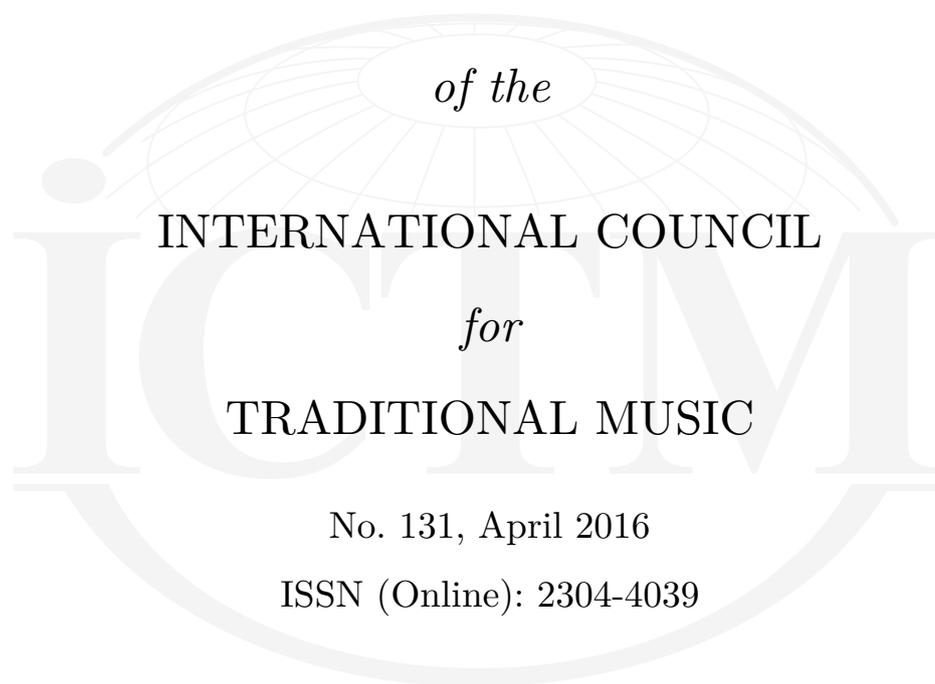


# BULLETIN



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## Message from the Secretary General

by Svanibor Pettan

### Next ICTM World Conference

As you will see on the Third Notice and Call for Proposals (pages 5-7), preparations for the 44th World Conference, with which the Council will mark its 70th anniversary in 2017, are in full swing.

The Local Arrangements and Programme Committees remind you that the **Call for Proposals is open until 30 September 2016**. Please make sure to send your proposals in time. The Executive Board will have its regular annual meeting in late June 2016 at the conference site, the University of Limerick's Irish World Academy of Music and Dance. The meeting will be followed by a one-day symposium titled "The Contributions of Ethnomusicology and Ethnochoreology to Vernacular Music and Dance Education in 3rd Level Institutions".



### Study Group news

The number of ICTM Study Groups recently rose to twenty-one! The newest is the **Study Group on Music and Allied Arts of Greater South Asia**. Its approval by the Executive Board (the formal endorsement will take place at the Board meeting in Limerick in June 2016) was based on a successful international conference held on 4-6 March 2016 at Harvard University and on the required procedures handled by the initiator and host of the event, Richard K. Wolf. The conference brought together more than sixty researchers working in and beyond the bounds of South Asia, extended to the western and central parts of the world's largest continent. Participants came from Canada, Germany, the Netherlands, Pakistan, Russia, Sri Lanka, United Kingdom, and United States. The conference attracted a wide range of topics and theoretical orientations, with contributions by scholars at varying stages of their careers. The event, organized by a program committee consisting of

Richard K. Wolf (chair), Anna Schultz, Natalie Sarrazin, Peter Kvetko, and Robbie Beahrs, contained paper presentations, panels, concerts, and film presentations. The keynote speaker was Stephen Blum.

From the Mission Statement of the new ICTM Study Group: "We encourage collaborative and comparative work with colleagues across the region and areas connected through geographical contiguity, diaspora, trade, and the Internet. We wish to promote the acts of doing and making—whether that involves performing, dancing, composing, drawing, or any other relevant form of participation—as integral parts of scholarly study. We strive toward inclusiveness with regard to scholarly approaches and participation".

The webpage of the new Study Group is [already online at the ICTM website](#), so please consider reading more about this exciting development there.

In an attempt to register the existence of Study Group publications and to contribute to their scholarly strength, if needed, the Executive Board invites all Study Group Chairs to send their manuscripts to the Secretariat for pre-publication approvals, as stated in the [Guidelines on ICTM Publications](#).

Among the many Study Group Symposia scheduled to be held in 2016, let me single out the 1st Joint Symposium of the ICTM Study Group on Mediterranean Music Studies (STG-MMS) and the International Musicological Society (IMS), in Naples, Italy, from 21 to 26 June. Co-organized by the Chair of STG-MMS Ruth Davis and the President of IMS Dinko Fabris, this scholarly gathering can be seen as a continuation of ongoing efforts aimed at strengthening cooperation between ICTM and its sister societies. Another joint event, still in development, in



*Richard K. Wolf (right) performing with David Nelson during the 60th Annual Meeting of the Society for Ethnomusicology. Austin, Texas, USA. 4 December 2015. Photo by Svanibor Pettan.*

which ICTM will join forces with IMS and the International Association of Music Libraries, Archives and Documentation Centres (IAML), will be presented in the near future.

The rich year of 2016 will also feature a new ICTM Colloquium. Envisioned by Xiao Mei and John Lawrence Witzleben around the theme “Plucked Lutes of the Silk Road”, it will bring invited specialists from all over the world to Shanghai between 20 and 23 October. Detailed information about this Colloquium can be found in the January 2016 issue of the *Bulletin*, and [online](#).

### Search for General Editor

In the previous issue of the *Bulletin*, the notices “Search for the next Secretary General” and “Search for a new Book Reviews Editor of the Yearbook for Traditional Music” were published. In this issue you can find the notice “Search for the next General Editor of the *Yearbook for Traditional Music*”. The current General Editor, Kati Szego, will complete her mandate with Vol. 49 (2017), and so it is the right time to announce the search for her successor. Please see the complete notice on page 3.

### World Network changes

The ICTM World Network of National and Regional Representatives experienced a few changes in representation in the most recent period. Henry Johnson finished his term as Chair of the Australia and New Zealand Regional Committee, and was succeeded by Catherine Grant. At the National Committee for Finland, Mikko Vanhasalo was succeeded by Anti-Ville Kärjä, and the Chair of the National Committee for Ireland, Daithí Kearney, was succeeded by Lonán Ó Briain. Along with expressions of gratitude to



*Elsie Ivancich Dunin receiving the National Folk Organization's Preserving Our Heritage Award. Santa Clara, USA, 11 March 2016. Photo provided by Allegra Snyder.*

the past representatives, the Council warmly welcomes the new ones.

### Call to translate ICTM brochure

A part of ICTM's definition states that “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”. It is clear from the almost seven decades of the Council's existence that this sentence is far from being just an attractive phrase. For example, ICTM World Conferences have been held on both sides of the Iron Curtain, in non-aligned and neutral countries, etc.

Guided by a wish to increase the sense of ICTM's “internationality”, the Secretariat **calls for volunteers to translate the contents of the ICTM brochure** into Arabic,

Chinese, French, Hindi, Russian, and Spanish languages which we believe will be key in helping the Council reach fellow researchers of music and dance in various parts of the world. The most recent version of the ICTM brochure (in English) [is available online here](#); please contact the Secretariat if you would need copies of them sent to you.

### Conclusion

Our distinguished and very active member Elsie Ivancich Dunin recently received the National Folk Organization's Preserving our Heritage Award for a lifetime of work and achievement in folk dance and folk arts. Let me extend congratulations to two remarkable colleagues who were awarded the 27th Koizumi Fumio Prize for Ethnomusicology in 2015: Otanazar Matyakubov and Margaret Kartomi (you can read more in the report of Waseda Minako on page 18).

Finally, let me share with you the news about the passing of Michael Hauser, one of the pioneers of ethnomusicological research in Greenland. The recordings of indigenous people, collected and commented on by him and Poul Rovsing Olsen and published by the Danish Folklore Archives as *Traditional Songs of Greenland*, made a lasting impact on me and surely many other ethnomusicologists. Our gratitude also goes to the late Ghanaian colleagues Nii Yartey, Nana Danso Adbiam, Ebenezer Laing, and Nissio Fiagbedzi, presented by Daniel Avorgbedor on pages 17-18.

## Search for the next General Editor of the *Yearbook for Traditional Music*

Kati Szego, the General Editor of the *Yearbook for Traditional Music*, has informed the Executive Board that she will be stepping down after publication of the 2017 *Yearbook*. The Executive Board has established a committee to find a new General Editor. This committee consists of Salwa El-Shawan Castelo-Branco, Don Niles, Svanibor Pettan, and Kati Szego.

### Work of the General Editor

The General Editor is responsible for all aspects of the preparation of the *Yearbook for Traditional Music* for publication. These include:

- \* Communicate with authors regarding submissions to the *Yearbook*
- \* Initially evaluate all submissions
- \* Solicit referees' reports on submissions
- \* Work with authors on revisions to their articles to prepare them for publication
- \* Appoint and supervise the work of the review editors
- \* Liaise with any guest editors regarding requirements for publication and oversee their editing of articles
- \* Copyedit articles and reviews to ensure they conform to *Yearbook* standards
- \* Apply *Yearbook* styles to final text
- \* Liaise with the ICTM Secretariat regarding the layout of each volume and the preparation of PDF files for printing
- \* Check printer proofs and give final approval for printing in November

- \* Prepare PDF files according to JSTOR specifications and upload to their site

### Requirements

A General Editor should have the following experience and qualifications:

- \* ICTM membership in good standing and a commitment to ICTM's mandate
- \* Fluency in spoken and written English, the language of the *Yearbook*
- \* Prior experience in academic editing
- \* Intimate familiarity with Microsoft Word, particularly its use for editing
- \* Strong organizational and communication skills, as well as the ability to meet and enforce deadlines

In addition a General Editor should have access to:

- \* A reliable communications infrastructure, involving Internet access, email, telephone, fax and courier services; most communications are conducted through email
- \* Software and hardware as necessary to do the required work
- \* Human resources with the following software skill sets:
  - Adobe Photoshop or similar, for preparation of bitmap images
  - Adobe Illustrator or similar, for preparation of vector graphics
  - Microsoft Excel or similar, for preparation of charts
  - Finale or similar, for preparation of musical examples
  - Adobe InDesign or similar, for page layout and preparation of PDF files
  - Adobe Acrobat or similar, for modification of PDF files

In most instances, the General Editor will prepare files for final formatting by a professional with expertise in graphic

layout. It will be an asset if the General Editor has prior experience working with a graphic designer.

