40th World Conference
ICTM
University of KwaZulu-Natal
Durban • South Africa
1-8 July 2009
Denis Shepstone Building, Level 2

CJPM Jazz lecture/recital
Howard College Theatre

Other rooms:
- SH15 ICTM Secretariat & Programme Chair
- SH14 ICTM Conference Office
- SH11 Preparation Room (5 PCs)
- LAN9 Internet Café
PROGRAMME

40th ICTM
World Conference

University of KwaZulu-Natal
Durban, South Africa
1-8 July 2009
President’s welcome

On behalf of the ICTM Executive Board welcome to the 40th ICTM World Conference at the University of KwaZulu-Natal, in Durban, South Africa. It will be the first ICTM World Conference on the African continent for more than 40 years.

Ethnomusicology is dynamic, and so is our World Conference, which promises to be extremely exciting, and an excellent opportunity to present your work in ethnomusicology and ethnochoreology. It is also a chance to interact with internationally renowned ethnomusicologists and ethnochoreologists, as well as hear new and innovative ideas from new scholars in the field.

For presenters, you will engage with experts and novices alike. For all delegates, we promise the latest and broadest information, an excellent understanding of the field, and a glimpse into what the future holds.

DVC’s foreword

It gives me a great pleasure to welcome the 40th World Conference of the International Council for Traditional Music (ICTM), to the University of KwaZulu-Natal in the city of Durban, South Africa. The University of KwaZulu-Natal, through the College of Humanities and the School of Music, is proud and excited to host this historic Conference, along with the musicians, scholars, performers and researchers. The Conference is particularly important for Africa and KwaZulu-Natal in the sense that it links higher education to development, community engagement and scholarship. Furthermore, it is about the intellectual aspect of music, expressed through academic presentations and scholarly work. It is a celebration of global cultures through music, dance, urban music and other performances. The exhibitions will showcase ingenuity, the creativity of humanity and a variety of musical instruments. Students of UKZN and South African musicians will have an opportunity to render their compositions, sing maskanda, jazz and choral works, and perform Indian-African dances.

I would like to thank the ICTM for its confidence in South Africa; the more than 200 delegates attending; the music community and its community of experts; the University of KwaZulu-Natal, and the School of Music in particular, for hosting this conference. Thank you to the national Department of Arts and Culture (DAC), the provincial DAC, the National Arts Council of South Africa, and the SAMRO Endowment for the National Arts; and to the members of the Local Arrangements Committee (LAC) for the preparations for this conference, the energy and hard work invested to make this an enjoyable and memorable experience in Durban.

Professor Ntombifikile Mazibuko, Deputy Vice-Chancellor and Chair of the Local Arrangements Committee

Welcome Messages

Dr. Adrienne L. Kaeppler, President International Council for Traditional Music

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South African Indigenous Music Exhibition

As part of the ICTM’s 40th World Conference, the National Film, Video and Sound Archives (on behalf of the Department of Arts and Culture) presents the South African Indigenous Music Exhibition. Some of these indigenous music artifacts were collected through the Indigenous Music and Oral History Programme of the Department of Arts and Culture, by Fort Hare, Venda and Zululand universities.

This display aims to showcase indigenous musical instruments played by different cultures of South Africa. It focuses on teaching people about the richness of South Africa’s musical heritage and the importance of its preservation. The exhibition is accompanied by audio-visual material of various traditional music performances, musical objects, related articles etc. The display features instruments such as uMakhweyana, uMasengwane, Meropa, and Dinaka.

Over the past few years this display has been showcased at the following venues/events:
- 2006 Our Heritage Music Exhibition, Cape Town.
- 10 Years of Democracy/ South African Week, Tanzania
- Celebration of 10 Years of Democracy/South African Week, Algeria
- African Renaissance Summit, Durban
- World Summit on Sustainable Development, Johannesburg
- South African Week, Italy and many more.

Directors note

I am proud to have been on the international board of the ICTM for the past six years, and honoured that the University of KwaZulu-Natal is hosting this historic and prestigious World Conference, and convening custodians of traditional music and dance from all corners of the globe on the African continent.

On our campus the African Music Project places emphasis on music education, research, performance and community development. The project is well placed in an institutional research setting to promote the practice of traditional music and dance, as well as applied ethnomusicology, particularly by exploring ways to engage the academic fraternity and public sector with community initiatives.

We will present a sample of our work to you during the welcome reception, when you will have an opportunity to experience music and dance by performing ensembles from the School of Music’s African Music and Dance Programme, including students and staff. On Saturday night, in collaboration with the South African Traditional Music Association, you will experience a memorable night of isicathamiya, indigenous to KwaZulu-Natal, with performing groups from throughout our province. We are also proud that some of our graduate students are presenting papers and films from their fieldwork at the conference, which record our local cultural heritage.

I trust that this Conference will provide us all with the opportunity to share and learn from each other, and I hope that you will all return home with insight, and especially with firsthand knowledge of us at the University of KwaZulu-Natal, as well as our province, country and continent as a whole.
Dear colleagues, respected participants in the 40th World Conference of the International Council for Traditional Music!

While expressing a warm welcome to all of you now in Durban for this major ethnomusicology gathering in 2009, let us briefly familiarize you with the ICTM conference etiquette. Adoption of the following guidelines is expected to ensure maximal efficiency of our scholarly meeting.

The purpose of the conference is to create the best possible conditions for the exchange of ideas and to enable fruitful interactions among scholars from all over the world. In order to accomplish this task, paper and film presenters, discussants, session chairs, and all other participants need to work together. With the exception of certain special sessions—among them, for example, the keynote address, some panels, film presentations, and study group business meetings—most conference sessions allot thirty minutes for the set-up, presentation, and discussion of each paper. The 90-minute sessions normally have three papers; the 120-minute sessions have four.

Scholars presenting papers are expected to limit their entire presentation to 20 minutes including set up time. This allows an additional 10 minutes for questions and discussion. Discussion time is very important! The difference between reading a paper in a journal and experiencing it at a conference is that the audience is an active part of conference presentations. Good papers leave the audiences longing for more discussion time, so do not be concerned if your contribution is slightly shorter; just make sure that it does not exceed the given time slot.

