



ADDENDA & CORRIGENDA

CANCELED FREE PAPERS

The following Free Papers have been canceled. However, the original schedule WILL NOT CHANGE. The “gaps” caused by these cancellation will be break time, i.e., presentations following canceled ones will not be moved up.

Page (Program/ Abstract)	Session Number	Name	Title
31/139	FP-1D	Olivier LARTILLOT	An Integrative Computational Modeling of Music Analysis
32/149	FP-1H	Lorenzo CANDELARIA	Pedro de Gante and the Creation of Euro-Aztec Catholic Song in Sixteenth-Century New Spain
32/151	FP-1J	Emily ERKEN	Reception History in the Internet Age: An Online Ethnography of Love, Hate, and Dmitri Tcherniakov's <i>Eugene Onegin</i> (2006)
34/155	FP-2B	Yen-Ling LIU	Technology and the Rhetoric of Accessibility in Chinese Electroacoustic Music
41/202	FP-4D	Hoi Yan WONG	Interpreting Twelve-Tone Music in China: Theory and Practice
47/231	FP-5J	Arnulf MATTES	Transforming Idioms: The Works for Violin Solo with Accompaniment by Ravel, Schoenberg, and Boulez

53/266	FP-7E	Lorraine BYRNE BODLEY	Gathering Fragments: Schubert's Italianata
53/267	FP-7E	David BRETHERTON	Heteronormativity and the Debate about Schubert's Sexuality
54/275	FP-7H	Nathan MERCIECA	Unfashionably Adornian
58/289	FP-8H	João Vicente VIDAL	The Politics of Neoclassicism: Villa-Lobos' <i>Bachianas Brasileiras</i> in Context
66/332	FP-10F	Thomas IRVINE	Hubert Parry's Dream of German Music

CHANGES, ADDITIONS, AND CORRECTIONS

Page	Session	Correction
4	11:00-13:00 First Meeting of new Directorium	Time changed to: 10:00–12:00
4	13:30-15:30 Lunch Meeting Bureau	Time changed to: 12:00–13:00
24	Exhibitors	Additional exhibitors: EBSCO Information Services Japan KK Contact person: Yuri Kumagal, jp-ebsohost@ebSCO.com , https://www.ebSCOhost.com CLASSICA JAPAN
30/113	SS-1-1 Co-Author Christiane HAUSMANN	Paper canceled
33/409	RT-3-1: Co-Author Sławomira Żerań SKA-KOMINEK	Correct name: Sławomira ŻERAŃSKA-KOMINEK
33/84 and 44/90	RT3-1 and RT 5-2	Two related roundtables are recirculating papers. The session chairs would like to invite attendees to consult their website for updates: http://www.peabody.jhu.edu/conservatory/faculty/Musicology/weiss/ims2017.html
44/364	IMS Roundtable: "Music As Mission" Leonardo WAISMAN	Changed to: Bernardo ILLARI (University of North Texas, Denton)

45/119	SS-5-2	Session language: Spanish
45/119 /403	SS-5-2 Co-Author Illari BERNARDO	Correct name: Bernardo ILLARI
47/227	FP-5G Chair Catherine MASSIP	Changed to: Florence GÉTREAU (Institut de recherché en musicologie, CNRS-Bibliothèque nationale de France)
53	FP-7G Chair Florence GÉTREAU	Correct affiliation: Institut de recherché en musicologie, CNRS-Bibliothèque nationale de France
55/380 /404	IMS Study Group: Cantus Planus Elsa De LUCCA	Correct name: Elsa De LUCA
58	IMS Study Group: Early Music in the New World	Speaker added: Melanie Plesch (The University of Melbourne)
62/103	RT-10-2: Co-Author Peter WOLLNY	Changed to: Bernd KOSKA (Bach-Archiv Leipzig)

ADDITIONAL ABSTRACT (P. 278)

Bernhard BLEIBINGER (University of Fort Hare)

Theory and Practice: Songs of African Women in Practical Theory Modules at a South African Music Department

In 1998 Dave Dargie introduced a new syllabus at the Music Department of the University of Fort Hare which took African concepts of teaching and learning into consideration. The most revolutionary approach was to teach African music theory in a practical way, for, as Dargie stated, music is perceived as Gestalt by African people. In class he furthermore used Xhosa songs, which he had collected during his field research in the 1980s in the Lumko district. Xhosa music is classified according to its performance context (e.g. initiation rituals, dance gatherings, religious events etc.). Beer songs are rooted in ancestor rituals, yet today they may also serve a secular purpose, namely when women have their own gatherings and use them to voice their concern about life in village communities. Especially in the area around Queenstown in the Eastern Cape province in South Africa a number of traditional songs address matters of gender inequity and problems women have to face in rural villages (e.g. about their social status; cheating

husbands; their fear of being infected with HIV/AIDS through their husbands etc.). Recently female students of the Music Department at the University of Fort Hare started composing their own songs. According to the above-mentioned principle of teaching theory in a practical way the songs, although they are new, use traditional elements (such as rhythm, movements, call-and-response structure etc.) and they talk about challenges which women face today in the villages. In my proposed paper I will show how practice informs music theory, how music theory leads to practical outcomes and how an African ensemble of a tertiary institution can be used as a platform to address social problems.

SPECIAL EVENT AND EXHIBITION OFFERED BY TOKYO UNIVERSITY OF THE ARTS

1. A Concert of 78 rpm Records from the Christopher N. Nozawa Collection

This is a tremendous asset for the study of historical performance.

Tuesday, March 21, 2017, 14:00–14:45 and 15:00–15:45

Venue: Tokyo University of the Arts, University Library, Entrance Hall

2. University Archives Special Exhibition

Historical documents of the University from the 1880s onwards.

Monday, March 20, 2017, 10:30–16:30

Venue: Tokyo University of the Arts, Faculty of Music, Archive Center, on the ground floor of Building 2 of the Faculty of Music

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