The General Editor is appointed by and is responsible to the Executive Board. The initial appointment is for a period of three years, which may be extended. A written report to the Board is required of the General Editor at every Board meeting (annual) summarising the contents of the previous volume, progress on the current volume, and plans for next year's volume (including the appointment of guest editors). If not a member of the Executive Board, the General Editor may attend and participate in Board meetings, but not as a voting member.

### Further Information and Submissions of Interest

Interested members should [contact the present General Editor, Kati Szego](#), for further details about this work. Formal applications must be [submitted to the ICTM Secretariat no later than 15 September 2016](#) and labelled "YTM Editor's position". The Committee will make recommendations to the Board, which will then make an appointment.

# 44th ICTM World Conference

13-19 July 2017

*Irish World Academy of Music and Dance, Limerick, Ireland*

## Third Notice and Call for Proposals

You are cordially invited to attend the 44th ICTM World Conference, which will be held from 13 to 19 July 2017 at the Irish World Academy of Music and Dance in Limerick, Ireland.

The venue is located right on the banks of the River Shannon in a scenic and environmentally friendly campus. The Academy recently celebrated its twentieth anniversary and is home to a variety of undergraduate and postgraduate courses that relate to the study and practice of music, song, and dance in a variety of scholarly, applied, educational, arts practice, festive arts, and clinical contexts.

During the conference, the **70th anniversary of the Council will be celebrated.**

### Programme Committee

Mohd Anis Md Nor (Co-Chair)

Stephen Wild (Co-Chair)

Anne von Bibra Wharton

Miguel A. García

David Harnish

Níall Keegan

Jean Kidula

Colin Quigley

Svanibor Pettan (ex officio)

Susana Sardo

J. Lawrence Witzleben



*Main building of the Irish World Academy of Music and Dance, the venue of the 44th ICTM World Conference. Photo by Irish World Academy of Music and Dance .*

### Local Arrangements Committee

Catherine Foley (Co-Chair)

Colin Quigley (Co-Chair)

Jennifer de Brún

Aileen Dillane

Aoife Granville

Sandra Joyce

Níall Keegan

Mats Melin

Orfhlaith Ni Bhriain

### Conference website

Visit [the conference website](#) to learn more about local arrangements, including travel, accommodation, and other helpful information.

### Conference Themes

1. 70 YEARS OF ICTM: PAST, PRESENT AND FUTURE

2017 marks the 70th anniversary of our organization. Begun in 1947 in the aftermath of the Second World War, the International Folk Music Council (IFMC)—later changed to International Council for Traditional Music—was one of the international organizations, with UNESCO and its affiliates, formed to re-establish networks of artists, scholars, scientists, and educators that had been disrupted by war. IFMC/ICTM has tended to represent the small or marginalized performance traditions rather than the great and elite traditions, aligning the Council with issues of human rights, citizenship and social justice.

- \* What has been the impact of the Council's work on music and dance studies in general and on ethnomusicological and ethnochoreological studies in particular?
- \* What has been the impact of the notions of "folk music/dance" and "traditional music/dance" on the discursive construction of expressive behaviour, scholarly research, and the ways disciplines, fields of study and institutions are configured?
- \* What may be the Council's future directions for example in relation to regional conflicts, environmental change, and large-scale migration?

## 2. LEGACY AND IMAGINATION IN MUSIC AND DANCE

Legacy is a concept that both reaches back to the past and looks forward to the future. In our research we have long interrogated the processes of continuity, transmission, and change; in effect the formation of legacies left to us from our forebears. We ask as well, how are they being treated in our present(s)? But we might also ask, how are legacies created for future generations? Legacies may be constituted in multiple forms, including, for example, the material, aural/oral, and corporeal; they may be so constituted in many ways, through physical, social, or performative practices, for example. Legacies might be found in the intellectual, artistic, and spiritual domains of life, as well as many others. Processes of human imagination are implicated in all three of these stages of legacy creation.

- \* What pasts do we imagine such legacies to represent, preserve, maintain, or pass on?
- \* What do we imagine we are leaving for those to come as we create our legacies, either personal or collective?

- \* What do we imagine for our legacies when in the hands of those who will inhabit unknown futures?

## 3. ETHNOMUSICOLOGY, ETHNOCHOREOLOGY AND DIGITAL HUMANITIES

The field of digital humanities (DH) was officially founded with a manifesto ratified in 2010 in Paris, defining digital humanities as a "transdiscipline, embodying all the methods, systems, and heuristic perspectives linked to the digital within the fields of humanities and the social sciences". The institutionalization of DH currently comprises 196 specialized research centres, based in 24 countries, according to the [observatory for digital humanities, Centernet](#). The knowledge that has been produced from this perspective focuses mainly on using digital tools and resources to facilitate access to information—as well as to process it—resulting in the creation of archival platforms. In view of this development it is important to know where ethnomusicology and ethnochoreology are situated in the context of DH.

- \* To what extent is the quantitative perspective of DH compatible with the qualitative profile of ethnomusicology and ethnochoreology?
- \* Does the adoption of the methods of DH relegate the sensitive and emotional dimensions of music and dancing to a second level of analysis?
- \* How can ethnomusicology and ethnochoreology contribute towards a "prudent technology" in the management of knowledge about music and dance in the context of DH?

## 4. EXPLORING MUSIC ANALYSIS AND MOVEMENT ANALYSIS IN ETHNOMUSICOLOGY AND ETHNOCHOREOLOGY

Analyses of music–sound and moving–bodies respectively are regaining signifi-

cance in both ethnomusicological and ethnochoreological research after a period in which they often played a subsidiary role. Long-established methods and techniques of analysis in both fields are being modified, extended, and perhaps superseded as new technologies and methodologies suggest new possibilities. The historical shift in both fields from their early preoccupation with sound and movement analysis to a primary attention to "context", as variously understood, may have run its course. Re-theorization of both music and dance practice has attempted for some time now to transcend, or at least mediate that gap and bring these perspectives into conversation. There seems to be an opportunity at this time to revisit the place of music analysis and/or movement analysis in ethnomusicology and ethnochoreology.

- \* What possibilities might be presented by technologies such as motion capture and others?
- \* Might we investigate music and dance as a unitary phenomenon? What might analysis reveal about this question?
- \* Might the vast quantity of music and dance documentation now available and their increasing sophistication revitalize possibilities for comparative study?

## 5. MUSIC, DANCE, RELIGIOUS POLITICS AND RELIGIOUS POLICIES

Music, dance, religion, and politics are endemic in human societies, and very frequently are strongly interlinked. This theme invites educators-scholars-performers to contextualize music and dance as these relate to enforced or changing religious ideologies concerning music and the performing arts and cope with state and religious interventions. The foundation here is that state and

religious politics and policies either endorse, subvert, and/or attempt to control the expressions and narratives embodied in the performing arts for their own purposes. Often, music and dance are connected to a matrix of beliefs enmeshed within the fabric of local, national, or global religious practices, but then the ideology changes and state or religious institutions exert pressures upon practitioners to make adjustments to fit this new ideology.

- \* How, precisely, do music and dance interact with religious politics and policies, on a micro- or a macro-scale?
- \* What are the artistic results of religious nationalism in hierarchical or more egalitarian societies?
- \* Can ethnomusicology or ethnochoreology play a positive role in supporting music and dance and their practitioners endangered by religious politics or policies?

#### 6. NEW RESEARCH ON OTHER TOPICS

Although the Programme Committee hopes that the themes announced above will encourage members to consider new ways of conceptualizing their research data, we also recognize that some delegates will want to present research results that do not fit with any of the announced themes. This broad heading is included to accommodate these scholars.

#### Abstracts

Abstracts should be no more than 300 words in length, and written in English (papers may be presented in either English or Gaelic, but all abstracts must be in English). They should indicate the theme under which they are submitted.

Following evaluation, authors will be notified of the Programme Committee's decision in December 2016.

#### 1. INDIVIDUAL PAPER

Individual papers should be 20 minutes long and followed by 10 minutes of discussion. The proposal must include a 300-word maximum abstract.

#### 2. PANEL

Organized panels are 90 minutes (three papers, each 20 minutes, followed by 10 minutes of discussion) or 120 minutes long (four papers, or three papers and a discussant). A proposal by the panel organizer (300 words) as well as one by each individual presenter (300 words each) are required. Where an independently submitted abstract appears to fit a panel, the programme committee may suggest the addition of a panellist. The programme committee may also re-commend acceptance of only some of the papers on a panel.

#### 3. FILM/VIDEO SESSION

Recently completed films introduced by their author and discussed by conference participants may be proposed. Submit a 300-word abstract including titles, subjects, and formats, and indicate the duration of the proposed films or videos and introduction/discussion.

#### 4. FORUM/ROUNDTABLE

Forum/Roundtable sessions provide opportunities for participants to discuss a subject with each other and with members of the audience. Sessions of up to two hours long should include at least four but no more than five presenters. We encourage formats that stimulate discussion and audience participation. The organizer will solicit position papers of up to 15 minutes from each presenter and will facilitate questions and discussion for the remaining time. Proposals for forums/roundtables

should be submitted by the session organizer (300 words).

[To submit your proposal,  
please visit this page](#)

#### Timeline

- \* First notice: October 2015
- \* Second notice and call for proposals: January 2016
- \* Third notice and call for proposals: April 2016
- \* Deadline for submission of proposals: 30 September 2016
- \* Notification of acceptances: December 2016

The Preliminary Programme will be published in the April 2017 *Bulletin*.

# Announcements — ICTM

## 5th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe

2–8 May 2016

*Blagoevgrad, Bulgaria*

The 5th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe will take place on 2–8 May in Blagoevgrad, Bulgaria.

More than 50 papers will be presented under the themes of (1) Music and Dance in Southeastern Europe in Post-1989; (2) Representations of Music and Dance in Audiovisual Ethnographies in Southeastern Europe; and (3) Myth, Ritual and Interpretations in/of the Music and Dance in Southeastern Europe.

Further information about the symposium can be found [at the Study Group website](#).

## 1st Joint Symposium of the ICTM Study Group on Mediterranean Music Studies and the International Musicological Society

21–26 June 2016

*Naples, Italy*

The 1st Joint Symposium of the Study Group on Mediterranean Music Studies and the International Musicological Society will be held on 21–26 June 2016 in Naples, Italy.

The preliminary programme of the symposium and important local

arrangements information (such as travelling to Naples and a list of recommended accommodations) are available [at this webpage](#).

For further, ongoing information, please visit the [Study Group's website](#).

## 9th Symposium of the ICTM Study Group on Music and Minorities

4–8 July 2016

*Rennes, France*

The 9th Symposium of the Study Group on Music and Minorities will be held on 4–8 July 2016 at the Université Européenne de Bretagne, Rennes, France.

The preliminary programme of the symposium and important local arrangements information (e.g., travel, accommodation) are available at [this webpage](#).

For further, ongoing information, please visit the [Study Group website](#).

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

9–16 July 2016

*Graz, Austria*

The 29th Symposium of the ICTM Study Group on Ethnochoreology will take place on 9–16 July at Retzhof Castle, an education centre near Graz, Austria. Details regarding registration, travel and accommodations can be found [at this webpage](#).

