guinea

by Naomi Faik-Simet,  
Liaison Officer

In recent months Papua New Guinea has seen some developments in academic research on ethnomusicology. Other activities that have taken place include a National Arts symposium and various ongoing music and dance research by staff of the Institute of Papua New Guinea Studies and other researchers. This report captures some of these achievements and at the same time pays tribute to some people who have contributed to the development and study of music in the country.

#### Achievement

In March 2012, Don Niles was awarded Doctor of Philosophy (PhD) for his research on music and dance in the Mount Hagen area of Papua New

Guinea. This achievement is important as it makes others aware of the importance of ethnomusicology as a vital area of study within the Social Science discipline. Having worked for over three decades with the Institute of Papua New Guinea Studies, many appreciated Don's contribution to ethnomusicology research and recognised his award as a milestone achievement for Papua New Guinea.

Other achievements include the completion of PhD dissertations on Papua New Guinea music by Anthony Lewis and Wilson Oli. Lewis research was on music of the Baluan people of Manus featuring the garamut while Oli's focused on the production of local music in Port Moresby.

#### Tribute

Death of Regis Stella (3 May 1960 – 18 April 2012): first Papua New Guinean to write a thesis on music, "Forms and Styles of Traditional Banoni Music" (BA Honours thesis, 1987; UPNG), which he later turned into a book that formed the first in our series *Apwitihihi: Studies in Papua New Guinea Music* (1990). He later obtained his PhD in literature, and wrote numerous novels, collections of poetry, and studies on the development of creative writing in the country.

Paul Yabo died in November 2012. Paul was a member of the seminal Papua New Guinea band, Sanguma, and composer of some of the pieces which best illustrated their experiments with



Don Niles (foreground) is awarded Doctor of Philosophy (PhD)

Papua New Guinean and Western forms.

### Activities

A national symposium on culture and arts was held in November last year attracting participants from around the country. The symposium was organised by the National Cultural Commission (NCC) and addressed the theme "Harnessing the arts for national development". One of the main areas of concern was the issue of copyright amongst practicing musicians. As a result of the symposium, the NCC is now working closely with various music artists to ensure the proper enforcement of the law in protecting their music.

There has also been an increase in young peoples' participation in music and dance performances. This is seen in annual school cultural shows as well as provincial shows. More school students have taken a keen interest to learn about their culture by participating in a music or dance performance.

### Announcement

The music staff of the Institute of Papua New Guinea Studies is currently working on a book on Papua New Guinea's musical instruments. The book will contain pictures of various musical instruments as well as descriptions of these instruments from all parts of the country. Please contact the Institute if you have pictures to contribute.

### Publication and Book Launch

The book titled "Sung Tales from the Papua New Guinea Highlands: Studies in Form, Meaning and Social Cultural Context", edited by Alan Rumsey and Don Niles (*Editor's Note: featured in Bulletin of the ICTM 120, April 2012, page 52*) officially launched at the Institute of Papua New Guinea Studies in August last year. The publication contains various researches by the authors on genres of sung tales from the High-



Left to right: Alan Rumsey (co-editor and author), Kirsty Gillespie (author), Bernard Minol (official launcher of book), and Don Niles (co-editor and author) at the launching of the book "Sung Tales", 8 August 2012.

lands region of Papua New Guinea and provides a comprehensive description of this rare musical tradition. The launch was attended by Alan Rumsey and Kirsty Gillespie.

### Dissertations

#### Lewis, Anthony

2011 "Becoming a Garamut Drummer in Baluan Island, Manus Province, Papua New Guinea". 2 vols. PhD dissertation, Sydney Conservatorium of Music, University of Sydney.

#### Niles, Don

2011 "Structuring Sound and Movement: Music and Dance in the Mount Hagen Area." PhD dissertation, Anthropology and Sociology, University of Papua New Guinea.

#### Wilson, Oli

2011 "Ples and the Production of Local Music in Port Moresby, Papua New Guinea." PhD dissertation, University of Otago.

## Switzerland

by Raymond Ammann,  
Chair of National  
Committee



As every year the Swiss Society for Ethnomusicology met twice in 2012. For the annual meeting we travelled in the region called Toggenburg. The population of Toggenburg is proud of their musical heritage, and many activities—from preservation to the search of new traditions—take place during the seasons.

For the autumn Symposium we met at the Hochschule Luzern – Musik for a workshop on overtone singing, to which we invited the famous overtone specialist, Trần Quang Hải. The members enjoyed that meeting very much and are all happy to have learned the first few steps of this particular singing style.

The Bulletin for 2011 that appeared in 2012 includes, besides contributions from experienced ethnomusicologists, many essay from students. The Society



of Ethnomusicology (CH-EM) supports students to publish their essays as articles in their Bulletin. The annual Bulletin that is produced together with the Society for Traditional music in Switzerland includes articles in all the Swiss languages.

## Turkey

by Arzu Öztürkmen,  
Chair of National  
Committee, with  
contributions from  
Merve Eken Küçükaksoy,  
Belma Kurtişoğlu, Gonca  
Girgin, Ahmed  
Tohumcu, and Burcu Yıldız



In the last few years, Turkey's presence in ICTM happily increased with a new generation of young scholars raised in the fields of ethnomusicology and dance studies, among whom one can cite the contributors to this report.

This report is organised in three sections: (1) Conferences, Meetings, Competitions, and Festivals on Music and Dance; (2) The Newly Established Art and Musicology Departments; and (3) A review of selected theses and dissertations.

### *Conferences, Meetings, Competitions, and Festivals on Music and Dance*

#### **Meetings**

The following conferences and meetings are worth mentioning in the fields of music and dance:

The *2nd National Symposium of Hisarlı Ahmet* took place on 26-28 May 2011 in Kütahya, organised by the Kütahya Fine Arts Association. The main theme of the symposium was "Acculturation and enculturation in changing society", and research was presented on subjects such as changing society and music, overview of musical traditions, global and local dynamics in music, crossover peculiarities in local musics, identity in music, cultural components in musical appropriation, musical changes by ac-

culturation, scene and subcultures in musical praxis, change and music industry, and popular musics by its theories.

The *1st International Turkish Folk Dance Congress* was held in Malatya between 10-12 May 2012, organised by the Ministry of Culture, İnönü University, and the Folk Dance Federation of Turkey.

The main theme of the meeting was "Relationship Between Folk Dance and Science and Art", and research was presented on subjects such as education in folk dances, the peculiarities and showcase products of folk dances (such as costume and music), and the institutionalisation, representation and staging process of folk dances. A few ICTM members presented papers at this meeting.

Karadeniz Technical University, State Conservatory organised the *1st International Music Studies Symposium* between 16-19 October 2012. Although it is a newly established conservatory, the symposium was in broad participation and it was a great activity. Sessions were separated by main themes, such as oral tradition and cultural memory, cultural memory and social change, music, ethnography and organology, popular culture and music studies, gender and music, perception and music, folklore studies, dance, theatre and cultural configuration studies, music, place and cultural memory, mass media communications and popular culture, musical and cultural structures, music education, music, diasporas and ethnicity, and cultural structure and performance. The organisation hosted keynote speakers İlhan Başgöz (Indiana University and Middle East Technical University), Martin Stokes (London King's College), and János Sipos (Budapest Franz Liszt Music Academy).

ITU Turkish Music State Conservatory hosted the meeting of the *Çöçek* and *Çiftetelli* Sub-Study Group of the ICTM

Study Group on Music and Dance in Southeastern Europe, from 19 to 22 September 2012. The concepts of *çöçek*, *çiftetelli* and similar genres were discussed to distinguish them in this first meeting. Some observations were made about the Romani *mahalle* (quarter) Sulukule, which was demolished in 2012 by the urban renewal project of the government, and about a touristic setting where different dance genres were performed.

#### **Folk dance competitions**

The past two years continued to be very productive in Turkey in regards to folk dance competitions. Organised by the Ministry of National Education since 1984, competitions were held in eight different categories, according to age and staging approaches (i.e., "traditional way" and "stylised way"). 128 groups participated in the finals. Additionally, the Federation of Folk Dance of Turkey established in 2001 organised folk dance competitions, and 650 folk dance clubs and about 40.000 dancers from all age categories have participated since then. Finally, VakSa and the Ministry of Culture celebrated the 20th anniversary of folk dance competitions by a performance by the winners of all past competitions.

The Federation of University Sports of Turkey organised the 5th Dance Marathon in 2012, including various dance genres. The dancers Taha Batu Coşar and İren Türkkan, supported by Federation of Dance Sports established in 2006, were able to participate in the finals of World Latin Dances Championship held in Italy with 65 competitors from 45 countries.

#### **Festivals**

ITU Turkish Music State Conservatory hosts the TANGOTOISTANBUL Festival since 2004-2005. The festival combines music and dance with workshops, concerts and performances.

The International Contemporary Dance and Performance Festival (IDANS) has

had a very extensive programme since 2007. The festival organisers of Bimeras decided to expand the 6th iDANS festival during the whole season until May, and presented a programme which encompassed not only diverse expressions of contemporary dance but also featured some of the most cutting edge international theatre and trans-disciplinary live acts of 2012. iDANS had been deemed worthy of funding by the Culture Programme of the European Commission, becoming the first festival from Turkey to receive such prestigious support.

The [5th International Body Music Festival](#) took place in Istanbul from 9 to 14 October 2011, hosted by the Babil Association. The IBMF features contemporary and traditional Body Music presented in concerts, workshops, teacher trainings, lecture-demonstration, body music open-mic, family matinee, and in-school assembly programs. The festival was founded by Artistic Director Keith Terry and is a project of [Crosspulse](#), an Oakland-based non-profit arts organisation dedicated to the performance, recording and education of cross-cultural rhythmic arts. The IBMF is produced in the San Francisco Bay Area every two years, and by international partners in the interim years.

The ITU Turkish Music State Conservatory celebrates the International Dance Day on 29 April every year, where different dance genres are performed on different stages.

The Performance Ensemble “Ekin” (Crop) of the Dance Department of Ege University State Turkish Music Conservatory was established in 1989, and participated in the Side 12th International Art and Culture Festival in 2012.

The 26th Golden Karagöz Folk Dance Competition was held in Bursa in July 2012, where dance groups from different countries performed in different parts of the city. A similar international

dance competition was organised in the framework of the 47th Tekirdağ Kiraz Festival in June 2012.

### *The Newly Established Art and Musicology Departments*

In the past few years, new conservatories and fine arts faculties have been established in Turkey, giving music and musicology education. Some of these also include folk dance departments, like Giresun University State Conservatory. However, the conservatories in Adıyaman and Batman Universities, both located in the Eastern regions of Turkey, exist only “on paper”, as they have not yet accepted any student. Karadeniz Technical University (KTU) State Conservatory in Trabzon is one of the active ones, having three departments: Musicology, Music, and Performing Arts. Although only the Musicology Department is functioning since 2011, it offers training in both historical musicology and ethnomusicology.

As a new conservatory, it is perhaps useful to mention studies and activities performed at the KTU State Conservatory. Under the leadership of Abdullah Akat, the first local music archive on Eastern Black Sea region (Karadeniz Music Archive or KARMA) has been opened, featuring old recordings, books, scores and ethnographic data of the fieldworks on the region. This project, supported by the Turkish Scientific and Technological Research Association (TUBITAK), will be modelled after the Berlin Phonograph Archives in building up their database of recorded documentation. Akat also developed a new type of *kemençe* (an instrument used in the Black sea region of Turkey) to be particularly used in orchestras.

KTU State conservatory has participated in the ERASMUS International Student Exchange programme, and ongoing fieldwork activities are taking place, where both faculty and students conduct fieldwork on the music per-

formed in the Black Sea Region of Turkey. Two publications came out from this institution: *Doğu Karadeniz Bölgesi’nde Çepniler ve Müzik*, by Abdullah Akat (Trabzon: Serender, 2012), and *Voice of Women from Anatolia: Identity and Music of Anatolian Turkoman Women* by Özlem Doğu Varlı (Oxford: Lambert, 2011).

### *Selected dissertations defended in Turkey*

**Berna Kurt Kemaloğlu (2012).** *The Politics of Folk Dance Staging in Turkey: Discourses and Aesthetic Approaches*. The dissertation analyses the staging politics of folk dances in relation to historical, political and social context in Turkey. In this study, considering ideological and aesthetic components, discourses and approaches shaping the folk dance scene in a historical continuum between the national construction period and the mid 1980s are analysed.

**Zeynep Gonca Girgin Tohumcu (2012).** *Cultural Production, Bodily Exchange, Identity Transition: “9/8” Romani Dance of Turkey*. The dissertation focuses on the iterative cultural productions, bodily exchanges, and identity transformations via Romani dance that has been popularised since the end of the 1990s in Turkey.

**Burcu Yıldız (2012).** *Cultural Memory, Identity and Music: Armenians of Turkey*. The dissertation focuses on Armenian music making practices in Turkey in relation to the contexts of cultural memory and identity. The aim of the dissertation is to address the historical ethnography of Armenian musicking practices in Turkey and the ruptures that transform cultural memories of musicking and contexts for meaning making.

**Ahmet Tohumcu (2012).** *The Cultural Meaning of “Makam” in The Musics of Turkey after 1980*. This study focuses on the changing process, the structure, perception and cultural meanings of *makam* altered by the influence of mod-



ernisation and globalisation in 20th century.

**F. Merve Eken Küçükaksoy (2012).** *Expression of Cultural Identity through Music: Cultural Performances in Kemaliye (Eğin).* In this dissertation, the author debates the expression of cultural identity at performances in Kemaliye (Eğin), a town in the outskirts of the city of Erzincan, which is nowadays a conspicuous place for liveliness during the summer season.

