

# BULLETIN

*of the*  
INTERNATIONAL COUNCIL  
*for*  
TRADITIONAL MUSIC

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## Message from the Secretary General

by Svanibor Pettan



We are in the midst of the odd year 2015, one of those usually called, from an ICTM perspective, “a conference year”, pointing to the World Conference as the central event which brings together the largest number of members. As you will realize, however, the number and diversity of ICTM activities in 2015 will go way beyond the World Conference in Astana, where most of us will meet in a few months. The current rich set of activities is a consequence of the enthusiasm and hard work of our predecessors, several of which sadly passed away recently. Dorit Klebe, Chair of the ICTM National Committee for Germany, reminds us about four of them (Wolf Dietrich, Robert Günther, Wolfgang Pilz, and Ilse Reuter), while the most recent loss of Anca Giurchescu, whose contribution to ICTM has been enormous, will be addressed by several members in the next *Bulletin*.

This issue of the *Bulletin* features an interview with Dieter Christensen (see pages 4-6), a scholar and Honorary Member of ICTM who served as Secretary General of the Council for two decades. Such a long-standing service is comparable only to that of Maud Karpeles, the founding figure of the Council. Our President, Salwa El-Shawan Castelo-Branco, spoke with Christensen at his Berlin home in January 2015, and addressed questions related to his long involvement with the Council.

**Elections** are the signifier of democratic standards of any society, so please notice that the Nomination Committee, composed of Samuel Araújo (convener), Krister Malm, and Waseda Minako, has prepared a ballot with two candidates for one vacant position of Vice President of ICTM, and five candidates for two vacant positions of Ordinary Members of the Executive Board. Please make sure to participate in the online elections and support the best among the candidates.

A trustworthy sign of the vitality of a given international scholarly organization is certainly the growth of its repre-

sentation throughout the globe. Here, I focus on two aspects only: the **ICTM World Network** and **ICTM Study Groups**.

First, in addition to the change of Liaison Officers (in Bangladesh, Mobarak Hossain Khan was succeeded by Sayeem Rana) and of Chairs of National Committees (in Ireland, Daithí Kearny was succeeded by Aoife Granville, and in Japan, Komoda Haruko was succeeded by Tsukahara Yasuko), **Egypt** has a new representative—Krisztina Nelson—after an absence of several years, bringing the official representation of the Council to the record number of 101 countries and regions.

Second, it gives me a great pleasure to present **two newly-approved ICTM Study Groups**: one with a focus on Audiovisual Ethnomusicology, and another on Musics of the Slavic World. Following a successful conference in Valladolid, Spain, in November 2014 (see pages 27-28), Enrique Cámara de Landa (Spain), Leonardo D'Amico (Italy), Yves Defrance (France), Matías Isolabella (Spain), Sandrine Locke (France) and Terada Yoshitaka (Japan) submitted a request for official recognition to the Executive Board. The same was done by Elena Shishkina (Russia) and Rimantas Sliužinskas (Lithuania) following a successful symposium in Astrakhan, Russia, in September 2014 (see pages 28-29). The Executive Board considered both requests and after prolonged discussion approved both Study Groups, which will receive final endorsement and hold their first business meetings at the World Conference in Astana.

There is much to be said about news related to the forthcoming ICTM World Conference in the capital of Kazakhstan. Let me organize them in the following four points:



Anca Giurchescu (1930–2015). Photo by Speranța Rădulescu.

First, this is the first *Bulletin* immediately preceding a World Conference which does not include the text of a Preliminary Programme. Instead, on page 13 you will find a direct link to the [Online Preliminary Programme](#), which is available at the conference's website. In this way, not only will the *Bulletin* be easier to read, but ongoing changes to the Programme will be immediately visible online.

Second, the Astana World Conference will feature the first **Assembly of Study Group Representatives**. This meeting, comparable to the existing Assembly of National/Regional Representatives, is expected to bring closer together our twenty Study Groups, enable their representatives to share their positive and negative experiences, propose changes, and plan joint activities.

Third, during the World Conference Study Groups will have its own booth in the Exhibit Room, which will give each Study Group a chance to display its activities and publications to a wide conference audience.

Fourth, the Council has made strong efforts to overcome the increasingly negative consequences of the political and economic instability around the world, by financially supporting members who would otherwise not be able to attend the conference. Therefore, the Council established in 2014 the [Maud Karpeles Fund](#) and the [Young Scholars Fund](#), which in addition to the [Barbara Barnard Smith Travel Award](#) and our successful application to the 2014/2015 UNESCO Participation Programme, has made it possible to **subsidize the travelling expenses of as many as 39 delegates**.

The “conference year” of 2015 will be additionally enriched by the **23rd ICTM Colloquium** “Between Speech and Song: Liminal Utterances”, which

will take place in Nanterre, France, in May 2015 (see [here](#) for latest updates), and by many Study Group Symposia: Folk Musical Instruments (Luang Prabang, Laos), Music Archaeology (Biskupin, Poland), African Musics (Durban, South Africa), and Ethnochoreology's Sub-Study Group on Movement Analysis (Athens, Greece). Very best wishes are directed to the Study Group on African Musics and its Chair Patricia Opondo for bringing its 1st Symposium to fruition. Learn more about these events in the Calendar section of this *Bulletin*, and [online at the ICTM website](#).

It is good to join forces to reach new heights, as proved by two special upcoming events. While joint meetings of National/Regional Committees are not one of the official formats of ICTM scholarly gatherings (i.e., World Conferences, Colloquia, Study Group Symposia), they continue to take place more and more frequently, since the first of such meetings organized by Regine Allgayer-Kaufmann, then-Chair of the ICTM Austria National Committee. In early July 2015, two senior and well-respected national associations of ethnomusicologists, the Société

Française d'Ethnomusicologie and the British Forum for Ethnomusicology, which operate the ICTM National Committees for France and the UK respectively, will have a joint conference in Paris, France. Please see pages 15-16 for more information.

The most extraordinary event will certainly be the Joint ICTM/SEM Forum, (Limerick, Ireland, 13-16 September 2015), where the Council and the Society for Ethnomusicology will join forces around the shared theme of “Transforming Ethnomusicological Praxis through Activism and Community Engagement”. The event is being led by the two Presidents—Beverley Diamond and Salwa El-Shawan Castelo-Branco—and thematically focused by Samuel Araújo. A shared day with the European Seminar in Ethnomusicology will nicely add to the complexity of the event.

Enjoy the *Bulletin*, enjoy the rich ethnomusicological year 2015!



*Participants of the symposium “Music and Dance Traditions of the Slavs in the Modern World”. Astrakhan, Russia, September 2014. Unknown photo credit.*



## Interview with Dieter Christensen

by Salwa El-Shawan Castelo-Branco



Dieter Christensen played a tremendous role in shaping the ICTM, perhaps most importantly as Secretary General (1980-2001) and as editor of the *Yearbook* (1982-2001). I visited him at his home in Berlin last January where I had the privilege of interviewing him about many aspects of ICTM's history and his own contribution to shaping the Council into the leading global scholarly organization that it is today. Some key historical moments and transformations in the Council's trajectory are reflected in the following fragment of the interview. He remains active in the Council, particularly through the Study Group on Music and Dance in Southeastern Europe.

SALWA EL-SHAWAN CASTELO-BRANCO: When did you join the International Folk Music Council (IFMC)?

DIETER CHRISTENSEN: I am not sure about the exact year, but it was in the beginning of the 1960s.

SECB: Where were you working at that time?

DC: I was working at the Museum [the Phonogrammarchiv of the Berlin Ethnological Museum] at that time.

SECB: How was the IFMC back then?

CHRISTENSEN: The IFMC at that time was an international organization and it had some history to it. But the standing of IFMC in the musicological world was comparatively low. This was because it had a strong connection with folk music collecting and folk music research through Maud Karpeles in England and other countries in Europe,

especially Switzerland and southern Germany. The collecting of folk music was still an issue. It was a matter of interest in particular after World War II when, of course, things had changed considerably through migrants coming in from Eastern Europe and so on. The whole scene had become mixed up and people became concerned with preserving the original folk.

SECB: After that, how did you become involved in transforming the IFMC into an international scholarly organization?

DC: For some reason in 1968 or 1969 I was asked to be Programme Chair for the forthcoming IFMC conference and I



*Dieter Christensen in 2010. Unknown photo credit.*

said, well, it is something I can do through the institutional basis of the Museum. I had a small number of personnel, which is useful in such cases. In doing so I tried to keep an eye on what I thought the IFMC should be or should become.

Clearly there were some things to remedy at that time. It was suffering from the effects of World War II—bad communications and so on. On the other hand, I had also become involved with the Society for Ethnomusicology, the American professional organization,

even though I had no direct experience with it yet. I had not been to America, but I had seen that they did things differently.

Also on a vacation trip to Denmark, the country of my ancestors, I had visited the Danish Folklore Institute in Copenhagen and met people there who had become involved with IFMC already. So I went and talked with them to see what they were doing and what they were planning to do. There was a general interest because I considered IFMC to be part of the professional scene in musicology in general. Coming from comparative musicology as I was, which was oriented towards a scholarly theoretical view of the development and functions of music in mankind's behaviour, I thought that it clearly somehow belonged to it, and that we would have to deal with it. That is why I took on the programme chair, which I knew would mean a lot of work. But then I had people to delegate to.

SECB: Where was the conference held in 1969?

DC: In Edinburgh.

SECB: So this was really your first substantial involvement with IFMC as programme chair. From this period until you became Secretary General in 1980, what was your involvement and how did you see to the slow but steady transformation of IFMC into a scholarly organization?

DC: Once my term as programme chair was finished, I stepped back a little because other things had to be done. But I tried to keep an eye on what was happening and people talked to me and asked me about this and that. So I remained, in a way, in touch. When we moved to the United States in 1970, I became closer to that part of the scene, which is in the US, which was not at all the IFMC scene. I became more and



*With Noriko Aikawa, former Director of the Intangible Cultural Heritage Section of UNESCO, during the 1st Symposium on Traditional Polyphony (Tbilisi, Georgia, 2002). Photo by Rusudan Tsurtsumia.*

more involved with other professional meetings, including SEM meetings, and I also I became involved with UNESCO.

SECB: In what capacity?

DC: Personal contacts. I was invited to go to Paris and look things over and talk with people. [...] Out of that then came from UNESCO's side an encouragement to represent IFMC in UNESCO. But before it came to that point, I was elected to the Board of the IFMC.

Erich Stockmann was elected [President] a little later [in 1982]. We were good friends and I talked with him a lot across the borders of the German Democratic Republic. He acted for the East German Academy of Sciences and he had seen to it way back that certain holdings that were originally in the Berlin Phonogrammarchiv were in a way rescued and put into the East German Academy of Sciences for safeguarding. So we talked about getting these things back to West Berlin, which was a difficult thing to do. We talked

about many different things. I forget when he became president of the IFMC [1982]. So I had contacts and talked to people on various levels including in Paris and with Stockmann of course. Naturally I talked with many people as

I then went to conferences more frequently. [...]

Then I began to talk with colleagues from outside Europe. Later in one of these contexts, someone pointed out to me that the term "folk music", as applied to their music, the music of China and Japan and so on, was inappropriate, because it was not "folk music", but it was just as much an "art music", "high art", and so on. And I said, well yes. That put the idea of a change of name into my mind, but it took years to get it through.

SECB: So when did the idea crop up in your mind initially?

DC: It must have been around 1970 or 1971. But, I let it sit there, and thought about it once in a while. I read about the history of IFMC and all the folk stuff there. Maud Karpeles did a lot in order to keep the IFMC above water. All the work she did then. She was already a pensioner and lived in an old age home or something of that sort, and did not receive money from anyone



*With Velika Stojkova Serafimovska during the 1st Symposium of the ICTM Study Group on Music and Dance of Southeastern Europe. Struga, Macedonia, 2008. Photo by Svanibor Pettan.*



to do the work that she did for the IFMC out of enthusiasm. I came in close touch with her in the course of preparing the [Edinburgh] conference because she was an important member of the committee. As you can find in the files, there were a number of times when we were in disagreement. But the question of the name and the appropriateness of “folk music” as a term designating the enterprise had been on my mind for a while. This should be in the files also.

We had a meeting of the executive committee of the IFMC at some point. [...] I brought up this particular topic and there was some astonishment and resistance among the Executive Board members, in particular from Stockmann, who was very much afraid that his government would find putting down the term “folk” as a political move, and would take some action in that regard because of ideological things of which I did not initially think, other than it had a slight ideological friction with music historians—no “art” but only “folk” and that kind of thing.



*Giving a presentation at International Symposium on the Traditional Music in Oman. Muscat, Oman, 1985. Photo from the archive of the Oman Centre for Traditional Music.*



*Doing fieldwork. Sohar, Oman, 1992. Photo from Dieter Christensen's personal archive.*

Then I brought it up in 1981 [...] in Seoul.

SECB: So, how did you come up with the name traditional?

DC: I have been scolded about this a number of times.

SECB: By whom?

DC: By a number of people. “What is tradition?”, you know. Indeed, I regretted that I had not proposed “International Council for Musical Traditions” instead of “Traditional Music”. But that was too late. For years, I considered whether I should have that changed again to “Musical Traditions”, but it was not practical.

SECB: How was it dealt with in the Seoul conference?

DC: It was brought up before the membership. Before we had talked about it in the Executive Board, then it went fine, you know.

SECB: So it had good support.

DC: [...]

SECB: What would you like the readership of the *Bulletin* to know, that was not already mentioned in our conversation?