The programme will feature papers, panels, a media presentation, and a

poster session around the themes of (1) Dance and the Senses and (2) Dancing and Dance Cultures in Urban Contexts.

Further information about the symposium can be found [at the Study Group website](#).

## 4th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA)

31 July–6 August 2016

*Penang, Malaysia*

The 4th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA) will take place from 31 July to 6 August 2016 at the School of the Arts, Universiti Sains Malaysia (USM), Penang.

Further information about the symposium, including the Preliminary Programme, presenters and their abstracts, Local Arrangements information (including registration, accommodation, and travel, etc.) can be found [at the USM website](#).

## 5th Symposium of the ICTM Study Group on Musics of East Asia

25–27 August 2016

*Taipei, Taiwan*

The 5th Symposium of the ICTM Study Group on Musics of East Asia will be held at the Academia Sinica and the Taipei National University of the Arts in August 2016, where the

tenth anniversary of the Study Group's foundation will be celebrated.

Further information about the symposium can be found at the [Study Group's website](#).

## Call for Proposals: 21st Symposium of the ICTM Study Group on Musical Instruments

5–8 April 2017

Sarajevo, Bosnia and Herzegovina

Submissions deadline: 15 July 2016

The 21st Symposium of the ICTM Study Group on Musical Instruments will be held on 5–8 April 2017 at the Academy of Music of the University of Sarajevo, Bosnia and Herzegovina, hosted by the ICTM National Committee for Bosnia and Herzegovina. There are three themes for the symposium: (1) Musical Instrument Makers Between Local Quality and Global Market; (2) Permissibility of Instrumental Sound in Society; and (3) New Research.

Further information about the symposium, including the full Call for Proposals, can be found at [this webpage](#).

### *From the [ICTM Online Photo Gallery](#)*



*The New Pendo Group of Chamwino Village performing at the Chamwino Arts festival. Dodoma, Tanzania, July 2015. Photo provided by Imani Sanga.*



*Christiane Fennesz-Juhasz, Birgit Hübener, Gerlinde Haid, Ursula Hemetek, and Regine Allgayer-Kaufmann, during the 37th ICTM World Conference. Vienna, Austria, July 2007. Photo provided by Svanibor Pettan.*



*The BALTICA festival's grand concert in Rēzekne, Latvia. July 2015. Photo by Reinis Oliņš.*

# Reports from ICTM National and Regional Representatives

## Australia & New Zealand

by Jared Mackley-Crump, Secretary  
Regional Committee



New appointments to the positions of Chair and Secretary were made during the Business Meeting of the Australia & New Zealand (ANZ) Regional Committee (RC), held at the end of 2015 during the conference of the International Association for the Study of Popular Music (IASPM)–ANZ. Catherine Grant (incoming Chair based at Griffith University, Brisbane) and Jared Mackley-Crump (incoming Secretary based at AUT in Auckland) will be joined by three new representatives of our regional sister organizations: Narelle McCoy (IASPM–ANZ), Brigitta Scarfe (Musicological Society of Australia), and a representative from the New Zealand Musicological Society yet to be nominated.

The new executive committee members wish to thank outgoing Chair Henry Johnson, Secretary Julie Rickwood, and other members for their significant contribution to the RC and for their assistance in the handover period.

### Business Meeting 2015

The 2015 business meeting focused on the future direction of the RC, which the new Executive Committee will work towards refining and solidifying over the next two years. The possibility was also raised of the RC adopting an advocacy role in addressing the failure by the governments of Australia and New Zealand in ratifying UNESCO's

2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

This will be discussed further amongst members over the coming year. Draft minutes for this meeting, distributed among RC members, can be obtained by contacting the RC Chair ([Catherine Grant](#)) or the RC Secretary ([Jared Mackley-Crump](#)).

### International Conferences

Regionally, the end of 2015 provided three opportunities for members of the RC to meet up and present their: the aforementioned IASPM–ANZ conference in Canberra, the conference of the Musicological Society of Australia (held at the Sydney Conservatorium of Music in its centenary year), and the conference of the New Zealand Musicological Society, which was held at Victoria University in Wellington. Conferences for each of these sister organizations will again be held in 2016—IASPM in Mackay, Queensland, MSA in Adelaide; and NZMS at a location yet to be announced.

Given that meeting up at conferences is generally limited to one or two instances per year, the RC has recently initiated a closed Facebook group to allow members to share news and items of interest, stimulate discussion, and remain in contact with each other throughout the year. Membership of both the ANZ Regional Committee and the Facebook Group are open to any ICTM members who reside or have an interest in the region. If you would like to join us, please [contact the Secretary](#).

## Azerbaijan

by Sanubar Baghirova,  
Liaison Officer



In the last decade, a process of revival of traditional music has occurred in Azerbaijan, resulting in a growing number of musical events and publications. I will report on the latest of them.

The *Monuments of Intangible Cultural Heritage of Azerbaijan and Ertogrul Javid* (Baku: Çaşıoğlu, 2011) is a 13-volume collection of examples and sources on Azerbaijani traditional music and oral literature, edited and published by the National Academy of Science of Azerbaijan and the State Theatre Museum. This edition is an invaluable document about the history of traditional culture and music of the Azerbaijani people and other ethnic groups living in Azerbaijan.

Volume 1 features sections on music and wedding customs of such ethnic groups as the Turkic-speaking Terekeme and the Persian-speaking Tat and Talysh. The volume contains lyrics of *ashiq* [editor's note: a mystic bard, balladeer, or troubadour] songs and sheet music performed since the late nineteenth century to the 1930s. Of particular significance are the materials written in the 1930s by Alisahab Huseynov, a *tar* performer and connoisseur of *mugham* who gave information about *mughams*, *mugham* performers, and cited lyrics that used to be sung in the *mugham* repertoire.

The materials included in Volume 2 are memoirs by the great Azerbaijani *mugham* singer Jabbar Garyaqdi oğlu (1881–1944) and by the *tar* performer Suleyman Mansurov (1872–1955). Both manuscripts contain precious information on *mughams* and *dastgahs*, *mugham* performers, and the lyrics sung to various pieces of *mugham* repertoire.

Volumes 3 to 8 feature lyrics of more than forty *ashiq dastans* [editor's note: traditional epics or romantic tales] and dozens of *ashiq* melodies performed within those *dastans*. These materials were collected by the folklorist Huseyn Iskandarov in the 1930s. The art of the *ashiqs* is syncretic, and cannot be imagined beyond its components: lyrics (both poetry and prose), singing, and instrumental accompaniment with the *saz* lute. Therefore the publication of these oral literary monuments is of interest not just for specialists in literature, but also for musicologists specializing in the art of *ashiqs*.

One weakness of the edition might be the lack of definite citations of titles and catalogue numbers of published manuscripts, and in some cases information on sources and informants from whom the materials were recorded.

Another important recent publication is the Russian edition of the *Encyclo-*

*pedia of Azerbaijani Mugham* (Baku: Şərq-Qərb Publishing House, 2012) [editor's note: featured in *Bulletin of the ICTM* 128, pp. 31]. This edition is a revised and expanded version of the encyclopedia by the same name published in 2008 in Azeri (*Muğam ensiklopediyası*, Baku, compiler Tariel Mammadov, [available online](#)). Both editions were published under the patronage of the First Lady of Azerbaijan Mehriban Alieva, a UNESCO Goodwill Ambassador.

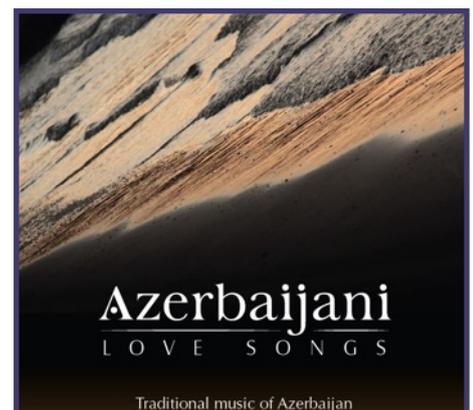
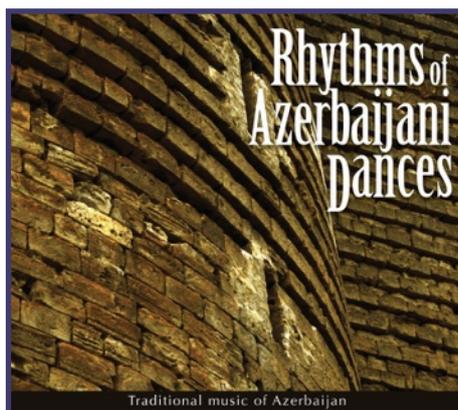
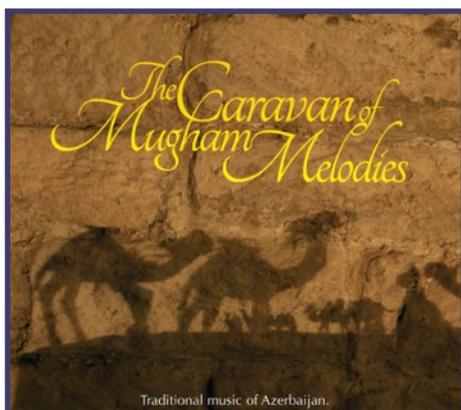
*The Mugham Dictionary*, a new reference text written in both Azeri and English, was published in 2013 (*İzahlı muğam lüğəti*, Baku, compiled and edited by Tariel Mammadov, [available online](#)). The edition is supplemented with 4 CDs with *mugham* recordings performed by different generations of Azerbaijani musicians from the early twentieth century to the present day.

A few articles on Azerbaijani traditional music were published recently abroad. “A Guide to the Music of the Fire Country: Mugham from Azerbaijan” by Simon Broughton ([Songlines](#) 93, 2013) overviews the essence of *mugham*, discusses historical centres of *mugham* performance in the nineteenth century, the current tendencies in *mugham* culture, and performers who represent Azerbaijani *mugham* on the world stage today.

The magazine where the article is featured includes the CD *Mugham of Azerbaijan* curated and compiled by Sanubar Baghirova. Seven of the nine tracks on the CD were recorded by Baghirova in Baku. The musicians featured—both singers and instrumentalists—are current stars of *mugham*, some of whom recognized worldwide (Alim Qasimov, Ramiz Quliyev, Fargana Qasimova, Gochag Askarov) while others (Miralam Miralamov, Elnur Mikayilov, Gülyanaq Mammadova) are known mainly in Azerbaijan. The release of the CD was sponsored by the Ministry of Culture and Tourism of Azerbaijan.

Significant among the recent CD releases available outside of Azerbaijan is the series *Traditional Music of Azerbaijan*, published by the Italian label Felmay Records from 2011 to 2013, with the financial support of the Ministry of Culture and Tourism of Azerbaijan. This series features seven compact discs covering all genres of traditional Azerbaijani music: *mugham*, the art of *ashiqs*, instrumental music, folk songs, and dance tunes.