**Zeynep Günsür Yüceil (2007).** *Modernization through Dancing Bodies in Turkey.* The study aims to explore the first thirty years of State Ballet Institutions of Turkey. It is based primarily upon the interviews of Turkish ballet's subjects and critics' reviews, mostly published in journals and newspapers of the time.

**Serap Akdeniz (2011).** *Musical Practices of Izmir Yamanlar Alevi Immigrants in the Context of the Alevi Musical Revival.* This study explores the ritual and non-ritual musical practices of Alevi immigrants who migrated from the Central and Eastern Anatolia to the Yamanlar District, Izmir in the context of the 'Alevi music revival'.

**Aykut Barış Çerezcioğlu (2011).** *Extreme Metal Scene on Global Context: Izmir Extreme Metal Scene.* The study analyses the Izmir Extreme Metal Scene by highlighting the importance of connectivity concept on globalisation in the evaluation of local-global dynamics of music scenes.

**Başak Çallı (2011).** *Impact of tonal and atonal music on brain: an fMRI study.* This dissertation is an interdisciplinary study of the relationship between music and emotion where distinct disciplines such as neurology, radiology and musicology were integrated. In this study, fifteen right-handed female non-musician subjects aged 25-48 were made to listen to Bach's Concerto for Two Violins in D Minor and Schön-

berg's Five Pieces for Orchestra, as tonal and atonal samples respectively, during fMRI (functional magnetic resonance imaging) registration, where brain activations were examined.

**Mümtaz Hakan Sakar (2007).** *Woman in rock music in the example of Özlem Tekin: gender, ethnicity, hegemony.* This work aims to understand popular music from the view of gender and focuses on a woman rock star's experiences in the male-dominant rock music scene of Turkey.

## Ukraine

by Olha Kolomyjets,  
Liaison Officer

Since this is the first Ukrainian report in 7 years, it is divided into a few parts to present the current situation of ethnomusicology in Ukraine as comprehensively as possible.

In this Bulletin I would like to pay attention to the main ethnomusicological centres, their research, educational activities, and their most important published newsletters, journals, collections of articles and materials that reflect the main tendencies of the institutions.

There are currently a number of researchers in Ukraine involved with ethnomusicological studies at different institutions, the most active of them being: the [Ukrainian National Tchaikovsky Academy of Music](#), Maksym Rylsky Institute of Art Studies, Folkloristic and Ethnology of Ukrainian National Academy of Sciences, [Kyiv National University of Culture and Arts](#), [Ivan Franko Lviv National University](#), [Mykola Lysenko National Musical Academy](#), the Ethnology Institute in Lviv of the Ukrainian National Academy of Sciences, the [Institute of Arts at Rivne State Humanitarian University](#), [Kharkiv State Academy of Culture](#), [Ivan Kotliarevskyy Kharkiv State University of Arts](#), and some other in-



stitutions such as Sergey Prokofiev Donetsk State Musical Academy and [Antonina Nezhdanova Odessa State Musical Academy](#), offering different kinds of scientific and educational activities in ethnomusicology.

The leading research institution of Ukraine is the **M. Rylsky Institute of Art Studies, Folklore and Ethnology of Ukrainian National Academy of Sciences**, which covers main folk and art disciplines. The history of the Institution starts in the 1920s, with its establishing and further functioning of different ethnographic, anthropological and ethnological commissions, among them two most influential for Ukrainian ethnomusicology: the Ethnographic Commission and the Cabinet of Musical Ethnography headed by Klyment Kvitka. Since 1994 and after Ukraine's independence, a new period in the history of the Institution began. Nowadays the research at the Institution is conducted by seven departments: fine arts, theatre studies, cinema studies, culture and ethnic arts studies, professional and folk art of foreign countries, folklore, and Ukrainian ethnology centre. Fundamental research of the Institute is carried out in the areas of historical and ethnographical studies of culture and ethnic history of the Ukrainian people; studies of ethnic minorities of Ukraine within the present-day cultural processes; topical theoretical issues of professional-art history and folklore; ethnic culture and art of foreign countries, history and tendencies of their present-day development; present-day folk studies: history, theory, innovative tendencies. The issues of research areas are discussed in the official publication of the Institute, the scientific journal *Folk Art and Ethnology*.



*Folk Art and Ethnology, academic journal of the M. Rylsky Institute of Art Studies, Folklore and Ethnology of Ukrainian National Academy of Sciences.*

Lviv's Ethnology Institute was established in 1992 and is a quite active ethnological centre working in the areas of ethnography, folklore, arts, museum, urban and gender studies. Among the major achievements of the institute is a fundamental 4-volume study, *Ethnogenesis and Ethnic History of Inhabitants of the Ukrainian Carpathian Region*. Researchers of the Institute also discuss different urgent problems of Ukrainian ethnology on the pages of the regular Institute's scientific journal *Ethnological Notebooks*.

However, the most visible result and basis for the further development of Ethnomusicology in Ukraine are produced by institutions dealing with both scientific and educational activities. They are usually connected through people who work both as scientific collaborators and as teachers within the same institution (if sometimes at different departments). Currently, there are institutions of that kind in the cities of Kyiv, Lviv and Rivne.

### Kyiv

In Kyiv, the capital of the country, there are two interconnected centres, both of

which situated at the Ukrainian National Tchaikovsky Academy of Music: the **Scientific Research Laboratory of Music Ethnology** and the **Department of Musical Folkloristics**. Both centres were established in early 1990s after the country's independence, on the wake of national revival and as a result of reorganisation of the earlier centres which dealt with Ukrainian folk music studies at Kyiv State Conservatory (like the Cabinet of folk music art, which had functioned since 1965). The Heads of the Kyiv Laboratory were Yevhen Yefremov (1992-1993), Myhaylo Khay (1993-2002), and Iryna Klymenko (since 2002).

The main directions of the Laboratory's activities are: fieldwork and recording of folk music materials (mainly in Polissia and Naddniproianshchyna regions); archive handling and preserving of audio collections, including electronic cataloging; transcribing of folk texts and melodies; theoretical studies of folk music; issuing CD's with traditional Ukrainian music; and performing reconstructed local musical traditions. The main research area of the Laboratory during 1996-2006 was the project "Folk music culture of Ukraine: traditions and modern functioning", since 2007 the activity of collaborators of the Laboratory has concentrated on the area of "Ethnic music of Naddniproianshchyna and Polissia regions: the mechanisms of formation of regional traditions". Since 1993 the Laboratory has collaborated with the Department of Musical Folkloristics at Kyiv National Musical Academy, the Laboratory being its scientific, methodological and practical basis.

The **Department of Musical Folkloristics** was established in 1993. Under the scientific guidance of Olena Murzina, Yevhen Yefremov, Mykhaylo Khay, Rayisa Husak and Iryna Klymenko, a number of post-graduate students are doing their research at the Department. The main specialisation of the students

is in the area of ethnomusicological theory, Ukrainian folk music, and ethnoorganology. It should be noted that in the process of training ethnomusicologists great attention is paid to performing of traditional Ukrainian vocal and instrumental music.

The theoretical studies of Kyiv researchers concern such fields of ethnomusicology as musical language and systems in folklore, regional and genre stylistics. Very important directions are musical arealogy and folk archaic's mapping.

Another important feature of Kyiv ethnomusicological centre is concentrating on native traditional music: native folk music is still "alive" and needs to be recorded and studied as deep as possible. The main ideas about this direction of Ukrainian ethnomusicology can be followed in the report of past ICTM Liaison Officer of Ukraine, Olena Murzina, in the *Bulletin of the ICTM* 107, October 2005.

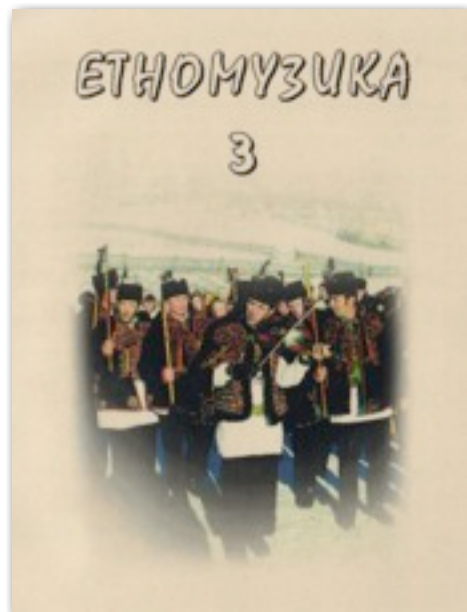
Since 1998, the main publication of the two aforementioned institutions has been *Problems of Music Ethnology*. Issues have been dedicated to theory of musical folklore; the questions of folk music's genres and styles; ethnoorganology; methods and pedagogy; and applied methods of ethnomusicology.

Nowadays, researchers and lecturers of these centres (Bohdan Lukaniuk, Iryna Dovhaliuk, Vasyl Koval, Yuriy Rybak, Lina Dobrianska, Larysa Lukashenko, and myself) are concentrated mainly on the area of traditional folk music and ethnic history of Halychyna and Volyn' regions, and teach ethnomusicological disciplines for BA and MA students. The main research trends are: regular field work, archiving collected records, ethnomusicological studies, conference and publishing activity.

Since 2006 the yearbook *Ethnomusic* has been published. Each volume is dedicated to a particular theme or to an important event or personality in the



history of Ethnomusicology (e.g., Vol.6 was dedicated to the 100th Anniversary of the theory of music-ethnographic transcription; and Vol. 7 to Oskar Kolberg).



*Ethnomusic, Yearbook of the Department of Musical Folklore Studies and the Research Laboratory of Musical Ethnology of M. Lysenko Lviv National Musical Academy.*

One of the oldest departments of the Lviv University is the **Filaret Kolessa Department of Ukrainian Folkloristics** at the Faculty of Philology. Headed by Vasyl Ivashkiv, the Department was founded in 1939 by famous Ukrainian researcher and one of the founders of Ukrainian ethnomusicology, Filaret Kolessa. The Department existed until 1947 and was closed by the Soviet regime, which was opposed to any research of national and ethnic area. The Department was reopened in 1990 and was witness to a revival of scholar research on the eve of Ukraine's independence. Since then the students have specialized in history and theory of ethnomusicology, and the main interests of its scholars and lecturers are history of folkloristics, interaction of literature and folklore, and problems of ethnomusicology.

The most recent unit dealing with folklore studies and ethnomusicology in the Lviv National University is the **Faculty of Culture and Arts** (Dean:

Oleksandr Kozarenko), which since 2004 offers a specialisation in ethnomusicology for students of BA and MA levels. The specific characteristics of their ethnomusicological programme is researching of world folk music traditions with a special accent on Oriental music, besides native folk music. This direction is conducted by myself, Olha Kolomyiets. World culture studies is of great importance for Ukrainian scholars, as historically it could not be implemented in full because of political, social and others objective circumstances. Currently, Ukrainian ethnomusicologists are members of international organisations and take part in international conferences more intensively. Many colleagues from abroad offer a great assistance in the process of integration, such as Antony Potochniak, Mariya Sonevsky, and Adriana Helbig of Pittsburgh University.

Ethnomusicologists teaching at the Lviv National University publish their researches in the yearly *Visnyk of the Lviv University*, one of the most respected research collections in Ukraine (in the series Art Studies and Series Philology).

Thus, regardless of a serious economic and political crisis in Ukraine that has an obvious impact on scholarly activities, Ukrainian researchers continue to develop the basic ideas of the founding fathers of Ukrainian ethnomusicology, and responding to the current trends of studies on world music and oral traditional studies. It is a task which demands great efforts, courage, and dedication. Therefore, my next report will be about the main personalities of modern Ukrainian ethnomusicology, their conference activity and published studies.



*Problems of Music Ethnology, journal of the Kyiv Laboratory of Music Ethnology and the Department of Musical Folkloristics. Vol.3*

### Rivne

The **Department of Musical Folklore at Rivne Institute of Art**—another Ukrainian ethnomusicological centre—concentrates more on performing skills. The Department was established in 1996 (head: Roman Dzvinika) as a continuation of the Department of Folklore and Folk Singing, which had existed since 1989. At the Department students can study different kinds of solo and ensemble traditional singing, mostly of the Polissia region, and practice playing traditional musical instruments such as *bandura*, *lira*, and others. Students record the material for practical studying mostly by themselves during regular fieldwork in the region. Lately, theoretical studies are becoming increasingly intense at the Department, and both teachers and researches have worked on the complex scientific theme “Ethnomusical Culture of Western Ukraine”.

### Lviv

In Lviv there are a few institutions dealing with ethnomusicological studies which share common activity and lecturers/researchers: the **Research Laboratory of Musical Ethnology** and Department of Musical Folkloristics at

Mykola Lysenko Lviv National Musical Academy, and **Filaret Kolessa Department of Ukrainian Folkloristics and Folklore Studies Laboratory** at the Faculty of Philology of the Ivan Franko Lviv National University, as well as an ethnomusicological specialisation at the Faculty of Culture and Arts of the same University. All these institutions are mostly theory-oriented and, unlike the Kyiv and Rivne centres, offer students a rather limited range of performing practices of traditional music.

The **Department of Musical Folklore Studies** at Mykola Lysenko Lviv National Musical Academy was founded by Bohdan Lukaniuk in 1991, and became one of the first of its kind in Eastern Europe. Within a year, and due to persistent efforts by Prof. Lukaniuk, the **Research Laboratory of Musical Ethnology** also gained official status., which resulted in the Department and the Laboratory sharing researches and topics for research, mostly about the development of ethnomusicology in the Halychyna region during the 20th and 21st centuries. Founders of Ukrainian ethnomusicology, such as Stanislav Liudkevych, Yaroslav Shust, Volodymyr Hoshovskyy and others, worked at these centres during different periods.