DC: I want to say the obvious: that the ICTM has been and continues to be a worldwide organization of people who are seriously interested in music as a social phenomenon, and who in the context of that interest have formed connections with people elsewhere, regardless of race or ideology or political things. It has been a bridge between people in different settings, apart from serving as a scholarly society in which knowledge is proposed, tested, and challenged across all boundaries.



### Wolf Dietrich (1938–2014)

by Dorit Klebe

Wolf Dietrich passed away on 22 November 2014. He was a computer scientist, free-lance ethnomusicologist, and presenter of radio programmes. His research began in 1966, especially aimed to examine the latest developments of folk music and its instruments in the Balkans and within groups of Turkic peoples of Eurasia. In his immediate environment he undertook field research on bagpipes and hurdy-gurdy in the Rhine/Main area. Dietrich was also was a member of the ICTM Study Groups on Music and Minorities and on Music of the Turkic-speaking World.

### Wolfgang Pilz (?–2014)

by Dorit Klebe

Wolfgang Pilz passed away in June 2014. Unfortunately I was not able to communicate with him in recent times, but he contributed with papers to the annual meetings of the ICTM National Committee for Germany in Cologne 1993, Berlin 1997, and Halle 2000. His special research fields were the origin and history of traditional Harzer yodelling, yodelling contests in Harz, and their origin and implementation in Upper Harz before the Second World War. He had also explored German life, popular culture, and folk music in the Riesengebirge [Giant Mountains] at the turn of the nineteenth century.



### Robert Günther (1929–2015)

by Dorit Klebe

Robert Günther, Emeritus Professor of the University of Cologne and member of the ICTM National Committee for Germany, passed away on 4 January 2015, surrounded by his family. Günther taught ethnomusicology at the Institute of Musicology from the 1970s, his research focusing on the music of Sub-Saharan Africa, Mediterranean countries (especially the former Yugoslavia), Japan, and Indonesia. This focus was reflected in his comprehensive collection of 1200 musical instruments, which became part of the collection of the Centre for World Music of the University of Hildesheim in 2002. Moreover, a partial collection of East Asian instruments and a collection of Japanese Buddhist cult instruments that Günther compiled became part, of the collection of the Institute for Music Research of the Julius-Maximilian University of Würzburg in 2012.

For quite some time Günther could no longer actively participate in the annual meetings of the ICTM National Committee for Germany because of his increasingly severe illness.

See also an obituary by Ricardo Trimillos, on page 5 of the *Bulletin of the ICTM* 127.



### Ilse Reuter (1941–2014)

by Dorit Klebe

On 22 March 2014, Ilse Reuter died unexpectedly. She received her doctorate at the University of Cologne on the topic “‘The ‘Sōkyoku taiishō’ of Yamada Shokoku as a source for koto music of the Edo period’”, under the supervision of Robert Günther. For many years she enriched the annual meetings of the ICTM National Committee for Germany with her varied contributions, and her commitment to the National Committee and its members. We are very grateful that we could welcome her at our annual meetings in Würzburg in 2012 and Cologne in 2013.

# ICTM Elections 2015

## Message from the Nomination Committee

*by Samuel Araújo, Krister Malm, and  
Waseda Minako*

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

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

**The deadline for voting by  
e-mail is 30 June 2015**

## Voting Procedure

All members are urged to participate in the election. Voters must be financial members of ICTM in 2015. **Please renew your membership for 2015 before you vote if you have not already done so.**

Your votes should be sent in a single e-mail message to [elections2015@ictmusic.org](mailto:elections2015@ictmusic.org).

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

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

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

## Ordinary Members

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

### CANDIDATES

Suraya Agayeva

Dan Bendrups

Miguel García

Tan Sooi Beng

J. Lawrence Witzleben

## VICE PRESIDENT

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

### CANDIDATES

Razia Sultanova

Stephen Wild

## Example of a complete ballot

Your completed ballot should look like this:

### Ordinary Members

Name of chosen candidate 1

Name of chosen candidate 2

### Vice President

Name of chosen candidate

## Candidates' Statements

Starting on page 9, you will find statements for all candidates (ordered by category, then alphabetically), detailing their curriculum, involvement with ICTM, and potential contribution to the Council, should they be elected.



# ICTM Elections 2015 — Candidates' Statements

## Suraya Agayeva

*Azerbaijan  
Candidate for  
Ordinary Member of  
the Executive Board*



### CURRICULUM VITAE

Suraya Agayeva graduated from the Faculty of Musicology of Azerbaijan State Conservatory, Baku, in 1971 and defended her doctoral thesis ("Abdulgadir Maraghi and his musical and scientific heritage; 14-15 centuries") at the State Institute for the Art Studies of the Ministry of Culture of USSR, Moscow (1979). Researcher at the Institute of Architecture and Arts of National Academy of Sciences of Azerbaijan, Baku (1972–present). Senior researcher at the Department for History and Theory of Music (1989–present). Associate professor at the Azerbaijan State Conservatoire, Baku (1991–1993). Scientific adviser of *Musiki Mecmuasi* [Music Journal], Istanbul (1993–2007). Associate professor at the Department of Ethnomusicology of the State Conservatoire of Hacettepe University, Ankara (1994–1996). Associate professor at the Faculty of Music and Performing Arts of Bilkent University, Ankara (1995–2006). Honoured Art Worker of Azerbaijan (2012).

Her academic life has been devoted to the investigation of medieval manuscripts, research of the musical cultures of the Middle East of past centuries, and contemporary traditional music. Participated as presenter and organized numerous international musicology meetings. Member of ICTM, the Central Eurasian Studies Society, and the Composers Union of Azerbaijan. Lan-

guages: Azerbaijani, Russian, Turkish, English, Persian. Among her latest publications is *Encyclopedia of Azerbaijani Mugham* (in Russian, Baku, 2012).

### POSITION STATEMENT

Since 1973, long before I become a member of ICTM, I participated in multiple international conferences on traditional music of the Near and Middle East. As a member of ICTM I have taken part in the activities of several Study Groups, on Maqām, on Music of the Turkic-speaking World, on Iconography of the Performing Arts, and also of the International Musicological Society, etc. Since 2011 I have biennially organized and chaired the international symposium "Space of Mugam" in Azerbaijan in cooperation with the ICTM Study group on Maqām. The proceedings are published prior to the symposia, thus establishing a more favourable environment for the discussion and decision making on the important issues of the eastern musical culture in general. If elected, I will exert my efforts and experience to further increase the scientific collaboration of the experts in Azerbaijan with ICTM, to foster new qualified members for ICTM while at the same time will broaden the significance and popularity of ICTM, and to try to organize the creation of the general encyclopedia of traditional music of Near and Middle East based on my experience in authoring the *Encyclopedia of Azerbaijani Mugam*.

## Dan Bendrups

*Australia  
Candidate for  
Ordinary Member of  
the Executive Board*



### CURRICULUM VITAE

Dan Bendrups is Deputy Director (Research) of the Queensland Conservatorium, Griffith University, Brisbane, Australia. In this role, he supports the research initiatives of over 30 staff and nearly 100 higher-degree research students, including 17 under his direct supervision in ethnomusicology and musicology. He maintains active teaching and research profiles in ethnomusicology in Australia and the wider Pacific, and has made various leadership contributions to the development of studies of traditional music in this region. Many of his former students are active contributors to ICTM forums, especially the Study Group on Music and Dance of Oceania and the Regional Committee for Australia and New Zealand, and some have gone on to hold positions at universities across the region, including University of Hawai'i, National University of Samoa, Auckland University of Technology, and University of Otago. Bendrups has produced over 50 research outputs, including text publications and creative works, concerning the music cultures of the Asia-Pacific region, and is perhaps best known for his ground-breaking ethnographic research on Rapanui (Easter Island) music. He has served in various editorial capacities for journals including *Musicology Australia*, *Perfect Beat*, and *The World of Music* (both old and new series).

## POSITION STATEMENT

I've been a passionate supporter of ICTM since 2001. I presented my first international conference paper at the World Conference in Rio de Janeiro that year, and have presented at almost every world conference since. As an emerging researcher from Australia, ICTM provided me with access to eminent scholars who were otherwise known to me only from their publications. The inclusion of my article in the 2006 volume of the *Yearbook* gave me the confidence to continue my research development, and I have strived to emulate these experiences for my own students and colleagues in my support for the work of the ICTM. In 2008, I advocated for the creation of the Australia-New Zealand Regional Committee (RC), becoming its inaugural chair from 2009 to 2013. In this role, I was honoured with the task of ratifying the RC's Statement on Indigenous Australian Music and Dance at the 2011 assembly of national and regional representatives. If elected to the Executive Board, I would intend to continue to advocate for the representation of indigenous and post-colonial societies in the work of ICTM, and would be a strong voice for the representation of Southern Hemisphere members and those from the Asia-Pacific region.

## Miguel García

Argentina

Candidate for  
Ordinary Member of  
the Executive Board



## CURRICULUM VITAE

Miguel A. García obtained his PhD in Anthropology at the University of Buenos Aires, and is Professor of Music graduated from the National Conservatory of Music in Buenos Aires. He is an independent researcher at the National Scientific and Technical

Research Council (CONICET, Argentina), and director of the research project "Musical Practices in Progress: An Ethnomusicological Approach to Theories and Case Studies in Intercultural Contexts". He holds tenure in "An Introduction to the Anthropology of Music" at the Faculty of Philosophy and Letters, University of Buenos Aires. He has taught in post-graduate programs of the National Universities of La Plata, Córdoba, Mendoza, and Rosario (Argentina). He was president of the Argentine Association of Musicology (2007-2010) and currently is director of the Journal *El Oído Pensante*. He has written five books (three of them co-authored), and edited three (two of them co-edited). Moreover, he has produced two CD editions (one of them co-authored). Besides, he has published a large number of papers in national and international academic journals. His research focuses on the music of Chaco and Tierra del Fuego aborigines, sociology of popular music, anthropology and ethnoaesthetics, epistemology of ethnomusicology research, music and colonialism, and sound archives.

## POSITION STATEMENT

I have been a member of ICTM since 1995, and have been an active participant in several World Conferences (Rio de Janeiro 2001, Sheffield 2005, Vienna 2007, and St. John's 2011), as well as in meetings of the Study Group on Historical Sources of Traditional Music (Berlin 2006, Vienna 2012). I was a member of the Programme Committee of the 39th World Conference and author of an article published in the *Yearbook for Traditional Music* (2002) on music and rituals among the Wichi aborigines of the Argentine Chaco. If chosen to become an ordinary member of the Executive Board, I will support the pluralistic policy which has characterized ICTM since its foundation. I

will also promote a larger participation of Latin American researchers in ICTM activities, and seek new and effective ways of cooperation between the Council and national associations of ethnomusicology and related disciplines. Besides, I will encourage discussion on emergent fields, methods and practices that could refresh research on music, such as the so called "artistic research", "digital humanities" and "action-research". The aim of this endeavour is to open the Council's actions to new colleagues and perspectives.

## Tan Sooi Beng

Malaysia

Candidate for  
Ordinary Member of  
the Executive Board



## CURRICULUM VITAE

Tan Sooi Beng is Professor of Ethnomusicology at the School of Arts, Universiti Sains Malaysia (USM), Penang. She is the author of *Bangsawan: A Social and Stylistic History of Popular Malay Opera* (Oxford University Press, 1993) and co-author of *Music of Malaysia: Classical, Folk and Syncretic Traditions* (Ashgate Press, 2004). She is one of the authors of *Longing for the Past, The 78 RPM Era in Southeast Asia* (Dust-to-Digital, 2013), which won the Association for Recording Sound Collections Award (USA) for Best Historical Research in Folk Music in 2013. Tan is the Editor-in-Chief of *Wacana Seni, Journal of Arts Discourse* (USM) and sits on the international advisory boards of *Asian Music* (USA) and *Ethnomusicology Forum* (UK). She has also served in the editorial board of *Ethnomusicology* (Society for Ethnomusicology) from 2000 to 2014. Tan is an ardent advocate of applied ethnomusicology and sustainable development. She is actively involved in engaged theatre, combining

music, dance, and drama aimed at educating young people about the multi-ethnic histories and traditions of Penang. She has developed participatory methodologies for engaging communities in street musical theatre and has staged productions including *Kisah Pulau Pinang*, *Ronggeng Merdeka*, and *Kotai Penang* in various parts of the city.

#### POSITION STATEMENT

I have been active in ICTM since the 1990s, serving as Executive Board Member, Liaison Officer for Malaysia, Convener of the Nomination Committee, Member of Programme Committees and Session Chair for World Conferences and Symposia, member of the Study Group on Applied Ethnomusicology, and Programme Chair of the Study Group on Performing Arts of Southeast Asia, which I helped to initiate. If elected as Executive Board member, I will continue to promote exchange and diversity among members of ICTM, get better representation including young scholars from non-native English-speaking countries (particularly in Southeast Asia) in ICTM, and create opportunities for them to dialogue with scholars of more established countries. As an activist involved in engaging local communities and young people in research, performance, peace building, and the organization of heritage festivals in Malaysia, I am keen to further dialogue among ICTM members regarding a more participatory and collaborative approach to ethnomusicology fieldwork and methodology. I will also continue to develop links between ICTM and other international music organizations with which I work, such as the International Society for Music Education (ISME) and the International Music Council (IMC), as well as organizations in Southeast Asia.