The first three volumes in the series (*Gochag Askarov: Mugham*, *Nazaket Teymurova: Mugham*, and *Caravan of Mugham Melodies*) present the genre of *mugham* with all its varieties, and introduce new artists for Western listeners, such as Nazaket Teymurova,



Three volumes in the CD series *Traditional Music of Azerbaijan*, published from 2011 to 2013.

Gülyanaq Mammadova, Rovshan Mammadov, Aliaga Sadiev (*tar*), Shirzad Fataliev (*balaban*), Munis Sharifov (*kemancha*), Mirjavad Jafarov (*oud*), and others. The fourth CD (*Ramiz Guliyev: Dialogues with the Tar*) is the first release by “the patriarch of Azerbaijani *tar* performance” in Western Europe, while the fifth CD (*Music and Poetry of Azerbaijani Ashiq*) gives Western listeners a rare opportunity to listen to contemporary Azerbaijani *ashiqs*.

The sixth CD (*Azerbaijani Love Songs*) compiles 16 favourite songs of the Azerbaijani people, five of which were written by professional composers, while the rest eleven represent original folk songs. The last CD (*Rhythms of Azerbaijani Dances*) includes 17 pieces that cover all genres of Azerbaijani dance music: collective male dances, female lyrical ones, a variety of wedding dance music, the circle folk dance “Yally”, vigorous melodies to accompany the rite of *zorkhana*, etc.

These seven CDs constitute the first comprehensive anthology of traditional music of Azerbaijan published worldwide. The repertoire was recorded specifically for this release, with the exception of a few pieces. All CDs are accompanied by liner notes, information about the performers and track descriptions, in both English, French, and Azeri. The producer of the project, compiler, and author of all texts in English and Azeri is Sanubar Baghirova.

Among a humble number of English publications by Azerbaijani authors is the article “‘The One Who Knows the Value of Words’: The Aşiq of Azerbaijan” by Sanubar Baghirova, published in the *Yearbook for Traditional Music* 47 (2015). The article discusses the social status of the *ashiq* in Azerbaijani society, their role

in modern culture, the milieus they represent and address, the forms of their professional activity, historical origins of their art, and finally focuses on *ashiq* poetry and music.

I would like to conclude with a report about a recent joint concert by French jazz vocalist Pierre de Trégomain and renowned Azerbaijani *mugham* singer Gochag Askarov.

De Trégomain went to Baku to study *mugham* vocal technique with Askarov, and following three weeks of daily practice, de Trégomain was able to perform the *mughams* Rast, Bayati-Shiraz and Bayati-Kurd. A concert was quickly organized, where the two vocalists, accompanied by Elnur Mikayilov (*kemancha*), Kamran Karimov (*naghara*), and Zulfuqar Ismayilov (*tar*), performed *mugham* and *jazz-mugham*, a genre that emerged in the 1970s in Azerbaijan and which juxtaposes techniques of improvisation of both styles. What made me pay special attention to this concert was that these two vocalists—one raised in the European jazz tradition and another in classical *mugham* culture—managed to reconcile, and not merely juxtapose, these two different musical grammars. They seemed to understand each other perfectly on stage as if they had been performing together for years. The concert left an indelible impression with its degree of artistry and spiritual completeness.

## Bosnia and Herzegovina

by Jasmina Talam,  
Chair of National  
Committee



This report covers the period between 2013 and 2016. Since its foundation in 2012 until the present day, the ICTM National Committee for Bosnia and Herzegovina (NC) has been part of many significant activities organized in cooperation with the Academy of Music in Sarajevo and the Musicological Society of Bosnia and Herzegovina (MSB&H).

On 14 November 2013, the Academy of Music, the Academy of Sciences and Arts of Bosnia and Herzegovina, MSB&H and the NC organized a conference which celebrated several important anniversaries: 65 years of ethnomusicology in Bosnia and Herzegovina, 60 years of musicology in Bosnia and Herzegovina, 15 years of MSB&H, 10 years of the Institute for Musicology, and the first anniversary of the NC.

By organizing a scholarly event our wish was to emphasize the development of musical science in the country, as well as highlighting its significance in the education of younger people. The aim was to remember the important musicologists and ethnomusicologists who affected the development of musicology and ethnomusicology in Bosnia and Herzegovina and abroad. We also wanted to reflect on the work of various experts on the affirmation of art and traditional music in Bosnia and Herzegovina, as well as on the preservation of intangible cultural heritage, with special attention given to the legacies kept by the Institute for Musicology of the Academy of Music, University of Sarajevo.



*Promotion of books released within the “InMusWB” Tempus Project. Sarajevo, Bosnia and Herzegovina, 23 September 2014. Photo by Jasmina Talam.*

Members of the NC authored several works published within the Tempus project “Introducing Interdisciplinarity in Music Studies in the Western Balkans in Line With the European Perspective” (InMusWB). The following books were presented during an event which took place at the Rectorate of the University of Sarajevo on 23 September 2014: *Solfeggio: History and Practice* (Senad Kazić), *Musical Forms and Styles With the Analyses of Musical Piece* (Ivan Čavlović), *Folk Musical Instruments in Bosnia and Herzegovina* (Jasmina Talam), *Soundscapes: View on the Vocal Phenomena of Bosnia and Herzegovina* (Tamara Karača Beljak), and the first volume of the *Anthology of Piano Music in Bosnia and Herzegovina*, edited by Maja Ačkar Zlatarević.

During 2014, two important projects were realized: the celebration of the 110th birthday of Jelena Dopuđa, the first Bosnian ethnochoreologist, and the project “Women as Carriers of the Folk Musical Practice in Bosnia and Herzegovina”. These activities gathered

a large number of experts from the fields of ethnomusicology, musicology, music pedagogy, and ethnology.

The results of both projects were collected in a book published in November 2014 carrying eleven articles and dedicated to women who contributed significantly for the development of music and science: “Jelena Dopuđa: Life and Work” by Miroslava Fulanović Šošić; “Manuscript Legacy of the Ethnochoreologist and Choreographer Jelena Dopuđa” by Selena Rakočević; “Jelena Dopuđa: Pioneer of Ethnochoreology in Bosnia and Herzegovina” by Dragica Panić Kašanski; “Female Identity as a Primary Subject in Constitution of Music Life in Austro-Hungarian Sarajevo” by Lana Paćuka; “Bahrija Nuri Hadžić: The First Lulu and the Ultimate Salome” by Fatima Hadžić; “Contribution and Importance of Elly Bašić in the Development of Music Pedagogy and Ethnomusicology (1945-1990)” by Senad Kazić; “The Role and Importance of Selma Ferović in the Development of Musical Pedagogy in Bosnia and Herzegovina” by Valida Akšamija-

Tvrtković; “Nada Ludvig-Pečar: A Contribution to the Research into Women’s Composing in Bosnia and Herzegovina” by Ivan Čavlović; “The Basic Features of Composer Anđelka Bego-Šimunić’s Opus” by Amra Bosnić and Naida Hukić; “Research of Ethnomusicological Context in Bosnia and Herzegovina Through the Work of Folklorists Mira Fulanović-Šošić, Dunja Rihtman-Šotrić, Jasna Spaić and Ankica Petrović” by Tamara Karača Beljak and Jasmina Talam; and “Carriers of New Research in Ethnomusicology and Musicology of Bosnia and Herzegovina” by Amra Toska.

The conference “Women as Bearers of Folk Musical Practice in Bosnia and Herzegovina” was held on 30 January 2015 at the Academy of Music in Sarajevo. A volume of collected papers was published, featuring the following articles: “Čičak Janja, a Folk Singer from Kupres” by Cvjetko Rihtman; “Narration Through Song as Part of the Female Traditional Musical Expression in Bosnia and Herzegovina” by Jasmina Talam; “Woman as Source and Carrier of the Continuity of *Sevdalinka*” by Amra Toska; “Musical Creativity of Women: Wedding Songs in the Area of Žepče and its Surroundings” by Kristina Čustonjić; “Women as the Main Participants in the *Lazarice* Processions in Bosnia and Herzegovina” by Ivana Rosić; “The Role of the Woman in Preserving the Vocal Musical expression in Kraljeva Sutjeska” by Lejla Džambazov; “The Bunch of Lyrical Oral Songs in the Memories of Srebrenica Returnees” by Nirha Efendić; “Women as Bearers and Keepers of Intangible Cultural Heritage: Contribution to the Gender Discussion” by Dragica Panić; and “A Feature on Radio and for the Radio—Ljubica Berak: The Song is My Temple” by Tamara Karača Beljak. Along with the volume of papers a CD

was published, presenting archival recordings of women's singing recorded between 1953 and 2013.

Finally, the National Committee is organizing a folklore seminar and workshop on 15-16 April 2016, aimed at leaders of cultural, artistic, and folklore societies as well as primary school teachers. The event aims to spread theoretical and practical knowledge about traditional music and dance of Bosnia and Herzegovina.

## Egypt

by Kristina Nelson,  
Liaison Officer



In the absence of any contribution from Egypt for over 20 years (the last report appeared in the 1995 *Bulletin*), this report should serve to present an overview of the contemporary musical landscape in Egypt, its challenges, opportunities, and achievements, including assessing the degree to which the recommendations by government-organized international and national conferences and seminars from 1989 to 1994 have been implemented. However, filling in the blanks on the Egyptian music scene over the last 21 years (and especially, taking into account the changes since 2011) is too daunting a task for the scope of this report, so I can only “tag” some issues and include links for further reading and discussion.

The last two *Bulletin* reports focused on listing the recommendations from the second and third Conferences on Arabic Music (Cairo, 1992 and 1994). In addition to reiterated calls for the establishment of ethnomusicology departments in three of Egypt's universities and for improving music education in Egypt, we read of calls to legally prohibit “all awful musical

works that may harm the general taste of the people, especially in the official TV and radio stations”, to apply modern (Western) orchestration theories to traditional and folk musics, to study “the best means to preserve folk music in all Arab countries and, after accurate recordings, information and possible notation, to exchange those between Arab countries to consolidate [an] Arab entity”, to “ensure that musical traditional groups in Arab countries play precisely the units of heritage from authentic resources like accurate scores”, and for “new works of modern composers [to] pertain [to] and be inspired by our musical heritage”. The complete lists of recommendations can be found in the Reports section of issues 82 (April 1995) and 86 (April 1993) of the *Bulletin of the ICTM*.

The aforementioned reports attest to long-standing efforts to define musical taste. Such efforts and attitudes feed into a growing, post-2011 climate of xenophobia, moral policing, and national security fears, of which recent governmental efforts to legally enforce standards set by the Musicians Syndicate is the result. In November 2015, after years of policing the eligibility of musicians to perform in public places, Ahmed al Zend, Justice Minister, granted powers of arrest to three officers nominated by the Syndicate Head. Based on a law amended in 2003, the ruling gives these officers the right to conduct searches and arrests, accept complaints and reports from citizens, collect information on the suspects, and send reports directly to the prosecution.