## Venezuela

by Katrin Lengwinat,  
Liaison Officer



Until 1995, Venezuela was represented in ICTM by a National Committee, Chaired by Isabel Aretz. The last country report for Venezuela was published in this *Bulletin* (in Spanish) in April 1994, featuring the ethnomusicological activities of a single institution, FUNDEF (Foundation of Ethnomusicology and Folklore), until 1992.

Therefore, more than 20 years have passed since the last report – a large

knowledge gap, even for the Venezuelan, who are not organised in an association dedicate to our topic. Sometimes we do not even know each other, in spite of being only a few scholars in the country. However, we are dispersed across the whole territory, and are not fully aware of our activities because of restricted availability, insufficient dissemination, little amount of edited materials, and little promotion. Nevertheless, there has been a high quality productivity in the last few years. The focus of all ethnomusicological research has been on inside phenomena, which is very necessary because of the relatively little updating of the pioneering works done by Aretz and her husband Luis Felipe Ramón y Rivera since the 1960s. Venezuela is extraordinarily rich in intact folk music traditions, with an enormous diversity resulting from 500 years of transculturation between traditions of indigenous, African and Spanish roots.

Unfortunately, for about 10 years there has been no specialised institution dedicated to folk music research in the country. Universities where musicology, education, or music is taught, only occasionally focus on this area. I will furnish a first review about recent books, academic thesis, CD and video production.

### Books

We have seen published some very good books on ethnomusicological subjects during the last decade. Referring to cultures in Western Venezuela, there is an excellent study by Carlos Suárez (*Los chimbánqueles de San Benito*. Caracas: FUNDEF, 2004) of the Afro-Venezuelan festival of St. Benedict, which includes history of the festival, a detailed analysis of the ensemble of seven different drums, flute, maracas and singing, transcriptions of each one of the diverse tunes, very good photos, a CD with 56 music examples, and an outstanding design. Another study made by Ernesto Mora Queipo, Jean

González Queipo and Dianora Richard de Mora (*Las Décimas de los Paraujanos. Música e historia oral del Pueblo Añú*. Maracaibo, 2010) takes us to an indigenous group and analyses under an historical, semiotical, and anthropological view the symbolism in the Hispanic poetic form *décima*, adopted by the Añú for their music.

About traditional music culture in the Eastern part of Venezuela we can find a pioneering work by Sonia García (*Tradiciones de la isla de Coche: Diversión oriental*. Caracas: Imp. Miguel Ángel García e Hijo, 2009) about musical street theatre pieces in Christmas time and in festival form, where she gives very important data concerning historical hypotheses, describes different elements on what makes a *Diversión*, and presents never before accessible chronological information about contents, groups, and authors of the Festival since 1972. In a larger geographic area, Rafael Salazar (*Oriente de polo a polo*. Caracas: BCV, 2010) emphasises on historical aspects, music genres, and specific performers of the region, accompanying it with 2 CDs with recordings of traditional and popular musicians.

We can find also research about music cultures in the Northern Central part of Venezuela. On the one hand there is a remarkable publication about the dance festival *zoropo*, because of being a first attempt to integrate the perspectives of traditional musicians and academic researchers in one homogeneous work. Edited by myself, Katrin Lengwinat (*Estudios en torno al Zoropo Central*. Caracas: Fundación Sojo, 2009), it contains 15 studies about characters, history, dance, present performances, lyrics, and relations between *zoropo*, *fandango* and baroque music style. On the other hand there is another study by Sonia García about a local tradition of dancing devils in Corpus Christi (*Diablos danzantes de Naiguatá*. Caracas: Imp. Miguel Ángel García e Hijo,



2007), analysing all religious and material aspects and collecting information about some leaders of the brotherhood. Finally we have a beautiful edition and a thorough research about a local Afro-Venezuelan St. John's Festival by Zuleyma Escala Muñoz and Rafael Fernández Villegas, *Los Negros Kimbánganos. Una fiesta de San Juan en Lezama*. Caracas, 1995, sponsored by the private company Ypergas.

To close the book review section, mention must be made of four books related to national geographic views. There is an extraordinary and critic study by David Guss about Race, Ethnicity and Nationalism as Cultural Performance, translated from English (*El estado festivo. Raza, etnicidad y nacionalismo como representación cultural*, Caracas: FUNDEF, 2005), where the author analyses in five case studies the cultural transformation, due to either commercialisation, camouflage of business interests, race or politics. Another work by Rafael Salazar (*Venezuela, Caribe y música*. Caracas: CONAC, 2003) considers processes of miscegenation in some genres of the Venezuelan Caribe. The interesting point here is the historical viewpoint, seldom used in contemporary Venezuelan works, and the recognition of musical regions. This study is accompanied by 2 wonderful CDs with field recordings from Oswaldo Lares. A third interregional publication was made by Daría Hernández and Cecilia Fuentes (*Fiestas tradicionales de Venezuela*. Caracas, 2012), a greatly expanded Spanish/English bilingual re-issue of an earlier work originally published by the Foundation and Cigarette Company Bigott. It is a description of traditional festivals and other occasions, considering also musical instruments and clothing. To conclude, I would like to mention a book about theoretical and applied items of Venezuelan ethnomusicology by Isabel Aretz (†2005): *La etnomúsica venezolana del siglo XX*. Caracas: OPSU/CNU,

2005, where we can find a biographical review of her life and work, as well as chapters about ethnomusicological research, phenomenology, instruments, musical regions, aboriginal, folk music and *mesomúsica*, a term and concept adopted from her Argentine teacher Carlos Vega.

### Academic theses

Since it is not yet possible in Venezuela to obtain a doctorate in ethnomusicology, musicologists must look for either a broader framework of focus, or go abroad. It is therefore admirable that in the last two years we can count two outstanding graduations in anthropological area. The first is Rosa Irama Sulbarán's work about rituality in popular religiosity in Andean villages (*"La Ritualidad en las Manifestaciones Musicales Religiosas de los Pueblos del Sur del Estado Mérida. Estudio Comparativo en Etnología Religiosa y Antropología de La Música"*, PhD diss., Mérida, Universidad de Los Andes, 2012), and the second is by Matthias Lewy, about the *areruya* and *cho'chiman* rituals, the result of a three year period of field research among the Pemón in Gran Sabana, *"Die Rituale areruya und cho'chiman bei den Pemón (Gran Sabana, Venezuela)"*, PhD diss., Freie Universität Berlin, 2011. ([link to dissertation](#)). Alongside structural analysis, the specific particularities of Pemón cosmology are described with the help of Amerindian perspectivism theory. Furthermore, there is also an outstanding master thesis by Nina Hurtado about aboriginal music instruments of 10 ethnic groups living along the Amazon basin, in [an amazing multimedia format](#): *"Instrumentos musicales indígenas del Amazonas venezolano"*, MA thesis, Universidad Central de Venezuela, 2006. Finally, another master thesis by María Ríos Rondón (*"El Violín en Mérida. Una mirada etnohistórica reconstruida a través de los propios violinistas merideños"*, MA thesis, Universidad de los Andes, 2010) is dedicated to the incor-

poration process of the Western violin in Andean popular traditions.

### Audio production

There has been a considerable production of ethnomusicological discs and audiovisuals, very needed because of the loss of previous works on LP, cassette or VHS. Very few materials are digitalised, and done mostly by private initiatives. The Centro de la Diversidad Cultural (*Editor's Note: Centre for Cultural Diversity*) is concluding a project from 2006 under the coordination of Carlos García Carbó, titled *Venezuela Plural*, which comprises 100 compact discs, dedicated in its majority to traditional music recorded in the field and documented in the older archives of INIDEF/FUNDEF. Specialists from all over the country were given the task of selecting the materials, but unfortunately the CDs (to date about 50) lack valuable and necessary information provided by the researchers.

García Carbó has also published two additional titles: one with [Smithonian Folkways Recordings](#) in 2011 (*La Sardinia de Naiguatá ¡Parranda! Venezuelan Carnival Music*) and another with PDVSA in 2006 (*Memoria musical de Paria*), which features a 32-page booklet and 16 tracks with field recordings illustrating the large diversity of this most northern oriental region.

From the Western side of Venezuela, in a nearly isolated region on the Andes, we have two very valuable documents recorded by Rosa Irama Sulbarán in 2011, one from the traditional violin repertoire of Sixto Rivas (*Expresiones musicales antiguas de los pueblos del sur del estado Mérida*) and another with popular religious chants (*Los romances de Mucutuy*).

### Video production

Video production has increased and has been recognised as an attractive medium to communicate research results on traditional music. There is a

considerable production by the private company Bigott, where Pierina de Angelis, Enrique Blein, and Cecilia Fuentes produced between 2008 and 2009 [products](#) on topics such as festivals of the summer and winter cycles, the *loropo* from the centre of the country, or the devil dances in Corpus Christi. Also more informal products can be observed, like in the case of Alvany Guédez and Oscar Quevedo, students of musicology at the University of Arts (UNEARTE), who documented a historical and field experience about a carnival funeral tradition, and uploaded their results to Youtube ([Sobre el Entierro de la Sardina - España y Venezuela](#)).

I will shortly extend information about these items and others, like university and non-governmental organisations. If you are interested in more information or any product, don't hesitate to [contact me](#).

## Vietnam

by PHẠM Minh Hương,  
Chair of National  
Committee



In 2012 the Executive Board of ICTM recognised me as the Chair of the ICTM Vietnam National Committee. This is a great honour for me. Following is a summary of the most important research, publications, conferences, and projects related to the conservation, the development and the popularisation of traditional music, implemented by the **Vietnamese Institute for Musicology (VIM)** in 2011 and 2012.

### Conferences and workshops

1. Conference "Writing the document of *Then* singing of Tày, Nùng, and Thái ethnic groups in Vietnam", held by VIM in May 2012.



*Cáp sắc ceremony in the Then of the Tày ethnic group in Na Rì district, Bắc Cạn province.*

2. Workshop on "Inventory of *Ca trù* cultural heritage in 2012", held by VIM in May 2012.
3. Workshop on "Inventory of the heritage of *Đờn ca tài tử* music and song in 2012", held by VIM in June 2012.
4. Conference/Workshop "Developing Effective Methodologies to Document Intangible cultural heritage Elements in Viet Nam", organised by VIM in cooperation with the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region, under the auspices of UNESCO (ICHCAP), 2-6 July 2012.
5. In November 2012, VIM organised a class to teach *Ca trù* cultural heritage by senior folk artists, to improve the students' ability of *Ca trù* performance in 14 Vietnamese provinces.
6. Conference on "Conservation and promotion of *Then* art in the present stage", held by VIM and the Department of Culture, Sports and Tourism of Lạng Sơn province, in November 2012. *Then* is a synthetic performing art, including religious belief, music and dance of Tày, Nùng and Thái groups.

7. Conference on "Incorporating traditional music heritage in tourism – reality and solutions", held by VIM in December 2012.

### Publications

1. Võ Trường Kỳ, NGUYỄN Tấn Nhì, Thanh Hiền and TRẦN Thanh Bình. *Tài tử artists write about the art of Đờn ca tài tử*. Hà Nội: Vietnamese Institute for Musicology, 2011. 248 pages.
2. *Proceedings of the international conference "The art of Đờn ca tài tử and styles of improvisation"*. Hà Nội: Vietnamese Institute for Musicology, 2011. Vietnamese and English versions, 400 pages.
3. *Inventory of the art of Đờn ca tài tử in 2010*. Hà Nội: the Vietnamese Institute for Musicology, 2011. 611 pages.
4. *Đờn ca tài tử from the research angle*. Hà Nội: Vietnamese Institute for Musicology, 2011.
5. DVD *Ca trù-Vietnamese Cultural Heritage*, in Vietnamese and English, presenting an overview of Vietnamese *Ca trù* heritage.

Furthermore, VIM publishes a quarterly scientific bulletin, in Vietnamese and English, featuring the activities of



the Institute, including scientific reports about fieldwork, papers presented at national and international conferences, etc.

### Collection and fieldwork

Fieldwork for collecting audio and video materials of traditional music of ethnic groups in Viet Nam is one of the main activities of VIM. In 2012, the following field trips were conducted:

- \* Safeguarding folk music, including musical forms of *Ví, Đúm, Trống quân* (military drum) and *Mục Liên-Thành Đê* performing arts, in Ninh Xá commune, Thuận Thành district, Bắc Ninh province.
- \* Folk music of the Thái and Lào ethnic group in the Chiềng sớ commune, Điện Biên Đông district, Điện Biên province.
- \* *Cấp sắc* ceremony in the *Then* of the Tày ethnic group in Na Rì district, Bắc Cạn province.

### Research

In 2012, the Vietnamese Institute for Musicology accepted and conducted the following research projects:

1. *Hát văn thờ in Ha Noi* (Mediumship rituals for worship) is an intensive research on music of *Hát văn thờ*, conducted by HỒ Thị Hồng Dung. This music is associated with Tứ Phủ religious activity, which is imbued with Vietnamese cultural characteristics.
2. *Trống quân Đức Bắc [Duc Bac military drum] on the Fatherland*, conducted by PHẠM Minh Hương, is a research project on comprehensively studying a traditional performing art. It is of many ancient cultural and musical elements. It is also a quite special component of *Xoan* singing, a heritage which has been recognised as the intangible cultural heritage in need of urgent safeguarding by UNESCO.



*Databank of the Vietnamese Institute for Musicology*

3. *Ca trù in different performance environment* is a research project on *Ca trù* (a musical form that has been recognised as intangible cultural heritage in need of urgent safeguarding by UNESCO in 2009) in the environments of worship, chamber, rituals and performance stage. The project consists of 117 pages, conducted by NGUYỄN Thủy Tiên.
4. *Music in performing art of Việt people in Thanh region* is a research project on the special characteristics of music in the performing art of Viet people in the Thanh region. It suggests some directions of promoting and conserving these musical values in present society. This project was conducted by ĐỖ Thị Thanh Nhân.

