

PROGRAM

39th ICTM WORLD CONFERENCE
VIENNA, AUSTRIA, 4-11 July 2007

University of Music and Performing Arts Vienna
Anton-von-Webern-Platz 1

organised by the

Austrian National Committee of the ICTM
University of Music and Performing Arts

**in partnership with**

Institute of Folk Music Research and Ethnomusicology

Institute of Musicology at Vienna University

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Contents

ICTM Conference Etiquette	4
Audiovisual Presentations	6
Music and music ensembles performing during the World Conference	7
How to use the Program	11
Schedule	12
Detailed program of sessions	14
Floor Plan	rear cover

ICTM Conference Etiquette

Dear colleagues, respected participants in the 39th World Conference of the International Council for Traditional Music!

While expressing a warm welcome to all of you now in Vienna for this major ethnomusicological gathering in 2007, 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 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 organizers 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 you would 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 practicing 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
Program chair
39th World Conference

Audiovisual Presentations

Members are invited to present, with short commentary, video recordings of music and dance.

Equipment

Each of the eight conference rooms is equipped with:

- PC and data projector for power point
- overhead projector
- CD player
- audiocassette player
- VHS / S-VHS video player (PAL system!)
- 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 prevent playback problems of DVDs produced in other zones.

Checking 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 set! There will be a technician in every conference room! Please contact him/her if you need any support.

All conference rooms are closed from 13:00 to 14:00!

The whole conference venue is closed on Sunday 8 July!

- 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 **technical support room** (ground floor: D EG 41) is equipped with the same facilities we provide in each conference room.

Opening hours:

4 July	12:00-15:00
5-7 July	10:00-13:00
9-11 July	10:00-13:00

Musicians and music ensembles performing during the World Conference

Ensemble Klesmer Wien (Welcome Reception, 4 July 2007)

“...Jewish folk music is so multi-faceted. It can seem happy and in truth be deeply tragic. Almost always is it laughter through tears.” –Dimitry Shostakovich

For more than fifteen years, the members of the Ensemble Klesmer Wien have been together to continue to keep alive the traditional wedding and festival music of the Yiddish speaking Jews of the East European *Shtetls*. Alongside these instrumental works, the Ensemble Klesmer Wien performs in its concerts Yiddish folksongs, songs of the *Chassidim* as well as Theater music, and their concerts are rounded off with Chassidic tales and Jewish humor. The musicians nurture East European folk music in the best manner.

As well as performing locally in Vienna, the Ensemble Klesmer Wien has performed both nationally and internationally. They have toured all over Israel, performed in the Czech Republic, Poland, Italy, Germany and Holland. As professionals in the field of this traditional music they are also in high demand for workshops in Jewish music.

The musicians:

Leon Pollak , violin, vocals and narration	Alexander Shevchenko , accordion and vocals
Maciek Golebiowski , clarinet and vocals	Michael Gmasz , viola and vocals
Michael Preuschl , bass and vocals	Peter Rosmanith , percussion

Wiener Tschuschenkapelle (Reception at the City Hall, 5 July 2007)

The Wiener Tschuschenkapelle is a renowned band with extensive experience in playing live on stage, on the radio and on television, at street parties and “mega events”, both in Austria and abroad.

The program features traditional folk and songs of the Balkan region, Mediterranean serenades, Turkish-oriental tunes, Greek *Rembetiko*, Bosnian *Sevdalinka*, travelling as far as Russia, taking abroad one or the other Old Viennese song along the way (after all, the name is Wiener Tschuschenkapelle), experimenting with Gypsy jazz, and even venturing into the classical realm. (They have even had the honour of playing with the Vienna Philharmonic Orchestra at the Vienna State Opera.)

Meanwhile there are nine Tschuschenkapelle CDs to choose from. Their latest album, *Bosanske sevdalinke* (Bosnian Sevdah Love Songs), was released in January 2007 and features the Wiener Tschuschenkapelle in cooperation with Jovica Petković, the great accordionist from Sarajevo.

The originality of the arrangements, the virtuosity of the musicians and the charming and entertaining presentation all contribute alike to a delightful evening.

The musicians:

Slavko Ninić	presentation, guitar, vocals	Mitke Sarlandzjev	accordion
Hidan Mamudov	clarinet, saxophone, vocals	Maria Petrova	percussion
Jovan Torbica	double bass		

1. Wiener Pawlatschen AG

(Visit at the “Heuriger”, 6 July 2007, Heuriger Hengl-Haselbrunner)

Hojsa & Emersberger act as emcees for a programme that consists of the essential forms of Viennese entertainment: Schrammel music, Viennese songs, cabaret songs, couplets and conference acts.

Thomas Hojsa, born in Vienna

Son of Walter Hojsa, a legendary singer of Viennese songs. Passed his university entrance examination in Vienna-Brigittenau in 1986, before he started a career as an author and composer teaming up with Helmut Emersberger. Numerous theatre scores (Theater in der Josefstadt, Wiener Lustspielhaus, Theater der Jugend), piano player for the Karl Ritzer Night Club Band.

Helmut Emersberger, born in Vienna

Discovered the art form of the Viennese song through his interest in poetry written in the Viennese dialect. He wrote, i.a., the magic burlesque “The Enchanted Teleportation Machine or Professor Zeilinger in Paris”. He awarded a playwright grant by the Republic of Austria in 2004. Member of the Austrian national writers’ football team (three international matches, 3 goals).

Tini Kainrath (singer), born in Vienna

Member of the rock theatre group “Hallucination Company” for seven years. Founded the “Rounder Girls” jointly with Lynne Kieran and Kim Cooper in 1993, whose brilliant performance at the 2000 Grand Prix de chanson de l’eurovision (“Song Contest”) in Stockholm is firmly lodged in everybody’s mind. The soul diva experienced her first contact with Viennese songs in 1993, during the production of “Wiener Lust”. Confronted with the art of “Dudeln” (Viennese yodelling) in 2001, she decided to join 1. Wiener Pawlatschen AG.

Doris Windhager (singer), born in Linz

Joined the “Neuwirth Extremschrammeln” in 1986, where she contributes the “decisive timbre” (Roland Neuwirth). Since 2001, she has been exercising her comic talent with the 1. Wiener Pawlatschen AG. In addition, she has for some years been teaming up with Tini Kainrath to form the first Viennese duet of female Dudlers, which is renowned not only for its supreme musicality but also for its exceptional stage presence.

Berg&Tal-Schrammeln

(Visit at the “Heuriger”, 6 July 2007, Heuriger Wagner)

The Schrammel quartet is a typically Viennese formation consisting of two strings, accordion and contra guitar. The Berg&Tal-Schrammeln have for many years been an integral part of the traditional Viennese music scene. Their repertory includes not just the classical Vienna dancing music but also Viennese songs, both as active singers and as ideally matched accompanists.

Reinhold Wegmann	First string	Hanni Schuler-Poschacher	Second string
Fredi Gradinger	Accordion	Rudi Koschelu	Contra guitar

Trude Mally

A celebrity as the last Viennese Dudler of the old school, her inimitable singing and unique repertory have made her a living legend of Viennese music. She specialises in the Viennese form of yodelling known as “Dudeln”.

Kurt Girk

Known to insiders as the “Frank Sinatra of Ottakring”, not least for its intense singing and his elegant dress sense. He has a fondness for gigs in his home district of Ottakring. He is the walking memory of Viennese songs and his repertory also includes the pop songs of his youth.

Willi Lehner

Born into a family of traditional Vienna folk singers, he has imbibed the Viennese music from his infancy, same as Trude Mally and Kurt Girk. A highly popular duet partner, he pursues Viennese music as his particular hobbyhorse.

Aşkın-Coşkun Kardeşler: Davul & Zurna

(Farewell music event, 11 July 2007)

The two Kurd-Alevit brothers were born in Gümüşhane, in Turkey. They started to play davul-zurna from their childhood. Since 1986 they live in Vienna, and play in many ceremonies and events of the Anatolian – Arabian – Aserbajian communities.

The davul is a large drum, double-headed and cylindrical, which is widely used in the Middle East, Southeast Europe and some parts of Asia. In Anatolia (and also in other regions) the davul is almost always played together with a double reed wooden instrument: the zurna.

The davul-zurna ensembles are the most important musical part of the Anatolian customs and celebrations like weddings, Henna-nights, Muslim circumcisions and other ceremonies. In Vienna there are several davul-zurna duos from Turkey.

Ruzsa Nikolić-Lakatos and the Gypsy Family

(Farewell music event, 11 July 2007)

The singer of the band, Ruzsa Nikolić-Lakatos was born in 1945 in Hungary. Since 1956 she resides in Vienna, Austria. Ruzsa who belongs to a traditional Lovari family started to sing in her early childhood. Her father, a famous storyteller, taught her the old Lovari songs of their ancestors, the so-called *loki gili*. These songs, usually performed at celebrations, play an important role in the culture of Lovari community. These songs tell true stories about Roma life, their happiness and their sadness.

Ruzsa tries, together with her husband Mischo Nikolić and her son Mischa to cherish the traditional songs of their ancestors for younger generations. They are also aware of modern trends in music and integrate these into their repertory.

The group has performed in many European countries like Austria, Germany, Poland, Sweden, Italy, Denmark, France etc. and in Japan.

How to use the program

Papers, panels and other events are listed in order of occurrence below. Each session is given a two-digit number and letter code, like 1.2 A or 5.3 B. The first digit gives the day on which that event is to be held and the second digit shows which block of sessions. The letter indicates the room in which the event will occur. Thus, a paper marked 3.1 C is on day 3 of the meeting (Saturday, 7 July) in the first batch of sessions (timed for 9:00-10:30 in the morning) and can be found in room C (see the map on the rear of this booklet). There are generally four sets of presentations each day: set 1 is the first morning session; set 2 is the second morning session; set 3 is the first afternoon session; and set 4 is the second afternoon session. We tried to schedule film shows and business meetings within these sets; an evening session (set 5) was added where this was not possible.