At the same time, a bird's-eye view of the music scene in Egypt since 2011, especially in Cairo, gives the impression of an irrepressible and energetic soundscape that crosses class and mainstream media boundaries with perfor-

mances, learning opportunities, diverse musical styles and contexts.

Much has already been written about the commercialism of media music and video clips, including the use of sexual titillation for profit and the negative implications for society, gender roles, and traditional values. Critics and citizens alike rail against the vulgar lyrics and trite melodies that threaten their values. Musicians, writers, academics, television presenters have all been caught in this net, some sent to prison, while others have chosen exile. At the same time, marketability ultimately prevails over moral and aesthetic concerns, and determines media access to particular music traditions, while, since the mid 1990s, the role of the Internet in facilitating exposure across class boundaries to a wide range of music is critical in opening the gates to unregulated exposure of a wide range of music.

Urban pop music (*shababi/sha3bi*), with its mainstream media presence and Western instruments is edging out local community oral traditions. Although some Cultural Palaces offer choral singing and instrument training, the prestige, popularity, and the lure of stardom and financial gain that Western and Arab pop musics inspire, motivate most students to opt for guitar and electric keyboard (*org*) lessons over Arabic lute (a close second), or any other classical or folk instruments.

Folk music is at risk. The illiteracy and low social status of the “folk” exclude them from the serious art world and the mainstream media, relegating their music to an annual Ramadan nostalgia for roots, an interlude to amuse tourists after a day of sightseeing, and as part of some quaint but backward tradition having little relevance and value to the development of a modern nation-state. Understandably, tradi-

tional performers, even financially successful ones, have been increasingly reluctant to pass on their skills and knowledge to a younger generation.

Two organizations are committed to reversing this trend: [El Mastaba Center for Egyptian folk Music](#) and [Makan](#). They promote and produce the music of the bands under their umbrellas (see their websites for lists of releases), tour their musicians abroad, organize music festivals (Bab el Shams in Alexandria and WANAS in Cairo), engage their musicians in collaborations with other musicians and other genres, and boast extensive archives of audio and visual material available to researchers worldwide. El Mastaba is unique in its efforts to reintroduce this music into its original communities, bringing musicians back to their local communities, and reconvening artists who had given up their art in the face of market-driven keyboard bands. El Mastaba, whose genesis is in the Canal Zone, continues to programme regular concerts of local bands in that area, as well as weekly concerts in their performing space in Cairo (the al Dammah Theatre).

Educational policies continue to put the arts at the bottom of the totem pole: most schools' arts programmes consist of memorizing songs for an end-of-year concert or Broadway musical. Where there is music education in the schools, it is generally characterized by a focus on Western traditions. In this environment, it is perfectly natural for a prominent supporter of the arts to dream of "a piano in every village school". The music young people buy, download, and listen to—*mahraghanat*, *aghani habta* ("low-brow songs"), political songs, rock, heavy metal, *sha3bi/shababi* songs—is regularly criticized in the press as degraded and vulgar. Nor do teacher training courses expose students to the rich heritage of Egypt's

music traditions, such as the beloved songs of Sayed Darwish, Sheikh Imam, or Ismail Yassin.

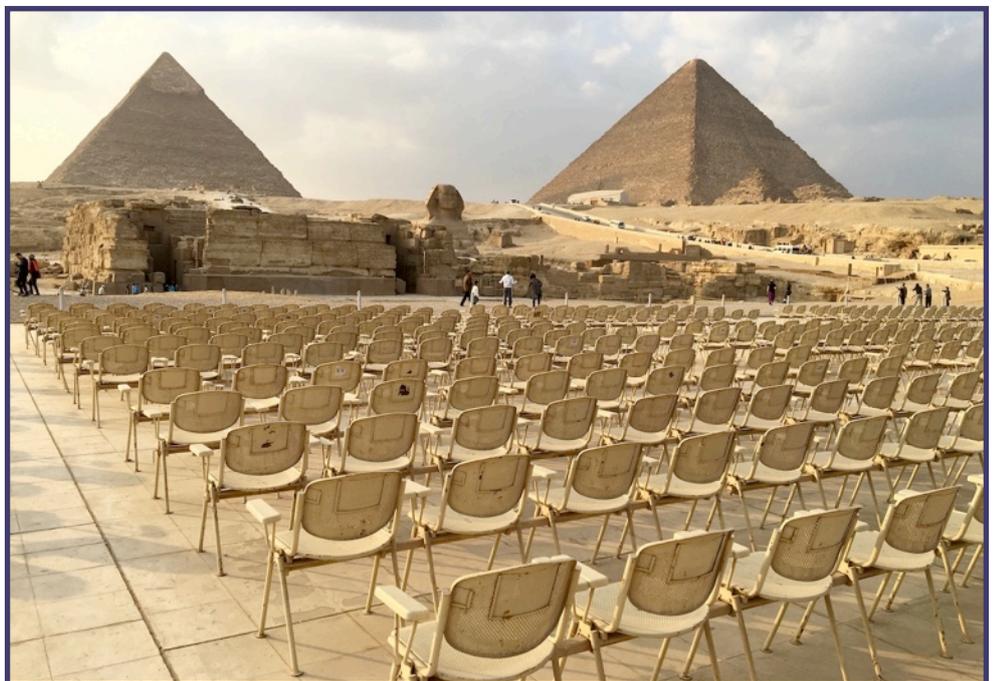
While audiences for the Arabic music programme at the Cairo Opera House are substantial, however much revered in theory and enjoyed in practice, Arab art music does not figure in school music programmes, and interested young people must find their own teachers and learning opportunities in the Cairo Conservatoire at the Academy of Arts, Bayt el Oud (a lute school founded by Iraqi exile and *oud* virtuoso Nassir Shamma), [Dom Tak Cairo Rhythm House](#), and from individual teachers. The five branches of the Kythara Music Institute in Cairo, and the Cairo Music Centre (affiliated with The Royal College of Music, London) offer instruction on both Arab and Western instruments.

Global music traditions are making their way into the curricula of foreign language schools through American and English textbooks but the teaching resources rarely feature Egyptian music traditions, nor do they offer teacher training.

The Upper Egypt Chorale represents a departure from established approaches to music education: inspired by the teaching of Sister Celeste, a generation of children and young people in the Al Minia province have become exposed to the rich history of Egyptian songs. Through performances and touring, the choir creates new audiences for this music, not only in their home villages, but also in the larger urban centres of Cairo and Alexandria. Since the mid 1990s, two educational resources have opened up at the Cairo Opera House: the Talents Development Centre and the Music Library, where students and aficionados can access a comprehensive collection of Egypt's musical past.

Ahmed El Saedi, principal conductor and music director of the Cairo Symphony Orchestra, presents a concert series of Arab composers, titled "Sound of Egypt". Orchestral and choral composers integrate elements of Arab music and instruments into their compositions, and successfully perform their music abroad, although in Egypt, the music is neither widely performed nor appreciated by the general public.

Nayer Nagui, founder and conductor of



*Outdoor concert venue in Giza, Egypt. December 2015. Photo by Svanibor Pettan.*

the Cairo Celebration Choir, presents a programme of European classical music, as well as his arrangements of famous Egyptian works by Sayed Darwish and Gamal Abdel Rahim. A number of composers coming from the European orchestral tradition (e.g., Ahmed Atef, Hisham Gabr, Nader Abbassi) also contribute to film scores, expanding Egyptians' exposure to this genre through the medium of cinema.

Religious music (*inshad dini*, *ibtihalat*), flourishing in both rural and urban contexts and largely disseminated through affordable cassettes, boasts impressive audiences (Yassin al Tuhami's audiences of 30-40,000 rival those of pop star Mohamed Mounir), while retaining many elements of the "art" music tradition, such as improvisation, modes and rhythms.

*Aghani habta* (so-called "low-brow" songs), a standard soundscape for taxis and minibuses, also depend on the cassette industry for dissemination, and are in demand in lower-class, urban neighbourhood weddings and cafés.

*Mahraganat*, an electronic mix of hip hop and *shababi* leaves behind the long-standing lyrics of love and heartbreak to tackle economic and political issues, and has become the favourite music of lower to middle class young Egyptians, crossing over from lower class weddings and birthdays to media contexts and international music festivals. [This article](#) discusses the *Mahraganat* genre, tracing its development and the challenges it faces from individual critics and official bodies.

A flowering of new non-governmental cultural organizations and initiatives is expanding the role of older institutions in offering increased opportunities for new constituencies to participate in music. El Mastaba Centre for Egyptian Folk Music, Culture Wheel/El Saqia,

Makan, Rawabet, El Ghouri, Darb 17/18, Townhouse Gallery, Culture Resource (*Al Mawred al Thaqafi*) and El Warsha present music performances at home and abroad, as well as promoting new bands. As the oldest civil organization working with oral music traditions, El Warsha founded a school for stick dancing in Mallawi, and has a history of researching traditional arts for its programme, bringing in students from outside Cairo and touring abroad in a cabaret format. Like El Warsha and the Upper Egypt Chorale, El Mastaba has established two schools in the Canal Zone where students learn to play traditional instruments and rhythms, the repertoire of local songs and dances, and are offered opportunities for performance and participation in El Mastaba's professional troupes. The new Suheil Cultural Centre offers percussion lessons to Nubian children on Suheil Island, Aswan. The Nile Project, now in its third year, brings together a wide range of musicians and genres (folk, jazz, urban pop) from countries that share the Nile for local and international performances and workshops on water issues.

Although folklorists have a long history in Egypt, most of their research is text-based, and ends up on the shelves of libraries and archives, with little practical value in enhancing the status of their subjects and contributing to the continuity of traditions. Egyptian ethnomusicologist Mohamed Omran's comprehensive study of Gypsy music of the Delta covers 30 years of research, but remains outside the canon of ethnomusicological research, accessible only to those interested scholars who can read Arabic. The Music Education Faculty of Helwan University briefly offered training in ethnomusicology under the direction of the late ethnomusicologist Martha Roy.

## Links for further reading

The popular and successful [D-Caf Festival](#) contributes to increase exposure of Arab and international arts, mostly to elite and educated audiences.

In the summer of 2011, [Afropop](#) researched and produced five programmes on a wide range of Egyptian music traditions for English-speaking audiences (mostly in the United States)

Policing music – recent incidents: [link 1](#), [link 2](#), [link 3](#), [link 4](#), [link 5](#)

New bands – rock and jazz drawing on Egyptian heritage: [link](#)

One artist's critique and solutions to the standards of new music: [link](#)

*Mahraganat*: [link 1](#), [link 2](#), [link 3](#)

Music and mobile phones: [link](#)

New production spaces and training opportunities for non-mainstream artists: [link1](#), [link2](#), [link 3](#)

Nationalist music: [link](#)

Electronic music releases: [link](#)

Songs of the New Arab Revolutions (2012), initiated by Michael Frishkopf, is a [collaborative documentary film](#) by members of the Society for Arab Music Research and members of the (regularly updated) [Facebook group Songs of the New Arab Revolutions](#).