## J. Lawrence Witzleben

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



#### CURRICULUM VITAE

Professor (ethnomusicology), University of Maryland, and Senior Research Fellow, Chinese University of Hong Kong. Studied at the University of California, University of Hawai'i, Shanghai Conservatory, University of Pittsburgh (PhD). Publications include *Silk and Bamboo Music in Shanghai* (Kent State, 1995), the East Asia volume of the *Garland Encyclopedia of World Music* (co-edited with Tokumaru Yoshiko and Robert Provine), "Performing in the Shadows: Learning and Making Music as Ethnomusicological Theory and Practice" (*Yearbook for Traditional Music*, 2010), "Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music" (*Ethnomusicology*, 1997), "Cantopop and Mandapop in Pre-Postcolonial Hong Kong" (*Popular Music*, 1999), "Music in the Hong Kong Handover Ceremonies: A Community Re-imagines Itself" (*Ethnomusicology*, 2002), and "Structural Expansion in Javanese Gamelan and Chinese Jiangnan Sizhu" (*Tongyang Umak*, 1998). Editor of the journal *Ethnomusicology* (2010-13).

#### POSITION STATEMENT

I have been a member of ICTM since 1993, and have presented papers at eleven World Conferences. I have served on the Local Arrangements Committee of the Hong Kong World Conference (1991) and was Programme Chair for the Shanghai Conference (2013). I am a member of the Study Groups on Musics of East Asia (Chair, 2009-11), Music and Dance of Oceania, and Performing Arts of Southeast Asia,

and was Guest Editor of the 2014 *Yearbook for Traditional Music*.

My main research interests include the musics of China (especially instrumental music in Shanghai and Hong Kong), Indonesia, and Hawai'i; performance, ethnography, and ethnomusicology theory; ethnomusicologies outside of the US; and music and film. My approach to the field of ethnomusicology has been profoundly affected by interactions with scholars, performers, and students from other countries: I taught in Hong Kong for many years, spent two years as a Research Student at the Shanghai Conservatory of Music, and worked with a Japanese co-editor and dozens of Asian scholars on the East Asia *Garland Encyclopedia* volume. If elected to the Board, I am especially interested in enhancing ICTM's relationship with the Society for Ethnomusicology and with other national music societies in Asia and elsewhere.

## Razia Sultanova

*United Kingdom  
Candidate for Vice  
President*



#### CURRICULUM VITAE

My upbringing in Uzbekistan and academic training in Russia helped me to be engaged in fieldwork across Central Asia, Caucasus, and the Middle East, publishing in English, German, French, Chinese, Russian, and Uzbek languages, focusing on the role of music in society, religion, identity, gender and performance study. I have published four monographs and three edited volumes, numerous articles in peer-reviewed journals, 31 items in *The New Grove Dictionary of Music and Musicians*, and contributed to *The Garland Encyclopedia of World Music*, *Die Musik in Geschichte und Gegenwart*, nine CDs, and produced a docu-



mentary film “Music of the Uzbeks of Northern Afghanistan”. I am a recipient of a number of international grants: Deutsche Forschungsgemeinschaft (1993), l’IFEAC (1996, 1997), the British Academy (2003, 2005, 2008), AHRC (2004-2007), the British Council (2011-2014). I have acted as a music consultant for UNESCO, Taichi Traditional Music Award Committee, and Turksoy. I have worked in Moscow at the Union of the Soviet Composers, the Russian Institute of Art Studies, Moscow Conservatory, and since my move to the UK, at Goldsmith College and the School of Oriental and African Studies (SOAS University of London), and since 2008 as Affiliated Researcher at the Faculty of Asian and Middle Eastern Studies, University of Cambridge.

#### POSITION STATEMENT

I am an Uzbek ethnomusicologist whose move to Western Europe shifted my interests into the fields of cultural studies, along with my influences stemming originally from Soviet musicology, and later from Western ethnomusicology and the fields of music within society, religion, and gender. I have been involved with the Council since 1993 in several capacities, including the initiation of the Study Group on Music of the Turkic-speaking World; organizing its symposia (2006, 2012, 2014); attending nearly all ICTM World Conferences; working as a co-opted member of the Executive Board over the past four years, and finally acting as Co-Chair of the Programme Committee of the 2015 World Conference.

If elected, I shall concentrate my efforts on further development of ICTM towards new geographical borders and areas increasing membership and activities, especially in the countries of Central Asia, Caucasus, and the Middle East. I will also try to create new op-

portunities for increasing the themes of studies, especially in the fields concerning under-represented parts of the world, alongside with younger academics that may be interested in future participation. Also, I would seek to strengthen ties with sister NGOs and supranational organizations on regional and international levels.

### Stephen Wild

*Australia  
Candidate for Vice  
President*



#### CURRICULUM VITAE

Stephen Wild is Senior Fellow at the Australian National University, Canberra, Australia. He worked at the Australian Institute of Aboriginal and Torres Strait Islander Studies (1978-2001) where he held positions of Research Fellow, Deputy Principal, Research Director, and Director of Aboriginal Studies Press. He has held teaching positions at Monash University, Australia (1969-1972) and the City University of New York (1973-1978), and visiting positions at Indiana University (1976), University of Illinois (1983), University of Washington (1987-88), and University of Queensland (1990). His research focuses on Australian Indigenous music on which he has published articles, recordings, and books. He has also edited scholarly journals *Musicology Australia*, *Australian Aboriginal Studies*, and *Yearbook for Traditional Music*. He has been President of the Musicological Society of Australia (1986-1988, 1996-1998), Vice President of ICTM (2001-2005, 2011-2015), Secretary General of ICTM (2006-2011), and Chair of the ICTM Study Group on Music and Dance of Oceania (2001-2005). In 1996 he was elected Fellow of the Australian Academy of Humanities and in 2001 he was awarded the Centenary Medal of

Australia for services to Australian Indigenous Studies.

#### POSITION STATEMENT

I have been a member of ICTM since 1969 and served the Council in several capacities, including Ordinary Member of the Executive Board (1990-1997), Vice President (2001-2005, 2011-2015), Chair of the Study Group on Music and Dance of Oceania (2001-2005), General Editor of the *Yearbook for Traditional Music* (2001-2005), and Secretary General (2006-2011). I was Chair of the Local Arrangements Committee for the 1995 World Conference, a member of the Programme Committee for World Conferences in 1993 (Berlin), 2007 (Vienna), 2009 (Durban) and 2011 (St. John's), and Convener of Symposia of the Oceania Study Group (2001, 2010). Currently I am chair of a committee for an ICTM Publication Series which I hope will be established in the near future.

If elected my aims will be to extend the Council's reach to all parts of the world, to support and strengthen the important roles of Study Groups and National/Regional Committees, to support the Secretariat in its role of serving the Council's membership, to continue building our World Conferences to ever greater success, to further develop the *Yearbook* beyond its already leading position in the study of traditional music, and to maintain and enhance the Council's standing in international music research.

# 43rd ICTM World Conference

*16-22 July 2015*

*Kazakh National University of Arts, Astana, Kazakhstan*

## Preliminary Programme

The Programme Committee of the 43rd ICTM World Conference is glad to announce the first Preliminary Programme, available directly at the following webpage:

[www.ictmusic.org/ictm2015/programme](http://www.ictmusic.org/ictm2015/programme)

The Preliminary Programme will be continuously updated in the weeks to come, but the latest version will always be available at the [aforementioned website](#).

## Message from the Programme Committee

The Programme Committee Co-Chairs, Timothy Rice and Razia Sultanova, kindly ask delegates to check the spelling of their names and paper's title, and to send any corrections to [ictm2015pc@ictmusic.org](mailto:ictm2015pc@ictmusic.org) before **15 May 2015**.

Questions related to local arrangements (travel, visas, accommodation) should always be directed to [ictm2015@ictmusic.org](mailto:ictm2015@ictmusic.org).

## Message from the Local Arrangements Committee

The Local Arrangements Committee of the 2015 ICTM World Conference has been very busy putting together information regarding visas, accommodation, meal options, excursions, and all other organizational aspects to guarantee an effective running of the World Conference.



*Grounds of the Kazakh National University of Arts, venue of the 43rd ICTM World Conference.*



*Main foyer area of the Kazakh National University of Arts, venue of the 43rd ICTM World Conference.*

For example, **important information regarding visas (including a special regime to obtain visas upon arrival)** was sent via e-mail to all conference participants, and published on-

line. If you have not seen this information yet, [please do so](#) at your earliest convenience.

# 43rd ICTM World Conference

*16-22 July 2015*

*Kazakh National University of Arts, Astana, Kazakhstan*

New **deals were struck with hotels** in Astana to provide special offers and discounts for conference delegates, especially after the value of the rouble suffered a strong decline in the last few months. If you have not yet booked your accommodation, please do so from [one of the hotels shown on this page](#).

For the first time in ICTM history, **special booths will be dedicated to Study Groups at the Conference's Exhibit Room**, so that they can present their activities and publications, including those by individual Study Group members. Conference volunteers will assist with the displaying, exchanging, and selling of all materials.

Finally, a **new excursion to the Bal Karagay resort** (some 20 km away from Astana) will be available to delegates. Participants of this excursion will be able to witness Kazakh national horse games in an open arena, visit a Kazakh Aul (National Village) with exhibitions of traditional handicrafts (weaving, jewellery, pottery, metal-work), see enactments of traditional ceremonies, and enjoy Kazakh national food and drinks.

Looking forward to seeing you in Astana! For any questions regarding your trip to Kazakhstan, please do not hesitate to contact us at

[ictm2015@ictmusic.org](mailto:ictm2015@ictmusic.org).



*Concerts of traditional Kazakh music will be performed for delegates of the 43rd ICTM World Conference.*



*Aiman Mussakhajeva, Rector of the Kazakh National University of Arts and Co-Chair of Local Arrangements Committee of the 43rd ICTM World Conference.*



*Düsen Kaseinov, Secretary General of Türksöy and co-organizer of the Conference's Concert Programme.*



# Announcements — ICTM

## Preliminary Programme: 23rd ICTM Colloquium

20-22 May 2015

Nanterre, France

The 23rd ICTM colloquium titled “Between Speech and Song: Liminal Utterances” will take place on 20-22 May 2015 in Nanterre (Campus of the University Paris West Nanterre La Défense), France. The event will be hosted by the French Centre of Research in Ethnomusicology (CREM/LESC – CNRS).

More information, including a preliminary programme, can be found online here: [crem-cnrs.fr/liminal-utterances](http://crem-cnrs.fr/liminal-utterances).

## Call for Proposals: Symposium and Concerts “Music and Ecology”, Slovenia ICTM National Committee

28-29 August 2015

Ljubljana, Slovenia

Submissions deadline: 1 June 2015

The move of the ICTM Secretariat to Slovenia in 2011 was accompanied by an international symposium and a series of concerts titled “Encounters Between Traditional Music and Dance and European Musical Culture in Various Places and at Various Times”. Since then, four participating institutions organize annual events following the same concept, but within particular thematic frameworks. After “Whither Accordion?” (2012), “Music and Protest” (2013), and “Music and Otherness” (2014), the theme of the 2015 symposium and accompanying concerts will be **Music and Ecology**. The

event will be part of the 27th Festival Nights in the Old Ljubljana Town.

Papers are expected to address issues such as sustainability, environmental activism, cultural policies, education, community music, ownership and partnership, revitalization, and health.

The confirmed keynote speakers are Huib Schippers (Australia) and Kjell Skyllstad (Norway/Thailand).

Abstracts of 250 words should be sent to [sekretariat@folkslovenija.org](mailto:sekretariat@folkslovenija.org) by 1 June 2015.

## News: Joint Conference of France and UK ICTM National Committees

2-5 July 2015

Paris, France

The Société Française d’Ethnomusicologie (SFE) and the British Forum for Ethnomusicology (BFE), respectively forming the ICTM National Committees for France and the UK, will host a bilingual joint conference, on the theme of Border Crossings/ Boundary Maintenance, at the Musée du quai Branly in Paris, 2-5 July 2015.

The theme identifies several areas of scholarly reflection and inquiry to be undertaken. For contemporary ethnomusicologists, “boundaries” invoke a myriad of solid, porous, and imagined lines to be negotiated, crossed, or dissolved. On the one hand, they suggest the national, legal, and political borders—and the cultural and linguistic differences—that once largely determined our notions of “self” and “other”. On the other hand, they bring to mind the abstract binaries that shaped comparative musicology and

early ethnomusicology, such as Western/non-Western, past/present, sacred/secular, rural/urban, traditional/modern, oral/written, and female/male.

Within the overarching theme of “boundaries”, papers will address the following sub-topics:

### 1. MUSIC CROSSING BOUNDARIES

In the first place, the conference will explore how music crosses boundaries, and is inhibited from doing so: how practices, genres, instruments, ideas, and musicians themselves move between contexts, as well as how they are resisted and shut out.

### 2. THE BOUNDS OF TRADITION IN MUSIC

Another privileged site of investigation will be musical tradition. The very idea of tradition has typically suggested boundaries and possibilities that lie “inside” and “outside” them. What is held to be outside any given tradition is not always foreign to it, for it often forms the context to which the tradition responds and sets itself in distinction. And, of course, elements from outside are often welcomed.

This theme also offers opportunities to think about the impact that ever quicker global circulation has had on music, about how traditions are patrolled and defended in this context, and about the ways traditions draw (or do not) upon a seemingly overwhelming array of new possibilities. At the same time, the conference offers chances to consider how traditions have always had insides and outsides, and how, in many times and places, boundaries have been subject to negotiation.

### 3. CROSSING CATEGORIES

The theme of boundary crossing and maintenance presents an opportunity to contemplate ideological boundaries: categories that exist in the musical practices we study and in the way we as scholars have framed these practices: sacred/secular, urban/rural, and so on. How are these categories asserted and challenged? What moves across these lines, and what does not? Are there moments when these borders become more or less significant?