**Presenting papers**

Each of us could perhaps talk for hours about our own research. With the limited time available for your presentation, do not try to present every detail, but rather try to make us become interested in your research. You may always supply additional information on paper sheets handed out to the audience. Since the 20-minute conference papers are short-form presentations, more like poems than narratives, please keep in mind the following points:

1. **20 minutes is the total time for your presentation**
   - This includes walking to the podium, playing your examples, and speaking at a slow enough speed so that you can be understood. If you happen to face a problem with the equipment or with the examples, the time it takes to resolve them is unfortunately part of your 20 minutes too. Therefore, please check that the equipment and your examples work as you expect them to before your presentation.

2. **All the sessions should keep on the same timetable**
   - By keeping to the same time schedule in every session, starting on time and moving to the next paper every 30 minutes, audience members who want to hear papers in different sessions can move from room to room in time to hear the presentations they are especially interested in. Sessions in which the late cancellation of a participant or two has left some additional time are still expected to follow the same 30-minute rule. The remaining time can be devoted to further discussion for those who want to stay and examine the issues in greater detail.
3. Please plan to speak slowly
   Less than half the conference participants are native English speakers and everyone has an accent of some kind to which the audience has to adjust. A reasonably slow delivery of your paper may reduce the number of ideas you wish to present, but at the same time will ensure that the audience understands them.

4. Please select your audio or visual examples carefully
   In most cases it is best to keep them short, to give you more time to talk about them. There will be someone on behalf of the organisers to help you with the equipment, but sometimes problems may occur regardless of our best intentions. Therefore, if you plan to use PowerPoint, please consider having a back-up set of overhead transparencies, just in case there is a technical difficulty. If you plan to play DVD examples, please have the recommended VHS backup or further transparencies nearby, just in case of a compatibility problem. Nevertheless, it may be useful to plan what you might do if your audio or visual examples fail. How would you present your ideas without them?

5. Session chairs will help you keep track of the time
   - Since it is often difficult for a person delivering a paper to know how long he or she has been speaking, the session chairs will help you by monitoring time. Their job is also to ensure that all presenters have the same amount of time for their papers, and that the audience has time for discussing each paper.
   - The session chair will give you or show you a piece of paper after 15 minutes that will say "15 minutes are over; 5 minutes remain." If you are not 75% of the way through your presentation at that time, consider eliminating some examples, or some descriptive parts of your paper, so that you can get to the conclusions in the next five minutes.
   - The session chair will give you or show you another piece of paper when you have 1 minute remaining that will say "19 minutes have passed; you have 1 minute left." If you are not already presenting your concluding page or paragraphs, you should jump ahead and present them. When practising your paper, put a mark in 45 seconds from the end. Then you can easily jump to that point should it be necessary to do so.
   - If you go on for 25 minutes, the chair person will have no choice than to stop you, thank you for your presentation and give no opportunity for discussion. I am convinced you will understand this.

Discussing papers
In some countries it is standard practice for people asking questions to deliver a kind of presentation of their own before asking the actual question. This practice limits the number of people who can speak. Thus, you are kindly requested to pose a fairly short question directly related to the paper. Session chairs may allow follow-up questions, but if you want to carry on a conversation with the speaker, it is better to do so outside the session and allow some of the others to ask their questions as well. It is the session chair who moderates the discussion and determines its end in order to keep the session on schedule.

Coffee and tea breaks and meals
Coffee and tea breaks are very important, not just because of the refreshments but primarily because they offer a less formal place to discuss ideas that arise during the paper sessions. In order to facilitate these informal discussions, session chairs are asked to keep the sessions from continuing into the coffee breaks and also to ensure that sessions end promptly in time for meals. If you could not ask your question within the given session, or want to follow up on it, coffee breaks and meals are ideal times to do so.

Let’s have a highly stimulating conference!

Sincerely,
Wim van Zanten
**Equipment**

Each of the conference rooms is equipped with:
- VHS video player (PAL and NTSC, no longplay)
- PC and data projector for PowerPoint
- DVD/CD player
- audiocassette player
- MiniDV tape players (PAL and NTSC) and BETACAM (PAL only)
- DVD playback is possible from a) the PC in the conference room, or b) your personal laptop.

Please remember: You were advised to bring your own laptop and connection leads (cables) for MACs to circumvent blocks on the conference PCs.

**Check your presentation**

- We ask you to check your presentation directly before your paper session or panel starts. Rooms will be open half an hour before every session.
- Presenters who plan to playback DVDs, especially those using their own laptops or MACs, are highly advised to check compatibility – and connection leads (cables) – in time!
- In case of doubt, please contact the technical staff at least **one day prior to your presentation** in order to prevent technical incompatibilities.
- The Preparation Room (SH11) is equipped with the same facilities as those provided in each conference room. Opening hours: 1 July 12h00-15h00; 2-4 July and 6-8 July 10h00-13h00.

**How to use the Programme**

Papers, panels and other events are listed in order of occurrence below. Each session is given a two-digit number and letter code, like 1.2A or 5.B. The first digit gives the day on which that event is to be held and the second digit indicates the block of sessions. The letter indicates the room in which the event will occur. Thus, a paper marked 3.1C is on day 3 of the meeting (Saturday, 4 July 2009) in the first batch of sessions (timed for 9:00-10:30 in the morning) and can be found in room C (see map). There are generally four sets of presentations each day: set 1 is the first session, and set 2 is the second session in the morning; set 3 is the first session, and set 4 is the second session in the afternoon. There are no presentations, films or workshops in the evenings.