## Ghana

by *Daniel Avorgbedor*,  
*Liaison Officer*



The last few months were enriched with some important musical and other intellectual activities in Ghana, most of which were located and hosted by the University of Ghana (UG). Unfortunately, among these there were also significant losses, as summarized in the obituaries below.

In early December 2015 the African Regional Intellectual Property Organization, in partnership with UG organized the **two-day workshop** “Intellectual Property and Technology Transfer”. A session of the workshop, chaired by well-known scholar on Ghanaian popular music John Collins, built on the theme of a previous workshop titled “Copyrights and Contracts in the Performing Arts Industry”. Participants of the workshop were awarded certificates at the conclusion of the sessions.

In November 2014 a **jazz workshop** was organized and conducted by local jazz pianist Victor Dey and visiting scholar and guitarist Colter Harper.

The session concluded with a round of questions and answers.

In early January 2016 the Department of Music, School of Performing Arts, UG Legon held a joint **composers’ workshop** with two guests from the Department of Composition of the Royal Conservatory of The Hague, Netherlands. It is an ongoing collaborative programme which attracts participants from other universities in Ghana. This year’s workshop was led by Martijn Padding, Head of the Department of Composition of the Royal Conservatory.

In September 2015 the Ghana National Symphony Orchestra, in collaboration with ICTM member Moses Nii-Dortey engaged in a historic recording project: “The National Symphony Orchestra Plays Ghanaian Classics”. The session and its forthcoming CD release featured a wide range of musicians and styles across the indigenous, neo-traditional, and popular genres.

On 28 January 2016 the Ephraim Amu Memorial Lecture was held at the Ghana Academy of Arts and Science.

Kofi Anyidodo (Department of English, UG), a celebrated poet, presented this year’s lecture titled “Colonial Legacy and the Challenge of Self-Naming”. The lecture was dedicated to the life, music, and philosophy of the pioneer Ghanaian composer Ephraim Amu.

### Obituaries

**Nii Yartey** (1946–2015), Associate Professor of Dance (retired), UG, former Artistic Director of the National Dance Company (until 2006). Artistic Director and Choreographer of the Ghana Dance Ensemble (1976–1993) and founder of the Noyam African Dance Institute. He held many positions as artist-in-residence in several international settings. Yartey’s research interests focused on the creation and development of contemporary African dance in Ghana. Yartey was honoured locally and internationally, including a Grand Medal (Civil Division) in 2000 for his contributions to the development of choreography in Ghana.

**Nana Danso Adbiam** (1953–2014), founder and conductor of the Pan-African Orchestra, composer and cultural activist who encouraged the



*Creative session focusing on Ghanaian indigenous musical elements with guest composers from the Royal Conservatory of The Hague. Legon, Ghana. January 2016. Photo by Daniel Avorgbedor.*

creative employment and refinement of African musical idioms and musical instruments in the context of the staged orchestral music tradition.

Abiam was in the process of re-envisioning the orchestra as the “Accra Symphony Orchestra”, with the support of well-known Ghanaian televangelist Mensah Otobil of the International Central Gospel Church. Abiam also created a junior division of the orchestra called Pan-African Youth Orchestra (PAYO), which is conducted by his son Kweku Danso.

**Ebenezer Laing** (1931–2015), a botanist and one of few classically-trained accomplished pianists who also played classical guitar and oboe, and served as organist for the Anglican Church at UG. He was a former Pro-Vice Chancellor, Dean of the Faculty of Science, Head of the Department of Botany, and founding member of the African Academy of Sciences. His musical interests include quantitative analyses of *highlife*, a local popular music genre. Laing chaired a session of the three-day symposium in the honour of JHK Nketia reported in the January 2015 issue of the *Bulletin of the ICTM*.

**Nissio Fiagbedzi** (1931–2015), former Senior Lecturer in the Department of Music at UG, scholar and cultural expert on the Ewe, accomplished pianist and associate of the late Ebenezer Laing profiled above. His monographs include *An Essay on the Nature of the Aesthetic in the African Musical Arts* (2005) and *Form and Meaning in Ewe Song: A Critical Review* (2009), in addition to numerous essays and book chapters.

### Selective bibliography of recent publications focusing on Ghana

\* Agawu, Kofi V. *The African Imagination in Music*. Oxford: Oxford University Press, 2015.

- \* Ampene, Kwasi Frank, Akosua Adomako Ampofo, Godwin K. Adjei, and Albert K. Awedoba, eds. *Discourses in African Musicology: J.H. Kwabena Nketia Festschrift*. Ann Arbor: University of Michigan Press, 2015.
- \* Amuah, Joshua (with E.O. Acquah, J.F. Annan, and J. Tsemafo–Arthur) “A Synchronic Study of Semantics in Selected Akan Choral Compositions in Ghana”. *Journal of Music and Dance* Vol. 5 No. 4 (2015): 16-23.
- \* Amuah, Joshua and Timothy Andoh. “Creative Composition and the Indigenous Knowledge System in Ghana: Models From the Life and Compositions of Nana Afua Abasa”. *International Journal of Music and Performing Arts* Vol. 2 No. 2 (2014): 53–69.
- \* Collins, John. *E.T. Mensah the King of Highlife Anthology*. 60-page booklet accompanying a 4-CD Tempos compilation album. London: RetroAfric, 2015.
- \* Collins, John. *A Comprehensive Study of the Music Sector: Abridged Final Report*. Accra: MUSIGA, 2015.
- \* Collins, John. “Ghanaian Popular Performance: A Century of Changing Urban Spaces, Venues and Identities”. In *The Performing Arts in Africa: Ghanaian Perspectives*, edited by A. Asiedu, E.J. Collins, F. Gbormittah and F. Nii-Yartey, 43–57. Oxford: Ayebia Clarke, 2014.
- \* Dor, George. “Exploring Indigenous Interpretive Frameworks in African Music Scholarship: Conceptual Metaphors and Indigenous Knowledge in the Life and Work of Hesino Vonorkor Akpalu”. *Black Music Research Journal* (forthcoming)
- \* Dor, George. “Ephraim Amu’s ‘Bonwere Kentenjwene’: A Celebration of Ghanaian Traditional Knowl-

edge, Wisdom, and Artistry”. *African Music* Vol. 9 No. 4 (2014): 7-35.

- \* Nii-Dortey, Moses. “Folk Opera and the Cultural Politics of Post-Independence Ghana: Saka Acquaye’s ‘The Lost Fishermen’”. In *The Politics of Heritage in Africa: Economies, Histories, and Infrastructures*, edited by Derek Peterson, Kodzo Gavua, and Ciraj Rassool. Cambridge: Cambridge University Press, 2015.

## Japan

by Waseda Minako,  
Secretary of National  
Committee



### Koizumi Fumio Prize Winner 2015

I am pleased to report that Otanazar Matyakubov and Margaret Kartomi have received the 27th 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. You can visit [this page](#) to learn more about the prize (including a list of past awardees) and [this page](#) to learn more about Koizumi himself.

Otanazar Matyakubov was awarded the prize “in recognition of his contribution to ethnomusicology through historical research on Central Asian musics,” while Margaret Kartomi was awarded the prize “in recognition of her contribution to clarifying diversity of Southeast Asian music cultures from historical, music-stylistic and organological viewpoints.”

The award ceremony will be held in Tokyo on 26 May 2016.

## Summer School on Japanese Traditional Musical Instruments

Seiha Hōgaku-Kai announces the newly developed International Summer School on Japanese Traditional Musical Instruments. The first programme of its kind, the summer school will feature English language courses in *shakuhachi* (vertical bamboo flute), *koto* (zither), *shamisen* (three-stringed plucked lute) and Japanese traditional singing. Seiha Hōgaku-Kai is an organization part of the Seiha (Ikuta) school of *koto*, the largest *koto* school in the world. Faculty members include *koto* performer and Seiha Director Yasuko Nakashima, *shamisen* performer Kazuko Nakashima, *koto* performer Satoshi Okuda and *shakuhachi* performer Christopher Yohmei Blasdel.

The summer school will be held in Tokyo for from Monday through Sunday, 8–14 August 2016. The programme consists of group and private lessons for individual instruments, as well as afternoon *sankyoku* ensemble classes and an evening lecture series on Japanese music.

Students can take the complete course as full-time students (100,000 yen) or take individual lessons/classes of their choice (5,000 yen per lesson/class).

Registration to the International Summer School on Japanese Traditional Musical Instruments will be open from 4 April to 15 July 2016. Late registrations may be accepted any time after the deadline, with a 10% surcharge. Registration is done entirely online. For more details, please refer to the [official website of summer school](#).

## Lithuania

by Rimantas  
*Šliužinskis*, Chair of  
*National Committee*



The international ethnomusicological conference “Regional Investigations of Musical Folklore” was held at the Conference Hall of the State Parliament in Vilnius on 2–5 December 2015. The conference was co-organized by the State Parliament’s Council for the Protection of Ethnic Culture and the Lithuanian Academy of Music and Theatre. The organization committee was chaired by Lithuanian ethnochoreologist Dalia Urbanavičienė.

Virginijus Jocys, Chairman of the Council for the Protection of Ethnic Culture, stressed the importance of the declaration of the year 2015 as “The Year of [Lithuanian] Ethnographic Regions”, and emphasized the need for protecting these historical regions through legislation, for Lithuanians residing at home or abroad and for national communities residing in the country.

Vida Savoniakaitė (Lithuanian Institute of History, Vilnius) followed with a presentation about theoretical approaches to regional research in Central and Eastern Europe, where the culture of ethnographic regions has been the target of research for a number of decades. Her colleague Vytautas Tumėnas also discussed the characteristics of the systemic development of the conception of Lithuanian ethnographic regions. Alma Ragauskaitė (PhD student at the Lithuanian Academy of Music and Theatre) presented the issue of regionalism as a process leading from ethno-genesis to self-comprehension. Daiva Vyčiniienė gave a wide overview on the

problems and perspectives of the regionalization of the Lithuanian singing tradition, from the early works by Jadvyga Čiurlionytė (1938) to the twentieth and twenty-first centuries.

Many-sided aspects of contemporary ethnomusicology tightly related to issues of regional folklore were discussed during the conference. Žanna Pärtlas (Estonian Academy of Music and Theatre, Tallinn, Estonia) discussed the relict structures of scales in *seto* traditional songs from Southeast Estonia, analysing the shepherd tune “Kar’ahääl”. Kata Riskó (Hungarian Academy of Sciences, Budapest) explored the changes in the male dances of Northern Hungary, namely the *verbunk*, as a result of contemporary folk revivalism. Nana Mzhavanadze (Ilia State University, Tbilisi, Georgia) investigated one articulation phenomenon in the music of the Georgian region of Svaneti. Jürgen Schöpf (Vienna University, Austria) compared the physically similar single-tone pipe ensembles *dithaka* in Botswana and *skudučiai* in Lithuania.