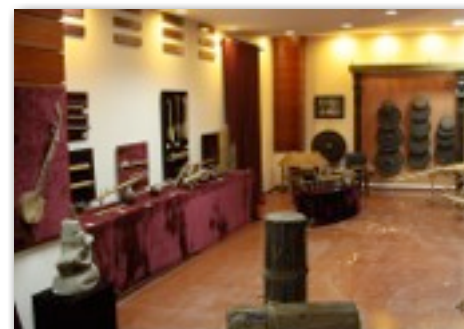
### Databank

In 2012, a wealth of documents, audio and video tapes (dating back to 1958) have been gradually digitised, and stored in the data bank of VIM.

### Showroom for Vietnamese traditional musical instruments

In 2012, VIM opened a Showroom for Vietnamese Traditional Musical Instruments, where visitors can not only experience the musical instruments of 54 ethnic groups in Viet Nam, but also enjoy several traditional and folk musical acts performed by the artists of

the Vietnamese Institute for Musicology.



*Showroom for Vietnamese traditional musical instruments*

### Awards

The book *Collection of Vietnamese musical works – Author and Works (Vol. 1)*, published by VIM, was awarded the special prize from the Association of Vietnamese Musicians, as the book of the year 2012 in research, theory and criticism.

Listed above were some of the typical activities that the Vietnamese Institute for Musicology conducted in 2011 and 2012. In the future it is hoped that the Institute will have more opportunities to introduce our work in Viet Nam, and we look forward to having a chance to cooperate with other ICTM members around the world.

# Reports from ICTM Study Groups

## Ethnochoreology

by Siri Mæland, Sub-Study Group Secretary

**Minutes from the formation of the Sub-Study Group on Movement Analysis, ICTM Study Group on Ethnochoreology, 8-10 November 2012.**



The first meeting took place as part of the Memorial Session in honour of György Martin on the anniversary of his 80th birthday in the Institute for Musicology of the Research Group on Humanities of the Hungarian Academy of Sciences of Budapest, and as part of a Hungarian-Norwegian collaboration with 3D technology in recording dance and dance analysis.

On 8 November the Memorial Session had a Hungarian part, and on 9 November an English part. Several members of the Study Group on Ethnochoreology shared their papers in these Sessions; FELFÖLDI László, Egil Bakka, FÜGEDI János, Colin Quigley, and VARGA Sándor. Unfortunately Anca Giurchescu was not able to come. At the afternoon of 9 November the group was invited to visit the Motion Capture laboratory of the Computer and Automation Research Institute of the Hungarian Academy of Sciences - STAPS. We got a really good impression of their work, because of a preexisting project they have initiated with Hungarian-Norwegian dance archives based on Hungarian-Norwegian funding. We were presented for two different kinds of motion capture systems, suits and cameras. Since the project has not yet been funded, we were very lucky to watch and join the pre-plans for the project.

## *Establishing a Sub-Study Group of Movement Analysis?*

On 10 November the question on "Establishing a Sub-Study Group on Movement Analysis" was put to the participants. After introducing ourselves, the group really felt that we had a lot to talk about, and really wanted to meet in the spring 2013. It was agreed upon that a Sub-Study Group on Movement Analysis should be established, and we were again invited to Budapest. The time of the future meeting will be agreed via Google.

From the session at the Motion Capture laboratory, it was clear that the technology system needs to be elaborated a bit to suit our dance analysis interests. The project is not yet being funded, so there is nothing the Sub-Study group could take advantage of in this early stage.

After the group of 18 people had presented themselves it became clear that we were using a lot of different movement analysing systems - some clearly connected to an institution or a dance tradition, others more international as Labanotation. The group had also different "attacks" to the analysis; structural, aesthetical, microrythmical, etc., but members also share some similar interests.

It was decided that the next meeting would focus on two themes: Music Dance Relationships and Dynamics; and Theoretical and Practical Thoughts. The aim for the meeting is to create discussions over the themes, and make a foundation for the group.

Each participant shall present a short video clip of a dance. They shall then shortly present the main focus and the analysis and concepts based on this particular focus (music-dance relationships or dynamics). We will then open

up for questions and discussions based on our video clip, our analysis, our concepts, etc. The aim for the video clip and the presentation is to bring up reflections, questions and problems connected to movement analysis, and music-dance relationships or dynamics.

On the basis of our discussions, we hopefully will establish a shared language despite our different movement systems, share our competence, and hopefully solve some of our difficulties.

An aim for the next meeting will also be to decide how to advance with the group.

János Fügedi invited us to Budapest, and was happy to organise a meeting once more. It was decided that we will try to meet in the spring, tentatively early May, from Friday to Sunday. We shall have to coordinate with the Sub-Study Group on Fieldwork. We will use Google to coordinate ourselves.

A special thanks to the organisers, Laszlo Felföldi and János Fügedi!

## Iconography of the Performing Arts

by Zdravko Blažeković,  
Study Group Chair



After being dormant for more than a decade, the Study Group on the Iconography of the Performing Arts has been reconstituted and with the symposium "Images of Music-Making and Cultural Exchanges between the East and the West", organised by the China Conservatory of Music in Beijing (27-31 October 2012), it reestablished continuity of its meetings (*Editor's Note: the programme of this Symposium was published in the previous issue of this Bulletin*).



LUO Yong from the China Conservatory was the Chair of the Local Arrangements, and he made a great effort to attract to the conference a large number of scholars and graduate students from Chinese universities. The conference hosted 56 participants, among them 26 from China, Hong Kong and Taiwan, what was a particularly impressive number considering that the research on music and dance iconography has not been the most active field of research among Chinese scholars. The conference featured a keynote presentation by Richard Lepert on "Music and Western Social Order: Ancient World and Early Modern World". The participants had also the pleasure to enjoy two concerts of students of traditional music and theatre at the China Conservatory and a visit to the Yungang grottoes (5th-6th century AD) near Datong, Shanxi province, which are particularly rich with representations of musical instruments.

The next symposium of the study group is planned for the fall of 2014. It will be organised by the **Istituto per i beni musicali** in Piemonte, in Turin, with Cristina Santarelli as the local organiser and co-chair of the Programme Committee. The general theme of the conference will be "Neoclassical Reverberations of Discovering Antiquity", and we are hoping to examine its following facets: (1) The impact of archaeological explorations at Pompeii and Herculaneum: New visions of ancient musical life and myth; (2) Music of ancient Egypt and North Africa in the Western art; (3) Antiquity on the operatic stage; and (4) Musical impressions by the visual artists on the grand tours. Colleagues from Asian countries who want to join the conference can focus their presentations on music-making in Asia seen by travellers and collectors.

Members of the Study Group are also invited to join the conference which will be organised by the Research Center for Music Iconography at the Graduate Center, City University of New York, entitled "Sounds of Wars and Victories: Images of Military Musicians on Battlefields and Promenades". This conference will mark the centen-

nial of World War I, and appropriately, it will start on Armistice Day 2014 and close on 13 November 2014. Papers are invited concerning visual sources about military bands and musicians in the times of war and peace of all periods.

## Maqām

by Jürgen Elsner, Study Group Chair

### *The 8th Symposium of the ICTM Study Group on Maqām held in Sarajevo*



In previous meetings of the ICTM Study Group on Maqām, some fundamental problems of the *maqām* phenomenon as well as many historical aspects of corresponding regional music traditions have been described and discussed. The results of these efforts have extended and deepened considerably the knowledge and the understanding of the *maqām* phenomenon. Nevertheless, it cannot be ignored that multifarious personal, local and regional traditions and their history, constructive foundations and mutual relations are not yet sufficiently investigated and recognised. In spite of all specified contributions to several topics, many facts are left uncertain, supposed, speculatively suggested or even unknown. The continuous evolution and discontinuous practice of personal, local and regional music traditions according to the *maqām* principle, the materials of the corresponding music in situ have not yet been studied precisely. The scientific acquisition shows large gaps of knowledge and understanding due to lack of an intensified actual discussion asking for details. This is true not at least for the music cultures of South European countries especially for the Balkans.

Therefore, it has been an excellent opportunity for the Study Group on Maqām to be invited by the Academy of Music in Sarajevo and the Musicological Society of the Federation of

Bosnia and Herzegovina to hold its 8th Symposium in this interesting country. The Symposium took place from 8 to 11 November 2012 at the Academy of Music of the University of Sarajevo, in conjunction with the 8th International Symposium "Music in Society". The general topic of the Symposium looked at "Maqām: Historical Traces and Present Practice in South European Music Traditions". That included sub topics on relations between *maqām* and mode, on the influence and the expansion of Ottoman music in the Mediterranean area, as well as on the role of Sufi brotherhoods for the dissemination of the *maqām*. A small circle of enthusiasts arrived in Sarajevo, yet, there were altogether twelve contributors, nine from abroad representing institutions and individual research conducted in Finland, Germany, Malaysia, Serbia, Slovenia, Tunisia and Turkey, the remaining being from Bosnia and Herzegovina. Of course, this small circle—enlarged by students and some interested participants—could not cover the exciting dimensions of the topic. Nevertheless, the contributions offered new insights and knowledge on some aspects of the influence of Ottoman music culture in the Mediterranean region and especially in parts of the Balkans. There exist historical developments and recent occurrences in the realm of music culture which seem to wait for their discovery and investigation.

First, the presentation of **Gisa Jäh-nichen** (Malaysia/Germany) started a principal approach to the *maqām* phenomenon in an interregional transfer and use of modern media. Speaking about the "Maqām Principle in Peripheral Cultures" based on her Southeast Asian experiences, she aims at defining various degrees of awareness in music making and elemental understanding of the *maqām* principle recognising its distinctiveness under today's social and cultural conditions. Some other contributions followed a similar approach. Their authors described and

discussed developments, changes and experiments of traditional genres at present time in which new context emerges from socio-cultural changes. **Jasmina Talam** (Bosnia and Herzegovina) evaluated the recovery and commercialisation of the traditional, in general *maqām*-bound Muslim genre *ilahy*, handed down in her country. Possessing originally a personal confessional character, the *ilahy* as well as the ancient *kasida* have been transformed into a Western style, using modern technology and presented at concert halls and stadiums for fun to thousands of people thus remodelling the genre, which is left for diverging evaluation. **Jasmina Huber** (Germany) dealt with the introduction of the Sephardic Jerusalem rite in Belgrade at the end of the previous century and the musical challenges the performers of the newly installed rite had to face. It is the increasing repertoire of liturgical music based on *maqām* and its special subtleties which only very few members of the community can handle. The case was exemplified by an analysis of the liturgical hymn "Nishmat kol hay", executed constantly at the Shabbat morning prayer. After the destruction of Yugoslavia, a similar socio-cultural situation led to the starting point for reconstruction and reaffirmation of traditional customs and values in Vojvodina. **Vesna Ivkov** (Serbia) called the participants' attention especially to the regeneration of religious life strengthened by immigrants of Muslim countries. Oriented to the *maqām*-bound *adhan* practice of the Egyptian Azhar University, the structure of *adhan* in Vojvodina and the conditions and methods of its transmission were discussed. A quite different and refreshing approach to the *maqām* heritage in Bosnia and Herzegovina was demonstrated by musician and researcher **Damir Imamović** (Bosnia and Herzegovina). His analytical reconsideration of the traditional Sevdah from the perspective of a creative performer, supported by practice examples on his

guitar, shed light on some peculiarities of the *maqāms*, especially of the Hijaz *maqām*, that were not yet discovered.

Another group of researchers dealt with historical aspects. A first section referred to the late Middle Ages and the beginning of modern European history respectively. **Murat Okan Öztürk** (Turkey) gave a voluminous lecture on the *shu'be* concept as a means of classification in the Ottoman *makam* theory of the 15th century based on two treatises, the Kitab-i Edvar of Hizir bin Abdullah (1441) and the Risale-i Musiki of Kirsehirli Yusuf (1411). Öztürk describes speculative reinterpretation and systematisation of historical facts by the four lately developed *shu'bes* Yekgah, Dugah, Sikah and Chargah and the tetrachordal arrangement that he compares with the fourth-based system of the *Musica enchiriadis* being stated 500 years ago. The vicissitudes in the region of today's Slovenia from the 15th to the 17th centuries were characterised by its situation as a borderland between East and West. **Franč Križnar** (Slovenia) pointed out how the Ottoman influences on the Western world oriented musical culture may keep some traces till today.

Three scholars focused on the development of musical traditions during the last two centuries. **Ali Fuat Aydin** (Turkey) lectured together with his colleague on "The Melodic Characteristics of Greek Rebetika Music", the music of one and a half million Greek people remigrated from Turkey to Greece since 1850. Their musical heritage that adopted some Turkish appearances such as the use of instruments like *bouzouki* and *bağlama* or the way melody construction using the *maqām* system changed considerably with the application of Western harmonic progressions. Comparing *dromos*, the theoretical fundament of Rebetika, with *maqām*, the author tried to outline the corresponding similarities and differences. To some extent, **Fatima Hadžić** and **Lana Pacuka** (Bosnia and Herzegovina) fol-

lowed a problem the other way round. The invasion of Bosnia and Herzegovina by the Austro-Hungarian Empire in 1878 after the Russian-Turkish war confronted the Oriental musical heritage grown up in the Ottoman period with the new Western musical culture. Cultural imposition through the colonisers took place in various areas, among them through military bands of the Austro-Hungarian army.

**Risto Pekka Pennanen** (Finland) drew in his presentation "A Hundred Years of Makams and Modes in Bosnian Commercial Recordings" an interesting picture of features and consequences of keeping and transmitting traditional music by technical media by records from the beginning of the 20th century onwards. There can be observed Westernisation widely identified with modernisation. Since the 1980s, re-orientalisation shaped another yet special result of media transmission: note-for-note imitations of recorded pieces, peculiarly of *taksims*, became a relatively common feature in performance replacing traditional creativity.