### 4. INTELLECTUAL TERRITORIES

Last but not least, the theme of boundary crossing/maintenance also provides an opportunity to contemplate the distinctiveness of French and British (and francophone and anglophone) traditions of ethnomusicology. It allows us to ask whether, just as musical traditions have their insides and outsides, their borrowings and barriers, so too do traditions of scholarly endeavour. One goal of the conference is that it not simply be a place where scholarly boundaries are crossed and defended, but where the dynamics of this border-work are examined critically and reflexively.

Registration details: to be announced.

## News: 14th Symposium of the ICTM Study Group on Music Archaeology

17-21 August 2015  
Biskupin, Poland

The 14th Symposium of the ICTM Study Group on Music Archaeology will be held on 17-21 August 2015, at the conference centre and archaeological museum of Biskupin, Poland (near Poznań). The symposium is being organized jointly by the ICTM Study Group on Music Archaeology, the Archaeological Museum in Biskupin, and

the Institute of Musicology of the University of Warsaw.

As the Study Group is an associated partner of the [European Music Archaeology Project](#), its next symposium will particularly focus on past music cultures across the European continent, and how these cultures were related with each other in terms of the interchanges in musical knowledge and practice. The time frame will be from the earliest evidence of music in the Palaeolithic period to early medieval times. The second part of the symposium will explore the mutual relations of past music cultures of the European continent with music cultures of Asia, Africa, and the Americas, which existed at certain periods of time.

A selection of papers will be published in *Crossing Borders: Musical Change and Exchange through Time* (Publications of the ICTM Study Group on Music Archaeology, Vol. 2, Ekho Verlag, Berlin 2016).

A brief description of the symposium, and the papers, panels, workshops, poster sessions, and concerts can be found on [the website of the symposium](#).

## Preliminary Programme: Joint SEM/ICTM Forum

13-16 September 2015  
Limerick, Ireland

This first collaboration between the two largest academic organizations for ethnomusicology endeavours to bring some of the finest thinkers and social activists within the global academy of music scholars together with public sector actors/advocates/activists who understand the relevance of sound and movement studies in addressing social, political, and environmental issues of urgent importance.

A Preliminary Programme is now available at [the Forum's homepage](#), as well as updated Local Arrangements Information.

## News: 1st Symposium of the ICTM Study Group on African Musics

30 September-3 October 2015  
Durban, South Africa

The 1st Symposium of the ICTM Study Group on African Musics, as a sister event to the 10th Annual African Cultural Calabash, will be held in Durban, South Africa, from 30 September to 3 October 2015 at the University of KwaZulu-Natal.

The Local Arrangements Committee has created a website dedicated to the event, where information about the programme and local arrangements can be found. The address is:

[culturalcalabash.wix.com/10annual](http://culturalcalabash.wix.com/10annual)

## Call for Proposals: 21st Symposium of the ICTM Study Group on Historical Sources of Traditional Music

9-13 March 2016  
Paris, France  
Submissions deadline: 1 October 2015

The 21st Symposium of the ICTM Study Group on Historical Sources of Traditional Music will take place from 9 to 13 March 2016 in Paris, France. The conference site is the Musée de l'Homme, and the meeting will be hosted by the [Musée National d'Histoire Naturelle](#).

The deadline for submissions of proposals is 1 October 2015.

Please find the complete Call for Papers at [the Study Group's website](#).

## Call for Proposals: 4th Symposium of the ICTM Study Group on Multipart Music

*4-7 July 2016*

*Singapore*

*Submissions deadline: 1 October 2015*

The 4th Symposium of the ICTM Study Group on Multipart Music will take place from 4 to 7 July 2016 at the Esplanade National Library, Singapore. The head of the local arrangements committee will be Larry Francis Hilarian, from the Nanyang Technological University/National Institute of Education, Visual & Performing Arts (Music), Singapore.

The deadline for submissions of proposals is 1 October 2015.

Please find the complete Call for Papers at [the Study Group's website](#).

## News: 29th Symposium of the ICTM Study Group on Ethnochoreology

*9-16 July 2016*

*Graz, Austria*

*Submissions deadline: 10 October 2015*

The 29th Symposium of the ICTM Study Group on Ethnochoreology will take place from 9 to 16 July 2016 at Retzhof Castle, Graz, Austria, with an optional excursion on 16-17 July. In accordance with its aims and objectives as an ICTM Study Group, this biennial symposium will be dedicated to two selected themes, which will form the focus of presentations and discussions:

1. Dance and the Senses
2. Dancing and Dance Cultures in Urban Contexts.

The deadline for submissions is 10 October 2015. Further details about the two themes and the official Call for Papers will be available a little later this spring. Check the [Study Group's webpage](#) or [the dedicated symposium website](#) for further details.

## Notice: One-day Conference of the British Forum for Ethnomusicology

*1 November 2015*

*Newcastle, UK*

*Submissions deadline: TBA*

The next One-Day Conference of the British Forum for Ethnomusicology will take place on 1 November 2015 at the International Centre for Music Studies, Newcastle University, on the theme of "Ethnomusicology and Policy".

Ethnomusicology holds an extended and substantial history of engagement with, and contribution to, public policy. This conference acknowledges that history, and points to the growing role ethnomusicology plays in influencing how public policies are considered, constructed, and revised. Ethnomusicologists have made substantive contributions to policy in areas such as Intangible Cultural Heritage, archiving and curation, cultural policy and the state, cultural tourism, music education, social enterprise, music and conflict, cultural and economic sustainability, world-music representation and education, music and minorities, and the economics and instrumental efficacy of the arts at all levels of governance. This theme also builds upon the dialogues and research that will be presented at the [SEM-ICTM Forum in Limerick in September 2015](#), shifting the focus from engagement and activism to the more focused area of ethnomusicology and public policy.

The conference host will be Simon McKerrell ([simon.mckerrell@ncl.ac.uk](mailto:simon.mckerrell@ncl.ac.uk)).

Further details, invitation to call for proposals will be forthcoming.

## Notice: 4th Symposium of the ICTM Study Group for Performing Arts of Southeast Asia

*12-18 June 2016*

*Bangkok, Thailand*

*Submissions deadline: TBA*

The ICTM Study Group for Performing Arts of Southeast Asia announces its 4th Symposium, which will be hosted by Chulalongkorn University in Bangkok, Thailand, on 12-18 June 2016.

The local arrangements Chair is Busakorn Binson, and the programme committee Co-Chairs are Tan Sooi Beng and Patricia Matusky.

The major themes for this symposium focus on "Religiosity in the Performing Arts" and on "Endangered Genres of Performing Arts", while presentations on new research are always welcome. The Programme Committee will issue a call for papers soon, noting details on the themes and paper formats for the Symposium.



# Reports from ICTM National and Regional Representatives

## Côte d'Ivoire

by *Hien Sié, Liaison Officer*



I would like to briefly present the activities which have defined the life of our organization during 2014.

Pedagogical and academic activities occurred at the University Félix Houphouët-Boigny-Cocody (where I teach) and at the Institut National des Arts et de l'Action Culturelle. In those lectures, in addition to general aspects of ethnomusicology, we deal with topics related to the African environment in general and to the Ivorian environment in particular.

Because Côte d'Ivoire is one of the few Francophone African countries teaching ethnomusicology to students of higher education, we are working with nearly a thousand students ranging from bachelor to doctoral levels. In collaboration with other colleagues, we have mentored the work of about fifty students of Master's in Music and Ethnomusicology.

Also during the past year, we participated in the organization of many artistic activities, either by ourselves or with partner organizations.

In March 2014, in partnership with the Ivorian Council of Music, we organized an exhibition of African music at the festival "Marché des arts du Spectacles Africain d'Abidjan". In a similar vein, we organized a music concert for the guests of the meetings of the International Music Council and the African Music Council, a concert for the Soci-

été musicale d'Abidjan (a group working to promote music in schools), several concerts by the Yakomin group (mostly comprised of music teachers who excel in merging traditional and modern instruments), the annual concert of the GON- BAND, and we also participated in the organization of the "Festibalafons", a balafon festival initiated by the Group BA BANGA Nyeck.

Most of these groups and organizations are planning various festivals during the present year (dates are not yet known), and we will certainly continue contributing to their organization and promotion.

## Germany

by *Dorit Klebe, Chair of National Committee*



The ICTM National Committee for Germany held its General Assembly and Annual Symposium on 28-29 November 2014 in Weimar, by invitation of Christoph Stölzl, President of the University of Music Franz List Weimar, and Tiago de Oliveira Pinto, Department Transcultural Music Studies (TMS) of the Institute for Musicology Weimar of the University of Music Franz Liszt Weimar and the Friedrich Schiller University Jena. The venue was the Study Centre of the Duchess Anna Amalia Library in Weimar.

The symposium's topic, "Dance/Performance/Musical Instrument" was chosen with the inviting institution, and can be regarded as a posthumous homage to our former Chair Marianne

Bröcker, as she had always worked intensely on dance research and its fostering within ICTM. On the other hand, the symposium's topic mirrored the thematic focus of the Department Transcultural Music Studies.

The symposium was opened by Chair Dorit Klebe, with warm welcoming words for participants from Germany and other countries such as Belgium, Croatia, South Africa, and Switzerland. The Chair's remarks were followed by a welcome from Tiago de Oliveira Pinto, who also described the tasks and objectives of the course of Transcultural Music Studies, which celebrated its fifth anniversary in 2014.

Klebe then delivered a message from ICTM Secretary General Svanibor Pettan, consisting of a photo gallery of Bröcker's activities within the Council, as an Executive Board member, as member of the Programme Committee of the 2007 ICTM World Conference, and participating in a symposium of the ICTM Study Group on Ethnochoreology; dancing performances by her were also included. The message was complemented by an additional photographic contribution by Klebe, showing Marianne Bröcker as both Chair and participant of past annual symposia of the National Committee. Both photo selections depicted her in a variety of situations, which aroused in those of us who knew her a very emotionally charged set of moments both humorous and sad, partly a memory of the past, and partly giving us strength and hope for the future.

Former colleagues, companions, and friends of Bröcker shaped the keynote and the first session of presentations. In the beginning of his keynote **Jörgen Torp** explored the significant role of ethnochoreology and international ethnochoreologists in the foundation of the International Folk Music Council, the predecessor of ICTM, followed by an examination of the relationship of music and dance, by discussing different forms of expression of musical movements, the meanings of movements within music, as well as relationships of dance or dance music with movement.

**Irena Miholić** and **Tvrtko Zebec** of the Institute for Ethnology and Folklore Research Zagreb (Croatia) presented “Notes and Sounds by Marianne Bröcker—*La petite Tonkinoise*: From a Cabaret-Song to a ‘National Tanz’”, based on a panel prepared with Bröcker for the 2007 ICTM World Conference, but which was not presented. Their presentation featured the alternation of English and German languages, and included short dance sequences. **Brigitte Bachmann-Geiser** from Bern (Switzerland), Honorary Professor at the Centre for Popular Culture and Music and former Chair of the ICTM National Committee for Switzerland, presented “What Can Pictorial Representations of Swiss Folk Music Instruments Teach Us?”. Her presentation reflected on the integration of iconographic sources of musical instruments into the work of both her own and Bröcker’s research. **Anne Caufriez**, former director of the Musical Instrument Museum of Brussels, contributed to the homage with an insight into her most extensive and recent research of the Portuguese vocal genre *fado*.

Six more presentations discussed specific aspects of the symposium’s topic. **Elvira Werner** examined the



*Participants of the Symposium of the ICTM National Committee for Germany, Weimar, November 2014. Photo by Dorit Klebe.*

bandonion in “The Carlsfeld Bandonion: Revival and Facets of Its Innovative Fostering”. The double bass was contemplated in cross-cultural compositions of international contemporary composers by **Art-Oliver Simon**. Two presentations provided insight into the study of performance practice of the Far East: **Yu Filipiak** explored “The Orchestras for Ceremonial Music During the Chinese Song Dynasty (960-1279)” and **Anina Paetzold** compared in “A New Stage for ‘Traditional’ Performing Arts in Cambodia” some genres seeking to both elucidate and to question the distinctiveness of contemporary shifts. Some peculiar dance movements in African adaptations of hip-hop were discussed by **Tobias R. Klein** in “On ‘Tonga’ and Azonto: Recent Trends in the Ghanaian ‘Hiplife’ Movement”. **Bernhard Bleibinger** presented in “Performed Heritage: Examples of Indigenous and Arranged Music in the Eastern Cape Province, South Africa” a distinct insight into various forms of musical heritage.

In addition, reports of new research were made. **Klaus Frieler** and **Martin Pfeiderer** presented “Computer-aided Melody Analysis with MeloSpy-Suite”, a software application developed by them, with which numerous musical dimensions of melodies in unison can be examined. **Lorenz Beyer** demonstrated the process of locating a globally-distributed musical genre, hip hop, in Bavaria by rapper Monaco F. **Stefan Menzel** discussed in “Modernisation, Conservation, Mediation: Japanese Music Traditions at the End of the Modern Age?” the medium- and long-term effects of government programmes regarding traditional music and culture policy in the 21st century. **Philip Küppers** gave a comprehensive overview about “‘Collaborative Research’ in Afghanistan: A Project-oriented Attempt in Ethnomusicological Research”. The reports on new research were completed by a panel of **Donatella Friebe**, **Florian Heinrich**, and **Simon Nußbruch** on “Music of the German Youth Movement

Today: An Impression of Collective Singing on Hoher Meißner 2013”.