Liliya Barankevich (Belarusian State Academy of Music, Minsk) discussed Lithuanian folk songs recorded during their fieldwork expedition to Ostrovets in the Grodno region (2011). Iryna Teplova (Rimsky-Korsakov State Conservatory, St. Petersburg, Russia) shared her research on the folk music of North Russia found in collections and archives, from the first regional scientific fieldwork expeditions by the Song Commission of the Imperial Russian Geographical Society (1886) up to the present day. Her colleague Inga Korolkova presented her work on the musical forms of lamentation culture in the traditions of Northwest Russia, and Irina Popova discussed the theoretical and practical issues of notation in the



Folk dancing evening with the folk group “Laukis”. Vilnius, Lithuania, 4 December 2015. Photo by R. Junevičius.

context of recordings by traditional accordionists of the Vologda region.

Ewelina Grygier (Institute of Art of the Polish Academy of Sciences, Warsaw, Poland) raised the rhetorical question “Do street musicians still play urban folklore?”, focusing her presentation on the case of the streets of Vienna.

Gustaw Juzala (Institute of Archaeology and Ethnology, Polish Academy of Sciences / Department of Romanic Philology, Vilnius University) shared the results of his research on the folklore of the highlands near the Tatra mountains, Podhale region, Poland.

A team of five Ukrainian ethnomusicologists from the National P. I. Tchaikovsky Music Academy (Kiev) participated in the conference. Margaryta Skazhenyk and Oleh Korobov discussed the interdisciplinary research of traditions of the Middle Polissya region. Anna Kolomytseva presented the results of her research on Ukrainian cumulative songs, emphasizing the issues of regional parallels, and Anastasiia Mazurenko discussed stabi-

lity and dynamics in the structure of song stanzas in the Ukrainian repertoire. Finally, Tatiana Kaplun (Odessa National A. V. Nezhdanova Academy of Music) investigated gender aspects of the study of the Old Believer tradition in communities from the Odessa region.

The main trends of contemporary Lithuanian ethnomusicology were reflected in the presentations by scholars from the the conference’s host, the Academy of Music and Theatre Vilnius. Dalia Urbanavičienė reflected on the characteristics of regionalism in Lithuanian ethnochoreology; Evaldas Vyčinas portrayed the Aukštaitija region as an example of exceptional traditional instrumental music; Gaila Kirdienė compared the fiddling style of the Dzūkija region to those of the Lazdijai (Lithuania) and Seinai–Punskas (Poland) regions; Jūratė Petrikaitė discussed poetry and song from the Suvalkija region; and finally, Rytis Ambrazevičius discussed his research on the peculiarities of the tunings of the *kanklės* (a Lithuanian

zither) in the Aukštaitija, Žemaitija, and Suvalkija regions.

Other Lithuanian institutions doing research in ethnomusicology were also represented in the conference programme. Rūta Žarskienė (Institute of Lithuanian Literature and Folklore, Vilnius) discussed instrumental music-making in the Žemaitija region as conservatism/continuation of tradition; Laura Lukenskienė (Kaunas City Museum) presented unknown aspects of *kanklės* performance in the Suvalkija regional style; and Lina Laurinavičiūtė-Petrošienė (Klaipėda University) explored the sociocultural context of Shrove Tuesday calendar folk songs.

Some poster sessions were presented as well: “The Ways of Saving Traditional Music Culture of Slobodian Ukraine in the 21st Century” by Iryna Romanyuk (Kharkiv, Ukraine); “The Song of the Fatherland: An Investigation of Functions From Some Latvian Folk Songs” by Kristīne Rotbaha (Riga, Latvia); “Frequency Directory and Regional Publications of Ukrainian Song Folklore” by Liudmila Jefremova (Kiev, Ukraine); and “*Jambic Septenarius* Formula in the Ritual Song Folklore of Ukrainians, Belarusians, Lithuanians, and Poles” by Irina Klimenko (Kiev, Ukraine).

The concert “Tai genelio margumai”, which presented the full spectrum of regional Lithuanian folklore, was also included in the programme. Among the performers were the folk ensembles “Verpeta” (Kaišiadorys) and “Seklyčia” (Kėdainiai), accordion player A. Mieliauskas, drummer K. Streikus (Zarasai), R. Garsonienė and a group of young drummers and accordion players (Utena), and A. Batavičius, who performed on several wind and bellows musical instruments. Georgian folk singer Nana Mzhavanadze and the ensemble “Volodar” (Ukraine)

presented examples from their regional folklore.

A folk-dancing evening was also part of the programme, with performances by young ethnomusicologists from the Lithuanian Academy of Music and Theatre and the folk group “Laukis”.

On the last day of the conference, an excursion to the Dzūkija National Park was organized, where conference participants enjoyed Advent folk songs and round-games in the village of Marcinkonys, heard stories about every-day life in the Dzūkai region, and met the 90-year-old local folk singer Birutė Tamulevičienė.

We hope that our ethnographic regions will continue to strive in the future, and that their folk traditions will continue both in Lithuania and worldwide.

## Slovenia

by Mojca Kovačič,  
Chair of National  
Committee



Ethnomusicological activities in Slovenia are rich and diverse. In this report I will discuss those activities following my previous report, published in the April 2012 issue of the *Bulletin*.

In May 2014, the ICTM National Committee for Slovenia (NC) participated in a joint meeting with the National Committees for Austria and Italy (Pulfero, Italy). A detailed report on the meeting was published in the October 2014 issue of the *Bulletin*. In recent years we have noticed closer cooperation among the members of the NC from different institutions or working environments. Slovenia represents a rather small research space, so mutual cooperation and direct contacts with colleagues from abroad are essential.

A series of guest lectures at the Ethnomusicology Programme of the Department of Musicology of the University of Ljubljana, hosted by Svanibor Pettan, provided us with a variety of relevant topics. Alongside local scholars and musicians, the international presenters included Engelbert Logar and Kendra Stepputat (Austria), Tamara Karača-Beljak, Ivana Gojmerac, and Jasmina Talam (Bosnia and Herzegovina), Steven Brown (Canada), Nada Bezić, Naila Ceribašić, Joško Čaleta, and Lidija Nikočević (Croatia), Thomas Hilder (Germany), Arun Mishra (India), Kei Saito and Yusuke Wajima (Japan), Saida Yelemanova (Kazakhstan), Aswin Shrestha (Nepal), Daniel Winfree Papuga and Thomas Solomon (Norway), Vesna Ivkov (Serbia), Subhangi Herath and Lasanthi Manaranjanie Kalinga Dona (Sri Lanka), Karin Eriksson and Ann-Sofie Öman (Sweden), Xavier Bouvier and Marcello Sorce Keller (Switzerland), Wei-Ya Lin (Taiwan), John Christian (UK), and Dane Harrison and John Vallier (USA). A special case of international cooperation was the visiting professorship of Tsai Tsung-Te from Taiwan in October 2013.

Several international symposia were held in Slovenia since 2012. First we hosted the 28th European Seminar for Ethnomusicology, titled “Music and Cultural Memory in Post-1989”. Many international scholars presented the ways by which current musical forms address past events and how the strategies of reshaping and re-narrating the musics from the past function in the dominant discourses of the present.

Since the coming of the ICTM Secretariat to Slovenia in 2011, the NC—which is embedded in the Cultural and Ethnomusicological Society Folk Slovenia—strengthened its cooperation

with Imago Sloveniae, a renowned cultural foundation which organizes one of the most prominent annual music festivals in Slovenia, “Nights in the Old Ljubljana Town”. Thanks to this partnership, the NC has successfully brought together music and dance research with the performative domain in the scope of the festival. The NC enriches the event by organizing an international multidisciplinary symposium and one or more concerts every year. The organizing team consists of Teja Klobčar, Mojca Kovačič, Svanibor Pettan (Chair), and Carlos Yoder.

Consequently, in 2012 Slovenian researchers and performers participated in a roundtable and concert (titled “[Whither Accordion?](#)”) focusing on the accordion. In 2013, the topic of the symposium and two outdoor concerts was “[Music and Protest in Various Parts of the World](#)”. The following year, the symposium “[Music and Otherness](#)” brought together scholars who presented their research from various academic disciplines and professions. “Otherness” was addressed from both a theoretical point of view and through the musical activities of people with special needs, members of ethnic minorities, elderly people, and carriers of unusual vocal and instrumental expressions. The keynote speaker was Ursula Hemetek.

Perhaps the most inspiring and thematically diverse of these multidisciplinary symposia was that of 2015, which focused on the broad topic of “[Music and Ecology](#)”. The theme of the symposium coincided with an increased interest in sound, perception, and space in the international research discourse. Issues discussed in the symposium included religious sounds, political, immigrant, urban, and rural soundscapes, the environmental sustainability of music festivals, sound ecology,

music heritage politics, and zoomusicology among many others. The keynote speakers were Marcello Sorce Keller, Huib Schippers, and Kjell Skjellstad. The project “Sound Cabin”, co-organized by Ana Hofman and Mojca Kovačič, was carried out during the symposium and festival as part of the international project “City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana, and Belgrade” (funded by Swiss National Science Foundation). The sound experiences of Ljubljana’s locals and visitors were recorded, including stories by participants of the symposium.

In 2016, the NC will co-organize the first symposia of the two newly-formed Study Groups on Audiovisual Ethnomusicology and on Musics of the Slavic World.

In 2014, a concert, press conferences, and a documentary film were dedicated to the 80th anniversary of the [Institute of Ethnomusicology ZRC SAZU](#), where several ICTM members are employed as researchers. This report provides also a good opportunity for congratulating Slovenian ethnochoreologist Mirko Ramovš and ethnomusicologist Julijan Strajnar on their recent 80th birthdays.

On 28 May 2016, the Cultural and Ethnomusicological Society Folk Slovenia (the underlying organization that manages the NC) will celebrate its 20th anniversary in the coastal city of Izola with workshops, an exhibition, a roundtable, a press conference, the presentation of its new CD *Contemporary Traditional Music in Slovenia III*, and a concert.

In the following section some recent and most representative publications by Slovenian ICTM will be mentioned. In 2012, two monographs based on doctoral dissertations were published:



*Participants of the Symposium “Music and Ecology”. Ljubljana, Slovenia, August 2015. Photo provided by Mojca Kovačič.*

*Štajeriš: Podoba in kontekst slovenskega ljudskega plesa* [The *štajeriš*: Form and context of a Slovenian folk dance] by Rebeka Kunej and *Pa se sliš... Pritrkavanje v slovenskem in evropskem prostoru* [Bell chiming in Slovenian and European spaces] by Mojca Kovačič. Both publications have already been presented in [Bulletin of the ICTM 122 \(April 2013\)](#).

The year 2014 marked the appearance of a volume co-edited by Drago Kunej and Urša Šivic, *Trapped in Folklore? Studies in Music and Dance Tradition and Their Contemporary Transformations*, featured in [Bulletin of the ICTM 123 \(October 2013\)](#). The 2014 issue of the journal *Traditiones*, edited by Drago Kunej, was dedicated to findings on recently-digitized old gramophone records of Slovenian music. Rebeka Kunej and Drago Kunej co-authored the monograph *Glasba z obeh strani: Gramofonske plošče Matije Arka in Hoyer tria* [Music from both sides: Gramophone records of Matija Arko and Hoyer Trio] (2016) where they discuss the work and influence of the

Hoyer trio on the popularity of polka music in the United States.