A third research field looks at the musical influence of the Ottoman Empire on North-African countries. **Mahmoud Guettat** (Tunisia) aimed high from the universalism of Muslim musical culture as constructing a far reaching link between India and Spain having created fundamental features that were enriching Istanbul's appearance as a the splendid cultural centre from the 16th century onwards. Achievements connected to it gained great success in music and arts leaving impressive after-effects in the countries conquered. As Tunisia is concerned, this is true for the theoretical and the practical realm of music culture. **Jürgen Elsner**'s (Germany) contribution shed light upon one aspect of the Ottoman influence in dealing with the relation of the Algerian *bashraf* to its supposed Turkish model. It concerns a rather intricate problem that cannot be solved easily. Thus the description was



limited to the presentation of a so far complete list of Algerian *bashrafs*, of notations and analyses of some pieces emphasising tonal-melodical characteristics, rhythmic periods and formal construction.

A business meeting was held during the conclusion of the 8th Symposium of the Study Group. The agenda contained several items, first the evaluation of previous and current activities. The Symposium was judged as very useful especially concerning the distribution of music culture over a wide area, the ways of importation, adoption, creativity and existence in apparently peripheral regions. The presentations were interesting and released lively and partly critical discussions. For instance, there was a claim to focus more on musical sound appearances and its constructive core, the *maqām* principle. Of course, this demand cannot be rejected but at the same time it is necessary to clarify the context, to embed knowledge of structures in their cultural meanings and the way of how these meanings affect human thinking in general. Though this Symposium drafted a wide view on the context rather than on structural details of *maqām*, the very principle of *maqām* might be of importance for the countries adjacent to the Mediterranean or in particular to the Balkans. In the future, detailed studies have to be conducted to detect and substantiate historical, social and cultural links. The *maqām* principle dominates some kind of music production as the revival of Muslim musical traditions makes evident. The place of the Symposium contributed well to the discussion: passing the Great Mosque in Sarajevo at the time of the evening prayer we could hear the *adhan* first chanted in *maqām* Hijaz and then in *maqām* Rast.

Furthermore there was information on membership, on edition of the proceedings and on a proposal for the next meeting to be held possibly in Turkey. Finally, the necessary election of a

Study Group Chair was discussed asking for corresponding proposals which should be processed during the next Symposium.

Our high gratitude was expressed toward the host and his assistants for their great efforts to organise best conditions for scientific exchange and a creative atmosphere, last but not least for an enchanting concert of students performing wonderful local songs and for a beautiful evening reception supplied with local music.

## Mediterranean Music Studies

by Marcello Sorce Keller,  
Study Group Chair



During the year 2013, Mediterranean Music Studies will be mostly active on the publication front. Our website ([mediterranean-music-studies.com](http://mediterranean-music-studies.com)), which until now has been an informative tool about our Study Group's activities, is beginning to host reviews. We are very keen on publishing reviews of Audio and Video documents, inclusive of multimedia examples. To this end, Michael A. Figueroa (PhD Candidate in Ethnomusicology, University of Chicago) has hopped aboard as Editorial Assistant. The first review to open this new section is by Caroline Bithell, who discusses Hugo Zemp's 2010 documentary *Polyphony of Ceriana* ([link](#)). Anyone wishing to submit documents for review is invited to write to me at my new e-mail address: [mskeller1@bluewin.ch](mailto:mskeller1@bluewin.ch).

A volume of contributions presented at the 2008 Cambridge Colloquium ("Musical Exodus: Al-Andalus and its Jewish Diasporas") is expected to appear this year on Scarecrow Press, with Ruth F. Davis as editor.

Within a few weeks, we also expect to have a special issue of the *Journal of*

*Mediterranean Studies*, Vol. 21, no. 2, 2012 ([link](#)), edited by Philip Ciantar and Franco Fabbri. It collects a selection of papers presented at the 8th Symposium of the Study Group (University of Malta, 1-4 July 2010) devoted to the theme "Musical Translations Across the Mediterranean."

Also in preparation for the end of this year is a special issue of the *Island Studies Journal* ([link](#)), which collects a selection of papers presented at the Symposium on "Musical Insularity" held in Lisbon, 10-12 July 2012 and hosted by the Instituto de Etnomusicologia, Centro de Estudos de Música e Dança (INET-MD), Faculdade de Ciências Sociais e Humanas, Nova Universidade de Lisboa. This issue of ISJ will be edited by Ruth F. Davis and Marcello Sorce Keller.

We are of course making plans for 2014, most probably a Symposium. More information will follow in the next ICTM Bulletin.

## Music in the Arab World

by Scheherazade Hassan,  
Study Group Chair



**Report on the Study Group meeting of the Music in the Arab World, Ba'abda, Lebanon, 20-21 March 2013.**

The ICTM Study Group on Music in the Arab World held its meeting on 20-21 March 2013 at the Antonine University in Hadath-Ba'abda, Lebanon in the frame of the annual meeting of its Higher Institute of Music, and jointly with it. The topic of the meeting was "The Situation of Music in the Arab World in the new Millennium". 15 papers were presented in Arabic, French and English.

The Director of the Higher Institute of Music, **Abou Mrad**, welcomed the participants. He was followed by the dean of the Antonine University; father Germanos, who described the role and

activities of the Higher Institute of Music within the university. Scheherazade Hassan thanked the Lebanese hosts and expressed her regret as to the absence of some researchers who were unable to attend for budget reasons or for fear of the regional political instability.

She gave a brief summary of the aims and activities of the ICTM and its Study Groups, and went through the history of the Study Group on Music in the Arab world, its origins and aims, and mentioned that organising meetings in the Arab world, to make the interaction between local researchers and those coming from abroad possible, has always been an aim for this Study Group. However, the political and the economic situations in the Arab world since 2003 were hardly helpful and made many tentatives for a meeting almost impossible.

#### *Regional upheavals, displacements of population*

A number of papers were dedicated to the issue of regional war and upheavals and their effect on music and its practices.

**Evrin Hikmet Oğut's** (Turkey) "Singing in Limbo: the Musical Practices in the Chaldean-Iraqi Church in Istanbul" dealt with the use of church music by a community in a migration process focusing on their musical choir that performs religious traditions of different regions of Iraq. **Scheherazade Hassan's** (Iraq/France) paper "The Iraqi Maqām Between the Inside and the Outside" explored the effects of the difficult period of wars, sanctions, massive emigration, and sectarian strife on the practice of the Iraqi *maqām* today, both within Iraq and in the different diasporas. **Jumanah Hassan's** (Iraq/US) "Iraqi music in the Twenty-First Century" presented the way Iraqi musicians in the US diaspora make use of the musical heritage of the Iraqi *maqām* in their multi-genre performances.

**Maria Rijo** (Portugal/England) "Revisiting Tradition in the New Millennium: Historical Overview and Comparative Analysis of the Process of Change in the Notion of Tradition in the Maghreb and Mashriq" correlated musical change with socio-political change and compared the changes in traditional renderings in Tunisia and Lebanon, suggesting it as a new turning point in the history Arabic music heritage. **Kathleen Hood's** (US) "Syrian Druze Music in the New Millennium" referred to the rich musical tradition among the Druze in Syria with its local dance genres, Arab sung traditions, music influenced by the media and new lyrics inspired by political events, either in the support of the events in Syria or against them, that form now part of a repertoire performed in weddings and funerals.

**Ahmad al Hamadani** (Lebanon), "The Hussein Processions of the Lebanese Shi'a in the Last Three Decades: the Form and Identity Crisis", followed the development of the musical discourse of the Lebanese Shi'a community, which seems to be heavily influenced by the Iraqi sessions of lamentation.

**Jean Lambert** (France) "Music and Revolutionary Changes in Yemen" presented the transformation of musical practices in Yemen since 2000 pointing to the events of 2011 and 2012 which opened the way to the exchange between different categories of populations and between the multitude genres of the rich Yemeni music.

**Abdulwahab Redha Benabdallah** (Algeria/France) "Ornamental Style in the *Nawba* as an Indicator of Decline in the Practice of Algerian Art Music During the Last Forty Years" studied the ornamental codes of the repertoire and indicated that through the European influence of tonal harmony and the excessive importance given to technique, ornamentation appears today as either highly impoverished or overloaded, giving birth to a non-

traditional style which he regarded as a sign of decline.

There followed the presentation of **Abou Mrad**, (Lebanon), "The Semiotic Indicators of Musical Acculturation". He mentioned the urgency in describing and classifying the different elements of hybridity in the Arabic musical language proposing to approach it through an analytical procedure of a semiotic-*maqām*ist nature, adapted to the methods of literary criticism.

#### *Musical education*

Most of the Lebanese contributions of musicians-musicologists dealt with musical education in the context of a society under a highly western influence. They revealed striking examples of how musical education in the Arab world in general, through its institutes with their western teaching methods, transformed local style. They all revealed a strong awareness of the vital importance of transmitting local and *mashreqi* "Arab Oriental" traditions and style in all levels of musical teaching.

**Boushra Bechealany's** (Lebanon) paper on "The State of Musical Education in Lebanon in a Context of Overshadowing Local Musical Traditions" criticised the acculturation and westernisation in teaching musical practices in Institutes and media spread in Lebanon, in diverting Lebanese children from their traditions.

**Celine Waked** "Learning the 'Oud in the Arab Mashreki musical tradition: a Didactic Modelization" treated the problem of 'oud teaching in Lebanon academia and defended a "transmissive initiation among teachers". **M Amer Didi** (Lebanon) on "Teaching of 'Oud in Lebanon and its Problematic" questioned the role of an instrument which under western influence and fascination in technical issues now speaks a language in which does not belong. **Ghassan Sahhab** (Lebanon), in "Problems of Teaching the *Qanun* in



the Academic Context in Lebanon", showed the devastating Western influence in teaching Arab instruments that appears in the excessive importance given to the use of transcription, in the use of western teaching methods of violin or other instruments, and in neglecting to transmit Arabic musical forms. Arab instruments are thus turned away from their initial role of transmitting the secrets of traditions to insist on the primacy of technical performing capacity.

**M. Hayyaf al Yasin's** paper on "The Traditional Popular Songs in Northern Lebanon, as Socially and Educationally Performative" argued that tradition can and should continue to be transmitted to the young which would strengthen ties between different generations and develop a natural transmission. He then gave a most moving demonstration of the results of his efforts to teach traditional music at four educational institutions in North Lebanon, by presenting four year-old children who without difficulties could sing popular traditional songs.

#### *Archiving and documentation*

An interesting session was devoted to the archiving and documentation of Arabic Music. A documentary film revealed to us the existence in Lebanon of "The Foundation for Arab Music Archiving and Research AMAR" established in 2009 with the aim of preserving and disseminating traditional Arab Music. The foundation seeks to encourage the educational transmission and practice of Arabic traditional music and aims at its dissemination and at promoting public awareness of its richness. Since its establishment, the foundation succeeded in acquiring some 5000 records and 6000 hours of recordings on reel, digitalised in its modern studio and conserved in its archive. While expanding its collections through acquisitions, the foundation organises concerts, lectures and seminars. It is with regret, seen the very compact programme of the meet-

ing, that it was not possible to visit this important foundation, situated in a different geographical location.

**Mustapha Said** (Egypt), Director of the Foundation for Archives and Research on Arabic music, in his paper "Arab Music Archiving and Research Foundation Between Heritage Preservation and Internal Development" questioned the extent to which contemporary musicians should learn from commercial recordings and to what extent imitating details of old recording should be pursued.

A special session of the Institute of Music was devoted to present the contents of the new volume of the University's annual journal RTMMAM, *Revue des Traditions Musicales des Mondes Arabe et Méditerranéen* this year dedicated to "*Sémiotiques et psychocognition des monodies modales*".

A general closing discussion was followed by a very interesting and original concert in which a Levantine oratorio was performed. Based on the seven last words pronounced by Christ, as they appear in the four bibles, they are performed with well known Syriac, Maronite, Byzantine and Coptic chants and with music from the Arab Oriental Art Music. Accompanied by instrumental improvisations, the Oratorio was performed by the ensemble of classical Arab Music of Antonine University. The concept and direction are of **Nidaa Abou Mrad** who played the violin, accompanied by *qanun* with two chanters.

### Music in the Turkic Speaking World

by Razia Sultanova,  
Study Group Co-Chair

The 3d Symposium and Workshop of the ICTM Study Group on Music of the Turkic Speaking World was held on 1-2 De-



cember 2012 at the University of Cambridge, UK.

"Popular Culture in Turkic Asia and Afghanistan: Performance and Belief" was the subject of our three day event at the Faculty of Asian and Middle Eastern Studies, University of Cambridge, UK. The event took place starting with a roundtable revolving around "The Study of Turkic Languages at the University of Cambridge", where the representatives of the Turkish, Azerbaijani, and Kazakh Embassies, and Deputy of the General Secretary of Türksoy (Ankara) actively participated in a discussion. The following days, 1-2 December, were filled with a tight programme within which participants from 15 different countries (USA, UK, Germany, Norway, Italy, Hungary, the Netherlands, Bulgaria, Russia, Azerbaijan, Uzbekistan, Kazakhstan, Turkey, Afghanistan, and Iran) gave their papers and contributed at discussion sessions. Our presenters, exploring various ritualistic practices in contemporary soundscape, delivered papers on popular culture in the Turkic speaking world, religion and music, improvisation as major music quality, cultural preservation, the issue of national identity at the time of globalisation.