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<thead>
<tr>
<th>Day (from 1 to 7)</th>
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<td>Thursday 2 July</td>
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<td>Friday 3 July</td>
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<td>Wednesday 8 July</td>
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**Rooms for Conference sessions**

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<tr>
<th>Denis Shepstone Building, Level 6</th>
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<td>Room Number</td>
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Howard College Theatre

- F Film sessions

Other rooms:
- SH15 ICTM Secretariat & Programme Chair
- SH14 ICTM Conference Office
- SH11 Preparation Room (5 PCs)
- LAN9 Internet Café
International Council for Traditional Music
40th World Conference Programme

Wednesday 1 July
12h00-17h00
Registration
Staff Club (Scully Hall)
Welcome Reception
Muckleneuk Gardens – Campbell Collections
Performances by the University of KwaZulu-Natal African Music and Dance Programme

10h30-11h00
Coffee and tea break
Shepstone 1 foyer

11h00-12h30
Sessions 1.2 B – D
Panel: New Research - Vietnam
Chair and organiser: TRAN Quang Hai
TRAN Quang Hai (France), The transformation and the Vietnamization of the single stringed fiddle K’NI of the Bahnar, Jörai, Ede from the Highlands of Central Vietnam; a case of globalization
LE Van Toan (Vietnam), Transformation and modernisation of a certain number of Quan Ho tunes in the present repertoire in Vietnam nowadays
NGUYEN Thy Tien (Vietnam), Some changes of Ca tru vocal art now and then

Session 1.2C
Reapproaching the “Popular” and the “Traditional” in the Contemporary World
Chair: Beverley DIAMOND
Ingrid ÅKESSON (Sweden), Transformation and bricolage. Present-day ballad singing on the boundary between ‘traditional’ and ‘popular’?
Susana MORENO FERNÁNDEZ (Portugal), Rural and Urban Recreation of Traditional Music in Contemporary Portugal: The Case of fads-as-Montes

Session 1.2D
Constructing Tradition
Chair: Krister MALM
Pirkko MOISALA (Finland), Finnish-Swedishness in Life Stories focusing on music
Sanubar BAGHIROVA (Azerbaijan), Art of ashiqs, the bards of Azerbaijan
Uri SHARVIT (Israel), Music as an updating of Tradition

12h30-13h45
Lunch
Rick Turner Students Union
13h45-15h15
Sessions 1.3 B – E
Panel: New Research
Chair: Timothy RICE
Elena MARUSHIAKO and Veselin POPOV (Bulgaria), Gypsy/Romani Music and Community Identity
Dan BENDRUPS (New Zealand), Latvian Folk Music and Recording Studio Ethnography in New Zealand
Oli WILSON (New Zealand), Identity, Tradition and Place in Commercial Music Production in Moresey, Papua New Guinea

Session 1.3C
Festivals, Contests and Competitions
Chair: Svanibor PETTAN
Ivona OPETCHESKA-TATARCHEVSKA (Macedonia), Institutionalisation of the folk dance culture as a nation building process: Macedonian case
Adrian AHMEDAJA (Austria), Local Musical Cultures in Contest; From the History of Folklore Festivals in Albania
Dorit M. KLEBE (Germany), Ottoman Imperial Festivals vs. Türkünü – Ottoman and contemporary Turkish diasporic Traditions

Session 1.3E
New Research
Chair: Don NILES
Minako WASEDA (Japan), ‘Fukushima Ondo’ a Japanese Folk Song in Hawaii: Searching for its Roots and Development
Takanori FUJITA (Japan), Masculinity expressed through distortion of musical scale in singing of Japanese Noh drama
Kerrin HANCOCK (Australia), Let the Choir Sing: responses of the choral liturgical music (minhag) of South African Jews in Melbourne, from 1994

15h15-15h45
Coffee and tea break
Shepstone 1 foyer

15h45-17h45
Sessions 1.4 B – F
Chair: Emily AKUNO
Emily Acheng AKUNO (Kenya), The Neo-Folk Song in Kenya: Transformation of the secular folk song for a changing audience and performance space
Rose OMOLLO-ONGATI (Kenya), Recontextualisation of Oruto Music for Performance at the Kenya Music Festival
Donald Otoyo ONDIERO (Kenya), Zizazependa, the Revival of Old Popular Music Genres in Kenyan Academic Circles
Wilson O. SHITANDI (Kenya), Folk or Fake Songs? Representing and/or Mispresenting African Traditional Music: The case of the Kenya Music Festival

Session 1.4C
Continuity in Asian Traditional Music & Emotion, Spirituality and Experience
Chair: TAN Sooi Beng
Pikulsri CHALERMASAK (Thailand), Lao Classical Music following Political Change in 1975
SHEEN Dae Cheol (Korea), Continuation and Discontinuation: The Transmission of Royal Party Music for Kings and Queens of Joseon Dynasty (1392-1910)
Jonathan Ray MCCOLLUM (USA), Communicative and Expressive Gestures in Armenian Liturgical Performance
Essica MARKS (Israel), Music, Spirituality and Religious Emotions: The Maqam in the Prayer Chanting of the Jewish Jerusalem-Sephardi Liturgy
Session 1.4D  Panel: Dance and Ritual: Constructing Meaning and Relation between Bodies  Chair and organiser: Chi-fang CHAO

Georgiana GORE (France), The intensification of ritual relations through dance
Adrienne L. KAEPPLER (USA), Ritual moving and dancing, are they the same or different?
Chi-fang CHAO (Taiwan), The bodily ritual and the ritualised body dancing of Tanaduin Taketomi island, Okinawa
Andrée GRAU (UK), Dance, lived through experience, and ritual practices around the Tiwi of Northern Australia

Session 1.4F  Film session

Oliver N GREENE (USA) ‘Play, Jankunji Play’ — The Garifuna Wondragua Ritual in Belize (film duration 45 minutes)
Perminus MATIURE (South Africa), The Gombere Spirit of Ambuya mudevawa speaks out (film duration 20 minutes)

19h00-20h00 “Southern Moves” performance of Flatfoot Dance Company & Woodpecker Percussionists  Open Air Theatre, UKZN Campus

Friday 3 July

9h00-10h30  Sessions 2.1 C – E

Session 2.1C  Postcolonialism(s) and New Research  Chair: SHEEN Dae Cheol

Sylvia BRUNNERS (South Africa), The Spectacle of Christmas Band Competitions in Cape Town, South Africa
Marie Agatha OZAH (USA), Can we dance together? Gender and performance space discourse in IGWOO AMALÀ
Alvin PETERSEN (South Africa), Disciplining African music: Postcolonial reflections within a tertiary South Africa academic paradigm