On the morning of 29 November 2014, the General Assembly of the National Committee was held, chaired by Dorit Klebe. Due to the appointment of Ulrich Morgenstern as Professor for History of Folk Music at the University of Music and Performing Arts Vienna, and being now based in Austria, the position of Vice Chair of the National Committee was assigned to Klaus Näumann (University of Cologne). Tiago de Oliveira Pinto, member of the German Commission for UNESCO, was assigned to speak in the name of the ICTM National Committee for Germany at the meetings of the German Commission for UNESCO.

The Annual Symposium of the ICTM National Committee for Germany owed its good atmosphere to the host institution, the Institute for Musicology and Music of the University Franz Liszt. On behalf of all the participants, I express my gratitude to Christoph Stölzl and Tiago de Oliveira Pinto for the invitation to Weimar, to Svanibor Pettan for his compilation of a photo gallery as a greeting message in honour of Marianne Bröcker, to all the participants who made their way to Weimar, and to all the helpers who excellently assisted speakers with multimedia presentations.

The venue for next annual symposium will be the Centre for Popular Culture and Music (the former German Folk Song Archive) at the University of Freiburg. For more information, including an expanded version of this report, please visit [the website of the National Committee](#).

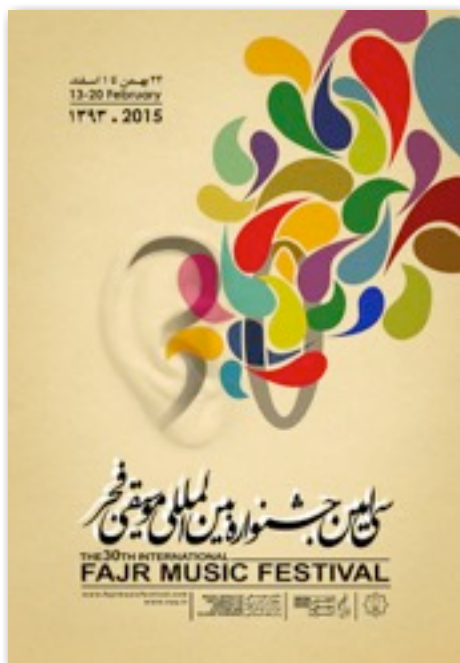
## Iran

by Mohammad R. Azadehfard, *Liaison Officer*



Iranian students and scholars will enthusiastically participate in the 2015 ICTM World Conference in Astana. Fortunately, most paper proposals by Iranian members were accepted for presentation, and among them most are young members who joined ICTM over the past year.

Since we last reported about activities in the country, a few Iranian scholars (Mohammad R. Azadehfard, Jahangir Nasri Ashrafi, Iraj Naimai, and Farhoud Jalai) have presented a proposal to Iran's Cultural Heritage Handicrafts and Tourism Organization to establish an **Encyclopedia for Iranian Folk Music**. This encyclopedia will provide an insight into the folk music, song, and dance of various parts of the Iranian plateau.



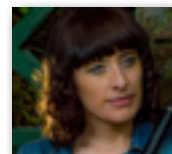
The **30th International Fajr Music Festival** (see poster above) took place on 13-20 February 2015 across Iran, where groups of traditional, folk, and pop music performed. In addition to

the programme carried out in Tehran, five additional provinces hosted the festival: Golestan, Fars, Lorestan, Kohgiluyeh-Buyerahamd, Khuzestan, and Hamedan. The closing ceremony was held at Tehran's Vahdat Hall with Minister of Culture Ali Jannati in attendance. Jannati said his ministry will support music programmes while remaining faithful to all religious etiquettes, and noted that certain political groups were manipulating the sincere religious sentiments of the people to demote the art of music.

In the National Music category, Mohammad R. Amou-Javadi was selected as best composer. Houman Rofro and Mohammad Hadi Ayanbod were jointly recognized as best composers in the non-Iranian Classical Music category. The Hamnavazan Ensemble topped the Iranian Classical Music category, Amir Hossein Ramezani and Maryam Sharifzadeh topped the music theses category, and the Ava-ye Mahan Choir, conducted by Nima Fatehi, was honoured as the best vocal ensemble.

## Ireland

by Aoife Granville and Daithí Kearney, *incoming and outgoing Chairs of National Committee*



This year's Tenth Annual Conference of the ICTM National Committee for Ireland was hosted by the Section of Music at Dundalk Institute of Technology (DkIT). Entitled "Tracks Less Travelled", the conference reflected the diversity that exists in ethnomusicology in Ireland and the range of papers highlighted the global reach and relevance of our community. The committee would like to acknowledge the support of Adele Commins, Head of Music





at DkIT, and the Research Office at DkIT who provided invaluable support for the event.

The Keynote speaker was Christopher J. Smith, Professor and Chair of Musicology and director of the Vernacular Music Center at the School of Music of Texas Tech University. After delivering a wonderfully illustrated address entitled “Anglo-Celtic and Afro-Caribbean Meetings in Antebellum America: Historical Musicology, Ethnomusicology, and Ethnochoreology, Dancing at the Crossroads” he returned to the USA to receive the Irving F. Loewens Award from the Society for American Music for his book *The Creolization of American Culture*.

The conference committee also recognized the need for space to encourage and facilitate postgraduate students and Smith hosted a very interesting and beneficial forum on Friday afternoon attended by a large number of students from institutions in Ireland, England, and Scotland. The weekend also featured the première of the film *Coppers and Brass* by Tommy Fegan about music and Irish travellers and a performance of local musical traditions by members of the Ceol Oirghialla Traditional Music Ensemble. Furthermore, Aoife Granville was elected as Chair.

Many of our members are directly involved in education and are conscious of adapting to changing structures and a changing environment. It is a period of proposed change in higher education in Ireland, and ICTM Ireland is engaging in this process. In May 2014 we were represented at a day-long symposium entitled “Engagement Between the Higher Education and the Arts Sectors: Why Is It Important, How Does It Happen, and How Do We Benefit?” hosted by the Departments of the Arts and of Education, and organ-

ized with the assistance and support of the Higher Education Authority. Later this year we will collaborate with the Society for Music Education in Ireland to host a symposium with funding from the National Forum for Teaching and Learning.

The development of our response to the ICTM questionnaire related to involvement with UNESCO and Intangible Cultural Heritage highlighted the impressive extent of research currently being undertaken in Ireland and by Irish scholars, and the considerable number of PhDs completed in the area in the past five years. Both processes highlight ICTM Ireland’s dual role within and beyond academia, with the potential to document and contribute to musical heritage in Ireland in a wide variety of contexts.

The third issue of *Ethnomusicology Ireland*, our online journal, is currently in the final stages of editing. With the redesign of the website, it is planned to explore the potential provided by technologies to ensure that the journal is to the fore not only in terms of research, but also in the presentation of that research. *Spéis*, our online bulletin edited by Sheryl Lynch, has grown and developed and has been an important link with our membership, highlighting a diverse range of activities, opportunities, new publications, and recently completed theses.

It promises to be a busy year for our members in Ireland. As well as the joint symposium with SMEI in June, the 31st European Seminar in Ethnomusicology (entitled “Making a Difference: Music, Dance and the Individual”) will take place from 17 to 20 September at the University of Limerick, which dovetails into the Joint ICTM/SEM Forum “Transforming Ethnomusical Praxis Through Activism and Community Engagement”, from 13 to

16 September. Members of all three organizations will have an unprecedented opportunity to meet together on Wednesday, 16 September, in a single plenary session of invited speakers, followed by a concert at the Irish World Academy of Music and Dance. We look forward to welcoming international delegates to Ireland for these events.

## Japan

by Waseda Minako,  
Secretary of National  
Committee



I am pleased to announce that Tsukahara Yasuko (see photo below) was elected the new president of the Society for Research in Asiatic Music (Tōyō Ongaku Gakkai or TOG) in November 2014. TOG assumes the role of ICTM Japan National Committee, and thus, the president also serves as the Chair of ICTM Japan National Committee. Tsukahara will serve as the TOG president as well as the Chair of the Japan National Committee until August 2016, when her term as TOG President will finish.



Tsukahara is a professor of musicology at Tokyo University of the Arts. She received her doctorate degree at Tokyo University of the Arts in 1990, specializing in Japanese music history particularly focusing on the modern period.

Her most important books include *Reception of Western Music in 19th Century Japan* [十九世紀の日本における西洋音楽の受容], which was awarded in 1993 the Kyoto Music Prize and the Tanabe Hisao Prize, and *The Meiji State and Gagaku* [明治国家と雅楽], which in 2009 was awarded the Tanabe Hisao Prize. Her most recent articles include “State Ceremony and Music in Meiji-era Japan” (*Nineteenth-Century Music Review* 10, 2013) and “Japanese Naval Bands During the Russo-Japanese War in 1904-1905” (*Bulletin of the Faculty of Music, Tokyo University of the Arts* 40, 2015). She has also co-authored *Music History for Beginners* [はじめての音楽史] and *Lecture on Traditional Japanese Performing Arts: Music* [日本の伝統芸能講座-音楽-] among others.

TOG was founded in 1936 for the purpose of exchanging knowledge and research in the musics of Japan and other parts of Asia. It is the oldest music-related academic society in Japan, with currently about 630 members. The society will celebrate its 80th anniversary in 2016.

I am also pleased to report that CHEN Yingshi (Professor of Musicology, Shanghai Conservatory of Music) and the Hamamatsu Museum of Musical Instruments have received the 26th Koizumi Fumio Prize for Ethnomusicology. This prize was established in 1989 to commemorate Koizumi's lifelong devotion to ethnomusicology and to honour individuals and organizations who have made significant contributions to the field. For further information about the prize, please visit [this website](#).

Chen Yingshi was awarded the prize “in recognition of his research achievement in fundamental theories of Chinese music, and of his contribution to deciphering the old lute tablatures, in

particular the Dunhuang *pipapu*”, while the Hamamatsu Museum of Musical Instruments was awarded it “in recognition of its remarkable contribution to ethnomusicology through its research, education, and outreach activities as a museum of music instruments”.

The award ceremony will be held in Tokyo on 21 May 2015.

## Kenya

by Charles Nyakiti  
Orawo, Liaison Officer



I would like to report that there are lots of traditional song, dance, and folklore activities in Kenya. These traditional artistic performances by indigenous communities have led to performances at many cultural festivals in the country. These festivals are unique and important to the communities' welfare, since they are organized to foster pride, talent, and cultural diversity in the country. Most festivals highlighted here are annual, ongoing, and hopefully, will be there for many years to come! Colleagues willing to come to Kenya to experience such unique festivities are very welcome.

**Community Cultural Festivals:** organized by the Department of Culture of the Ministry of Sports, Culture, and the Arts, one of the many objectives of these festivals is to identify and safeguard Kenya's intangible cultural diversities. The number of Community Cultural Festivals (CCFs) in Kenya varies per year. For example, 38 took place in 2010, while 56 occurred in 2014. However, of the 56 CCFs performed last year, only eight have already scheduled dates for 2015, including Lamu CCF (25-28 November), Vihiga CCF (26 December), Abanyore CCF (27 December), Ng'iya CCF (30

December), and Ikolomani CCF (31 December).

**Kenya Music and Cultural Festivals:** also organized by the Department of Culture of the Ministry of Sports, Culture, and the Arts, these annual competitive music festivals known as Kenya Music and Cultural Festivals (KM&CFs) are similar to the Kenya Music Festivals (KMFs) organized by the Ministry of Education (see below). Participants of KM&CFs are generally members of community cultural groups, parastatals, and/or individual artists who by virtue of not belonging to educational institutions are disqualified from participating in KMFs. This year the KM&CFs will be held in August and September.

**Kenya Music Festivals:** the KMFs are competitive educational music festivals organized annually by the Ministry of Education at zonal, divisional, sub-county, county, and national levels. The festival calendar begins with a national training of adjudicators and then the actual KMF competitions begin, through all the aforementioned levels until finally the counties' best meet to compete at the national level. A few of the winning teams are selected to perform for the Head of State, finally bringing the year's KMFs to an end. The festival venues rotate at national levels. In 2014 the national KMFs competitions were held in Mombasa, while in 2015 they will be in Kisumu from 3 to 16 August.

**Kenyatta University Culture Week Festivals:** held annually at Kenyatta University (KU) and at the Kenyatta International Conference Centre in Nairobi, the Kenyatta University Culture Week Festivals (KUCWFs) are festivals intended to provide opportunities to celebrate the world's great cultural wealth. The humble beginnings of KUCWFs can be



*A dance troupe performing during 2010 KUCWFs. Photo by Charles Nyakiti Orawo.*

traced back to 1986 through a cultural display by a few lecturers and students under the leadership of Mumbi wa Maina (a theatre artist), and to July 1992, when KUCWFs were incorporated into the university calendar. It was realized that a huge potential exists amongst the university community, and that if a way was found to identify, nurture, and exploit this potential, the university would meet one of its objectives of stimulating the cultural and intellectual life of the society in addition to playing an effective role in the development and expansion of opportunities. The week-long festivals feature performing arts, visual arts, applied arts, scientific innovations, and sports. Some aspects of Kenyan cultures are brought out clearly through music, dance, drama, comedy, sports, cuisine, fashion, film, architecture, and exhibitions. Last year's KUCWFs were held in the last week of October and this year the festivals are likely to be held

either in the last week of October or in the first week of November.

## Macedonia

*by Velika Stojkova  
Serafimovska, Chair of  
National Committee*



In the first report since its establishment in 2012, the ICTM National Committee for (NC) Macedonia is pleased to give information on its activities and contributions to developing ethnomusicology/ethnochoreology in the Republic of Macedonia.