Day (from 1 to 7) – **sessions (from 1 to 5)**

Day (1-7)			sessions (1-5)	
Thursday 5 July	1		9:00-10:30	1
Friday 6 July	2		11:00-12:30	2
Saturday 7 July	3		14:30-16:00	3
Sunday 8 July	4		16:30-18:30	4
Monday 9 July	5		20:00-22:00	5
Tuesday 10 July	6			
Wednesday 11 July	7			

Rooms (University of Music and Performing Arts)

Room	Full name	floor	adm. number
A	Joseph Haydnsaal + Batikensaal	first	A 01 05/15
B	Orchesterstudio	first	C 01 13
C	Karl Öhlberger Studio	first	C 01 01
D	Fanny Hensel-Mendelssohn Saal	ground	C EG 13
E	Clara Wieck-Schumann Saal	ground	C EG 01
F	Kleines Studio	ground	D EG 63
G	Kleines Studio	first	D 01 63
H	Kleiner Hörsaal	second	D 02 63
I	Kleiner Hörsaal (Exhibition)	second	A 02 01
J	Postersessions in coffee room	second	A 02 08
Foyer	Information desk and Registration	ground	A EG 07
EDV	Computer and internet room	ground	A EG 13A
O1	Conference & ICTM office	ground	D EG 39
O2	Technical support room	ground	D EG 41

Schedule

Wednesday, 4 July			
time	item	code	site
12.00 – 18.30	Registration		foyer
19.00 – 22.00	Welcome reception (reception should be sufficient for dinner)		courtyard
Thursday, 5 July			
time	item	code	site
9:00 – 10:30	Opening ceremony Keynote address Gerhard KUBIK (Austria), <i>Soft voices doomed; The impact of the media, music business and group pressure on individual creativity</i> Chair: Wim VAN ZANTEN Coffee and tea break	1.1	A
11:00 – 12:30	Parallel sessions Lunch	1.2	A-H
14:30 – 16:00	Parallel sessions Coffee and tea break	1.3	A-H
16:30 – 18:30	Parallel sessions	1.4	A-H
20:00 – 23:30	Reception at the City Hall (should be sufficient for dinner)		
Friday, 6 July			
time	item	code	site
9:00 – 10:30	Parallel sessions Coffee and tea break	2.1	A-H
11:00 – 12:30	Parallel sessions Lunch	2.2	A-H
14:30 – 16:00	Plenary session: 38 th General Assembly of the ICTM Coffee and tea break	2.3	A
16:30 – 18:30	Parallel sessions	2.4	A-H
19:00 – ca. 23:30	Visit at the “Heurigen” (dinner for purchase available)		
Saturday, 7 July			
time	item	code	site
9:00 – 10:30	Parallel sessions Coffee and tea break	3.1	A-H
11:00 – 12:30	Plenary session Roundtable: <i>National ethnomusicologies: The European perspective</i> Lunch	3.2	A
14:30 – 16:00	Parallel sessions Coffee and tea break	3.3	A-H
16:30 – 18:30	Parallel sessions	3.4	A-H
19:00 – 19:45	Workshop “dancing a waltz” – group 1		A
20:00 – 20:45	Workshop “dancing a waltz” – group 2 (dinner at leisure)		A
Sunday, 8 July			
time	item	code	site
10:45 – late evening	Excursion to Burgenland	4	
11:45 – late evening	Excursion to Schneeberg	4	

Monday, 9 July			
time	item	code	site
9:00 – 10:30	Parallel sessions Coffee and tea break	5.1	A-H
11:00 – 12:30	Plenary session Panel: <i>UNESCO, ICTM and the safeguarding of living culture</i> Lunch	5.2	A
14:30 – 16:00	Parallel sessions Coffee and tea break	5.3	A-H
16:30 – 18:30	Parallel sessions free (dinner at leisure)	5.4	A-H
Tuesday, 10 July			
time	item	code	site
9:00 – 10:30	Parallel sessions Coffee and tea break	6.1	A-H
11:00 – 12:30	Plenary session Panel: <i>Performing emotions, gendering places, part 1</i> Lunch	6.2	A
14:30 – 16:00	Parallel sessions Coffee and tea break	6.3	A-H
16:30 – 18:30	Parallel sessions free (dinner at leisure)	6.4	A-H
20:00 – 22:00	Business meetings	6.5	A-H
Wednesday, 11 July			
time	item	code	site
9:00 – 10:30	Parallel sessions Coffee and tea break	7.1	A-H
11:00 – 12:30	Parallel sessions Lunch	7.2	A-H
14:30 – 16:00	Parallel sessions Coffee and tea break	7.3	A-H
16:30 – 18:00	Closing Ceremony	7.4	A
19:00 – 23:00	Farewell music event (dinner for purchase available)		courtyard

Detailed program of sessions

Wednesday 4 July

- Arrival
12:00-18:30 Registration at the University of Music and Performing Arts campus,
Anton-von-Webern-Platz 1, Vienna
19:00-22:00 Foyer and courtyard: welcome reception with food, drinks and music

Thursday 5 July

9:00-10:30 *Plenary session 1.1 A*

Opening ceremony

President of the ICTM, Adrienne L. KAEPLER

Vice-Dean for research and education of the *Universität für Musik und darstellende Kunst Wien*
(University for Music and Performing Arts, Vienna), Irmgard BONTINCK

Keynote address Gerhard KUBIK (Austria/ Malaŵi), Soft voices doomed: The impact of the media,
music business and group pressure on individual creativity

Chair: Wim VAN ZANTEN

10:30-11:00 Coffee and tea break

11:00-12:30 *Second morning sessions 1.2 A - H*

Session 1.2 A **Panel Sound recordings: A neglected source or a challenge for ethnomusicology?**

Organiser and chair: Regine ALLGAYER-KAUFMANN (Austria)

- Ronda L. SEWALD (USA), Sound reasoning? An examination of the arguments against the use of sound recordings in ethnomusicological research

- Dietrich SCHÜLLER (Austria), Sound recordings – safeguard metadata to enhance re-usability

- Gerd GRUPE (Austria), Audio recordings - a case study: Documenting, analyzing, and reconstructing Shona Mbira music

- Klaus-Peter BRENNER (Germany), Audio recordings – another case study: Restudying and re-studying historical recordings of Nzakara harp songs

Session 1.2 C **Panel La petite Tonkinoise: A widespread music and dance virus**

Organiser and chair: Tvrtko ZEBEC (Croatia)

Participants: Elsie Ivancich DUNIN (USA/Croatia), Taiya MIKISCH (Germany), Tvrtko ZEBEC (Croatia)

Session 1.2 D **Theme 3, Pop and New Technology**

Chair: Jane C. SUGARMAN (USA)

- JIANG Shu (UK), Second-hand rose, first-hand rock: Problems of authenticity in Chinese rock music
- Lee BIDGOOD (USA), Performing America(n)? The background and current discourse of Bluegrass music in the Czech Republic
- David-Emil WICKSTRÖM (Denmark), Recontextualizing Ukrainian folklore in Ukrainian and Russian popular music

Session 1.2 E **Theme 4, Transmission - Swiss singing**

Chair: Raymond AMMANN (Switzerland)

- Bruno MOCK (Switzerland), *Rugguusseli*, the tradition of natural yodelling in Appenzell Innerrhoden
- Brigitte BACHMANN-GEISER (Switzerland), The Swiss Alpine prayer
- Thomas HOCHRADNER (Austria), The development of the Alpine style of singing based on the example of 'Wildschützenlied'

Session 1.2 F **Musical structures and variants**

Chair: Yves DEFRANCE (France)

- Marin MARIAN-BĂLASA (Romania), The metaphysics of the folk song: Actualization of virtual forms, disappearance of potentialities, and invasion of novelties
- KANEMITSU Mariko (Japan), An analysis of the Iskala: Melodic patterns of the Sardinian Launeddas dance music
- Natalia BOGOLYUBSKAYA (Russia), Comparative studies of song variants: Searching for principles of folk musicians' creative mentality

Session 1.2 G **Theme 4, Transmission and new developments**

Chair: Patricia OPONDO (South Africa)

- Hans-Hinrich THEDENS (Norway), New media vs. oral tradition: Examples from programs in traditional music in Norway and the US
- Vesna BAJIĆ (Serbia), The transmission of traditional music and dance through formal and informal education in Serbia
- Cathy KILROE-SMITH (USA), Rethinking the Kudu horns

12:30-14:30

Lunch

14:30-16:00 *First afternoon sessions 1.3 A – H*

Session 1.3 A Musical analysis and reconstruction

Chair: Rembrandt F WOLPERT (USA)

- WANG Yaohua (China), Analysis on the structure of tunes and tones in ballads: A case of She minority ballads
- TSE Chun-Yan (China), Reconstruction of a Song dynasty *qin* piece: An integrated positivistic and aesthetic approach by an insider
- Naoko TERAUCHI (Japan), Reconstruction or creation? A strategy of the *gagaku* 'reconstruction' project in National Theater Japan

Session 1.3 B Musical interactions

Chair: Ricardo D. TRIMILLOS (USA)

- Christine DETTMANN (Germany), Get original(s)! Musical models in European Samba schools and Capoeira groups (Portugal/Germany)
- Nadine SIEGERT (Germany), Shifting centers - shifting perception? Contemporary dance from Africa as creative opposition to stereotypical images of Africanity
- Kendra STEPPUTAT (Germany), *Karneval der Kulturen*: presenting multicultural Berlin

Session 1.3 C Theme 1: Cosmologies – Pacific

Chair: Jane Freeman MOULIN (USA)

- Jane Freeman MOULIN (USA), Hold fast to the sacred words of Ta'aroa: Constructing and transmitting a sense of place
- Raymond AMMANN (Switzerland), The irrelevance of sound in Melanesian 'power' music
- Dan BENDRUPS (New Zealand), *Te riu Rapanui*: The musical life of Easter Island

Session 1.3 D Theme 3, Pop and New Technology - mediation

Chair: Henry SPILLER (USA)

- Katelyn BARNEY (Australia), Stirring sounds and percussive beats: How indigenous Australian women performers use recording technologies to have their voices heard
- Alma BEJTULLAHU (Slovenia), From mundane zero to cyber hero: The paths of music in computer mediated communication communities
- Erkki PEKKILÄ (Finland), Herder and Loituma girl: Geography, space, and virtual reality in the mediation of modern folk music

Session 1.3 E Theme 4, Transmisson – formal education

Chair: Gerlinde HAID (Austria)

- Eva FOCK (Denmark), Ethnomusicology in basic music education: Experiences and reflections in applied ethnomusicology
- Ury EPPSTEIN (Israel), Japanese school songs as a means of indoctrination for the Russo-Japanese war
- LOO Fung Ying (UK), Horse stance and human fingers: Theory and movement of Chen-style Taijiquan in piano playing

Session 1.3 F **Theme 1, Cosmologies**

Chair: Andrée GRAU (UK)