Session 2.1D  Emotion, Spirituality and Experience  Chair: Stephen WILD

Vit ZDRÁLEK (Czech Republic), Good and evil in Zion Christian Church music
Kai ÅBERG (Finland), The Gospel songs of the Finnish Roma
Katalin KOVALCSIK (Hungary), “It is all in the song”: Song, speech, discourse and emotion among the old people in a Hungarian village

Session 2.1E  Masculinities in Music and Dance  Chair: Elizabeth OEHRLE

Salwa EL-SHAWAN CASTELO-BRANCO (Portugal), Gender, Politics and Aesthetics in Two-Part Singing in Southern Alentejo (Portugal)
Nicol HAMMOND (South Africa), The Masculine Sound of South Africa

Session 2.2B  Panel: Finding Common Ground in Praxis: Merging Traditional Status with Popular Appeal  Chair: Janet STURMAN

Janet STURMAN (USA), Conflicts of Perspective and Scholarship in Presenting Tohono O'odham Music
Leslie C GAY Jr (USA), “Live Rhythm Universe” Danish Multiculturalism and the Boundaries of Rytmsik Musik

Session 2.2C  African, African-American and Cuban Music  Chair: Mageshent NAIDOO

Maria SURIANO (South Africa), ‘Modern’ jazz (dans) versus ‘traditional’ ngoma in Tanzania, 1940s-2000s
Eddie S. MEADOWS (USA), Islam and Jazz: The Bop Era
Ken SCHWEITZER (USA), Traditional Lucumi music and dance as Cuban popular culture

Session 2.2D  Emotion, Spirituality and Experience  Chair: Patricia OPOPO

Marie JORRITSM (South Africa), The Hidden Transcripts of Sacred Song in a South African Coloured Community
Jean KIDULA (USA), “There is Power”: Conceptualising old music traditions for the urban Kenyan
Oliver GREENE (USA), Garifuna Music, Movement, Spirituality and Healing: Examining the relationship between the ancestor veneration ritual and the indigenized mass

12h30-13h45  Lunch  Rick Turner Students Union

13h45-15h15  Plenary Session 2.3A  ICTM General Assembly  Chair: Adrienne L. KAEPPLER, President ICTM

15h15-15h45  Coffee and tea break

15h45-17h45  Sessions 2.4 B – F

Session 2.4B  Panel: The Recontextualisation of Traditional Music in the Contemporary Society of China  Chair: TSAI Tien Huiung

GUO Shuhui (China), The Current Artistic Emergence of Tibetan Original Religious Music: Example of “Auspicious Heavens”
GAO Hejie (China), The Traditional and the Popular for Olunchen Identity: A Study of the Olunchen Folk Song “the High Khingan Mountains”
CHEN Tingting (China), From Village to Stage: the Re-Integration of Ethnic Minorities Music in “Dynamic Huanan”
LU Xiaolu (China), The compositional “Roots of the Chinese” of the modern Chinese folk orchestra and its cultural orientation
CHENG Zhiyi (China), Tradition and Innovation: Pipa during the 80’s in China

Session 2.4D  Music Transmission and Biographies  Chair: Joe PETERS

Mandy CARVER (South Africa), The more things change the more they remain the same: Indigenous knowledge in South African music education
Beverley DIAMOND (Canada), Traditional Indigenous Knowledge and New Processes of Music Transmission
Betsy OEHRLE (South Africa), The Talking Drum
Markus KOESTER (Germany), Biographies of African Musicians – Ebo Taylor

Session 2.4E  Business Meeting Study Group: Music and Minorities  Chair: Ursula HEMEKE

Session 2.4F  Film: Wim VAN ZANTEN (Netherlands), Play the Saluang flute, use your fifth finger; Lyrical songs from Payakumbuh, West Sumatra (film duration 45 minutes)

19h00-20h00  Inkwishi, composed by Sazi Dlamini for big band  Centre for Jazz and Popular Music, Shepstone Level 2
### Saturday 4 July

**9h00-10h30**

**Plenary Session 3.1 A**

**Panel: The Masculine Hegemony in Chinese Music**  
Chair: Chi-fang CHAO

- XIAO Mei (China), Gender and Worldviews: A case of the Meiting and Daogong in Guangxi
- XU Xin (China), Gender Performance: The expression and identity of the male personhood in Chinese Opera
- DAI Wei (China), On the male identity and characteristic in the Qin cultural context

**Coffee and tea break**

**10h30-11h00**

**Session 3.2B**

**Panel: Gender and Value in Public Music and Dance Performances in Canada**  
Chair: Ursula HEMETEK

- Sherry JOHNSON (Canada), Roles, Shifts, and Expectations: Performing Gender in Ontario Fiddle and Step Dancing Contests
- Kristin HARRIS WALSH (Canada), From Running the Goat to Riverdance: Shifting Context and Gender Roles in Step Dance in Newfoundland and Labrador
- Anna HOEFNAGELS (Canada), Contexts, Competition, and Exclusion: Gender Restrictions in Contemporary Canadian Powwows

**11h00-12h30**

**Session 3.2C**

**New Research**  
Chair: Beverly PARKER

- HIRAMA Michiko (Japan), Musical and dance performances at rituals surrounding death in ancient Japan (3-7 C.): in a political context, from historical sources
- Nurettin Miünir BEKEN (USA), Calendars and cycles: Liminality of Turkmen among the Turkish Diaspora in Seattle
- Simon MCKERRELL (UK), Tradition as pragmatic aesthetic

**12h30-13h45**

**Session 3.2D**

**New Research**  
Chair: Ardiyan ARMEDAJA

- Shzr Ee TAN (UK), Playing Games & Growing Up: Song, Space and Age-set Rituals in the Amis Kilimaran Festival
- Don NILES (Papua New Guinea), From Agricultural Show to Coca-Cola-Sponsored Cultural Show: Transformations of the Mount Hagen Show, Papua New Guinea
- Brian SCHRAG (USA), Musical Invigoration of Cultural Dynamism in a Bambilé Dance Association