The Committee was an organizer of the third symposium of the ICTM Study Group on Music and Dance in South-eastern Europe, held in Berovo from 17 to 23 April 2012. More than 50 ethnomusicologists from countries in the region (Bulgaria, Croatia, Greece, Macedonia, Romania, Serbia, Slovenia, Turkey) and beyond (Austria, Denmark,

France, Germany, Italy, UK, USA) participated in the symposium, which also offered five evening concerts of traditional Macedonian music and dance. As a pre-event, the Committee organized a fieldwork observation (attended by researchers from Italy, UK, and USA) of the Easter celebrations in several rural regions in eastern Macedonia. In 2014 the National Committee published the proceedings from this meeting with Elsie Ivancich Dunin as chair of the international editorial board. The 46 papers published were divided into the themes (1) Terminology and Theoretical Approaches of Southeastern European Music and Dance, and (2) Crossing National Boundaries/Intercultural Communication.

In 2013 the NC was selected by the Ministry of Culture of the Republic of Macedonia as a relevant NGO responsible for the implementation of the UNESCO Convention for Safeguarding the Intangible Cultural Heritage of Humanity. With this recognition, the NC took several initiatives that made a large contribution to increase the predominance of traditional music and dance as an important part of ICH at the national level. All the national and multinational files submitted for nomination to be inscribed in the UNESCO ICH Urgent Safeguarding List and Representative List were prepared by members of the NC. Among these nominations was the Kopachkata social dance from eastern Macedonia, which was successfully [inscribed on the UNESCO ICH representative list](#) in December 2014.

In the spirit of celebrating the 10th anniversary of the ICH Convention, on 25 October 2014 the National Committee organized a concert on which seven music and dance ICH elements from Southeastern Europe were promoted. Performers of ICH elements from Bul-





*Participants of the 3rd Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe. Berovo, Macedonia. April 2012. Photo by Velika Stojkova Serafimovska.*

garia (Bistrichkite babi), Romania (Kalush ritual), Turkey (Mevlevi Sema ceremony), Croatia (the Istrian scale), Albania (iso-polyphonic singing), and Macedonia (the dance Kopachkata and two-part male singing Glasoechko) participated in the concert. With this activity, the Committee developed regional cooperation between individuals and institutions connected with researching and promoting traditional music and dance from Southeastern Europe.

Dimitar Uzunski—traditional singer, dancer, and collector of folk tales, dances, and songs from Eastern Macedonia—received the highest state award for his contribution to safeguarding, promoting, and transmitting traditional Macedonian music and dance (the NC was responsible for his nomination). This was the first time that such a prestigious award acknowledged contributions to traditional music and dance.

The frequent visits of members of the NC to the region of Piyanec (Eastern Macedonia) produced an increased level of awareness for safeguarding its traditional music and dance, as well as an increased number of young singers, dancers, and players of traditional instruments. Several publications about the traditional music, musical instruments, and dances of Piyanec were published in 2014.

Supported by the Ministry of Culture of the Republic of Macedonia, the NC was granted a project for mapping traditional music and dance as intangible cultural heritage in the Republic of Macedonia. The first phase of the project, realized in 2014, resulted with a clear mapping of the live traditional music and dance practices in the state. The second phase of the project (ongoing for 2015) will map the documents related to the traditional music and dance cultural heritage that can be found in the state libraries and archives in Bulgaria, Croatia, Serbia, and Tur-

key. Proceedings of these projects will be published in 2016. The preliminary results of this project suggest that the heritage of traditional music and dance is still very alive in Macedonia, which makes the country a real “mecca” for ethnomusicological and ethnochoreological research.

#### RECENT PUBLICATIONS

- \* Dautovski, Dragan. *Tamburata vo Makedonija*. Skopje: DD Q, 2012 (in Macedonian)
- \* Angelov, Gorancho. *Kjemeneto vo Makedonija*. Skopje: Institute for Folklore “Marko Cepenkov”, 2013
- \* Dautovski, Dragan. *Kavalot vo Makedonija*. Skopje: DD Q, in preparation
- \* Dautovski, Dragan. *The Prehistoric Round Flute from Macedonia*. Skopje: DD Q, in preparation.

\*

\* Stojkova Serafimovska, Velika. *Macedonian Vocal Traditional Music on the Process of Social Transition*. Skopje: Institute for folklore “Marko Cepenkov”, in preparation

During the past four years, members of the NC participated in many ICTM events, such as the 2013 World Conference in Shanghai, the 2014 Symposium of the Study Group on Ethnochoreology in Korčula, and the 2014 Symposium of the Study Group on Music and Dance in Southeastern Europe. In its main activities, the NC encourages and supports the participation of four young scholars from the Republic of Macedonia on ICTM meetings and events. In January 2015, the NC and ICTM members from Croatia organized a joint field work observation in Macedonia and Croatia.

Since its establishment, the ICTM National Committee for Macedonia has increased the visibility of the Council in all relevant institutions regarding traditional music and dance within the Republic of Macedonia. Its members are employed in education and scientific institutions, which have built a relevant and strong network of communication, exchanging knowledge regarding ICTM activities, as well as implementing new methodological approaches.

## Ukraine

by Olha Kolomyiets,  
Liaison Officer



The deep political, social, and economical crisis Ukraine has been enduring in the last few years has had an obvious impact on all scholarly and pedagogical activities, at both individual and institutional levels. For example, the Department of Musical Folkloristics of the Tchaikovsky National

Academy of Music (TNAM) was shut down in 2014 (read more about the history of this department in *Bulletin of the ICTM* 122), and nowadays some ethnomusicological courses are taught at the Department of History of Ukrainian Music.

Currently it is not easy to plan for conferences, fieldworks, and the like, but in spite of the situation Ukrainian researchers continue to work on their projects. As a result, two main issues of ethnomusicological studies were published in the country in the past few years.

One of the most important Ukrainian journals about traditional music is *Problems of Ethnomusicology*, published by the TNAM. The latest issue (vol. 9, editor Olena Murzyna) was dedicated to a wide range of topics on Ukrainian vocal and instrumental traditional music, its history, and pedagogical dilemmas.

Olena Murzyna (Kyiv), Hanna Koropnichenko (Kyiv), Marharyta Skazhenyk (Kyiv), and Oleksandr Tereshchenko (Kirovograd) presented their research—based on fieldwork and archive materials—about some specific local traditions of Central and Northern Ukraine. Other articles study historical questions in Ukrainian and Slavic ethnomusicology, such as “On the History of ‘Filaret Kolessa’ and ‘Kazimiezh Moshynski’ Polissya expedition” by Iryna Dovhaliuk (Lviv) and “Rusyns (Ruthenians)–Lemkos, Descendants of White Croats: Ethnomusicological Confirmation of the Hypothesis” by Yaroslav Bodak (Drohobych). A few articles shed light on certain features of vocal genres or structures, such as Bohdan Lukaniuk’s (Lviv) study on one famous mermaid song transcribed by Oleksandr Rubets, Yaroslav Myronenko’s (Kishinev) analysis of a song about Tatarian captivity, Hanna Pe-

lina’s (Kyiv) article about the Transcarpathian version of a ballad about two doves, and Kateryna Olenych’s (Uzhhorod) study on the structure of the Transcarpathian vocal genre *kolo-myika*. Victoriya Matsievskaya’s (Germany) article about the development of Klyment Kvitka’s ideas in modern methods of research of instrumental musical traditions emphasizes an ethno-pedagogical aspect, while Alla Dyba (Kyiv) wrote a memorial to one of the founders of Ukrainian ethnomusicology, Klyment Kvitka.

These and others articles can be found (in English) [on this website](#).

The other important volume published recently is Vol. 10 (2014) of *Ethnomusic: Collection of Articles and Materials*, published by the Research Laboratory of Musical Ethnology and the Department of Musical Folkloristics at the Mykola Lysenko National Academy of Music Lviv (MLNAM), and dedicated to the memory of Yuriy Slyvynsky, a famous ethnomusicologist of the Lviv typological school. Slyvynsky lectured, researched, organized field trips, archived, and transcribed thousands of pieces of Ukrainian traditional music from 1969 to 1989 at the Mykola Lysenko State Conservatory Lviv.

All the articles of *Ethnomusic* 10 are in some way connected with the scholarly interests and fields of activity of Slyvynsky. A short biography written by Vasyl Koval (Lviv) is followed by two articles dedicated to Slyvynsky’s methods of documenting orally-transmitted musical pieces, one about fieldwork by Yuriy Rybak (Rivne) and another on transcriptions by Vasyl Koval (Lviv). Iryna Klymenko (Kyiv) and Iryna Dovhaliuk (Lviv) tackle two of Slyvynsky’s main scholarly interests with their articles on the *ladkanky* wedding ritual, and the phonographic recordings in the early period of

Ukrainian ethnomusicology, respectively. Other sections of the volume are dedicated to pedagogy, analysis of source materials, reviews, and chronicles. In addition to the aforementioned volumes of articles, Bohdan Lukaniuk published *Hayivkas: An Attempt of "Genotype" Systematization*, a collection of 143 *hayivky*, a type of ritual springtime song which is performed for Easter mostly in Western Ukraine. This edition presents materials recorded during four decades by MLSC students, transcribed by Oksana Vozniak, and classified by the author.

Developing the basic ideas of the founders of Ukrainian ethnomusicology is currently the main scholarly trend followed at the aforementioned institutions. Thus, the current project of the Research Laboratory of Musical Ethnology at MLNAM is to publish a two-volume collection of traditional melodies of various genres from the Lviv region. Quite similar is a long-term (2013-18) project by the Kyiv Laboratory of Music Ethnology at TNAM, to create an *Atlas of Folk Music Dialects of Central and Northern Ukraine*, an idea started almost a hundred years ago by the Cabinet of Musical Ethnography at the Ukrainian Academy of Science, then headed by Klyment Kvitka. Already at the beginning of the twentieth century Kvitka wrote about the need to explore different non-indigenous musical cultures, something which was not realized mostly because of political reasons.

Considering Ukraine's historical and social contexts, and the need for intercultural understanding, the question of studying foreign cultures has become extremely urgent. I attempted to develop this area (and thus enrich the themes of Ukrainian ethnomusicology) in my research of North Indian musical culture and the Kirana *gharana*, its

representative members of the past and present, and their repertoire. This issue became a subject of my doctoral thesis, which was defended in 2014 at TNAM.

## Yemen

by Jean Lambert,  
*Liaison Officer*



I will report on the activities launched and carried out during the 2010-2015 period by the Yemen Centre for Musical Heritage (YCMH, Ministry of Culture, Sanaa), both in regards to sound archives and publications, after the successful closure of the UNESCO international project for safeguarding the Song of Sana [Ghinā san'ānī] (2006–2009).

### SOUND ARCHIVES

During this period, YCMH has been completing its collection of recorded and live music on various types of media. Unfortunately, the political situation in the country since 2011 has drastically limited the activities of the Centre. Nevertheless, in 2013 YCMH opened a [Facebook page](#) which became a interesting meeting point for contacts among music lovers, collectors, and researchers, either based Yemen or abroad, with pictures, sounds, video, presentations of international publications, and interviews.

Simultaneously, I have been archiving some of my own musical recordings of the Ghinā san'ānī, available in the [Centre de Recherche en Ethnomusicologie](#) (CREM-LESC, Nanterre). Access is open for some recordings, and for others is restricted, due to different copyrights regulations.

- \* [Recordings from 1981 to 1984](#)
- \* [Recordings from 1985](#) (with Habib Yammine)
- \* [Recordings from 1986 to 1988](#)

\* [Recordings from 1995 to 1999](#)

\* [Recordings from 2000 to 2002](#)

Other collections on Yemeni music are also available with open access :

\* By [Geneviève Bedoucha](#)

\* By [Claudie Fayen](#)

\* By [Jean Lambert](#)

### PUBLICATIONS

At the end of the aforementioned UNESCO project, a double CD with new editions of old 78 RPM discs was published in 2009, *The Masters of the Sanaa Song in the first Musical Recording in Yemen* (UNESCO, YCMH, SFD, CEFAS, with bilingual liner notes in English and Arabic).

Simultaneously, a collective book on the Yemeni lute, which had began to be written in 2008-2009 during the UNESCO project was published in 2013, *Qanbūs, tarab: Le luth monoxyle et la musique du Yémen* [Ed.: featured on page 33]. Currently (2014-15), the translation of this book into Arabic is being carried out by the Social Fund for Development (Sanaa). The book will be published in 2015, with the addition of two new contributions by Yemeni specialists.

As a Liaison Officer of ICTM, I stay in contact with the Yemeni Center for Traditional Music and the Ministry of Culture in Yemen, as well as with local associations collecting oral heritage in the country. These have been developing strongly during the last few years, in spite of facing huge difficulties.



# Reports from ICTM Study Groups

This section of the *Bulletin* is entirely dedicated to two new ICTM Study Groups which were approved by the Executive Board in March 2015. Barley Norton and Rimantas Sliužinskas write about the scholarly events which in turn led to the recognition of the the ICTM Study Groups on Audiovisual Ethnomusicology and on Musics of the Slavic World, respectively.

## Audiovisual Ethnomusicology

by Barley Norton



The 5th annual “Musi-Cam” conference on Visual Ethnomusicology was held at the University of Valladolid, Spain, from 5 to 7 November 2014. The two main aims of the conference were to provide a forum for academic exchange and a platform for the creation of an ICTM Study Group on Visual/Audiovisual Ethnomusicology. Both aims were successfully met and the organizing committee is to be congratulated for hosting such an enjoyable and stimulating conference.