- Sławomira ŻERAŃSKA-KOMINEK (Poland), Maqams and the signs of the Zodiac: Music and cosmology in the Risale-i-musiqi by Darvish Ali Changi (16th/17th c.)
- Silvia CITRO (Argentina) and Adriana CERLETTI (Argentina), Music and dance in the Guaycurú rituals: Performance and cosmology from a dialectic perspective
- Barbara ALGE (Austria), Cosmology through cosmetic: Shaping popular imaginary of the Moor in the Portuguese Bugiadas dance drama

Session 1.3 G **Migration and diaspora**

Chair: Edwin SEROUSSI (Israel)

- Minako WASEDA (Japan), The Japanese musicians in Japanese diaspora: Their experiences, roles, and influences as new immigrants in southern California
- Kati WIENS (Canada), Politics, music, and the Croatian diaspora
- Bożena MUSZKALSKA (Poland) and Tomasz POLAK (Poland), Musical memory of the Polish communities in Siberia

Session 1.3 H **Historical musicology and ethnochoreology**

Chair: Colin QUIGLEY (USA)

- Ivana KATARINČIĆ (Croatia), European Renaissance and Baroque dances: Influences in terminology and dance structure
- HIRAMA Michiko (Japan), The musical descriptions and ceremonies of ancient Japanese court in a political context, from historical source of ‘Shokunihongi 『続日本紀』’
- Wendy M. TIMMONS (UK), Dance, a dynamic cultural phenomenon on Crete for 5000 years

16:00-16:30

Coffee and tea break

16:30-18:30 *Second afternoon sessions 1.4 A - H*

Session 1.4 A Roundtable The DISMARC project: Discovering Music Archives

Organiser and chair: Tommy SJÖBERG (Sweden)

Partipants: Ewa DAHLIG-TUREK (ISPAN; Poland), Maurice MENGEL (EMEM; Germany), Tommy SJÖBERG (SVA; Sweden).

Session 1.4 B Panel Korea, a melting pot of religious music

Chair: UM Hae-kyung (UK); convener: SHEEN Dae-Cheol (Korea ROK)

- KWON Oh-Sung (Korea ROK), Is it really a Buddhist song? The relation of Buddhist and Daoist music in Korea

- KIM Hyun-Mi (Korea ROK), Roman Catholic church music of Korea: History and current practice from the perspective of Korean traditional music

- SHEEN Dae-Cheol (Korea ROK), Korean Protestant church music: A long and thorny journey to praise the Lord in Korean style

Session 1.4 C Theme 1, Cosmologies – female and male musicians

Chair: TAN Sooi Beng (Malaysia)

- Gay BREYLEY (Australia), Conflicting cosmologies in Iranian music: Female singers of Mâzanderân

- Barbara Rose LANGE (USA), 'My own daemon': Folk divas in Hungary

- OSHIO Satomi (Japan), Musical activities of female *hayashi* musicians: Keeping tradition as a *hayashi* musician and creating new tradition as a female musician

- Kati SZEGO (Canada), Falsettists and countertenors in Hawai'i: Identities and aesthetics

Session 1.4 D Theme 1, Cosmologies

Chair: James ISABIRYE (Uganda)

- Ulrike STOHRER (Germany), Ritual performances and the tribal society in the highlands of Yemen

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

- Edda BRANDES (Germany), The mythology of the Dogon in Mali or the presence of the past: Reflections on the theory of the morphogenetic field

- Jean Ngoya KIDULA (USA), Songs of nostalgia and estrangement: Exploring text and melody of Logooli wedding ceremonies

Session 1.4 E Business meeting Study Group Ethnochoreology

Organisers and chairs: László FELFÖLDI (Hungary) and Tvrtko ZEBEC (Croatia)

Session 1.4 F Film session

16:30-17:15 Aleksi OKSANEN (Finland), In the blood: Portrait of a Griot (25')

17:15-18:30 Wim VAN ZANTEN (the Netherlands), Baduy music and life 1976-2003: Temptations for ascetics in West Java, Indonesia (60')

Session 1.4 G **Theme 4, Transmission**

Chair: Bussakorn SUMRONGTHONG (Thailand)

- Essica MARKS (Israel), Formal and informal methods in the transmission of a Jewish Sephardi liturgy
- Ragnhild KNUDSEN (Norway), The use of and attitude towards 'learning by ear' in different music genres
- FANG Jianjun (China), The change of transmission in Chinese traditional ensembles: A case study on an instrumental genre in northeast China
- PEI Yaqin (China), The development of Chinese Pipa schools

Session 1.4 H **Panel Ritual soundscape of belief systems in China**

Organiser and chair: TSAO Penyeh (China)

- XIAO Mei (China), Shengge (sacred songs): Ritual soundscape of the Me-mot in trance
- TSAO Penyeh (China), Soundscape in funeral rituals of Nanhui (rural Shanghai), Mount Dayang (Zhejiang Province) and Taicang (Jiangsu Province)
- YANG Hong (China), Fieldwork and exploration of folk believes and Guchuiyue (wind and percussion music) in south-western Shandong Province
- YANG Xiao (China), Gabx Gongx Ritual: Kgal Laox musical tradition as means in cultivating the concept of time among the Dong people in the Xiaohuang village, southern China

20:00-23:00 ***Reception and dinner in Town Hall***

Friday 6 July

9:00-10:30 *First morning sessions 2.1 A - H*

Session 2.1 A Panel Fieldresearch in Africa since 2000, part 1

Organiser and chair: Artur SIMON (Germany)

- Joe KAMINSKI (USA), The surrogate speech of the Asante ivory trumpeters of Ghana
- Andreas MEYER (Germany), Dansuom music in Asante, Ghana: Syncretic blends and individuality
- August SCHMIDHOFER (Austria), Restudying xylophone traditions in northern Moçambique

Session 2.1 B Panel Cosmologies, music and dance in Australian Aboriginal ceremony, part 1

Organisers and chairs: Allen MARETT (Australia) and Aaron CORN (Australia)

- Allan MARETT (Australia), The role of shared cosmologies in the ceremonial efficacy of rag burning ceremonies from Wadeye (Daly Region, Northern Territory)
- Linda BARWICK (University of Sydney), Self-reference, self-similarity and recursiveness in the practice of Murriny Patha *djanba* songs
- Franca TAMISARI (Australia), The display of the self: Attention and the gendered division of emotional labour in Yolngu ceremonial dance. Northeast Arnhem Land, Australia

Session 2.1 C Panel The history and perspectives of national ethnomusicologies and ethnochoreologies in the Balkans, part 1

Organiser and chair: Selena RAKOČEVIĆ (Serbia)

- Olivera VASIĆ (Serbia) and Dragica PANIĆ-KAŠANSKI (Bosnia and Hercegovina), From the past towards the future: Six decades of Bosnian-Herzegovinian ethnomusicology and ethnochoreology
- Velika STOJKOVA (Macedonia) and Ivona OPETČESKA-TATARČESKA (Macedonia), Macedonian ethnomusicology/ethnochoreology: A problem of continuity
- Lozanka PEYCHEVA (Bulgaria) and Ventsislav DIMOV (Bulgaria), Future in the past: The Stoin's as paradigms in Bulgarian ethnomusicology

Session 2.1 D Transmission and learning of dance

Chair: Adrienne KAEPLER (USA)

- Egil BAKKA (Norway), Tradition, revival and academia negotiating
- Anne VON BIBRA WHARTON (USA), Differing modes of dance transmission among three Asian-American dance groups
- Colin QUIGLEY (USA), National institutionalization and its impact on ethnochoreology in East-Central Europe

Session 2.1 E Panel Musical claims to place and history in China, Hong Kong, and Taiwan

Organiser and chair: Nancy GUY (USA)

- Helen REES (USA), Local music and the production of place in China
- Bell YUNG (USA), Voices of Hong Kong: The reconstruction of a performance in a Teahouse
- Nancy GUY (USA), Claiming a righteous past through song: Music and Taiwan's 2006 'anti-corruption' protest

Session 2.1 F UK band and Chinese dulcimer

Chair: Irene MARKOFF (Canada)

- Richard JONES (UK), 'It's a man's, man's man's world': Cosmologies of context specific performance within the Brighthouse and Rastrick Band
- TSE Pui-Sze, Priscilla (USA), 'Changing for the better?' The changing identity of the hammered-dulcimer Yangqin in contemporary China

Session 2.1 G Policies and attitudes towards music

Chair: Nino TSITSISHVILI (Australia)

- Leticia SOTO (USA), Authenticity and hybridity: Politics of power in Mariachi performance
- Urša ŠIVIC (Slovenia), Institutional policy and two streams of Slovenian folk music
- SUN Ningning (China), On state of the different attitude towards traditional music between China and Japan in the cases of *sanxian* and *shamisen*

Session 2.1 H Business meeting Study Group Computer Aided Research

Organiser and chair: Ewa DAHLIG-TUREK (Poland)

10:30-11:00

Coffee and tea break

11:00-12:30 *Second morning sessions 2.2 A - H*

Session 2.2 A Panel Fieldresearch in Africa since 2000, part 2

Chair: Artur SIMON (Germany)

- Gerhard KUBIK (Austria/ Malaŵi), Field research in the Kingdom of Buganda 2000 and 2002: Petrophones (rock gongs; 'ringing stones').
- Artur SIMON (Germany), Nubian music in the northern Sudan

Session 2.2 B Panel Cosmologies, music and dance in Australian Aboriginal ceremony, part 2

Organisers and chairs: Aron CORN (Australia) and Allan MARETT (Australia)

- Joe Neparrnga GUMBULA (Australia), Following the voices of ancestors
- Aaron CORN (Australia), Budutthun Ratja Wiyinymirri: Formal flexibility in the Manikay tradition of North-East Arnhem Land

Session 2.2 C Panel The history and perspectives of national ethnomusicologies and ethnochoreologies in the Balkans, part 2

Organiser and chair: Selena RAKOČEVIĆ (Serbia)

- Athena KATSANEVAKI (Greece), Music and dance: Greek archives, institutions, projects; Perspectives of research related to regional styles and the importance of the community
- Ivanka VLAEVA (Bulgaria), The Bulgarian ideas and the metre-and-rhythm theory - music and dance
- Dimitrije GOLEMOVIĆ (Serbia) and Selena RAKOČEVIĆ (Serbia), Mapping the past and the future of Serbian ethnomusicology and ethnochoreology

Session 2.2 D Church music / music and health

Chair: SHEEN Dae-Cheol (Korea ROK)

- Thembele VOKWANA (South Africa/ USA), Praising God, experiencing democracy: Spirituality, (homo)sexuality and music performance in a Johannesburg Christian congregation
- Jonathan P. J. STOCK (UK), Church music among the Bunun of Buklavu, Taiwan: A field report
- K.D. Lasanthi MANARANJANIE (Sri Lanka), Sri Lankan folk music and human health