**13h45-15h15**

**Session 3.3B**

**Reapproaching the ‘Popular’ and the ‘Traditional’ in the Contemporary World**  
Chair: Kathryn OLSEN

- Caleb C. OKUMU (Kenya), Reapproaching the ‘Traditional’ in the Contemporary Popular Music of Africa: The Case for Maskanda in Ezoconda
- Barbara TITUS (Netherlands), Global representations of South African maskanda music
- Jesse JOHNSTON (USA), The Traditional and the Global: Understanding “World Music” in Moravia

**15h15-15h45**

**Session 3.3C**

**Panel: UNESCO Round Table: An ‘a-cultural’ method of safeguarding living culture**  
Chair: Wim VAN ZANTEN

- Wim VAN ZANTEN (Netherlands), Introduction: An ‘a-cultural’ method of safeguarding
- Sanubar BAGHOIROVA (Azerbaijan), Mugham Masterpiece (2003) and Mughal Festival (2009)
- Adrienne KAEPPPLER (USA), Community involvement and the role of scholars in safeguarding
- Anthony SEEGER (USA), Income-generating activities, tourism and best practices

**15h45-17h45**

**Session 3.4A**

**Music, HIV/AIDS and Healing**  
Chair: Shawukale NGURANE

- Laryssa WHITTAKER (Canada), Destigmatising HIV: Music in AIDS Education Initiatives in South Africa
- Jonathan NOZANO (South Africa), Metaphors, Symbols, Music and HIV/AIDS in Mkhomjana
- Claudio CHIPENDO (South Africa), The Dilemma of African Traditional Music Healing Practitioners in a Globalising World

**17h00-19h00**

**Session 3.4B**

**Panel: Seeking Other-Worldly Realms in a Southeast Asian Context**  
Chair: Patricia MATUSKY

- Patricia MATUSKY (USA), The iban leka main – seeking and guiding souls in Malaysian Borneo domains
- Jacqueline PUGH-KITTINGAN (Malaysia) and Hanafi HUSSIN (Malaysia), The Symbolic Articulation of Interactions between the Seen and the Unseen through Gong Ensemble Music and Dance in the Mamahai Pogun of the Liatad Dusun of Tuaran, Sabah, Malaysia
- David HARNISH (USA), Buddha Meets the Ancestors: Musical Negotiations of the Spirit World among the Boda of Lombok, Indonesia
- Mohd Anis Md. NOR (Malaysia), The spiritual essence of Tawhid (oneness-peerlessness) in Zalim dance performance by the holders of the Tariqat Naqshbandi in Southeast Asia

**20h30-...**

**Isicathamiya Evening, all-night festival/competition**

**Durban YMCA**
Excursions

Sessions 5.1 B – D
Panel: Praxes of Engagement: Re-imagining Applied Ethnomusicology for the 21st Century
Adriana HELBIG (USA), Hip-Hop Events, African Migration, and Corporate Commodification of Racialised Musical Bodies in Ukraine
Brett PYPER (South Africa), Experience as Organizer and Director of the Klein Karoo National Arts Festival in South Africa
Carol MULLER (USA), Redefining Ethnomusical Fieldwork through Academically-Based Community Service
Eric Martin USNER (USA), Across the Midway: Engaging Ethnomusicology on the South Side of Chicago

New Research
Saida ELEMANOVA (Kazakhstan), Phenomenon of Galiya Kassymova and urgent problems of studying of the Kazakh national culture
Galiya KASSYMOVA (Kazakhstan), Ritual Musical Culture of Kazakh
YAMASHITA Masami (Japan), Jew’s Harp in Japan

Emotion, Spirituality and Experience & Music and Media
Silvia CITRO and Adriana CERLETTI (Argentina), The embodiment of gaza (bliss). Aesthetic experience, emotion and ideological discourse in the Toba dances of the Argentine Chaco
Giselle GUILHON (Brazil), Sufi Night: music, ritual and ecstasy on the contemporary Parisian scene
Janet TOPP FARGION (UK), ‘For our own research purposes’: exploring the relationship between ethnomusicology and recordings

Keynote Address: Andrew Tracey (South Africa), Ukudla kwendlebe, ukudla kwennyawo: “Food for the ears (is) food for the feet”

Coffee and tea break
Lunch
Gala Dinner
Reassessing Ethnomusicology

Session 5.1C
Chair: TRAN Quang Hai

New Research

Session 5.1D
Chair: Dan BENDRUPS

Emotion, Spirituality and Experience & Music and Media

Session 5.2 A
Chair: Wim VAN ZANTEN

Keynote Address: Andrew Tracey (South Africa), Ukudla kwendlebe, ukudla kwennyawo: “Food for the ears (is) food for the feet”

Coffee and tea break
Plenary Session 5.2 A

Session 5.3 C – E
Festivals, Contests and Competitions
Chair: David HARNISH

Session 5.3D
Chair: Barbara HAMPTON

The ‘Popular’ and ‘Traditional’ World Music and Competition

Session 5.3E
Chair: Salwa EL-SHAWAN CASTELO-BRANCO

Masculinities in Music and Dance

Session 5.4 B – E
Chair: Hub SCHIPPERS

New Research China

Session 5.4C
Chair: Pirkko MOISALA

New Research

Session 5.4D
Panel: Music and Identity at Wedding Celebrations in Central Asia and Caucasus
Chair and organiser: Razia SULTANOVA

Session 5.4E
Chair: Mohd Anis Md. NOR

Masculinities in Music and Dance

Session 5.4F
Chair: Keith HOWARD (UK), Siberia: At the Centre of the World (film duration 1 hour)
Tuesday 7 July

9h00-10h30  Session 6.1 B – E
ICTM National and Regional Representatives Meeting

Session 6.1B
ICTM National and Regional Representatives Meeting

Session 6.1C
Postcolonialism(s) and the Future for our Disciplines
Chair: Jacqueline PUGH-RITINGAN

WANG Zheng Ting (Australia), The oriental orchestra and family (Chinese music in Victoria Australia: 1930s to 1940s)
TAN Sooi Beng (Malaysia), Cultural Difference and Identity in Contemporary Malaysian Music: A Postcolonial Perspective
Bernard BLEIBINGER (South Africa), Re-negotiating musical culture — examples from Fort Hare