On the first day of the Symposium, the keynote address entitled "Western Music as World Music" was given by Nicholas Cook (University of Cambridge) and was followed by ten papers. On the second day the keynote address "The Theory and Practice of Cross-Cultural Musical Creation: From Recent Uzbek to other Ethnic Projects" was given by Peter Wiegold (Brunel University), followed by seven papers and the screening of two films, by John Baily ("Return of the Nightingales: The Afghanistan National Institute of Music"), and by Keith Howard and Misha Maltsev ("Siberia at the Centre of the World: Music, Dance and Ritual in Sakha-Yakutia").

The workshop-concert at the 10th-century Chapel of Jesus College was a significant addition to our symposium, where four groups of authentic performers from Afghanistan, Azerbaijan, Turkey and Kazakhstan sang and performed with the help of their traditional instruments. The concert concluded with a cross-cultural workshop on improvisation conducted by the British composer Peter Wiegold.

The new initiative was to not only invite ethnomusicologists and musical performers to our Symposium-Workshop, but also bring three composers to the mix (Peter Wiegold, Aziza Sadykova, and Hossein Hadisi), and even an artist (Elena Tchibor), whose exhibition "Musical Instruments of the Turkic speaking World" was displayed during the event. The Symposium's closing ceremony was a dinner at the 14th-century Old Library of Pembroke College. The outcome is going to be a book publication with the best papers of the Symposium and a CD with a recording of the Symposium-Workshop performance. For more information on our Symposium, please, see [www.ames.cam.ac.uk](http://www.ames.cam.ac.uk).

One thing that needs to be mentioned, is that our Symposium and workshop could now have taken place, were it not for the support and financial sustenance of the University of Cambridge, British Council and Türksoy.

#### *Comments by some of our participants*

**Angelika Jung** (Director, Galerie Mani, Weimar, Germany): "I am writing to express my deep gratitude to Cambridge Central Asia Forum for all the hard work involved in organising the international symposium on Popular Culture in Turkic Asia and Afghanistan: Performance and Belief. Like many other participants I was really impressed with the excellent programme of the Symposium, along with the friendly and open-minded atmosphere created there. The concert-workshop at Jesus College was very

successful in presenting different genres of traditional music from Kazakhstan, Turkey, Afghanistan and Azerbaijan. Moreover, I would like to express my delightedness and gratitude for the hospitality provided by Professor Geoffrey Khan and Professor Charles Melville from the Faculty of Asian and Middle Eastern Studies, specifically for that wonderful closing ceremony reception in Pembroke College. Thank you again for including me in the symposium, and for creating a productive platform for cultural exchange in which strongly held opinions about important issues in contemporary popular Turkic culture could be shared openly, honestly and respectfully. It was an honour and privilege to be part of this unprecedented meeting of scholars and musician from different parts of the world".

**János Sipos** (Hungarian Academy of Science, Budapest, and Chair of ICTM Hungary National Committee): "First of all I would like to say thank you to organisers of our Symposium. Also, my gratitude extends to the University of Cambridge, the British Council, and Türksoy, who sponsored our event. It was a very good idea to bring musicians to perform at our concerts. A conference without music is like a pond without water! During our Symposium we enjoyed music from different parts of the Turkic speaking world, it was also interesting to meet our colleagues from Cambridge University, both ethnomusicologists and non-ethnomusicologists, who could advise in the general area of study. I think small symposia, like the one we had in Cambridge, are more productive than large ones. Here we had a chance to spend the whole day together, listening to papers, exchanging ideas, having a meal together, enjoying concerts, etc.".

**Alla Bayramova** (Director of the State Museum of Musical Culture of Azerbaijan, Associate Professor of Western University, Baku, Azerbaijan): "The topic of the Symposium, 'Popular Cul-

ture in Turkic Asia and Afghanistan: Performance and Belief', has been chosen very timely as it touches upon little known aspects of our huge geographic region. Bringing together researchers from East and West to the University of Cambridge was very important for enriching Western scholarship in Turkic studies and vice versa. Thus, the Symposium has become a step in bridging the gap and has served for the mutual benefits. I express my deepest gratitude to all organisers of this event and find their activities in introducing Turkic studies into the circle of scientific interests of University of Cambridge very important and successful".

**Tom Solomon** (Professor of Music, Grieg Academy, Department of Music, University of Bergen, Norway): "Following the conference theme 'Popular Culture in Turkic Asia and Afghanistan: Performance and Belief' many of the papers focused on musical articulations of the intersection between popular culture and religion, including mass-mediated musical expressions of both majority and minority religious groups. Examples included papers discussing diverse musical forms such as music videos from Turkey and rap music from southern Siberia. Other papers focused on contemporary appropriations and re-significations of traditional music, such as modern interpretations of traditional Azerbaijani music, the use of Sufi devotional ritual as music therapy for troubled teenagers in Kazakhstan, and a Kazakh musician's use of a traditional instrument in new popular musical arrangements".

**Saida Yelemanova** (Kazakh National University of Arts, Astana): "To me the main purpose of the Symposium was a collective 'brainstorm' of such an important issue to ethnomusicology as popular culture. I think this was achieved in two ways: to mark the study of the subject and to stimulate the most appropriate approaches to it.

The organisers managed to bring to



this forum the most serious and interesting of authors. We learned that there is a positive process of increasing knowledge about the musical culture of the Turkic Asia in a joint attempt to research it from the 'outside' and 'inside'. Because most of Turkic Asia is the post-Soviet 'mainland' (which has become open in recent years) I think that this symposium is a significant milestone in the development of contemporary ethnomusicology of the East and West".

**Giovanni De Zorzi** (University Ca Foscari of Venice, Italy): "I was delighted to participate in the third Symposium of the ICTM Study Group on the Music of the Turkic Speaking World, which was centred on the subject of Popular Culture in Turkic Asia and Afghanistan: Performance and Belief. I think it is very important and stimulating to meet scholars, colleagues and friends from all over the world who are working on the different aspects of these beautiful musical traditions. It was also efficient for my students: on 4 December (the day after my return from the Symposium) I delivered a lecture in the University Ca Foscari of Venice on Musical Traditions of Islamic Area, with our topic being the Uzbek Tajik Shashmaqom. As I was equipped with all new insights from our Symposium, the lecture turned into productive discussion with lots of questions and insights".

**Aziza Sadykova** (composer, Uzbekistan/Germany): "The invitation to participate in this Symposium provided me with a great opportunity to meet leading scholars in the field of Turkic speaking world studies. The lectures on Azeri Rap, Sufi Music, Zikr, Bukharan Shashmaqom and Contemporary music in Turkey, have been of a real interest for me as a performer and composer. The organisers ensured that anyone attending the symposium had a good opportunity to relate to some portion of the events and lectures. In addition there was possibility to meet

and talk with almost everyone who had attended there (performers, musicians and academic scholars), something which is all too rare at most academic conferences. The inclusion of an artist exhibition, film screenings, and various impromptu events (both musical and cinematic) were guaranteed to deliver insight into that rich and colourful world of Afghan, Azeri, Uzbek, Turkish, and Kazakh music today.

# Calendar of Events — ICTM

## 4–7 April 2013

2013 Joint Annual Meeting of the British Forum for Ethnomusicology and ICTM-Ireland

Location: Queen's University Belfast, United Kingdom.

Read more about the Symposium on page 11.

## 8–12 April 2013

13th Symposium of the ICTM Study Group on Music Archaeology

Location: Guatemala City, Guatemala.

Read more about the Symposium [here](#).

## 31 May–1 June 2013

Joint Meeting of the ICTM National Committees of Austria, Italy, and Switzerland

Location: Mals/Malles Venosta, South Tyrol, Italy.

Read more on page 30.

## 11–17 July 2013

42nd ICTM World Conference

Location: Shanghai Conservatory of Music, Shanghai, China.

Read more on pages 12–29.

## 12–16 September 2013

3rd Symposium of the ICTM Study Group on Multipart Music.

Location: Budapest, Hungary.

Read more about the Symposium [here](#).

## 12–17 May 2014

20th Symposium of the ICTM Study Group on Historical Sources of Traditional Music

Location: Aveiro, Portugal.

Read more on page 30.

## April 2014

4th Symposium of the ICTM Study Group on Music of the Turkic Speaking World.

Location: Ankara, Turkey.

Read more on page 35.

## 23–30 September 2014

4th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe.

Location: Belgrade, Serbia.

Read more on pages 30–31.



# Calendar of Events — Related Organisations

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**24-26 May 2013**

Annual Conference Journées d'Etude 2013

Location: Paris, France

Read more on page 36.

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**24-28 June 2013**

17th Biennial Conference of the International Association for the Study of Popular Music (IASPM).

Location: Gijón, Spain.

Read more [here](#).

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**27-29 September 2013**

International Conference Beyond the East-West Divide: Rethinking Balkan Music's Poles of Attraction

Location: Serbian Academy of Sciences and Arts (Belgrade, Serbia).

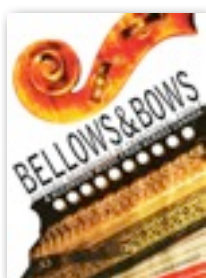
Read more on page 37.

# Recent Publications by ICTM Members

## Bellows and Bows: Historic Recordings of Traditional Fiddle and Accordion Music Across Canada

*Johnson, Sherry (with input from eight regional experts across Canada).*

This is a double CD compilation of distinguished fiddlers and accordion players from a wide variety of ethnocultural communities across Canada.



Producer Sherry Johnson and a team of regional experts have featured historically significant tracks from archival and personal collections, as well as early commercial recordings that are no longer available for circulation. The accompanying 156-page book includes overviews of the social and historical contexts for the music in different regions, detailed maps, tune notes, musician biographies, and archival photographs.

- St. John's: Research Centre for the Study of Music, Media and Place (MMaP), 2012.
- Paperback (156 pages), photos, maps, glossary, two CDs.
- Language: English (French version is forthcoming).
- ISBN: 978-8-88901-438-1.
- Price: CAD 45.00.
- For more information visit [www.mun.ca/mmap](http://www.mun.ca/mmap) or write to [mhouston@mun.ca](mailto:mhouston@mun.ca).

## Collection of Papers of 7th International Symposium "Music in Society"

*Talam, Jasmina, Fatima Hadžić, and Refik Hodžić, eds.*

As in previous years, the topics of the Symposium were divided into the fields of Musicology, Ethnomusicology, and Music Pedagogy.



Ivan Čavlović, Fatima Hadžić, Lana Paćuka, Miradet Zulić, Mirela Šečić (Bosnia and Herzegovina), Miljenko Grgić, Mirna Marić, Lada Duraković, Marija Benić-Zovko, Ivana Paula Gortan-Carlin (Croatia), Jernej Weiss and Franc Križnar (Slovenia) wrote about the historical aspect of musical life at the time of Austro-Hungarian monarchy. Amila Ramović (Bosnia and Herzegovina), Ognjen Tvrtković (UK/Bosnia and Herzegovina) and Ira Prodanov-Krajišnik (Serbia) wrote about the topic Music in Society: musicological aspects. The papers of Larry Francis Hilarian (Singapore) Ali Fuat Aydin (Turkey), Ivona Opetcheska Tatchevska (Macedonia), Gerda Lechleitner (Austria) and Tvrtko Zebec (Croatia) focus on Representation and Safeguarding of the Intangible Cultural Heritage. Historical sources of traditional music are main subject of the papers written by Lasanthi Manaranjane Kalinda Dona (Sri Lanka), Anne Caufriez (Belgium), Vesna Ivkov (Serbia), Rudolf Pietsch (Austria), Bernard Garaj (Slovakia), Jakša Primorac (Croatia), Ayhan Erol, Belma Kurtişoğlu (Turkey), Katarina Juvančič, Svanibor Pettan (Slovenia), Tamara Karača-

Beljak, and Jasmina Talam (Bosnia and Herzegovina).

The topic from the field of musical pedagogy was Creative transfers in contemporary musical pedagogy. During two work sessions, the papers were presented by Zlatko Baračkai (UK), Snježana Dobrota, Davorka Radica, Sabina Vidulin-Orbanić (Croatia), Valida Akšamija-Tvrtković, Merima Purić-Čaušević, Senad Kazić, and Refik Hodžić (Bosnia and Herzegovina).

- Sarajevo: Musicological Society of FB-H and Academy of Music in Sarajevo, 2012.
- 305 pages, photos, transcriptions.
- Language: Bosnian, Croatian, Serbian, English.
- ISBN: 978-9958-689-01-7.
- For more information contact [the publisher](#).

## Flower World: Music Archaeology of the Americas / Mundo Florido: Arqueomusicología de las Américas, vol. 1

*Stöckli, Matthias, and Arnd Adje Both, eds.*

For the first time, a high-quality book series featuring scientific research on the music archaeology of the pre-Columbian Americas is available, and



this is its first edition. The bilingual volume (English/Spanish) includes peer-reviewed studies on both past and living music traditions from South, Central and North America, and thus



encompass all facets of current interdisciplinary research on the topic. The contributions are written by renowned scholars in the fields of anthropology, cultural history, and musicology.

- Berlin: Ekho VERLAG, 2012.
- Hardcover and electronic download, 176 pages, 130 illustrations, 9 colour plates.
- Language: English and Spanish.
- ISBN: 978-3-944415-05-5 / DOI 10.7418/2196-0631.11 (download).
- Price: EUR 115.00 (hardcover, institutional order) / EUR 79000 (hardcover, individual order) / EUR 39.00 (PDF, individual order).
- Available for purchase [from the publisher](#).

## Historija muzike u Bosni i Hercegovini

Čavlović, Ivan.

(History of Music in Bosnia and Herzegovina)

This is the first written account of the music in Bosnia and Herzegovina, which results from various researches conducted under the project "Fundamental Researches for History of Music in Bosnia and Herzegovina". In its 388 pages, the author represented the phases of development of musical culture and art on the territory of Bosnia and Herzegovina, from ancient history until the present day. In addition to presenting facts, the author largely confronts specific socio-historical contexts. The book is aimed for students of the Academy of Music in Sarajevo, but also to a larger audience interested in the subject.