Session 2.2 E Archives - copyright

Chair: Anthony SEEGER (USA)

- Taive SÄRG (Estonia), Archival Ethnomusicology
- Carolyn LANDAU (UK), The responsibility and potential of ethnomusicology sound archives: Understanding and interacting with North African communities in Britain
- Beverley DIAMOND (Canada), An ethnography of copyright

Session 2.2 F Theme 4, Transmission

Chair: CHUN In Pyong (South Korea)

- Liesbet NYSSSEN (Netherlands), Khakas ways of passing down music (South Siberia)
- Uri SHARVIT (Israel), Informal transmission of traditional music: A tool for maintaining socio-cultural identity
- PARK Ilwoo (Korea ROK), Musical performance as embodied social practice: The Irish music-session as a site of musical memory

Session 2.2 G Panel Four new perspectives on the studies of qin music

Organiser and chair: Chiung-Hui HWANG (Taiwan)

- Mingyue LIANG (USA), Daoist Qin (Guqin) music and celestial immortality
- Chiung-Hui HWANG (Taiwan), Musical structure and perception of Qin music: A multidimensional virtual auditory space in the perception of Qin music
- Chih-Fang HUANG (Taiwan), Computerized sound analysis for the Qin: The timbre and articulation
- WANG Yuhwen (Taiwan), Body consciousness in traditional performance practice of Qin

Session 2.2 H Regional Traditions (Slovakia)

Chair: Christiane FENNESZ-JUHASZ (Austria)

- Hana URBANCOVA (Slovakia), Research of folk song tradition in Slovakia: Contexts and results
- Margita MATÚŠKOVÁ (Slovakia), Traditional instrumental music and folk music instruments in the region of Liptov - north region of Slovakia
- Jadranka VAŽANOVÁ (USA), Functions of the ceremonial wedding tunes, *svadobné nôty*, in the context of traditional culture in Slovakia and in cross-cultural perspective

12:30-14:30 Lunch

14:30-16:00 *Plenary Session 2.3 A*
38th General Assembly of the ICTM

16:00-16:30 Coffee and tea break

16:30-18:30 *Second afternoon sessions 2.4 A - H*

Session 2.4 A New Research: Africa – overtone singing

Chair: TRAN Quang Hai (France)

- Alvin PETERSEN (South Africa), Unique indigenous instruments of the Xhosa people in South Africa: A case study of preserving, promoting and protecting their music and culture
- Dave DARGIE (Germany), Some recent developments in Xhosa music: Activities of the Ngqoko Traditional Xhosa Music Ensemble, and at the University of Fort Hare
- Angeline YEGNAN (France/ Ivory Coast), The dancing mouth: The role of tongue and jaw in the selection and amplification of the sounds of the musical bow
- TRAN Quang Hai (France), Discovery of overtone singing among the Dani tribe in Irian Jaya (Indonesia)

Session 2.4 B Theme 2, National and Regional Traditions

Chair: Rudolf PIETSCH (Austria)

- Mojca KOVAČIČ (Slovenia), Reconsideration of some folk music research postulates: The case of pritrkavanje
- Ragnheidur OLAFSDOTTIR (Australia), Pride and prejudice in the preservation of the Icelandic rimur-tradition
- Jacqueline EKGREN (Norway), Were Norwegian *nystev* danced, parallel to the German *Schnaderhüpfel*, or old Viking ‘reciting-singing’?

Session 2.4 C Panel Post-Yugoslavian ethnomusicologies in dialogue: Three case studies

Organiser and chair: Naila CERIBASIC (Croatia)

- Ana HOFMAN (Slovenia), Propriety and subversion: Music and gender studies in post-Yugoslav Serbian ethnomusicology
- Naila CERIBASIC (Croatia), On research accountability: Music and minorities studies vs. war ethnography in post-Yugoslav Croatian ethnomusicology
- Ljerka VIDIC-RASMUSSEN (USA), Musical confluences in the region: Popular music studies in post-Yugoslav Bosnian ethnomusicology

Session 2.4 D Panel Claiming the public space: Ethnomusicological orientations in Northern Ireland

Organiser and chair: Suzel REILY (UK)

- Jacqueline WITHEROW (UK), Protestantism and the many layers of parading in Northern Ireland
- Jennifer SINNAMON (UK), Singing for life, shouting at death: Funerals of martyrs in Palestine
- Suzel Ana REILY (UK), Bands, choirs and Congados: Music and bodily experience in the religious procession of southeast Brazil

Session 2.4 E Theme 3, Pop and New Technology

Chair: Krister MALM (Sweden)

- Henry SPILLER (USA), From rural trance ritual to global pop: Rhoma Irama’s ‘Kuda Lumpung’
- Maria SURIANO (Italy), Bongo Flavour in Tanzania: A new music culture reflecting change and continuity with the past
- Markus COESTER (Germany), Highlife as a trans-national cultural formation

Session 2.4 F **Film session - India**

16:30-17:15 Yves DEFRANCE (France), Ritual drumming in Kerala (35')

17:15-18:30 Emmie TE NIJENHUIS (the Netherlands), Bhajana 2006: The present state of devotional singing in South India

Session 2.4 G **Theme 3, Pop and New Technology – ring-tones and Internet**

Chair: J. Lawrence WITZLEBEN (USA)

- Irena MITEVSKA (Macedonia), The role of ring-tones in the communication era: A pilot research
- Austė NAKIENĖ (Lithuania), Baltic music on world music scene and on Internet
- Panikos GIORGOUDIS (Cyprus), The development of online music archives and the social meaning of their establishment: The case of Cyprus
- Marianne ZEH (Brazil), Samba as a traditional music and its musical changes due to the globalization

Session 2.4 H **Business meeting Study Group Anthropology of Music in the Mediterranean Cultures**

Organiser and chair: Marcello Sorce KELLER (Switzerland)

19:00-23:30 ***Visit to the 'Heurigen'***
(optional, dinner for purchase)

Saturday 7 July

9:00-10:30 First morning sessions 3.1 A - H

Session 3.1 A Panel Half a century of European ethnochoreology: Local, regional and international dimensions

Organiser and chair: Anca GIURCHESCU (Denmark)

- Georgiana GORE (France) and Andrée GRAU (UK), Dance anthropology, 'national/regional' schools and internationalisation
- Anca GIURCHESCU (Denmark), The raise and fall of 'national' ethnochoreology: The Romanian case
- Maria I. KOUTSOUBA (Greece), The Greek context of dance anthropology/ethnochoreology: A glimpse at the situation in the beginning of the 21st century

Session 3.1 B Panel Perspectives on the female voice: Identity, representation and control

Organiser and chair: Laudan NOOSHIN (UK)

- Katherine BROWN (UK), The non-issue of identity and the British-Asian female voice
- Ruth HELLIER-TINOCO (UK), Politics, aesthetics and constraints of an embodied 'Latina' voice in Britain
- Laudan NOOSHIN (UK), The Siren's song: Embodiment and the female voice in Iranian music

Session 3.1 C Panel Ethnomusicological history and colonial encounter

Organiser and chair: TSAI Tsan-huang (Taiwan)

- LAM Ching-wah (China), Preservation of Chinese music: A historical perspective of transcriptions of Chinese melodies by Western missionaries, visitors and residents to China in the Qing dynasty (1644-1911)
- TSAI Tsan-huang (Taiwan), Musical instruments and colonial encounters: The case of Taiwanese aboriginal musical instruments at the Pitt Rivers Museum, Oxford, UK
- WONG Chuen-Fung (USA), Scholarship on minority musical traditions: The case of Uyghur Muqam from the Chinese Northwest

Session 3.1 D Panel Three views of the Senator National Cultural Festival of Uganda

Organiser and chair: David Pier (USA)

- Haruna WALUSIMBI (Uganda), Senator National Cultural Festival: A contradictory yet rewarding venture
- Dave PIER (USA), Lager rhythms: Promoting tradition and beer at the Senator National Cultural Festival of Uganda
- James ISABIRYE (Uganda), The performance of Mayebe (leg rattles) dance among the Basoga people from Eastern Uganda

Session 3.1 E Theme 4, Transmission

Chair: Hans-Hinrich THEDENS (Norway)

- Tommy SJÖBERG (Sweden), Competition as a means for preservation of traditional music
- Jakša PRIMORAC (Croatia), Transmission of musical knowledge in Dalmatian *klapa* singing in Croatia
- Helen LYONS (Ireland), Accessing the tradition: The Internet as resource in Irish traditional music

Session 3.1 F Music, politics and policies

Chair: David HARNISH (USA)

- Susanne BÖHM (Switzerland), Aspects of traditional music in politics and development co-operation, using the example of traditional Mauritanian music
- CHOU Chun-Yi (Taiwan), An ethnomusicological observation on the ‘medicine-selling songs’ in Taiwan
- Helena SIMONETT (USA), Facing NAFTA: Yoremem musical strategies for survival in a globalized world

Session 3.1 G Theme 1, Cosmologies - dance

Chair: Irma RUIZ (Argentina)

- Michael R. CLEMENT (Guam), The dances of Montezuma
- Carlo BONFIGLIOLI (Mexico), Raramuri worldview and dance
- Joanna PECORE (USA), Encountering the cosmos through Khmer music and dance

Session 3.1 H Musical analysis and Yangju opera troupes

Chair: WANG Yuhwen (Taiwan)

- LI Mei (China), Structural comparison of modes with same name in Arabic and Uigur Maqam
- LIU Yong (China), A study of Zhu Zaiyu’s twelve equal temperament on pitch pipe
- CHEN Chao (China), Presentation, comparison and analysis of Yangju opera troupes

10:30-11:00

Coffee and tea break

11:00-12:30 Plenary Session 3.2 A**Roundtable National ethnomusicologies: The European perspective**

Chair: Salwa EL-SHAWAN CASTELO-BRANCO (Portugal)

Organiser: John Morgan O’CONNELL (UK)

Participants: Ardian AHMEDAJA (Austria), Philip V. BOHLMAN (USA), Naila CERIBASIC (Croatia), Dorit KLEBE (Germany), Ursula HEMETEK (Austria), John Morgan O’CONNELL (UK), Svanibor PETTAN (Slovenia), Tina K. RAMNARINE (UK)

12:30-14:30

Lunch

14:30-16:00 *First afternoon sessions 3.3 A - H*

Session 3.3 A Panel On performers, four cases from the Arabo-Islamic regions

Organiser and chair: Scheherazade Qassim HASSAN (France)

- Miriam Rovsing OLSEN (France), When the performers are farmers: Some issues on music and dance in the Anti Atlas (Morocco)
- Ameneh YOUSSEFZADEH (France), Socio-cultural changes in late 20th century Iran: The case of Khorasani Bakhshi and Âsheq
- Alessandra CIUCCI (USA), Colonial shame and post-colonial honor: The case of Moroccan Shikhat
- Scheherazade HASSAN (France), Iraqi maqams: Who is a performer?