Session 6.1D
Emotion, Spirituality and Experience
Chair: Jonathan McCOLLUM

Jerry RUTSATE (South Africa), Mnandi dance in kutshikiwirwa event of the kuba guva ceremony: An Enactment of Karuma spiritual embodiment of a progeny
Idamolo Eyi OBAHORHENA (Nigeria), Music in fishing and pond depletion in Okpe culture, emotion, spirituality and experience
Geoffrey Twine MATSIKO (Uganda), Mwanga dance — no longer ours

Session 6.1E
Construction of Identity and Tradition
Chair: Janet TOPP FARGION

Yong LIU (China), A Study of Sosua Music of South Shanbong Province
Ali Fuat AYDIN (Turkey), The 'Xaba Zanna' Tradition in Western Turkey
Alice Lumi SATOMI (Brazil), A glimpse on a Brazilian musical organology

10h30-11h00
Coffee and tea break

11h00-12h30
Plenary Session 6.2A
Panel: Voices of Practitioners from KwaZulu-Natal Province, South Africa
Discussant: Bonangemeni MPUNGOSE
Geina MHLLOPE (South Africa), Telling Educational Stories through Indigenous Song, Music and Dance
Tu NOKWE (South Africa), Utilisation of uMakheleyana Indigenous Musical Instrument for Urban Youth Cultural Development
Phuzekhemisi MNYANDU (South Africa), The Significance of uMaskandi in Social Cohesiveness and Moral Regeneration
Clement SITHOLE, The Gifted and Traditional Artist of Umakhweyana — An instrument that was wonderful to older women

12h30-13h45
Lunch

13h45-15h15  Session 6.3 B – E
Panel: Negotiating Traditional Dance as a Phenomenon of the Present
Chair and organiser: Egil BAKKA
Participants: Egil BAKKA (Norway), Halldis FOLKEDAL (Norway), Gediminas KAROBLIS (Norway)

Session 6.3C
Festivals, Contests and Competitions
Chair: Krister MALM
Cheryl A. TOBLER (USA), Festivals, Conventions and Music Tourism: Southwest Virginia's Success
Leslie HALL (Canada), Change at the International Istanbul Music Festival
Lois Ann ANDERSON (USA), The Pearl of Africa Music Awards: From the Center to the Periphery

Session 6.3E
New Research - Urban Music
Chair: Jean KIDULA
Klisala HARRISON (Canada), Neighbourhood Development, Cultural Policy and Musical Expression as Sites of Urban Struggle
Joe PETERS (Singapore), The Sonic Environment Music Measuring Index (SEMMI) and the Sustainability of Traditional Music
Barbara L. HAMPTON (USA), Routes and Reservoirs: Consumption Paths and Musical Sources of Ghanaian Hip Life

15h15-15h45
Coffee and tea break

15h45-17h45  Sessions 6.4 B – E
Session 6.4B
Reassessing Ethnomusicology
Chair: Tony SEEGER
Timothy RICE (USA), What and where is theory in ethnomusicology?
Maria Elizabeth LUCAS (Brazil), Brazilian musical heritage, public policies and the repositioning of Ethnomusicology
Regula QURESHI (Canada), Postcolonial perspectives on music, modernity, and indigeneity

Session 6.4C
Traditional Music, Jazz and Education
Chair: Emily AKUNO
Robert CHANUNKHA (Malawi), Music Education In Malawi: The Crisis And The Way Forward
Julie TAYLOR (Kenya), Kenya's Music and Cultural Festival re-examined: Can performance arts heal a divided land?
Jürgen SCHÖPF (Austria), The Tswana reed pipe dance “dithakha” — its history and perspective in Botswana's music education
Lorraine ROUBERTIE (France), Jazz transmission and its meanings in post-Apartheid South Africa

Session 6.4D
Panel: Documenting Music and Dance in a Rapidly Changing Tanzanian Culture
Chair: Dag Jostein NORDAKER
Dag Jostein NORDAKER (Norway) and Hussein MASIMBI (Tanzania), The establishing of an archive for traditional music and dance in Tanzania
Ruth Anne MOEN (Norway) and Amani TARAMO (Tanzania), Documenting music and dance in a rapidly changing Tanzanian culture

Session 6.4E
Business Meeting Study Group: Music of the Turkic Speaking World
Chair: Dorit KLEBE and Razia SULTANOVA

Session 6.4W
Workshop: Xhosa and Zulu Musical Bows and Xhosa Overtone Singing
Clement SITHOLE and Jonathan NCOZANA (South Africa)

19h30 - 22h30
Gala Dinner
Wednesday 8 July

9h00-10h30
Sessions 7.1 B – E

Postcolonialism, the Future for our Disciplines and Mongolian Music  
Chair: Patricia OPONDO

Cynthia Tse KIMBERLIN (USA), Reflections on Music and Other Connections between East Africa (Ethiopia, Eritrea) and East Asia (China, Japan)
Svanibor PETTAN (Slovenia), Postcolonialism and the Ottoman Empire: Perceptions of the Turkish Other in the Territories of Former Yugoslavia
YANG Hong (China), Music Experiences of ‘Road Culture': Research on Western Inner Mongolia Traditional Music and Culture Resources

Session 7.1C

Festivals, Emotions, Spirituality and Traditions  
Chair: Dorit KLEBE

Nicholas SSEMPIJA (Norway), Sacred Music Festivals and the Indigenisation of Church Music in Uganda: Case Study of the Kampala Archdiocesan Music Festivals
Gretel SCHWÖRER-KOHL (Germany), Emotion and spirituality in a Nat Pwe performance of Myanmar
Ming-yen LEE (USA), Syncretism or Conflict? Indonesian Traditional Elements in an Islamic Religious Ceremony: The Celebration for Muhammad's Birthday in Yogjakarta

10h30-11h00
Coffee and tea break

11h00-12h30
Sessions 7.2 B – C

Panel: Sustainable Futures – Towards an Ecology of Musical Diversity  
Chair and organiser: Huib SCHIPPERS

Anthony SEEGER (USA), Towards an Ecology of Musical Practice
Huib SCHIPPERS (Australia), Operationalising sustainability
Keith HOWARD (UK), Updating Tradition: The case of Kugak fusion