The conference consisted of 19 papers organized into seven sessions, a keynote speech by Raúl Romero, and two film screenings (*La danse des Wodaabe* by Sandrine Loncke, and *Pasos de Cumbia* by Leonardo D’Amico). In addition, a roundtable was held to discuss the formation of an ICTM Study Group on Visual/Audiovisual Ethnomusicology. The roundtable provoked lively discussion between the panellists and conference delegates about the meanings and scope of the term “visual ethnomusicology” and the logistics of the proposed

ICTM Study Group. While vigorous debate about the notion of visual/audiovisual ethnomusicology will no doubt continue, the conference promises to be a significant landmark in the development of ethnomusicological theory and practice in regard to audiovisual media.

Collectively the conference papers provided an informative snapshot of how audiovisual materials, especially video recordings, are being used as a tool and a medium for ethnomusicological research. Conference delegates considered a broad range of topics relating to the potential of audiovisual media in ethnomusicology, including didactic, analytical, sensorial, practical, technical, ethical, and applied perspectives. Although space constraints prevent detailed discussion of the conference papers, the following summary of the seven sessions and keynote speech aims to give an impression of the key themes and issues addressed.

**Session One** included papers by Terada Yoshitaka (Japan), Nicolas Prévôt (France), and Charlotte Vignau (Germany). Terada discussed the challenges and ethical issues that arose while making his film *Drumming Out a Message* about the Okinawan dance form *eisā*. Prévôt’s paper introduced a “webdocumentary film project” titled *Inoui*, which combines text, still images and video to tell the stories of local musicians in the Paris suburb of Nanterre. Drawing on examples from her film *The Alphorn*, Vignau discussed two theoretical issues: first, how video can be used to explore musical action as a form of knowledge; and second, how feedback from the subjects of films

can be integrated through multivocal editing.

**Session Two** consisted of two presentations: one by Rui Oliveira (Portugal) and a video presentation by Claudio Mercado (Chile). With reference to two documentary projects, *Sons de Goa* and *Kola San Jon*, both of which used archived fieldwork footage, Oliveira raised issues concerning the preservation of audiovisual materials and the uses of fieldwork footage beyond the archive. Also relating to the theme of audiovisual archives, Mercado’s presentation provided an overview of the large archive of video recordings of indigenous Chilean musics that he has collected over the last quarter of a century.

**Session Three** included papers by Bárbara Varassi Pega (Netherlands), Giorgio Adamo (Italy), and Paolo Vinati (Italy). Drawing on her research with famous tango musicians, Pega discussed the video-recorded interview as a resource for exploring the history of tango and the professional activity of musical arrangement. Adamo’s paper addressed video as a tool for music analysis by focusing on the relationship between musical rhythm and body movement in several music-dance performances in Italy and Malawi. Vinati’s paper introduced his film *M 360°: Four Walks through the Valley of Sounds*, which investigates methods of musical transmission in four contrasting musical settings in Bolzano province in northern Italy.

**Session Four** consisted of two papers: first, Miguel Ángel García Velasco (Cuba) introduced his film about Gilbert Rouget, which is based on a 2011 interview with Rouget about his re-

search interests in film-making, music and ritual; and second, Daniel Vilela and João Egashira (Brazil) gave a joint paper that reflected on representations of Brazilian cultural identity in the 1942 film *Saludos Amigos*.

**Session Five** comprised three papers: a video presentation by María Eugenia Domínguez (Brazil) about flute music in lowland South America; a paper by Nico Staiti (Italy) in which he introduced the wealth of footage that he has shot of *m'almat* music groups in Morocco; and a paper by Fulvia Caruso (Italy) focused on her involvement in a collaborative film-making project about violin making in Cremona, and raised compelling issues about film-making in the context of preparing a UNESCO intangible cultural heritage nomination file.

**Session Six** featured papers by Enrique Cámara (Spain), Nick Poulakis (Greece), and Leonardo D'Amico (Italy). Citing various educational film projects that have taken place in recent years in the Music Department at the University of Valladolid, Cámara's paper raised fundamental questions about the didactic uses of ethnomusicological films. In his video presentation, Poulakis outlined his approach to teaching the history of ethnographic and ethnomusicological film to students. Drawing on his experience of making a series of short films for television broadcast about musicians in Nigeria and Cameroon, D'Amico's paper reflected on the differences between ethnomusicological film and television documentaries and raised important ethical issues concerning filming in the field.

**Session Seven** included papers by Magda Pucci (Brazil), Salvatore Rossano (Spain), and Matías N. Isolabella (Spain). Pucci's paper discussed the competing research and commercial agendas at play in the making of the

documentary *Cantos da Floresta* [Songs of the Forest, a film about her creative collaborations and concerts with indigenous musicians in the Brazilian Amazon. Rossano discussed the reasons why audiovisual documentation was an important part of his research on musicians and instrument makers in the border areas of Spain and Portugal. Isolabella's paper focused on the practical and ethical difficulties and dilemmas he faced when filming a performance of improvised sung poetry in an Argentinian prison.

Finally, Raúl Romero's keynote speech focused on his personal experience of researching and producing visual ethnomusicology in Peru over the last three decades. His talk brought home how technological change since the 1980s has revolutionized the audiovisual documentation of musical practices. Drawing on his wealth of experience as an archivist, film-maker and presenter, Romero's keynote provided valuable insights into the methodological and stylistic differences between ethnomusicological films and television documentaries about music.

## Musics of the Slavic World

by Rimantas Sliužinskas



The International Scientific Conference “Musical and Dance Traditions of the Slavs in the Modern World”

was held in Astrakhan, Russia, on 18–22 September 2014, hosted by the Ministry of Culture of the Russian Federation, the Ministry of Culture of the Astrakhan Region, and the State Folklore Centre “Astrakhan Song”. The sessions were organized according to four topics, (1) Theoretical and Methodological Issues in Studying Slavic Music and Dance, (2) Slavic Music and Dance in Ritual Contexts, (3) Historical and Contemporary Approaches to Slavic Music and Dance Studies, and (4) Russian Cossacks Traditional Musical Culture in the Past and the Present.

Over 40 scholars from 10 countries (Croatia, Germany, Italy, Kazakhstan, Lithuania, Poland, Russia, Slovenia, Sri Lanka, and Ukraine) participated in this conference (colleagues from Belarus, Bulgaria, and USA were included in the programme but were not able to come to Astrakhan). Articles based on the conference's presentations will be published in a special volume of the international scholarly journal *Pax Sonoris* in 2015.

Various issues of contemporary Slavic ethnomusicology, contemporary ritual traditions, philology, folklore studies, and theoretical and practical aspects of Slavic folk music dissemination and teaching were elaborated during the three days of the conference. Some sessions on the scholarly programme were enriched by live performances by some of the best folk singers from surrounding localities.



*Participants of the symposium “Music and Dance Traditions of the Slavs in the Modern World”. Astrakhan, Russia, September 2014. Unknown photo credit.*

The Secretary General of ICTM, Svanibor Pettan, shared a wide spectrum of information about ICTM activities in the context of the Slavic world. He emphasized that the Slavic-speaking peoples in Eastern Europe are under-represented in the activities of ICTM, and that a Study Group with a focus on the music of the Slavic people might represented an important change in this direction.

Alexander Yareshko from the Saratov L. Sobinov State Conservatoire praised the high level of conference organization and its importance as a very successful and representative symposium in Russia of recent times.

Jonas Mardosa from the University of Educational Sciences in Vilnius (Lithuania) added that “by unifying our efforts, we, the scholarly community from both Slavic and non-Slavic countries studying and investigating Slavic musical traditions, must strive to create a structured and institutionally-supported international scientific movement that will stand the test of time”.

Participants agreed on the following statements: (a) the conference helped Slavic scholars from Eastern and Western Europe to come closer together; and (b) the conference revealed many-sided approaches to the analysis of Slavic traditional music phenomena.

The Conference came to a close with a folk festival titled ‘We are all Slav Brothers!’, which showcased examples

of tangible and intangible cultural heritage of the multi-ethnic, multi-cultural region of Astrakhan.

The gathered scholars expressed unanimously the wish to become active ICTM members and to focus their activity in the envisioned Study Group on Musics of the Slavic World.



*Elena Shishkina (right), local organizer of the symposium “Music and Dance Traditions of the Slavs in the Modern World”. Astrakhan, Russia, September 2014. Photo by Svanibor Pettan.*



# Calendar of Events

## ICTM

- ★ **20-22 May 2015:** 23rd ICTM Colloquium “Between Speech and Song: Liminal Utterances”  
Location: Nanterre, France  
Read more about the Colloquium [here](#)
  
  - ★ **8 Jun 2015:** 20th Symposium of the Study Group on Folk Musical Instruments  
Location: Luang Prabang, Laos  
Read more in *Bulletin of the ICTM* 124, p11
  
  - ★ **10-13 Jun 2015:** Symposium of the ICTM Study Group on Ethnochoreology’s Sub-Study Group of Movement Analysis  
Location: Athens, Greece  
Read more in *Bulletin of the ICTM* 127, page 7
  
  - ★ **2-5 Jul 2015:** Joint Conference of France and UK ICTM National Committees  
Location: Paris, France  
Read more about the conference on pages 15-16
- 16-22 Jul 2015:** 43rd ICTM World Conference.  
Location: Astana, Kazakhstan.  
Read more about the World Conference [here](#).
- ★ **17-21 Aug 2015:** 14th Symposium of the Study Group on Music Archaeology  
Location: Biskupin, Poland  
Read more about the Symposium [here](#).
  
  - ★ **28-29 Aug 2015:** Symposium and Concerts “Music and Ecology” of the Slovenia ICTM National Committee  
Location: Ljubljana, Slovenia  
Read more about the Symposium on page 15
  
  - ★ **13-16 Sep 2015:** Joint SEM-ICTM Forum: Transforming Ethnomusicological Praxis through Activism and Community Engagement  
Location: Limerick, Ireland  
Read more about the Forum [here](#)

- ★ **30 Sep-4 Oct 2015:** 1st Symposium of the ICTM Study Group on African Musics  
Location: Durban, South Africa  
Read more about the Symposium [here](#)
  
- ★ **9-13 Mar 2016:** 21st Symposium of the ICTM Study Group on Historical Sources of Traditional Music  
Location: Paris, France  
Read more about the Symposium [here](#)
  
- ★ **9-16 Jul 2016:** 29th Symposium of the ICTM Study Group on Ethnochoreology  
Location: Retzhof Castle near Graz, Austria  
Read more about the Symposium [here](#).

## Related organizations

- ★ **2-4 June 2015:** 5th International Ethnographical Festival—Competition “Voices of Golden Steppe 2015”  
Location: Astrakhan, Russia  
Read more about the event [here](#)
  
- ★ **14-21 September 2015:** 5th International Ethnographical Festival—Competition “Voices of Golden Steppe 2015”  
Location: Addis Ababa, Ethiopia  
Read more about the event [here](#)
  
- ★ **3-6 December 2015:** 60th Annual Meeting of the Society for Ethnomusicology  
Location: Austin, Texas, USA  
Read more about the meeting [here](#)

# Featured Publications by ICTM Members

## A Different Voice, A Different Song: Reclaiming Community through the Natural Voice and World Song

Caroline Bithell. New York: Oxford University Press, 2014. Paperback, hardback, and PDF, 376 pp., ill., companion website. ISBN 9780199354559 (paperback). USD 35 (paperback). [Purchase](#).

This book traces the history of a grassroots scene that has until now operated largely beneath the radar, but that has been gently gathering force since the 1970s. At the core of this scene today are the natural voice movement, founded on the premise that “everyone can sing”, and a growing transnational community of amateur singers participating in multicultural music activity.



## Encyclopedia of Azerbaijani Mugham

Suraya Agayeva. Baku: East-West, 2012. Hardback, 268 pp. In Russian. ISBN 9789952489095. USD 33.42. [Purchase](#).

The idea behind this work was to help Russian-speaking readers form an integral and adequate notion about the culture of *mugham*. As a



result a unique work was created with no precedent in the encyclopedic world. An important place was given to new articles focusing on biographical, terminological, and other problematic issues in the study of *mugham*. They also contain valuable and little-known information on its history. This project is realized by the Heydar Aliyev Foundation, whose president and chair of the editorial board of the encyclopedia is Mehriban Aliyeva, the first lady of Azerbaijan.

## Fiesta de Diez Pesos: Music and Gay Identity in Special Period Cuba

Moshe Morad. Farnham: Ashgate, 2015. Hardback and PDF, 312 pp., ill., maps, music examples. ISBN: 9781472424570. GBP 63. [Purchase](#).

The “Special Period” in Cuba was an extended era of economic depression starting in the early 1990s, characterized by the collapse of revolutionary values and social norms, and a way of life conducted by improvised solutions for survival, including hustling and sex-work. During this time a thriving though constantly harassed clandestine gay scene developed, and between 1995 and 2007, the author became absorbed in Havana’s gay scene, where he created a wide social network, attended numerous secret gatherings—from parties to religious rituals—and observed patterns of behaviour and communica-



tion. He discovered the role of music in this scene as a marker of identity, a source of queer codifications and identifications, a medium of interaction, an outlet for emotion, and a way to escape from a reality of scarcity, oppression, and despair.

## Flower World: Music Archaeology of the Americas, vol. 3

Matthias Stöckli and Mark Howell, eds. Berlin: Ekho VERLAG, 2014.

Hardback and PDF, 192 pp., ill., colour plates. In English and Spanish. ISBN 9783944415178 (hardcover). EUR 59 (hardcover). [Purchase](#).

The third volume in a bilingual journal focusing on the study of ancient music and music-related activities in the pre-Columbian Americas. The series features studies of both past and living music traditions in South, Central, and North America, including a variety of music-archaeological and ethnomusicological approaches. This volume includes eight articles on North America, Mesoamerica, and the Andes.