Session 3.3 B Panel Tradition and new aspects in ethnomusicology, the citadel of research, in Hungary

Organiser and chair: Lujza TARI (Hungary)

- Olga SZALAY (Hungary), Searching for the essential rules of folk music
- Lujza TARI (Hungary), New approaches in the research of folk instruments and instrumental traditional music
- Katalin LÁZÁR (Hungary), Collection and system of traditional games and plays in the Institute of Musicology of the Hungarian Academy of Sciences
- László FELFÖLDI (Hungary), Hungarian ethnochoreology today
- Katalin KOVALCSIK (Hungary), Research of Roma music in the Institute of Musicology of the Hungarian Academy of Sciences
- Pál RICHTER (Hungary), The Folk Music Department at the 'Liszt Ferenc' University of Music, Budapest

Session 3.3 C Theme 2 – National and Regional Traditions

Chair: Marin MARIAN-BALASA (Romania)

- Zhanna PÄRTLAS (Estonia), Ethnomusicology in Estonia: Between the East and the West, between philology and musicology
- Rūta ŽARSKIENĖ (Lithuania), Contemporary field research: Regional folklore investigations in western Lithuania
- Elena SHISHKINA (Russia), Aspects of folk tradition regional studies in Russia on the turn of XIX-XX century

Session 3.3 D Theme 3, Pop and New Technology / music industry

Chair: Alma BEJTULLAHU (Slovenia)

- Jane C. SUGARMAN (USA), From Cubase to gmail: Diaspora, technology, and the deterritorialized Albanian music industry
- LEUNG Mei Ki (China), Mobile phones, ring-tones and their relationship to society: 'RoadShow' in Hong Kong
- Hae-Kyung UM (UK), How to belong in contemporary Korea: Popular music, technology and the creation of community

Session 3.3 E **Panel: Rethinking fieldwork – a topic of cultural studies and a challenge in respect of the integrity of scholarship and ethical practices**

Organiser and chair: Gerda LECHLEITNER (Austria)

- Gerda LECHLEITNER (Austria), 'Field research' – a matter of course?
- Rosemary STATELOVA, (Bulgaria), The 'unbearable lightness' of field research in Lusatia (and elsewhere)
- Simone TARSITANI (Japan), The importance of negotiating conflicting claims to the output of ethnomusicological research: How to protect local interests?

Session 3.3 F **Theme 4, Transmission – dance**

Chair: Egil BAKKA (Norway)

- Nataša VIŠOČNIK (Slovenia), How to learn traditional dance in Kanazawa in Japan?
- Zdravko RANISAVLJEVIĆ (Serbia), Transmission of dance through formal education: On the example of the Serbian ethnochoreological practice
- Maria I. KOUTSOUBA (Greece), Dance education and open distance learning: Education is there, but where is the dancing body?

Session 3.3 G **Panel Broadening the dialogue between regional ethnomusicologies in Ukraine, part 1**

Organiser and chair: Anthony POTOČNIAK (USA)

Discussant: Adriana HELBIG (USA)

- Iryna DOVHALIUK (Ukraine), The beginning of phonographic recordings of folk music in Ukraine
- Olena MURZINA (Ukraine), Ukrainian ethnomusicology during the Interwar period: Kyiv folk study institutions
- Olha KOLOMYYETS (Ukraine), 'Folk performance practicum' in the system of musicology training: A problem of transmission of traditional music in Ukraine

16:00-16:30

Coffee and tea break

16:30-18:30 *Second afternoon sessions 3.4 A - H*

Session 3.4 A **Theme 4, Transmission**

Chair: Cornelia DRAGUSIN (Australia)

- Bussakorn SUMRONGTHONG (Thailand), The transmission of music and rites in Northern Thailand
- Jonathan DUECK (USA), Old media, modern tradition: Shape note singing as artifactual
- Avra PIERIDOU-SKOUTELLA (Cyprus), Cypriot musical tradition in tertiary level music studies in the Republic of Cyprus - students' reflections
- Katherine BRUCHER (USA), Composing identity and transposing values in Portuguese amateur wind bands

Session 3.4 B **Theme 1, Cosmologies**

Chair: Beverley DIAMOND (Canada)

- Bernd BRABEC DE MORI (Austria), The Inka's song emanates from my tongue: Composition vs. oral tradition in western Amazonian curing songs
- Nancy RUYTER (USA), La Danza de los Concheros: A ritual Mexican dance form in contrasting modern contexts
- Ndubuisi NNAMANI (Canada), Musical creativity as a rationalisation of cultural identity and meaning – a study of cosmology and physical-aesthetics in Egwu Amala women dance music of Nigeria
- Sanja RADINOVIĆ (Serbia) and Mirjana ZAKIĆ (Serbia), Cosmological ideas of circle and spiral in female initiation rites – *Lazarice* and *Kraljice* – of southeastern Serbia

Session 3.4 C **Theme 4, Transmission**

Chair: Larry Francis HILARIAN (Singapore)

- Jerry RUTSATE (Zimbabwe), Karanga Mhande music and dance: An insider's transcription and analysis
- Koong Paphutsorn WONGRATANAPITAK (UK), Thai music and media in the 21st century
- ENG Za Tawn (Switzerland), The role of preservation and documentation of Chin music and dances in the Myanmar (Burma) of today

Session 3.4 D **Panel Music, technology, and the politics of 'popular' in the urban soundscape**

Organiser and chair: Mojca PIŠKOR (Croatia)

- Maša MARTY (Slovenia), New images in music and their echo in public spheres
- Irena MIHOLIĆ (Croatia), Home studios, home stars: Home studios and their influence on popularity
- Mojca PIŠKOR (Croatia), When the technology is in the hand(phone)s of 'the primitive'
- Eric Martin USNER (USA), Managing Mozart: Uses of musical culture in Vienna's Mozart year

Session 3.4 E **New Research**

Chair: Ruth DAVIS (UK)

- Edwin SEROUSSI (Israel), From Vienna to Jerusalem: Ethnographic impressions on Middle Eastern music in the mid-19th century by Ludwig August Frankl
- Magdalena KUHN (the Netherlands), Coptic traditional melodies and their interpretation
- LOO Fung Chiat (Malaysia) and LOO Fung Ying (UK), Butterfly lovers: A Malaysian production of Huangmei musical

Session 3.4 F Film session

16:30 -17:15 Roberta R. KING (USA), Perspectives on the *Senufo Boloye* dance: Cosmology & gender-specific issues

17:15-18:30 Rudolf BRANDL (Germany), The art of Hou Shaokui – The ‘Living Guangong’ live. About Kunqu - The classical Chinese opera.

Session 3.4 G Panel Broadening the dialogue between regional ethnomusicologies in Ukraine, part 2

Organiser and chair: Anthony POTOZNIAK (USA); Discussant: Adriana HELBIG (USA)

- Yuriy RYBAK (Ukraine), The genesis of an early Slavic union in western Ukrainian Polissia: Based on the materials of research of ritual melodic types

- Iryna FEDUN (Ukraine), Ukrainian ethno-organology: Past and present

- Anthony POTOZNIAK (USA), Thinking globally, acting locally: Networking cultural heritage collections in Ukraine

Session 3.4 H Meeting of national and regional representatives

Chair: Adrienne KAEPLER (USA, President of the ICTM)

19:00-20:30 *Workshop ‘dancing a waltz’ (optional)*

Dinner at leisure

Sunday 8 July

10:45 – late evening:

Excursion: ‘Music, dance and wine in the Burgenland.’

or

11:45 – late evening:

Excursion: ‘Schneeberg: Elevated soul and yodelling’,

Only if you registered for this.

Monday 9 July

9:00-10:30 First morning sessions 5.1 A – H

Session 5.1 A Music, dance and Islam

Chair: Judith E. OLSON (USA)

- Giselle GUILHON ANTUNES CAMARGO (Brazil), Between the preservation of the Secret and the diffusion of the Tradition: The emergence of Mevlevi Sama in the mediatic fields
- Tihana RUBIĆ (Croatia), Petar BAGARIĆ (Croatia) and Željka PETROVIĆ (Croatia), Function of Dervish songs: The example of two Dervish religious communities in Croatia
- Richard K. WOLF (USA), Voices of the ‘Azadar in Iran and South Asia

Session 5.1 B Traditional music in the modern society of Taiwan

Chair: Jonathan STOCK (UK)

- CHENG Te-Yuan (Taiwan), Tradition and modification on the Chinese *zheng* music
- TSAI Tsung-Te (Taiwan), Stability and change: Musical accompaniment of traditional local opera *Gua-Ah-Hi* in Taiwan

Session 5.1 C Panel Maurus Knapp – An Austrian Jewish village musician between Burgenland and the world

Organiser and chair: Philip V. BOHLMAN (USA)

- Alexander KNAPP (UK), Maurus Knapp: His life and its impact on his music
- Philip V. BOHLMAN (USA), Jewish music between and beyond Burgenland
- Rudolf PIETSCH (Austria), On popular entertainment music in *Fin-de-Siècle* northern Burgenland

Session 5.1 D Theme 1 Cosmologies – dance

Chair: Timothy J. COOLEY (USA)

- Petri HOPPU (Finland), Movements, gestures and body position in ‘gypsy’ dances among the Finns
- Matthias STÖCKLI (Guatemala), The Baile de las Canastas: A dance lost and found

Session 5.1 E Panel Ethnomusicologists teaching traditional performance: Obligations to the tradition and its teacher-practitioners

Organisers and chairs: Ted SOLÍS (USA) and Ricardo D. TRIMILLOS (USA)

- Robert GÜNTHER (Germany), A wayfarer between two worlds
- Ted SOLÍS (USA), Inside, outside, and inside again: Interrogating an ‘aesthetic approach’ to ethnomusicology ensemble directing
- Henry STOBART (UK), Playing music from the rural Andes in urban Britain
- Ricardo D. TRIMILLOS (USA), Embraceable imagery in teaching the ethnic music ensemble

Session 5.1 F Business meeting Study Group Music Archeology

Organisers and chairs: Adje BOTH (Germany), Stephen WILD (Australia, secretary general ICTM)

Session 5.1 G Business meeting Study Group Music and Gender

Organiser and chair: Fiona MAGOWAN (UK)

Session 5.1 H Religious music

Chair: Thembela VOKWANA (South Africa/ USA)

- Judith Marie KLASSEN (Canada), Harmonica rebellion? Music and defiance in Old Colony Mennonite Mexico

- Thomas NUSSBAUMER (Austria), The songs of the Amish in Kalona / Iowa

- Therese SMITH (Ireland), 'In the beginning was the word': African American Baptist cosmology as articulated in preaching

10:30-11:00

Coffee and tea break

11:00-12:30 Plenary Session 5.2 A**Panel UNESCO, ICTM and the safeguarding of living culture**

Organiser and chair: Wim VAN ZANTEN (the Netherlands)

Participants: Shubha CHAUDURI (WIPO-ICTM; India), Beverley DIAMOND (Canada), Krister MALM (Sweden), Anthony SEEGER (USA), David STEHL (UNESCO), Stephen WILD (Australia).