Session 7.2C

Traditional Ensembles  
Chair: Leslie GAY

James ISABIRYE (Uganda), ‘Bigwals’— (Gourd Trumpets) Music and Dance Art of the Basoga People from Eastern Uganda
Suzel Ana REILY (UK), ‘Encontro de Bandas’ (band meetings): New Space for Traditional Ensembles in Southeast Brazil
Reem SHAKWEER (Egypt), Zir the Egyptian Women Healing Practice: Styles, Instruments and Rhythm, Analytical Classification

Session 7.2G

Lecture/recital: From Canada to South Africa — Blending Indigenous Voices into New Roots  
Centre for Jazz and Popular Music, Shepstone Level 2

Carol Ann WEaver (Canada) with singer Thandeka MABUZA (South Africa)

12h30-13h45
Lunch

13h45-15h15
Sessions 7.3 B – D

Session 7.3B

New Research (East Africa)  
Chair: Rose OMOLO-ONGATI

Samuel KAHUNDE (Uganda), Expressions of Authority and Social Structure in Traditional Music: The Royal Music and Dance of Bunjoro-Kitara, Uganda
Ssalongo SSENINGOA-MAJWALA (Uganda), ‘Ennanga’— Harp Of The Baganda People
Charles Nyakiti ORAWO (Kenya), Thum: The Luo ‘Popular’ and ‘Traditional’ view of Music

Session 7.3D

Reapproaching the ‘Popular’ and ‘Traditional’ in the Contemporary World  
Chair: Dan LUNDBERG

LIN Wei-ya (Taiwan), Tradition and Innovation: An example with the music of Tao (Aboriginal of Taiwan)
GUO Xinxin (China), The Dilemma between Kantuman and Rawap (the plough and the lute): A Case Study of Dolan Muqam and Musicians of Kashgar in Xinjiang

15h15-15h45
Coffee and tea break

15h45-17h15
Plenary Session 7.4A – Closing Ceremony
LAC Sponsored Events for the Delegates to the ICTM 40th World Conference

Delegates are invited to a welcome reception in the beautiful gardens of Muckleneuk, a neo-Dutch style house, formerly the home of Natal sugar farmer, Sir Marshall Campbell. The Campbell Collections housed here were established by Marshall’s son William and his daughter Killie Campbell, a well-known Africana collector who lived in Muckleneuk until her death in 1965, when her collections were bequeathed to the University of Natal. The Campbell Collections hold major resources for research into the history and culture of Southern Africa and KwaZulu-Natal. The welcome reception will be held in the Muckleneuk Gardens, a fascinating mass of indigenous and exotic plants, and entertainment will be provided by students and staff from the University’s African Music and Dance Programme.

Flatfoot Dance Company presents “Southern Moves”, an explosion of both South African traditional and modern dance to the sound of one of South Africa’s top drumming groups, the Woodpecker Percussionists. Featuring a seamless fusion of traditional ngoma and ndlamu, with the evocative rhythms of gumboots, to the urban street styles of pantsula and kwaito, “Southern Moves” is a dance and musical journey through South African dance history and culture performed by one of South Africa’s leading award winning dance companies. The Dance Commission is sponsored by the National Arts Council of South Africa.

Inkwishi is a big band work in the maskandi style commissioned by the SAMRO Endowment for the National Arts to be performed at the 40th World Conference of the International Council for Traditional Music. Maskandi guitar style is indigenous and unique to KwaZulu-Natal province. The piece is composed by Sazi Dlamini, a composer and guitarist noted for the unique ways in which he brings together the sound worlds of jazz and maskandi.

ICTM delegates will be treated to a special and unique homegrown tradition, an all-night isicathamiya festival/competition. Groups from throughout the province, including the hostels and surrounding informal settlements and residences, religiously attend these weekend competitions, and the surrounding streets come alive with the sound of choirs warming up for the night’s performance, and as the various choirs entertain their followers till dawn.

Field Trips for Delegates’ own expense accounts

Various field trips will be arranged for conference delegates, which reflect the diverse heritage of KwaZulu-Natal.
General Information

Banking Facilities
- Monday to Friday: 09h00 to 15h00
- Saturdays: 09h00 to 11h00
- Cash dispensers: on campus

Currency / Exchange Rates
- South African currency: decimal system with one Rand equalling 100 cents
- Denomination of Rand notes: R200, R100, R50, R20, R10
- Denomination of Coins: R5, R2, R1, 50c, 20c, 10c, 5c

Foreign Exchange
- Traveller's cheques and foreign currency notes of all major currencies can be exchanged at any commercial bank. American Express offices and most category A and B hotels have exchange facilities for guests. Fluctuations in foreign exchange markets are reflected in new rates daily.

Fees
- Proof of Payment of Conference fees should accompany registration forms.

Credit Cards
- Only VISA and MASTERCARD are accepted for paying your registration fees and residence accommodation. Please add a 7% bank charge fee to the total of your registration fees.

Indemnity
- Registration fees do not include personal travel or health insurance. The Local Arrangements Committee (LAC) and the ICTM Secretariat do not take responsibility for any delegates failing to insure themselves. The LAC and ICTM Secretariat also accepts no liability for personal injuries, or for loss or damage to property belonging to Conference delegates, either during, or as a result of the Conference.

Electricity & plugs
- The electricity supply in South Africa is 220/230 volts, AC 50 Hz. It would be in your interest to purchase an international plug converter to enable your plugs to be compatible with the South African plug points. The plugs used in South Africa are standard round pin, 3 pin, 15 amp plugs.

Internet / WiFi
- The University residences will not have internet access. However wireless 'hotspots' will be available throughout the conference venue. PDAs and cellular devices can be used and delegates can purchase airtime vouchers from vending machines on the campus. Note that there will be an 'internet cafe' (LAN - SH9) available for those without their own laptops.

Name Badges with Registration
- Each delegate will receive a name badge when registering for the Conference. Please ensure that you wear your name badge when attending any of the conference sessions and the social functions. Only delegates wearing their name badges will be admitted to the sessions, social functions, catering and exhibition areas.