- Sarajevo: Institute for Musicology at Academy of Music in Sarajevo, 2011.
- 388 pages, photos, transcriptions.
- Language: Bosnian.
- ISBN: 978-9958-689-05-5.
- For more information contact [the publisher](#).

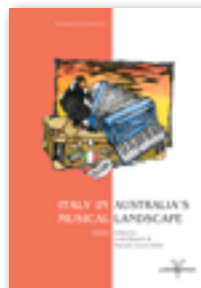
## Italy in Australia's Musical Landscape

Barwick, Linda, and Marcello Sorce Keller, eds.

This collection of essays celebrates the past and future of Italy's long presence in Australia's musical landscape, resulting research made in Australia on Italian music and

Italian musicians by Linda Barwick, Antonio Comin, Kay Dreyfus, Aline Scott-Maxwell, Kerry Murphy, Marcello Sorce Keller, Frances Thiele, and John Whiteoak. In the second section of the book, Franco Fabbri, Paolo Prato, and Luisa Del Giudice examine the results of this research done in Australia from the point of view of Italian and Italian-American scholarship.

- Melbourne: Lyrebird, 2013.
- Paperback: 254 pages.
- Language: English.
- ISBN: 978-0-734037-75-6
- Price: AUD 55.00.
- Available for purchase [from the publisher](#).



## Multipart Music. A specific mode of musical thinking, expressive behavior and sound

Macchiarella, Ignazio, ed.

Multipart music is a truly fascinating and complex phenomenon. It is a specific "mode of musical thinking, expressive behaviour and sound". It means that multipart musics have a distinctive typicalness within the general music making sphere. To qualify this typicalness is the main aim of the ICTM Study Group on Multipart Music.



The book includes papers from the first meeting of the Study Group (15-20 September 2010, Cagliari, Sardinia). It opens with two introductory theoretical texts by Ignazio Macchiarella (Theorizing on multipart music making) and Enrique Cámara de Landa (Multipart music making between Spain and Latin America: some considerations related to the theoretical proposals of Ignazio Macchiarella), followed by papers organised in five sections: Historical Perspectives, Theory and Concepts, Making Multipart Musics: Case Studies, Pyrenees an emerging field, and Multipart Singing in Sardinia.

- Udine: Il Campo, 2012.
- Paperback, 510 pages, photos, transcriptions, audio examples (available online).
- Language: English.
- ISBN: 978-8861630925
- Price: EUR 45.00.
- Available for purchase [from the publisher](#).

An ebook version is also available for EUR 10.00. Please send a mail to [info@nota.it](mailto:info@nota.it) for more information.

## Music and Healing Rituals of Sri Lanka: Their Relevance for Community Music Therapy and Medical Ethnomusicology

*Kalinga Dona, Lasanthi Manaranjanie.*

The book focuses on the extraordinarily rich Sri Lankan ritual practices, points to the roles of music in them, and addresses their potential in promoting health and efficiency in curing illnesses. Besides the presentation of the intricate connections between ritualistic and musical essentials, it relates this specific realm of traditional life to the modern theoretical frameworks of community music therapy and medical ethnomusicology. Despite the accelerated loss of traditional cultural values due to the ongoing urbanisation, modernisation and globalisation processes, the rituals still serve their functions in the contemporary Sri Lankan society. Based on ethnomusicological methodologies, this book speaks not only to scholars and disciplinary specialists, but also to the broad international readership interested in various aspects of music and healing.

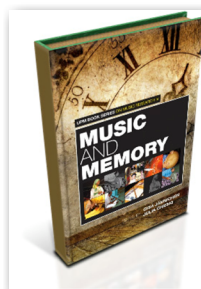


- Colombo: S. Godage & Brothers (Pvt.) Ltd, 2013.
- Paperback, 168 pages, photos and illustrations.
- Language: English.
- ISBN: 978-955-30-4034-3
- Price: Rs. 650/ USD 10.00.
- Available for purchase from [the publisher](#).

## Music and Memory - UPM Book Series on Music Research IV

*Jähnichen, Gisa, and Julia Chieng, eds.*

Music and memory are linked to each other in different ways and with different meanings. The physiological aspect of memory in its musical dimension, which has been discussed mostly outside of musicology, is only one part of it. Previously, psychological researches on musicality and its role for human development could raise public attention, which has led us to new insights as well as to cultural misinterpretations. These rather popular aspects have to be taken up and re-examined from the perspective of modern musicology, dance and theatre studies, which include interdisciplinary approaches and detailed analytical studies in a wider context of the performing arts and their steadily changing sound environment.



The main focus might be the fact that music is in itself a memory storage that depends on cultural codes. Musical and related motional expressions, their common and their professional production and distribution serve as means of social, ethnic, gender, and individual group memories. Thus, their preservation as part of the entire human memory is of urgent matter in today's fast producing and fast sorting out world.

- Serdang: UPM Press, 2012.
- Paperback, 231 pages, 49 photos, 27 transcriptions, 1 CD.
- Language: English.
- ISBN: 978-967-344-271-3.
- Price: MYR 58.00.
- Available for purchase from [the publisher](#).

## Musical Practices in the Balkans: Ethnomusicological Perspectives

*Despić, Dejan, Jelena Jovanović, and Danka Lajić-Mihajlović, eds.*

Balkan musical practices, as sound images of a geocultural space whose distinct identity has been recognised both from 'within' and 'without', are a constant source of fascination and inspiration for researchers of folklore and ethnomusicologists. The recognizability which the region has acquired in ethnomusicology under the term "the Balkans", along with the motivation of scientists from this region to look into its ontology rather than its metaphoric meanings, are reasons why this emblematic name was given priority over the term "Southeastern Europe".



The readers are offered 21 studies by authors from 11 countries that illuminate Balkan musical practices in different ways, and bear witness to the breadth of current research interests and methodologies. A large number of papers in this collection underline fieldwork as a predominant research method, some deal with fieldwork explicitly, while in some studies this is stated indirectly. Several papers indicate the presence of interdisciplinary research. A substantial number of papers underscore the role of music in the process of identification and self-identification. Research on the epic tradition, contemporary life of folklore music, including its revitalisation and relations between folklore and popular music are singled out as up-to-date.

- Belgrade: Department of Fine Arts and Music and Institute of Musicology of the Serbian Academy of Sciences and Arts, 2012.
- Paperback, 365 pages, photos, transcriptions, DVD.

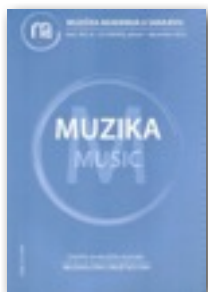


- Language: English (text in Serbian included in DVD).
- ISBN: 978-86-80639-09-3.
- For more information visit the [publisher's website](#).

## Muzika 38 (Journal)

*Karača-Beljak, Tamara, editor-in-chief.*

The journal *MUSIC* 2 (38), July-December 2012, was published in 2012. The articles for this edition of the journal were written by Ivan Čavlović, Amra Bosnić, Refik Hodžić, Amila Ramović, Snježana Šušnjara, Gordana Grujić, Igor Karača, Rudolf Pietsch, and others.



- Sarajevo: Musicological society FB-H and Academy of Music in Sarajevo, 2011.
- 305 pages, photos, transcriptions.
- Language: Bosnian, Croatian, Serbian, English.
- ISBN: 978-9958-689-01-7.
- For more information contact [the publisher](#).

## Музикалната пародия в края на 20 и началото на 21 век

*Levy, Claire.*

(Musical Parody in the Late 20th and Early 21st Century)

The monograph explores the concept of parody as a particular artistic approach in the context of the ambiguous notions about postmodern culture. Moving across a range of various practices observed in popular music, cinema, theatre and music video, it is argued that nowa-



days the referential nature of parody rhetoric is a mode of expression based on a broad understanding which suggests not only the ridiculous effect of the "wrong mirror" but also playful gestures of positive reverence and innovating attitude to musical conventions and cultural memory. Addressed to specialists, students and a broader readership with an interest in issues of contemporary culture, the book outlines new problematic aspects within the field of Bulgarian musicology while building at the same time a bridge to border zones between the arts.

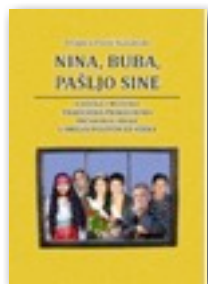
- Sofia: Bulgarian Academy of Sciences, 2012.
- Paperback, 239 pages, colour photos.
- Language: Bulgarian and English.
- ISBN: 978-954-8594-36-3.
- For more information visit the [publisher's website](#).

## Nina, buba Pašljo sine

*Panić-Kašanski, Dragica.*

(Dancing and musical traditional praxis of gypsies on the territory of Brčko district in the second part of 20th century)

This book was written as a result of researches about the musical and dance tradition of gypsies in the Brčko district. Besides a large ethnological frame, the book contains a large number of transcriptions of melodies and dances. This is the first book in Bosnia and Herzegovina that describes music and dance of gypsies, and it will surely encourage further research of this kind in other parts of the country.



- Brčko, Književni klub Brčko and Society Rromski san, 2011.
- 191 pages, photos, transcriptions.
- Language: Serbian.
- ISBN: 978-9958-644-04-7.

- For more information contact [the publisher](#).

## Pa se sliš... Pritrkavanje v slovenskem in evropskem prostoru

*Kovačič, Mojca.*

(Bell chiming in the Slovenian and European space)

The book addresses bell chiming, rhythmic musical expression on church bells, which is part of an extremely widespread tradition in Slovenia and in some other European countries. The study presents bell chiming from a historical and musical analytical perspective, opens up questions of performativity in contemporary musical practice, gender roles, and transfer of music. The phenomenon is also compared with similar music practices in Europe and in particularly discussed on cases from Germany and Croatia.



- Ljubljana: Založba ZRC, 2012.
- Hardcover, 154 pages.
- Language: Slovene (English summary).
- ISBN: 978-961-254-404-1.
- Price: EUR 20.00 (special offer book and CD, EUR 25.00)
- Available for purchase [from the publisher](#).

## Pan Jumbie. Mémoire sociale et musicale dans les steelbands (Trinidad et Tobago)

*Helmlinger, Aurélie*

(Pan Jumbie. Social and musical memory in steelbands)

- Nanterre: Société d'ethnologie [collection Hommes et Musiques (SFE)], 2012.
- Paperback + DVD-Rom. 224 pages.
- Language: French.
- ISBN: 9782365190008
- Price: EUR 23.00.
- Available for purchase [from the publisher](#).



## Sounds of Secrets Field Notes on Ritual Music and Musical Instruments on the Islands of Vanuatu

*Amman, Raymond.*

Double flute, shoulder flute and large standing slit drums with carved decorations are only a few of the unique musical instruments used in the islands of Vanuatu. People of this South Pacific archipelago live, in many ways, according to their traditional cultures and conduct their rituals and ceremonies as their great-grandfathers did.

This book deals comprehensively with traditional musical instruments and their role and function in ceremonies. Music, dance, and musical instruments are not only means to highlight certain moments in ceremonies, but help to set



up an entire network of secrets. The field notes, personal opinions and ideas in this book are the result of an intensive study of over twenty years on music in south Melanesia. This is the first reference book on the music of Vanuatu that constitutes an invaluable source for musicologists and anthropologists alike and will surprise general readers with its interesting and lively accounts.

- Berlin: LIT Verlag
- Paperback, 320 pages.
- Language: English.
- ISBN: 978-3-643-80130-2.
- Price: EUR 31.90.
- Available for purchase [from the publisher](#).

## Soundscape of Bosnia and Herzegovina (CD)

*Vocal ensemble Etnoakademik.*

*Etnoakademik* is a vocal ensemble at the Academy of Music of Sarajevo. The ensemble was founded by Ankica Petrović in the late 1980s, with members who were students of the Department for Musicology and Ethnomusicology. After many years of hiatus, the ensemble resumed its activity in 2003, under the coordination of Tamara Karača-Beljask and Branka Vidović.



In recent years, *Etnoakademik* presented its work at several significant occasions. This CD includes live performances of traditional and folk music of Bosnia and Herzegovina by the ensemble in 2009 and 2011, without visible interventions or treatments. The intention was to present the way in which students place their theoretical knowledge, gained in the field of ethnomusicology, in the context of performing practice. When selecting audio recordings, the focus was on the most representative, impressive, and successfully performed numbers. The

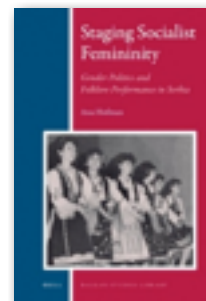
publishing of this CD was supported by the [Tempus project](#).

## Staging Socialist Femininity: Gender Politics and Folklore Performance in Serbia

*Hofman, Ana.*

The author examines the negotiation of the gender performances in Serbian rural areas as a result of the socialist gender policy and creation of the new "femininity" in the

public sphere. She focuses on the stage performances of female amateur groups at the Village Gatherings, state-sponsored events held from the 1970s through the mid-1990s in the south-eastern Serbian region of Niško Polje. Offering a multifaceted picture of the personal experiences of the socialist ideology of gender equality, *Staging Socialist Femininity* investigates the complex relationships between personal, interpersonal and political levels in socialism. By showing the interplay between ideology, representational and social practices in the realm of musical performance, it challenges the strong division in scholarly narratives between ideology and practice in socialist societies.



- Leiden: Brill, 2011.
- Hardback with CD-ROM, electronic download.
- Language: English.
- ISBN: 9789004191792.
- Price: EUR 102.00.
- Available for purchase [from the publisher](#).