12:30-14:30

Lunch

14:30-16:00 *First afternoon sessions 5.3 A - H*

Session 5.3 A Panel In culture's name: Western development aid, identity politics, and post-socialist ethnomusicologies

Organiser and chair: Adriana HELBIG (USA)

- Erica HASKELL (USA), International cultural diplomacy as national cultural policy in Sarajevo
- Nino TSITSISHVILI (Australia), Georgian polyphony in the new millennium: Preservation of tradition and directions in ethnomusicology
- Adriana HELBIG (USA), Internationally sponsored national minority music festivals: A return to Soviet-style multiculturalism in Ukraine?

Session 5.3 B Theme 1, Cosmologies / identities

Chair: Barbara Rose LANGE (USA)

- Melanie RUDIG (UK), New Tyrolean 'folk-music': Place, identity and religiosity
- Susanne SCHEDTLER (Austria), 'Sun, moon and stars': On cosmology in Viennese song
- Hidetoshi FUKUCHI (USA), Voice of enlightenment: Shigin in modern Japanese society

Session 5.3 C Panel post-war musicology in the Baltic states of Lithuania, Latvia and Estonia: A reassessment; Session 1: Fieldwork

Chair: Joachim BRAUN (Israel)

- Kevin C. KARNES (USA), Soviet musicology and contemporary practice: A Latvian icon revisited
- Jeffers ENGELHARDT (USA), Ecumenicity, ideology and practice in the study of Christian musics in Estonia
- Urve LIPPUS (Estonia), Modernist trends in Estonian musicology in the 1970s and 1980s: The study of folk melodies
- Janika ORAS (Estonia), The people of the present and the songs of the past: Collecting songs in Estonia
- Inna PETLJAK (Latvia), The musical traditions of Old Believers in Latvia: Problems of research

Session 5.3 D Panel 'Jewish City Music': A tradition of fusion

Organiser and chair: Jane Mink ROSSEN (Denmark); Respondent: Philip BOHLMAN (USA).

- Tina FRÜHAUF (USA), The city of Vienna and synagogue music
- Ruth DAVIS (UK), Jewish popular songs of Tunis: From protectorate to present times
- Uri SHARVIT (Israel), Music – a socio-cultural expression: The case of liturgical music in the Copenhagen synagogue
- Jane Mink ROSSEN (Denmark), A tradition of fusion

Session 5.3 E Panel The politics of applied ethnomusicology: New perspectives, part 1

Organisers: Svanibor PETTAN (Slovenia) and Samuel ARAUJO (Brazil)

- Svanibor PETTAN (Slovenia), Applied ethnomusicology in Europe: Experiences and perspectives
- TAN Sooi Beng (Malaysia), Activism in south-east Asian ethnomusicology: Empowering youths at cultural conservation and conflict management
- Patricia OPONDO (South Africa), Applied ethnomusicology and cultural policies in Africa: Challenges in the promotion of cultural heritage

Session 5.3 F Theme 1 Cosmologies – migration

Chair: Ursula HEMETEK (Austria)

- Gabriele BERLIN (Germany), Songs for a rain-god in a rainy town: African musicians in Berlin
- Silvia MARTINEZ (Spain), Bollywood's music experiences in Spain: Beyond the immigration scene
- Marcello Sorce KELLER (Switzerland), Musical celebrations of the land of origin: National patterns in Melbourne

Session 5.3 G Panel Imagining Turkish diasporas

Organiser and chair: Tom SOLOMON (Norway)

- Tom SOLOMON (Norway), Whose diaspora? Lessons from 'Turkish rap' in Germany
- Hande SAĞLAM (Austria), Musical practice and transcultural process of immigrants from Turkey in Vienna
- Ayhan EROL (Canada), Negotiating cultural identity in diaspora through music: The Toronto Alevi community
- Irene MARKOFF (Canada), Re-imagining diaspora: An outsider's inside/reflexive view of the role of music and musicians in Toronto's Alevi community

Session 5.3 H Musical analysis

Chair: ARISAWA Shino (UK)

- Rembrandt F WOLPERT (USA), A proposal for enhanced digitization for sustainable preservation
- FUJITA Rinko (Austria), The musical conceptions and the perceptions: An intercultural study on tempo perception in Japanese court music *gagaku*
- TAKAHASHI Yoko (Japan), The musical structure of *Shunnōden*

16:00-16:30

Coffee and tea break

16:30-18:30 *Second afternoon sessions 5.4 A - H*

Session 5.4 A *Panel Squeezing accordion culture: Music, commodity and difference in colonial, communist, and postmodern worlds*

Organiser and chair: Marion S. JACOBSON (USA)

- Marion JACOBSON (USA), Introductory remarks: Accordions, commodities and differences
- Cathy RAGLAND (USA), How the accordion conquered the Americas
- Sydney HUTCHINSON (USA), Becoming the *tíguera*: Female accordionists in Dominican *merengue típico*
- KWAN Yin Yee (China), Icon of modernity and proletarian tool: The accordion in twentieth-century China
- Maria SONEVYTSKY (USA), Hip to be square? ‘Whiteness’ and the accordion in New York City

Session 5.4 B *Panel Reflections on posture and attitude in music and dance Performance*

Chair: Georgiana GORE (France)

- Christine GUILLEBAUD (France), Knowledge and power in Kerala (South India): The example of the feminine dance Kaikkottukali
- Nicolas PRÉVÔT (France), Moving and wedding in Macedonia
- Victor A. STOICHITA (France), Standing still, moving the others: A look at visible professionalism (Romania)

Session 5.4 C *Panel Post-war musicology in the Baltic states of Lithuania, Latvia and Estonia: A reassessment; Session 2: institutions and disciplinary identities*

Chair: Kevin C. KARNES (USA)

- Joachim BRAUN (Israel), Reconsidering musicology in the Baltic states of Lithuania, Latvia, and Estonia: 1980-2005
- Rimantas ASTRAUSKAS (Lithuania), Lithuanian ethnomusicology in the post-war period: Cultural and national resistance
- Rūta GAIDAMAVIČIŪTĖ (Lithuania), Changes in Lithuanian musicology since the reestablishment of independence
- Rūta GOŠTAUTIENĖ (Lithuania), Narratives of Lithuanian national music: Origins and values
- Ingrīda ZEMZARE (Latvia), Musicology in Latvia: A critical assessment

Session 5.4 D *Panel The dualism of developments in the transmission of multipart singing traditions*

Organiser and chair: Ardian AHMEDAJA (Austria)

- Gerlinde HAID (Austria), The role of media and codes in the transmission of folk multipart singing: Explored through examples from Austria
- Nona LOMIDZE (Austria), Challenges in musical transcriptions and transmission: Issues in Georgian multipart singing
- Joško ČALETA (Croatia), Transmission and traditional multipart singing: Contemporary issues of the (modern) Klapa singing
- Ardian AHMEDAJA (Austria), Transmission and identity: An Albanian Klapa group in Montenegro

Session 5.4 E **Panel The politics of applied ethnomusicology: New perspectives, part 2**

Organisers: Svanibor PETTAN (Slovenia) and Samuel ARAUJO (Brazil)

- Samuel ARAUJO (Brazil), Music, dialogue and citizenship: New directions in ethnomusicological research
- Jennifer NEWSOME (Australia), From researched to centrestage: A case study
- Maureen LOUGHRAN (USA), ‘But what if they call the police?’ Accepting an activist role in urban American ethnomusicological fieldwork

Session 5.4 G **Panel Cultural politics, music media, technology and popular music in twentieth century Portugal**

Organiser and chair: Salwa EL-SHAWAN CASTELO-BRANCO (Portugal)

- Salwa EL-SHAWAN CASTELO-BRANCO (Portugal), Cultural politics and popular music in twentieth century Portugal
- Gonçalo Antunes OLIVEIRA (Portugal), Music and power in twentieth century Portugal: The Revista theatre (1927 – 1968)
- António RODRIGUES TILLY DOS SANTOS (Portugal), Popular music and media in Portugal: 1930 – 1980
- Pedro FÉLIX (Portugal), Xutos e Pontapés: A cultural biography of a Big Sound in a Small Market

Session 5.4 H **Business Meeting Study Group Music of the Turkic Speaking World**

Organisers: Dorit KLEBE (Germany) and Razia SULTANOVA (UK)

Dinner at leisure

Tuesday 10 July

9:00-10:30 First morning sessions 6.1 A - H

*Session 6.1 A **Panel Tradition, healing and survival in contemporary Aboriginal music in Canada***

Organiser and chair: Anna HOEFNAGELS (Canada); discussant: Beverley DIAMOND

- Klisala HARRISON (Canada), Pan-First Nations music, healing and life change in Vancouver, British Columbia's Inner City
- Sam M. CRONK (Canada), Standing up the song: Reciprocity and renewal in Iroquoian communities
- Anna HOEFNAGELS (Canada), Cultural revitalization and healing at Powwows in South-western Ontario

*Session 6.1 B **Theme 1 Cosmologies – gender***

Chair: Ana HOFMAN (Slovenia)

- Margaret KARTOMI (Australia), How change in cosmological thought transformed the female song-dance lament tradition in west coastal Aceh, Sumatra
- Irma RUIZ (Argentina), Cosmology and musical practices: Gender roles in ritual performances

*Session 6.1 C **Methodology, representation and ethics***

Chair: Shubha CHAUDURI (India)