Registration & Information Desk
- Registration and information desk:
  - Wednesday 1 July: 12h00-17h00  Staff Club (Scully Hall)
  - Thursday 2 July - Saturday 4 July: 08h00-16h00  Conference venue SH14
  - Sunday 5 July: closed
  - Monday 6 July - Wednesday 8 July: 08h00-16h00  Conference venue SH14

Security
- The University of KwaZulu-Natal is a secure environment; the campus buildings and parking areas are guarded by Risk Management Services that are based on campus, to ensure delegate's safety.

Time Zone
- The time zone for South Africa is GMT +2 hours.

Air conditioning
- Please note that the conference venues are air conditioned for your comfort, and at times may be quite cool.
Accommodation for ICTM Conference delegates

Residences
ICTM Conference delegates will be accommodated on the UKZN campus, in the following residences:
- Ansel May Hall
- Pius Langa Residence
- Mabel Palmer Hall

Breakfast and Dinner
Breakfast and Dinner will be served in Scully Hall (the Staff Club)
- Breakfast 06h30-8h45
- Dinner 18h00-20h00

Lanyards and name badges
- Lanyards and name badges are to be worn at all times to the conference, the Internet Cafe, and the residences. Without these entrance may be denied.

Important Telephone numbers
Professional Conferencing Services 079 787 5295 / 083 661 3849
Risk Management Services 079 876 3641 / 084 499 0009 / 031-2601427/28 / 031 - 260 3777
Airport Bus Company 082 340 9990 (any transport requirements)

Residence Assistance
Pius Langa Residence  Nomusa Mkhize 031 - 260 1325
Ansel May Hall  Lazarus Perumal 031 - 260 3277
Mabel Palmer  Lazarus Perumal 031 - 260 3277
Residence Officers  Ramodise Sello 031 - 260 3304 / 073 272 3785
Lesiba Kutumela 031 - 260 2925 / 073 687 8327

Disclaimer
The conference organisers will not be responsible for any loss or injury that occurs on campus. Delegates leave the University premises of their own accord. All delegates leaving the premises on their own, other than attending the socials and after conference times do so at their own risk.

Registration & information desk:
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Safety Hints for Travellers in Durban, South Africa

Airport
- Stay especially alert and watch your bags and valuables at all times. Don't let anyone handle or watch your bags. Don't allow clearly unemployed persons to assist you with your luggage.
- Watch out for staged mishaps, for example, someone bumping into you or spilling a drink, as it is often a ploy to divert your attention and steal your bag or passport.
- Carry your purse close to your body, or your wallet in an inside front pocket. Better yet, wear a money pouch under your clothes. When paying a porter be aware of snatching thieves.
- Keep a record of the content of checked-in luggage. Keep anything of value in a bag that stays with you at all times.
- Avoid displaying expensive cameras, jewellery and luggage that might draw attention.
- When seeking directions, proceed to marked information counters only.
- Don't pack valuable items in your check-in luggage.
- Make sure you are not being followed when leaving the airport and be fully aware of your surroundings when you arrive at your destination, including your permanent residence.

At the hotel / hostel
- Ensure that identifiable hotel staff assist you with your luggage on your arrival.
- Don't leave your luggage unattended unless it is locked away in your room.
- Store valuables in the safe deposit box.
- Keep your room locked at all times.
- Hand in the key at the desk when you leave the hotel / hostel.
- If someone knocks, check who it is before opening the door.
- Make sure that luggage is only given to the hotel's bell staff and a receipt is issued for stored luggage.

If you are alone
- Plan your route beforehand.
- Don't stop people to ask for directions or check your map on the street.
- Try not to look like a tourist by making it obvious that it is your first time in the area.
- It is better to explore in groups and stick to well-lit, busy streets.
- If you find yourself alone, try to refer to yourself as part of a group.
- Avoid drawing attention to yourself by wearing expensive jewellery and visibly carrying valuable items such as cameras, a cellphone or binoculars.
- Do not carry large sums of money around. Carry just as much money as you require for the day.
- Leave copies of your travel documents in the safe and take your passport, driver's licence or ID with you. Don't take all three items with you at the same time.
- Keep your handbag and cellphone with you and don't leave them unattended.
- Never allow young children to wander off.
- If you think someone is following you, take out your cellphone and pretend to make a call. Say the word police with enough volume for the person following you to hear.
- Don't confront a person following you. Get yourself to the nearest public place as soon as possible.
- Avoid going out unnecessarily after hours.
- Use only a reliable taxi service.
- A police official or a traffic officer will be glad to direct you if you get lost.
- Don't ask strangers to take a group picture, no matter how friendly they seem.
- Don't hitchhike.

On the road
- Be aware of potential risks in parking lots or garages.
- Become familiar with your route before you start the trip. Get a map and study the route.
- Make sure your rental car is in good working order. Learn how all the windows, door locks and other equipment work before you leave the agency. Keep your maps and rental agreement concealed, not on the seat or the dashboard where others can see them.
- Keep car doors locked while you are driving.
- Store luggage in the boot (trunk) of the car where it is out of sight.
- If your car is bumped by another car, think before you get out. If you are in doubt or feel uncomfortable, signal to the other driver to follow you to a nearby police station or a busy, well-lit area where it is safe to get out.

Emergency numbers
Please contact the numbers below for emergencies
+27(0)31 325 4111  South African Police Services (SAPS) - Durban
+27(0)31 361 0000  Metro Police - Durban
+27(0)31 203 2400  South African Police Services - Umbilo
10111  South African Police Services Flying Squad Unit
Name of Building | Venue
---|---
Dennis Shepstone Building | paper sessions
Rick Turners Student Union | opening/closing ceremonies and lunches
Howard College Theatre | film screenings
Centre for Jazz and Popular Music (CJPM) | jazz commission
Open Air Theatre | dance commission (this is an outdoor venue and may be a little chilly at night)
EG Malherbe Library | special instrument collection and panels mounted
Campus Residences | Pius Langa, Ansell May, and if an overflow then Mabel Palmer
Staff Club | breakfasts, and late night sessions, with the following

- pub
- entertainment for 4 nights
- an opportunity for delegates to make music