## Štajeriš. Podoba in kontekst slovenskega ljudskega plesa

Kunej, Rebeka.

The book presents the dance *štajeriš* (Steirisch) among Slovenians from a choreological and dance-anthropological perspective. At the same time the study addresses *štajeriš* from a historical and contemporary aspect. In an appendix, the book presents three unpublished records (Kinotography Laban scores) of *štajeriš*, and provides a 15-page summary in English.



- Ljubljana: Založba ZRC, 2012.
- Hardcover, 238 pages, Kinotography Laban, photos, transcriptions.
- Language: Slovene.
- ISBN: 978-961-254-407-2.
- Price: EUR 26.00.
- Available for purchase [from the publisher](#).

## Svadbene pesme i običaji Srba u Kikindi i okolini

Karin, Vesna.

(Wedding Songs and Customs in Kikinda and Surroundings)

The aim of this study is to present the vocal music specificities in the wedding ceremonies of the original Serb settlers in Kikinda and its vicinity (Northern Banat). Wedding songs make up four major groups according to their function: 1. Ritual wedding songs (*svatovac*); 2. Custom songs sung during the wedding ceremony; 3. Songs from everyday life unrelated to the wedding ceremony itself; 4. Songs



performed along dancing. Apart from ritual wedding songs, there is a separate kind of wedding songs (such as "Met'la nogu na potegu") and the *bećarci*. A comparison of wedding songs in Northern and Southern Banat has showed some similarity of elements (e.g. *svatovac*, songs that may follow after the *svatovac*, *bećarac*, songs sung along dancing). The material shows that musical folklore has been part of wedding customs, today as in the past. Although a small number of people still tend to safeguard their customs, it is an indisputable fact that some rites, including songs, are dying out.

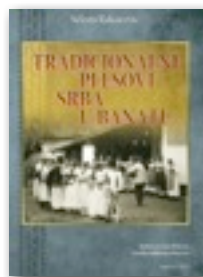
- Novi Sad: Akademija umetnosti, 2012.
- Paperback, 171 pages, 12 photos, 86 transcriptions.
- Language: Serbian with English summary.
- ISBN: 978-86-88191-18-0.
- For more information visit the [publisher's website](#).

## Tradicionalni plesovi Srba u Banatu

Rakočević, Selena.

(Traditional dances of the Banat Serbs)

Using a variety of historical and ethnographical sources as well as numerous field research data collected by the author, this book summarises current knowledge about traditional dances of the Banat Serbs, which are mostly no longer performed in everyday dance practice. The book is written as an ethnographic narrative about the dance events of the former, predominantly rural, social context with emphasis placed on the time of performance within the annual and life cycles. It also analyses structures and style performance of the numerous individual dances systematised through dance



genres, which are positioned and discussed through historical perspective. The dance genres explored are: *autohtona banatska kola* (autochthonous *kolo* dances from Banat), *varoško-esnafska kola* (town-craft dances), and *šumadijska kola* (*kolo* from Šumadija). Among couple dances, there are two different dance genres: so-called 'in two' dances (*po dvoje*) and so-called turning dances (*okretni plesovi*). Beside *kolo* and couple dances (some of which can also be performed in trios) the male competitive dances are also discussed. Labanotation and musical notation of particular performances of discussed dances are also included.

- Pančevo: Kulturni centar Pančeva i Gradska biblioteka, 2012.
- Paperback, 160 pages, 28 musical transcriptions and Labanotation examples.
- Language: Serbian with English summary
- ISBN: 978-86-87103-45-0.
- For more information visit the [publisher's website](#).

## Un bruit pieux. Bandas, musique et fête dans un village maltais (Zabbar)

Iacovazzi, Giovanna.

(A pious noise. Music, *bandas* and feast in a Maltese village (Zabbar))

In Zabbar, a village in Southeastern Malta, the *bandas* of Maria Mater Gratiae and of San Mikiel have been rivals since their founding in 1883. Their sound is an unavoidable part of the village social life and soundscape, bringing a special vibrancy to the Santa Maria Mater Gratiae festival held each year on 8 of September.

The repertoire of *bandas* is a popular,














































festive, religious, written music. Its role is neither decorative nor utilitarian, nor it is a strict social necessity, but rather a "total social fact". It is part of a collective practice and produces multiple sociabilities, exchanges, musical worlds, and an imaginary musical universe full of movement.

Published under the auspices of the Societe Française d'Ethnomusicologie.

- Malta: Fondation de Malte, 2012.
- 352 pages, 39 photographs, 3 maps, 1 CD.
- Language: French.
- ISBN: 978-99957-024-5-8.
- Price: EUR 25.00.
- Available for purchase [from the publisher](#).



<b>Albania</b> Sokol Shupo Liaison Officer <a href="#">Send e-mail</a>		<b>Bulgaria</b> Rosemary Stelova Liaison Officer <a href="#">Send e-mail</a>		<b>Finland</b> Pirkko Moisala Chair of National Committee <a href="#">Send e-mail</a>		<b>Israel</b> Edwin Seroussi Liaison Officer <a href="#">Send e-mail</a>	
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## About ICTM

The **International Council for Traditional Music** is a Non-Governmental Organisation in formal consultative relations with UNESCO. Its aims are to further the study, practice, documentation, preservation and dissemination of traditional music and dance of all countries. To these ends the Council organises World Conferences, Symposia and Colloquia.



The Council publishes the *Yearbook for Traditional Music*, distributes the online *Bulletin of the ICTM*, and maintains an online Membership Directory.

By means of its wide international representation and the activities of its Study Groups, the International Council for Traditional Music acts as a bond among peoples of different cultures and thus serves the peace of humankind.

### Contact information

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Faculty of Arts  
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Telephone: +1 410 501 5559  
E-mail: [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org)  
Skype: ictmslovenia

## Membership

All memberships to ICTM run from 1 January to 31 December, except for Life and Joint Life Memberships (see below).

Members in good standing are entitled to:

1. Participate in the activities of the Council (such as presenting a paper at a World Conference).
2. Receive the Council's publications.
3. Obtain access to premium website content (such as the ICTM Online Directory).
4. Vote in ICTM elections.

### Memberships for individuals

- \* Ordinary Membership: EUR 60.00
- \* Joint Ordinary Membership (\*): EUR 90.00
- \* Student Membership (\*\*): EUR 40.00

- \* Emeritus Membership (\*\*\*): EUR 40.00
- \* Life Membership: EUR 1,200.00
- \* Joint Life Membership (\*): EUR 1,500.00

(\*) Joint Memberships are available for spouses who both wish to join. They receive only one set of ICTM publications, but otherwise enjoy all other privileges and responsibilities of ordinary members.

(\*\*) Individuals may take advantage of Student Membership rates for a maximum of five years. Proof of student status will be required.

(\*\*\*) Available only to applicants retired from full time work which had been members of the ICTM for at least 5 years.

### Memberships for organisations

**Corporate Memberships** are available to institutions, libraries, regional scholarly societies, radio-television organisations and other corporate bodies. Corporate Members are able to choose the number of individuals they would like to attach to their Corporate Membership (minimum 4). These 'Corporate Related Members' enjoy the same benefits of full Ordinary Members, i.e., participate in the Council's activities, vote in elections, receive publications, and access premium website content.

**Institutional Subscriptions** to the *Yearbook for Traditional Music* are available in electronic-only, print+only and print+electronic formats. See next page for more information.

### Supporting memberships

All members who are able to sponsor individuals or institutions in a soft currency country are urged to do so by paying an additional fee of EUR 30.00 for each sponsored membership or institution. If the recipient is not named, ICTM will award the supported membership to one or more individuals or institutions in such country.

### Payment methods

Remittance payable to the ICTM Secretariat is preferred in euros via Electronic Funds Transfer (aka bank transfer, giro, wire transfer, or SEPA/UPO order). Other currencies and payment methods are accepted (major credit and debit cards, PayPal, cheques), but additional charges may apply.

For any questions regarding memberships, please write to [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org).



# Institutional Subscriptions

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The Council has partnered with JSTOR in the [Current Scholarship Program](#) to offer institutions online access to its publications. Electronic-Only and Print+Electronic subscriptions (see below) provide institutional subscribers with online access to the five most recent issues (i.e., 2009-2013) of the *Yearbook for Traditional Music*. Access will automatically integrate with any JSTOR collection that institutions may already license.

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### PRINT-ONLY

Institutional subscribers receive:

- A printed copy of the 2013 *Yearbook* (vol. 45), sent in November 2013.

**Price: USD 120.00\* per year**

To place your subscription, [contact the CTM Secretariat](#).

(\*) Price given in USD for coherence only. Subscribers will be billed for EUR 90.00.

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**Please note that all Institutional Subscribers, regardless of subscription type, receive the *Bulletin of the ICTM* via e-mail in April and October.**

## Subscription Ordering Information

All subscriptions must be prepaid.

Remittance payable to the ICTM Secretariat is preferred in euros via Electronic Funds Transfer (aka bank transfer, giro, wire transfer, or SEPA/UPO order). Other currencies and payment methods are accepted (major credit and debit cards, PayPal, cheques), but additional charges may apply.

For further inquiries, please [contact the Secretariat](#).

# Publications by ICTM

## *Yearbook for Traditional Music*

The *Yearbook for Traditional Music* is a refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research.

ISSN (Print): 0740-1558.

ISSN (Online): 2304-3857.

General Editor: [Don Niles](#).

The *Yearbook* was established in 1949 as the *Journal of the International Folk Music Council*, and it is published in English every December by [the ICTM Secretariat](#). All ICTM members and institutional subscribers in good standing receive a copy of the *Yearbook* via priority air mail.

The latest issue of the *Yearbook* is Vol. 44 (2012).



### Submissions

If you would like to submit original articles and/or review materials to be considered for inclusion in the next issue of the *Yearbook for Traditional Music*, please find the full guidelines [here](#).

### Printed back issues

Printed back issues of the *Yearbook for Traditional Music* are available from the ICTM Secretariat, from Vol. 1 (1969) through Vol. 43 (2011), at 23.00 EUR (18.00 EUR for members in good standing) per volume, plus shipping and handling. A 10% **discount** is available for orders of more than 10 copies of the same volume shipped to the same address. The latest issue of the *Yearbook* (currently Vol. 44) costs 90.00 EUR (shipping and handling included)..

### *Discounts on additional copies of the latest Yearbook*

All members in good standing receive a free issue of the latest *Yearbook*, and they benefit from greatly reduced fees when ordering additional copies of said volume (normally priced at EUR 90.00), as follows:

- \* Ordinary, Joint Ordinary, Life, and Joint Life Members: only EUR 30.00 per additional copy.
- \* Student and Emeritus Members: only 20.00 per additional copy.

Please note that these discounts are currently not available for Supported Members, Corporate Members, and Institutional Subscribers.

### Electronic back issues (via JSTOR)

Institutions may add archival content (back issues) of the *Yearbook for Traditional Music* to their existing JSTOR accounts. Please note that this service is currently available to organisations only. Individual scholars may, however, obtain access through one of JSTOR's [participating institutions](#). To go to the *Yearbook's* page at JSTOR's website, please click [here](#).

For any questions regarding online access to the *Yearbook for Traditional Music*, please [contact JSTOR directly](#).

## *Bulletin of the ICTM*

The *Bulletin of the International Council for Traditional Music* carries news from the world of traditional music and dance, a calendar of upcoming events, and reports from Study Groups and National and Regional Representatives.

ISSN (Online): 2304-4039

Editor: [Carlos Yoder](#).

The *Bulletin of the ICTM* was established in 1948 as the *Bulletin of the International Folk Music Council*. Until its April 2011 issue (Vol. 118), the *Bulletin* was printed and posted to all members and subscribers in good standing. Starting with its October 2011 issue (Vol. 119), the *Bulletin* became an electronic-only publication.

The *Bulletin of the ICTM* is made available through the ICTM's website in April and October each year. It can be downloaded free of charge, and readers are encouraged to redistribute it in accordance with the [Creative Commons BY-NC-SA 3.0 Unported License](#) which protects it.

### Submissions

All ICTM National and Regional Representatives as well as Study Group Chairs should submit articles (reports, announcements, calls for papers, etc.) on a regular basis.

Individual ICTM members should direct relevant announcements or reports on activities to their national or regional representative or Study Group Chair. ICTM members residing in countries with no official ICTM representation may submit reports and announcements directly to the [Editor](#).

The *Bulletin* is primarily a means for communicating ICTM information. However, the Editor will consider in-

cluding news from international organisations which may be of interest to ICTM members, giving priority to UNESCO affiliated organisations.

Articles will be edited, when necessary, without notification.

**The submission deadline for the April issue is March 15, for the October issue is September 15.**

All submissions should be sent via e-mail to [bulletin-editor@ictmusic.org](mailto:bulletin-editor@ictmusic.org), in any of the following formats: Apple Pages, Microsoft Word, Rich Text Format (RTF), OpenOffice.org (ODT).

### Back issues

Back issues of the printed *Bulletin of the ICTM* (Vols. 1-118) can be ordered directly from the Secretariat at a cost of EUR 7.70 (EUR 5.00 for members in good standing) plus shipping and handling. For your convenience, however, you can read and download the last ten year's worth of *Bulletins* directly from [the Bulletin's webpage](#).

## *Directory of Traditional Music*

The *Directory of Traditional Music* is a discontinued biennial publication which listed ICTM members in good standing, ordered by country, interests, projects, and fieldwork. A complete alphabetical index of members and subscribers in good standing was also included.

Its last issue was published in 2005 by the Department of Ethnomusicology of the University of California, United States of America.

ISSN (Print): 0893-3068.

In 2010, the *Directory* was relaunched as an electronic-only publication within the main ICTM website.

### Back issues

For any questions regarding back issues of this discontinued publication, please [contact the Secretariat](#).