- Kathleen Noss VAN BUREN (UK), Representation in ethnomusicological narratives: Lessons from working with Edward Kabuye
- T. Chris APLIN (USA), Modern research in native America: Reflections on ethnomusicological history, method, and ethics
- Jill Ann JOHNSON (USA), Teaching culture: The outsider's role in cultural interpretation

*Session 6.1 D **Theme 4, Transmission***

Chair: Ury EPPSTEIN (Israel)

- Huib SCHIPPERS (Australia), Artistic practice in slow motion: Lessons from recontextualised practices of learning and teaching music
- Alice LUMI SATOMI (Brazil), Ethnicity, ideology and cultural inheritance through Koto schools in Brazil
- DAI Wei (China), Transmission of folk Qin music in Shanghai, 1930s-present

*Session 6.1 E **Bollywood music and nostalgia in pop***

Chair: Regula QURESHI (Canada)

- Bernhard FUCHS (Austria), Old is gold: Nostalgia and modernity in Bollywood-music activities in Vienna
- Pedro ROXO (Portugal), The role of music in the spread of Hindu religion and Indian nationalist ideals in Hindi movies: The reception of the film *Purab aur Paschim* (East and West) as a case study
- Sverker HYLÉN-CAVALLIUS (Sweden), Back to the past? Retrology and the nostalgia for past futures

Session 6.1 F Theme 4, Transmission

Chair: WONG Chuen-Fung (USA)

- WONG King-chung (China), Mediating the concept of Chinese music: A case study on utilizing technologies in Hong Kong music education
- CHAO Chi-fang (Taiwan), 'From tribe to theatre': Transmission of indigenous dances in Taiwan
- TAKAHASHI Akiko (Austria), Transmission of music by Japanese children

Session 6.1 G Diaspora

Chair: Jonathan P. J. STOCK (UK)

- CHIA Wei-Khuan (Singapore), The development of Chinese orchestra in Singapore
- Frederick LAU (USA), Sing to remember: Chinese choirs in the diaspora
- TANG Yating (China), From Harbin to Shanghai: Russian Jewish musicians' fluidity in China

10:30-11:00

Coffee and tea break

11:00-12:30 Plenary session 6.2 A**Panel Performing emotions, gendering places, part 1**

Organiser and chair: Fiona MAGOWAN (UK)

- Barley NORTON (UK), Gender, place and emotion in Vietnamese music and dance
- Jonathan MCINTOSH (Australia), Performing emotional connections in Balinese landscape: Exploring children's roles in a *Barong* performance in Keramas, South-Central Bali
- Henry STOBART (UK), In touch with the earth: Music, place and gender in the Bolivian Andes
- Fiona MAGOWAN (UK), Singing through the stomach: Ties to the ancestors of ecology, substance and emotion

12:30-14:30

Lunch

14:30-16:00 *First afternoon sessions 6.3 A - H*

Session 6.3 A Panel Performing emotions, gendering places, part 2

Organiser and chair: Fiona MAGOWAN (UK)

- Deborah WONG (USA), Taiko and Japanese American memory: Gender, race, and pain
- Muriel E. SWIJGHUISEN REIGERSBERG (UK), Australian aboriginal choral singing and gender: Age, absence and catharsis
- Sally WALMSLEY-PLEDL (UK), ‘Transformation through a gendered body’: Choral singing as a way of being equal while different
- Louise WRAZEN (Canada), A singer and her voice: Creating a place of her own in the Polish Tatras

Session 6.3 B Panel The memory of the world and the role of historical sources for the world’s musical traditions

Organiser and chair: Susanne ZIEGLER (Germany)

- Gerda LECHLEITNER (Austria), A network of musical memory
- Miguel A. GARCÍA (Argentina), A chat with the past: What historical sources can tell us about Argentine popular music in the early 20th century
- Gila FLAM (Israel), Defining Jewish music: A dialogue between historical recordings and written sources
- Susanne ZIEGLER (Germany), Historical sources in the Berlin Phonogramm-Archiv as part of the *memory of the world*

Session 6.3 C Cultural policies, transmission

Chair: Jean KIDULA (USA)

- David HARNISH (USA), Government efforts in ‘digging,’ ‘upgrading,’ and ‘modernizing’ music in Lombok, Indonesia
- Ako MASHINO (Japan), Competition as a new context for performance of Balinese *gender wayang*
- Pekko KÄPPI (Finland) and Lari AALTONEN (Finland), The masters of Finnish folk music: Releasing Erkki Ala-Könni’s historical folk music recordings

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

Organiser and chair: Dorit KLEBE (Germany)

- János SIPOS (Hungary), Hungarian research on the musical heritage of the Turkic world
- Dorit KLEBE (Germany), Prospect on research objectives of the ICTM Study Group ‘Music of the Turkic speaking World’ in some aspects
- Anna CZEKANOWSKA (Poland), Litterary vs. musical message: On tradition of Siberian epics and its contemporary rendering

Session 6.3 E Panel Collision & coalition: The embodiment of diverse cultures in current Chinese musical realms

Organiser and chair: ZHAO Yue (UK)

- ZHAO Yue (UK), Creative mistranslating or imitative adoption? Linguistic collision and conceptual code-mixing in C-pop
- Joy LU Chia-Yu (UK), When matriarchy meets patriarchy: Reflecting and reshaping gender ideology in Mosuo folksongs in contemporary southwest China
- CHEN Ching-Yi (UK), Chinese music as transnational music: The case of the Chinese orchestra

Session 6.3 G **Armenian music and dance**

Chair: Hrant KHACHIKYAN (Armenia)

- Hrant KHACHIKYAN (Armenia), Armenian medieval manuscripts as historical documentation and preservation of the Armenian musical culture
- Emma PETROSYAN (Armenia), The Armenian ritual of world-creation carnival

Session 6.3 H **Panel New music research in Viet Nam**

Organiser and chair: TRAN Quang Hai (France)

- PHAM Minh Huong (Vietnam), Trong quan singing now and then
- LE Toan (Vietnam), The Buddhism music in Bac Ninh – Vietnam
- TRAN Quang Hai (France), Rebirth of the Hmong Jew's Harp in Viet Nam

16:00-16:30

Coffee and tea break

16:30-18:30 *Second afternoon sessions 6.4 A - H*

Session 6.4 A *Panel Towards a social history of music theory: Modernizing discourses in cross-cultural perspective*

Organiser and chair: Matthew ALLEN (USA)

- Ruth DAVIS (UK), Theorising the Tunisian *nuba* in the shadow of the Mashreq
- John Morgan O'CONNELL (UK), Mode à la mode: Music theory and aesthetic preference in Turkey
- Regula QURESHI (Canada), Hindustani music reform and the disappearing songstress 1920-60
- Matthew ALLEN (USA), Blame the musicians: The impact of socio-political forces on music theory and practice in South India

Session 6.4 B *Panel Nation, region and city: Studies on the cultural characteristics of music in Shanghai*

Organiser and chair: CHEN Ting-Ting (China)

- YANG Yan-di (China), Looking for 'Chineseness' in music: Dialogue between China Self and Western Other
- HU Bin (China), Jin Yu: A Qin musicians association in a changing society
- CHEN Ting-ting (China), The transition of social status and roles of musicians in modern China (with Shanghai as an example)

Session 6.4 C *Theme 4, Transmission*

Chair: Essica MARKS (Israel)

- TAKIGUCHI Sachiko (Austria), Transmission of Romani music/dance in Japan
- Simone KRÜGER (UK), Listening to ethnomusicology: Student experiences of identity, authenticity and democracy in the transmission of world musics
- Larry Francis HILARIAN (Singapore), The performance of *Zapin* music and dance by the Malay Muslims and Hadhrami Arabs of Singapore
- Yoshiko OKAZAKI (Japan), *Ichigenkin*: Tradition and innovation in a little-known Japanese musical tradition

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

Organiser and chair: Razia SULTANOVA (UK)

- Razia SULTANOVA (UK), Music and cosmology: Female community celebrations in Uzbekistan and Afghanistan
- Galina SYTCHENKO (Russia), Shamanic cosmology and its reflection in shaman texts of southern Siberian Turks
- Saida ELEMANOVA (Kazakhstan), Music and cosmology in Kazakh healing rituals: Galia Kasimova's case

Session 6.4 E *Workshop Yodelling* by Bruno MOCK (Switzerland)

Session 6.4 F *Film session*

16:30-17:15 Timothy J. COOLEY (USA), Teaching dance from the Polish Tatrás: An instructional DVD (25')

17:15-18:00 Gisa JÄHNICHEN (Germany), No tears (20')

18:00-18:30 Bożena MUSZKALSKA (Poland) and Łukasz SMOLUCH (Poland), Film: Polish musical traditions in two Siberian villages

Session 6.4 G Workshop Alternative solutions in modern field recording technology
by Nadja WALLASZKOVITS (Austria) with introduction, From R-DAT to hard disk recording:
alternative solutions in modern field recording technology

Dinner at leisure

20:00-22:00 *Evening sessions*

Session 6.5 F Business meeting Study Group Musics of East Asia
Organiser and chair: J. Lawrence WITZLEBEN (USA)

Session 6.5 H Business meeting Study Group Music and Minorities
Organiser and chair: Ursula HEMETEK (Austria)

Wednesday 11 July

9:00-10:30 *First morning sessions 7.1 A - H*

*Session 7.1 A **Panel European Roma music research and its future assignment, part 1***

Organiser and chair: Iren KERTESZ WILKINSON (UK)

- Katalin KOVALCSIK (Hungary), Romani researches in Hungary and the Romani folklore movement
- Ursula HEMETEK (Austria), Research on Roma music as paradigm of minority research
- Kai ÅBERG (Finland) Finnish Roma song lyrics and Roma culture - A study of Finnish Roma's singing culture
- Zuzana JURKOVÁ (Czech Republic), From ignorance to appreciation of Roma music and culture in the Czech Republic

*Session 7.1 B **Theme 1, Cosmologies – dance and gender***

Chair: Barley NORTON (UK)

- Ivona O. TATARCHEVSKA, (Macedonia), The cosmogonic ground of the Macedonian chain dance
- Karin HÖGSTRÖM (Sweden), Ancient art-form or striptease? Contesting ideas of Middle Eastern dance in Stockholm
- Leslie HALL (Canada), Dancing on ice: Gender and genre in Toronto, Canada

*Session 7.1 C **Ethnomusicologists and identity; interaction of dance and music***

Chair: Liesbet NYSSSEN (the Netherlands)

- Catherine HIEBERT KERST (USA), A 'government song woman' in pursuit of folksong: Sidney Robertson Cowell's field documentation in the New Deal era
- Elina PAUKKUNEN (Finland), The interaction of dance and music in a West African context

*Session 7.1 D **Comparative studies***

Chair: Richard K. WOLF (USA)

- Jan MRAZEK (Singapore), Comparative musicology? Java and Thailand
- Jörgen TORP (Germany), Should the relation between dance and music be studied in a single (synoptic) setting of time?
- CHUN In Pyong (South Korea), The three musical forms in Korea and China

*Session 7.1 E **Theme 4, Transmission***

Chair: Huib SCHIPPERS (Australia)

- Helen O'SHEA (Australia), Reinventing the Reel: Learning choices among adult players of Irish traditional music
- AOYAGI Takahiro (Japan), Learning traditional festival music in Japan today
- ARISAWA Shino (UK), Physicality in the transmission of Japanese music: Issues in the use of notation and recordings

10:30-11:00

Coffee and tea break

11:00-12:30 *Second morning sessions 7.2 A - H*

Session 7.2 A Panel European Roma music research and its future assignment, part 2

Organiser and chair: Iren KERTESZ WILKINSON (UK)

- Adriana HELBIG (USA), Ethnomusicology and the economics of advocacy: Shifting paradigms among Roma in Ukraine
- Elena MARUSHIAKOVA (Bulgaria) and Vesselin POPOV (Bulgaria), Recordings of Gypsy songs in the field
- Christiane FENNESZ-JUHASZ (Austria), Preserving Romani *sounds* – what’s next?