## In the Wake of Classical-Antiquity Metric Feet: A Comparative Ethnomusicological Study

*Nice Fracile*. Novi Sad: Akademija umetnosti, Edicija Alumin, 2014. Paperback, 238 pp., ill. In Serbian. ISBN 9788688191364. EUR 5. To purchase, [contact the editor](#).

Comparative ethnomusicological studies in the traditional music of Southeastern Europe reveal the existence of essential relations, cross-influences, permeations, and common morphological elements, but also the specific national/ethnic features of each particular culture. This has been true since the earliest ages until the present time. Identification of rhythmic types and patterns in traditional melodies has been made through studies of the relation between lyrics and tune, as well as through the ascertainment of those types of metric feet practised in classical antiquity which provided the basis to the formation of traditional tunes and instrumental melodies.



## Kosovo Through the Eyes of Local Romani (Gypsy) Musicians

*Svanibor Pettan*. Ljubljana/Bloomington: Znanstvena založba Filozofske fakultete Univerze v Ljubljani/Society for Ethnomusicology, 2015. Paperback, 122 pp., colour photos, DVD. ISBN 9789612377083. EUR 15 / USD 18.80. Purchase: [North America](#), [rest of the world](#).

This is the third film in the Audio-Visual Series of the Society for Ethnomusicology, following Hugo Zemp's *'Are'are Music and Shaping Bamboo* (1979) and John Blacking's *Domba 1956-1958: A Personal Record of Venda Initiation Rites, Songs & Dances* (2002). Together with the accompanying Study Guide, it documents and explains the roles and strategies of Romani musicians in a multiethnic, multireligious, and multilingual Balkan context, pointing to diverse types of Romani ensembles in Kosovo, various sources of the musical repertoire of a single semi-nomadic Romani community, creative localization of a selected tune of foreign origin (Lambada) by various Kosovo Romani ensembles, and the response of Romani musicians to the challenge of increasing political tensions. The Study Guide extends the story of the filmed footage from the period 1989-1991 to the next two decades, during which Romani musicianship in Kosovo was affected by the war and the resulting political, social and cultural changes.



## Music and Traditions of the Arabian Peninsula: Saudi Arabia, Kuwait, Bahrain, Qatar

*Lisa Urkevich*. New York: Routledge, 2015. Hardback, paperback, and Kindle e-book, 356 pp., audio CD, photos, transcriptions, lyric translations. ISBN 9780415888721. USD 48 (paperback). [Purchase](#).

This book provides a pioneering overview of folk and traditional urban music, dance, and rituals of Saudi Arabia and the Upper Arabian Gulf States. The nineteen chapters introduce variegated regions and subcultures and their rich musical arts, many of which had been unknown beyond local communities. The study contains descriptions of genres, instruments, poetry, and performance practices of the desert heartland (Najd), the Arabian/Persian Gulf shores, the great cities of Makkah and Medinah, and the southwestern mountains and Red Sea coast. Based on over a decade of fieldwork covering thousands of miles in one of the most "closed" regions of the world, this book provides a much-needed introduction and organizational structure for the diverse and complex Peninsula musical arts.





## Qanbus, Tarab: Le luth monoxyle et la musique du yémen

Jean Lambert and Samir Mokrani, eds.  
Paris: Geuthner, 2013. Paperback, 400 pp., ill., trans., colour photos. In French. ISBN 9782705338749. EUR 37.  
[Purchase](#).

The *qanbus* (or *tarab*) lute played a central role in Yemeni music until the mid-twentieth century. Currently endangered, it presents several puzzles (historical, anthropological, and organological) still unsolved. It is in Sanaa that the instrument is best documented through oral history testimonies. The book also gives special attention to detailing its morphology, from the points of view of organology and comparative luthiery. Contributors include: Pierre Hérouville, Nizār Ghānim, Werner Graebner, Larry F. Hilarian, Muḥammad al-Jumā'ī, Jean Lambert, Samir Mokrani, and Christian Rault.



## The Russian Turkestan Music Culture in the Musical-Ethnographical Collection of August Eichhorn

Tamila Mahmudovna Dzhani-zade.  
Moscow: Glinka National Museum Consortium of Musical Culture, 2013. Hardback, 336 pp, audio CD, ill.. In Russian. ISBN 9785883670539. RUB 750. To purchase, [contact the editor](#).

August Friedrich Eichhorn (1844–1911) was a professional violinist and conductor of the Tashkent military chorus from 1870 to 1883. During this time when Central Asia was being assimilated into the Russian Empire, Eichhorn collected musical materials of the native population, now preserved at the Glinka Museum Consortium of Musical Culture of Moscow.

This book researches the ethno-cultural situation in Central Asia in the pre-Soviet period and features a critical examination of some works in which Eichhorn's musical sources were studied according to the paradigm shift of the Soviet national conception. Such a study helps to better understand Eichhorn's collection as an invaluable historical document about Central Asian music culture in the nineteenth century.



## Women as Bearers of Folk Music Practices in Bosnia and Herzegovina

Tamara Karača Beljak and Jasmina Talam, eds. Sarajevo: Institute for Musicology, Academy of Music, University of Sarajevo and ICTM National Committee of Bosnia and Herzegovina, 2015. Paperback, 271 pp., examples, photos. In Serbo-Croatian and English. ISBN 9789958689116. EUR 10. Available directly from [the publisher](#).

In recent years, research in the area of gender ethnomusicology has intensified, and new issues have emerged regarding the creation, preservation, and transfer of specific female musical forms, but also perceiving the notion of sex and gender in folk musical practice. In the traditionally patriarchal society of Bosnia and Herzegovina, the role of a woman was very much limited and mostly related to home and housework. Due to this, the musical practice of women in the frames of musical tradition of Bosnia and Herzegovina can be treated as a reflection of their life circumstances. Despite many limitations, women were rather creative in the process of creating, transferring, and preserving folk music traditions.



# ICTM World Network

The ICTM World Network is composed of individuals (Liaison Officers) and representatives of organizations (National and Regional Committees). All act as links between the Council and the community of individuals and organizations involved with traditional music and dance in their country or region.

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Liaison Officer



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**Vanuatu**[Monika Stern](#)

Liaison Officer

# Study Groups

ICTM Study Groups are formed by ICTM members sharing a common area of scholarly study. Their general provisions are defined by the [Memorandum on Study Groups](#), and may be further governed by their own bylaws.

Study Groups organize symposia and meetings, and publish their own works.

## African Musics

Chair: Patricia A. Opondo

## Applied Ethnomusicology

Chair: Klisala Harrison

## Audiovisual Ethnomusicology

Chair: TBA

## Ethnochoreology

Chair: Catherine E. Foley

## Folk Musical Instruments

Chair: Gisa Jähnichen

## Historical Sources of Traditional Music

Co-Chairs: Susanne Ziegler & Ingrid Åkesson

## Iconography of the Performing Arts

Chair: Zdravko Blažeković

## Maqām

Chair: Alexander Djumaev

## Mediterranean Music Studies

Chair: Ruth Davis

## Multipart Music

Chair: Ardian Ahmedaja

## Music Archaeology

Chair: Arnd Adje Both

## Music and Dance in Southeastern Europe

Chair: Velika Stojkova Serafimovska

## Music and Dance of Oceania

Chair: Kirsty Gillespie

## Music and Gender

Chair: Barbara Hampton

## Music and Minorities

Chair: Ursula Hemetek

## Music in the Arab World

Chair: Scheherazade Hassan

## Music of the Turkic-speaking World

Chair: Razia Sultanova

## Musics of East Asia

Chair: Terauchi Naoko

## Musics of the Slavic World

Chair: TBA

## Performing Arts of Southeast Asia

Chair: Patricia Matusky

# Executive Board

The Executive Board consists of a President, two Vice Presidents, and nine Ordinary Members elected by the Council's membership. The Executive Board may additionally co-opt up to three Ordinary Members.



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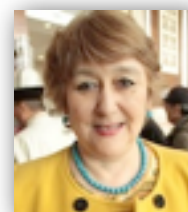
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# Secretariat

The Secretariat is the body responsible for the day-to-day operations of the ICTM, and the main channel of communication between the Council's governing body—the Executive Board—and its members, subscribers, partners, and affiliates.

The Secretariat comprises the Secretary General and the Executive Assistant, who are both appointed by the Executive Board for an initial period of four years.



[Svanibor Pettan](#)  
Secretary General  
Slovenia



[Carlos Yoder](#)  
Executive Assistant  
Argentina/Slovenia

## Contact Information

International Council for Traditional Music

Department of Musicology  
Faculty of Arts  
University of Ljubljana  
Aškerčeva 2  
1000 Ljubljana  
Slovenia

Phone: +1 410 501 5559

E-mail: [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org)

Skype: ictmslovenia

Website: [www.ictmusic.org](http://www.ictmusic.org)

Facebook: [www.facebook.com/ictmusic](https://www.facebook.com/ictmusic)

Flickr group: [www.flickr.com/groups/ictmusic](https://www.flickr.com/groups/ictmusic)



*The University of Ljubljana, host institution of the current ICTM Secretariat.*

# Membership Information

The International Council for Traditional Music is a scholarly organization which aims to further the study, practice, documentation, preservation, and dissemination of traditional music and dance of all countries. To these ends the Council organizes World Conferences, Symposia, and Colloquia, and publishes the *Yearbook for Traditional Music* and the online *Bulletin of the ICTM*.

As a non-governmental organization in formal consultative relations with UNESCO and by means of its wide international representation and the activities of its Study Groups, the International Council for Traditional Music acts as a bond among peoples of different cultures and thus contributes to the peace of humankind.

## Membership

All ICTM memberships run from 1 January to 31 December, except for Life and Joint Life Memberships (see below).

Members in good standing are entitled to:

1. Participate in the activities of the Council (such as presenting a paper at a World Conference).
2. Receive the Council's publications.
3. Obtain access to premium website content (such as the ICTM Online Directory).
4. Vote in ICTM elections.

## Memberships for individuals

- \* Ordinary Membership: EUR 60.00
- \* Joint Ordinary Membership (\*): EUR 90.00
- \* Student Membership (\*\*): EUR 40.00
- \* Emeritus Membership (\*\*\*): EUR 40.00
- \* Life Membership: EUR 1,200.00
- \* Joint Life Membership (\*): EUR 1,500.00

(\*) Joint Memberships are available for spouses who both wish to join. They receive only one set of ICTM publications, but otherwise enjoy all the other privileges and responsibilities of Ordinary Members.

(\*\*) Individuals may take advantage of Student Membership rates for a maximum of five years. Proof of student status will be required.

(\*\*\*) Available only to applicants retired from full time work who have been members of the ICTM for at least five years.

## Memberships for organizations

**Corporate Memberships** are available to institutions, libraries, regional scholarly societies, radio-television organizations, and other corporate bodies. Corporate Members are able to choose the number of individuals they would like to attach to their Corporate Membership (a minimum of four). These "Corporate Related Members" enjoy the same benefits as full Ordinary Members, i.e., participation in the Council's activities, voting in elections, receipt of publications, and access premium website content.

**Institutional Subscriptions** to the *Yearbook for Traditional Music* are available in electronic-only, print-only, and print+electronic formats. Please visit [this page](#) for more information.

## Supporting memberships

All members who are able to sponsor individuals or institutions in a soft-currency country are urged to do so by paying an additional fee of EUR 30.00 for each sponsored individual or institution. If the recipient is not named, ICTM will award the supported membership to one or more individuals or institutions in such countries.

## Payment methods

Remittance payable to the ICTM Secretariat is preferred in euros via Electronic Funds Transfer (aka bank transfer, giro, wire transfer, or SEPA/UPO order). Other currencies and payment methods are accepted (major credit and debit cards, PayPal, cheques), but additional charges may apply.

For any questions regarding memberships, please write to [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org).

# Publications by ICTM

## Yearbook for Traditional Music

The *Yearbook for Traditional Music* is a refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research.

ISSN (Print): 0740-1558

ISSN (Online): 2304-3857

General Editor: [Kati Szego](#).

The *Yearbook* was established in 1949 as the *Journal of the International Folk Music Council*. It is published in English every November. All ICTM members and institutional subscribers in good standing receive a copy of the *Yearbook* via priority air mail.

The latest issue of the *Yearbook* is Vol. 46, corresponding to the year 2014.



For more information about submissions to the *Yearbook*, and how to get back issues (both in print and electronic form), please visit the [Yearbook's home page](#).

## Bulletin of the ICTM

The *Bulletin of the International Council for Traditional Music* carries news from the world of traditional music and dance, a calendar of upcoming events, and reports from ICTM Study Groups and ICTM National and Regional Representatives.

ISSN (Online): 2304-4039

Editor: [Carlos Yoder](#).

The *Bulletin of the ICTM* was established in 1948 as the *Bulletin of the International Folk Music Council*. Until its April 2011 issue (Vol. 118), the *Bulletin* was printed and posted to all members and subscribers. Starting with its October 2011 issue (Vol. 119), the *Bulletin* became an electronic-only publication.

The *Bulletin of the ICTM* is made available through the ICTM's website in January, April, and October each year. It can be downloaded free of charge, and all are encouraged to redistribute it according to the [Creative Commons BY-NC-SA 3.0 Unported License](#), which protects it.

For more information about submissions, and how to access or purchase back issues, please visit [the Bulletin's home page](#). The full collection of past *Bulletins* can be browsed and downloaded from [this page](#).

## Online Membership Directory

The *Online Membership Directory* is a rich, comprehensive, and secure repository of information about the Council's constituency, and a powerful research tool for members. It is available to ICTM members in good standing at the following address: [www.ictmusic.org/online-membership-directory](http://www.ictmusic.org/online-membership-directory).