Session 7.2 B Round table: Gendering musical thinking

Organiser: Gisa JÄHNICHEN (Germany)

Moderating the discussion: Philip BOHLMAN (USA)

- Jürgen ELSNER (Germany), From the father onto the son: Drummers in the highland of Yemen
- Rosemary STATELOVA (Bulgaria), Chalga-girls and -guys: Poor music – rich bodies
- Ana HOFMAN (Slovenia), Changing music - changing social thinking? A case study from Serbia
- Gisa JÄHNICHEN (Germany), Re-designing the role of Phalak and Phalam in modern Lao Ramayana

Session 7.2 C Panel ‘Crooked’ song and instrumental music in the United States and Canada

Organiser and chair: Byron DUECK (USA)

- Nikos PAPPAS (USA), ‘This is one of the most crooked tunes I ever did hear. But once you understand it, then it’s alright to play’: Crookedness in Oldtime American fiddle tune repertoires
- Joti ROCKWELL (USA), The ‘Crooked Tunes’ of the Carter family
- Byron DUECK (USA), Social implications of rhythm in Manitoban indigenous Christian song

Session 7.2 E Film music and opera

Chair: Yoshiko OKAZAKI (Japan)

- J. Lawrence WITZLEBEN (USA), Film songs, film singers, and participatory discrepancies: A cross-cultural exploration
- Carol CHENG Ling-yan (UK), Ongoing acculturation: The Cantonese opera romance of Fuji Mountain and Sweet Dreams in Hong Kong in the 1950s

Session 7.2 F Theme 1, Cosmologies – minorities / gender

Chair: Elizabeth TRAVASSOS (Brazil)

- Maria Ignez CRUZ MELLO, (Brazil), Women’s ritual in central Brazil: Music, cosmology, and gender in Upper Xingu’s indigenous societies
- Acácio Tadeu de CAMARGO PIEDADE (Brazil), Sacred flutes, poetics, and musicality: Indigenous music from Central Brazil
- LIN Lijun (China), Why the social custom songs of the She people, Wenzhou region, are declining

Session 7.2 G Archeology and classification systems

Chair: Matthew ALLEN (USA)

- Tinaig CLODORÉ-TISSOT (France), Music in the Bronze and Iron Ages in Europe (2300 B.C. to first century B.C.)
- Anne CAUFRIEZ (Belgium), The musical instruments of Europe, entity and diversity
- Elena ALKON (Russia), Anthropomorphism and music thinking: Modal archetypes as symbols of male/female opposition

Session 7.2 H **Theme 4, Transmission**

Chair: Stephen WILD (Australia)

- Chadwick PANG (USA), Song, Hula, and protest
- Lucian Emil ROȘCA (Romania), Acceptation and assimilations in the Romanian folk instrumental music: Mutations and degradation
- Michael WEBER and August SCHMIDHOFER (Austria), Transmission – a case study: Lesachtal

12:30-14:30

Lunch

14:30-16:00 *First afternoon sessions 7.3 A - H**Session 7.3 A* **Theme 4, Transmission**

Chair: Margaret KARTOMI (Australia)

- Cornelia DRAGUSIN (Australia), Music education in Tenrikyo
- Krister MALM (Sweden), Steelbands in Sweden - a case of formal informality
- Speranta RADULESCU (Romania), Parallel apprenticeships: Case studies

Session 7.3 B **Theme 4, Transmission**

Chair: Miguel A. GARCÍA (Argentina)

- Petra GELBART (USA), 'The Gypsy boy can't even sign his name:' A comparative look at Romani and Czech music education systems
- Judith E. OLSON (USA), Coming home: Preserving traditional Hungarian dance and music in Válaszút
- Juniper HILL (USA), 'Rescuing creativity' by recapturing the creative processes of past: Reactionary pedagogy in institutionalized Finnish folk music education

Session 7.3 D **Migration and minorities**

Chair: Frederic LAU (USA)

- János SIPOS (Hungary), Tradition and revival: How do musical styles of Karachays living in Turkey change?
- Nancy CHAO (Taiwan), The impact of migration, history and movement of the Hakka folksongs in multicultural Taiwan
- TAN Shzr Ee (UK), Singing the Other Exotic: Taiwanese aborigines 'take' China, Japan and America

Session 7.3 E **Workshop EVIA Digital Archive Project**

Organiser and chairs: Ruth STONE (USA) and Alan BURDETTE (USA)

16:00-16:30

Coffee and tea break

16:30-18:00 *Plenary session 7.4 A:
Closing ceremony*

19:00-23:00 ***Farewell music in the courtyard***
Dinner for purchase available

Thursday 12 July

Departure participants

LOOKING AT STRINGS

Joseph Joachim and the Violin's Role in European Folk Music

An exhibition of the Museum of Ethnography Kittsee Castle in cooperation with the Institute for Research of Folk Music and Ethnomusicology, University of Music and Interpretative Arts, Vienna.

May 6th – November 4th, 2007

On the occasion of the 100th anniversary of Joseph Joachim's death – the famous violin artist, composer and conductor was born in Kittsee June 28., 1831 and died in Berlin August 15., 1907 – this year's exhibition „**LOOKING AT STRINGS - Joseph Joachim and the Violin's Role in European Folk Music**“ is about the violin as a musical instrument and a cultural phenomenon.

Searching for the trite and the special, the ethnographic and the symbolic, the crafty and the artistic, the exhibition also deals with the great number of fairy tales, myths and legends curling around the violin – not neglecting the associations with the female body, caused by the violin's special form.

Crafty musicians change, alienate and decorate the instrument's shape, others search for the violin's perfect sound. The instrument itself was and is held in high esteem, but the musicians playing the violin were often disliked and went without thanks. Pictures and old decrees tell us about the hard life of „lark violonists“, „beer fiddlers“ and vagrant musicians. Today the violin and other related string instruments enjoy a popular revival everywhere in Europe.

Ethnographisches Museum Schloss Kittsee

Dr. Ladislaus Batthyány-Platz 1

A-2421 Kittsee

Tel. 02143/2304

Fax: 02143/2025

Email: office@schloss-kittsee.at

Web: www.schloss-kittsee.at

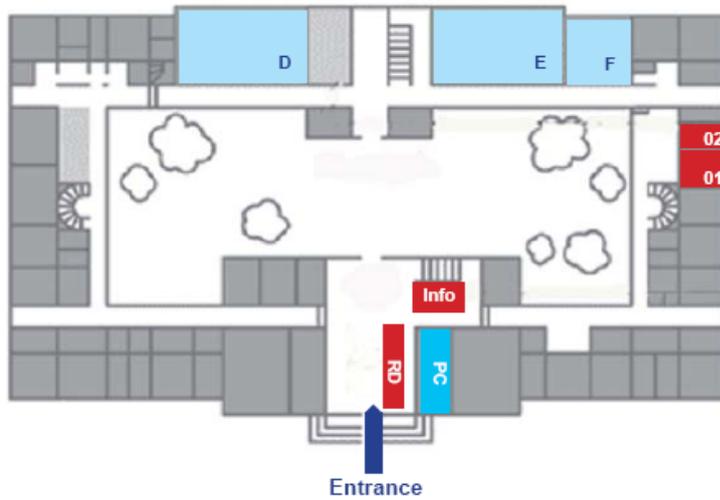


Ethnographisches Museum
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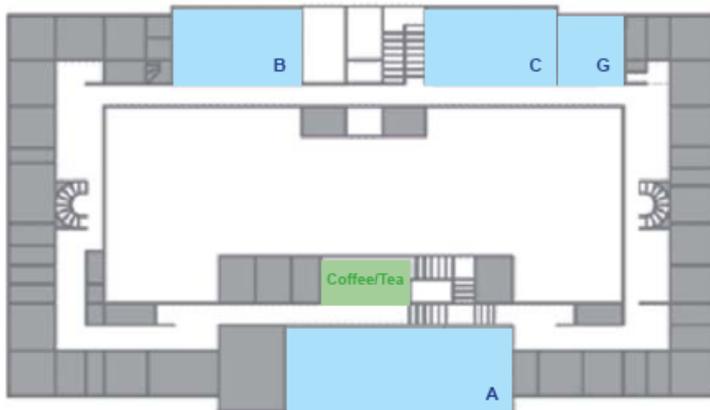
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Ground Floor



-  Main Entrance
-  RD Registration desk
-  Info Information desk
-  01 Conference Office and ICTM Office - DEG 39
-  02 technical support room - DEG 41
-  PC Computer, Internet
-  D Fanny Hensel Mendelssohn-Saal - CEG 13
-  E Clara Wieck-Schumann-Saal - CEG 01
-  F Kleines Studio - DEG 63

First Floor



-  A Joseph Haydn-Saal - A 01 05 and A 01 15
-  B Orchesterstudio - C 01 13
-  C Karl Öhlberger Studio - C 01 01
-  G Kleines Studio - D 01 63

Second Floor



-  H Kleiner Hörsaal - D 02 63
-  I Kleiner Hörsaal, Exhibition - A 02 01
-  J Foyer (poster session)