Ana Hofman’s book *Glasba, politika, afekt: Novo življenje partizanskih pesmi v Sloveniji* [Music, politics, affect: New lives of partisan songs in Slovenia] (2015) engages with music and cultural memory in the post-Yugoslav societies. Hofman was also guest editor of the Volume 29 of the journal *Southeastern Europe* (2015), where issues on memory politics in post-Yugoslav contexts were addressed.

In 2015, Svanibor Pettan co-edited with Jeff Todd Titon *The Oxford Handbook of Applied Ethnomusicology* (featured in [Bulletin of the ICTM 129](#)), the major publication with worldwide views and experiences in this growing field. *Kosovo through the Eyes of Local Romani (Gypsy) Musicians* (featured in [Bulletin of the ICTM 128](#)) is another 2015 publication by Pettan, the newest volume in the audiovisual series of the Society for Ethnomusicology.

# Calendar of ICTM Events

## ICTM

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- ★ **21-23 Apr 2016:** 5th Symposium of the ICTM Study Group on Music of the Turkic-speaking World  
Location: [Almaty, Kazakhstan](#)
- ★ **2-8 May 2016:** 5th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe  
Location: [Blagoevgrad, Bulgaria](#)
- ★ **17-20 May 2016:** 13th Symposium of the ICTM Study Group on Iconography of the Performing Arts  
Location: [Venice, Italy](#)
- ★ **19-21 May 2016:** 9th Symposium of the ICTM Study Group on Music and Dance of Oceania  
Location: [Guam, USA](#)
- ★ **21-26 Jun 2016:** 1st Joint Symposium of the ICTM Study Group on Mediterranean Music Studies and the International Musicological Society  
Location: [Naples, Italy](#)
- ★ **4-7 Jul 2016:** 4th Symposium of the ICTM Study Group on Multipart Music  
Location: [Singapore](#)
- ★ **4-10 Jul 2016:** 9th Symposium of the ICTM Study Group on Music and Minorities  
Location: [Rennes, France](#)
- ★ **9-16 Jul 2016:** 29th Symposium of the ICTM Study Group on Ethnochoreology  
Location: [Retzhof Castle near Graz, Austria](#)
- ★ **13-16 Jul 2016:** 9th Symposium of the ICTM Study Group on Music and Gender  
Location: [Bern, Switzerland](#)
- ★ **31 Jul-6 Aug 2016:** 4th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia  
Location: [Penang, Malaysia](#)
- ★ **25-27 Aug 2016:** 5th Symposium of the ICTM Study Group on Musics of East Asia  
Location: [Taipei, Taiwan](#)
- ★ **25-27 Aug 2016:** 1st Symposium of the ICTM Study Group on Audiovisual Ethnomusicology  
Location: [Ljubljana, Slovenia](#)
- ★ **30 Sep 2016:** Deadline for submissions of proposals to the 44th ICTM World Conference  
[Submit a proposal](#)
- ★ **5-9 Oct 2016:** 5th Symposium of the ICTM Study Group on Applied Ethnomusicology  
Location: [Cape Breton, Canada](#)
- ★ **13-15 Oct 2016:** 1st Symposium of the ICTM Study Group on Musics of the Slavic World  
Location: [Ljubljana, Slovenia](#)
- ★ **20-23 Oct 2016:** 24th ICTM Colloquium  
Location: [Shanghai, China](#)
- ★ **27-31 Oct 2016:** 14th Symposium of the ICTM Study Group on Iconography of the Performing Arts  
Location: [Xi'An, China](#)
- ★ **5-8 Apr 2017:** 21st Symposium of the ICTM Study Group on Musical Instruments  
Location: [Sarajevo, Bosnia and Herzegovina](#)

13-19 Jul 2017  
**44th ICTM World Conference**  
 Location: Limerick, Ireland  
[Visit the conference website](#)

## Related organizations

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- ★ **2-3 Dec 2016:** 21st Musica vulgaris and musica artificialis: The Social and Artistic History of Musical Instruments  
Location: [Vienna, Austria](#)

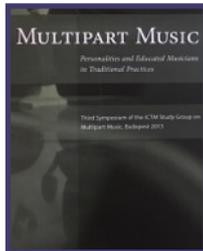
# Featured Publications by ICTM Members

## Multipart Music: Personalities and Educated Musicians in Traditional Practices

*Pál Richter and Lujza Tari, eds.*

Budapest: Institute of Musicology RCH HAS, 2015. Paperback, 540 pp., colour photos, transcriptions, DVD. ISBN 9789634160168. To obtain a copy, [contact the editors](#).

This volume collects the proceedings from the 3rd Symposium of the ICTM Study Group on Multipart Music, held in



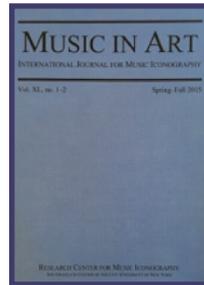
Budapest, Hungary in September 2013. It includes articles from Ulrich Morgenstern, Larry Francis Hilarian, Lujza Tari, Ignazio Macchiarella, Enrique Cámara de Landa, Fulvia Caruso, Gianni Belluscio and Oliver Gerlach, Nona Lomidze, Paolo Bravi, Cristina Ghirardini, Gerda Lechleitner, and Anda Beitāne, among others. Daiva Račiūnaitė-Vyčiniienė, Anne Caufriez, Jean-Jacques Castéret, Renato Morelli, Constantin Secară, Pál Richter, Amra Toska, Lana Šehović Paćuka, Guido Raschieri, Ieva Pāne, We-Ya Lin, Tamaz Gabisonia, Zlata Marjanović, Katalin Lázár, János Sipos, and Kata Riskó. It is prefaced with an essay by Svanibor Pettan and a welcome address by Attila Paládi-Kovács.

## Music in Art 50 1-2: Neoclassical Reverberations of Discovering Antiquity

*Zdravko Blažeković, ed.* New York: Research Center for Music Iconography, 2015. Paperback, 350 pp., photos, transcriptions. ISSN 1522-7464. Annual subscription: 160/50 USD (institutions/individuals). [Subscribe](#).

This volume collects selected papers presented at the 12th Symposium of the ICTM Study Group on Iconography of the Performing Arts, held at the Istituto per i beni musicali in Piemonte, Turin, 6–9 October 2014.

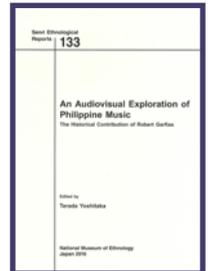
It includes articles by Paola D'Alconzo, Elena Ferrari-Barassi, Mercedes Viale Ferrero, Maria Ida Biggi, Gabriella Olivero, Diana Blichmann, John Z. McKay, Anna Maria Ioannoni Fiore, Francesca Cannella, and Maria Teresa Arfini.



## An Audiovisual Exploration of Philippine Music: The Historical Contribution of Robert Garfias

*Terada Yoshitaka, ed.* Osaka: National Museum of Ethnology, 2016. Paperback, 124 pp. ISBN 9784906962419. To obtain a copy, [contact the editor](#).

This book is a report of the international symposium with the same title, held at the National Museum of Ethnology in Osaka, Japan on 19 May

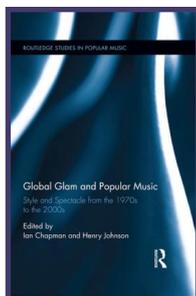


2014, to commemorate the occasion of Robert Garfias being awarded the Koizumi Fumio Prize for Ethnomusicology for 2013. The book contains Garfias's own reflections on his fieldwork in 1966, and essays by Ramon Santos, Michiyo Yoneno-Reyes, Usopay H. Cadar, and Fukuoka Shota which examine the content and method of Garfias's documentation and the historical contributions and future applications of the documentation in relation to Philippine music research, music education, preservation of traditional performing arts, and impact on local communities.

## Global Glam and Popular Music: Style and Spectacle From the 1970s to the 2000s

*Ian Chapman and Henry Johnson.* New York: Routledge, 2016. Hardcover and e-book, 300 pp. ISBN 97801138821767. 85 GBP. [Purchase.](#)

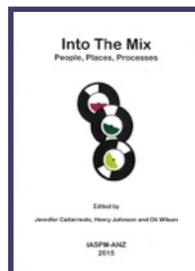
This book is the first to explore style and spectacle in glam popular music performance from the 1970s to the present day, and from an international perspective. Approaching glam music performance and style broadly, and using the glam/glitter rock genre of the early 1970s as a foundation for case studies and comparisons, the volume engages with subjects that help in defining the glam phenomenon in its many manifestations and contexts. Its performers are characterized by their flamboyant and theatrical appearance (clothes, costumes, makeup, hairstyles), they often challenge gender stereotypes and sexuality (androgyny), and they create spectacle in popular music performance, fandom, and fashion. The essays in this collection comprise theoretically-informed contributions that address the diversity of the world's popular music via artists, bands, and movements, with special attention given to the ways glam has been influential not only as a music genre, but also in fashion, design, and other visual culture.



## Into the Mix: People, Places, Processes

*Jennifer Cattermole, Henry Johnson, and Oli Wilson, eds.* Dunedin: International Association for the Study of Popular Music (Australia/New Zealand Branch), 2015. Paperback, 86 pp. ISBN 9780975774762.

The chapters in this volume engage with the theme of “mix”, referring literally to mixing stages in the production of recorded music as well as all manner of musical hybridities and encounters, and the fluid nature of musical meanings and experiences. They offer case study analyses underpinned by historical, ethnographic or critical enquiry, or theoretical discussions addressing music production and hybridity related topics, and are both regional and international in orientation.



## Listening to China's Cultural Revolution

*Laikwan Pang, Paul Clark, and Tsan-Huang Tsai, eds.* New York: Palgrave Macmillan, 2016. Hardcover and e-book. ISBN 9781137463579. 69.99 USD. [Purchase.](#)

Bringing together the most recent research on the Cultural Revolution in China, musicologists, historians, literary scholars, and others discuss the music and its political implications. Combined, these chapters paint a vibrant picture of the long-lasting impact that the

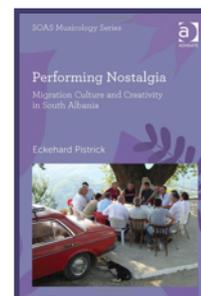


musical revolution had on ordinary citizens, as well as political leaders.

## Performing Nostalgia: Migration Culture and Creativity in South Albania

*Eckehard Pistrick.* London: Routledge, 2015. Hardcover, 248 pp., photos, trans. ISBN 9781472449535. 65 GBP. [Purchase.](#)

In this study of migration music in post-socialist Albania, Eckehard Pistrick identifies links between sound, space, emotionality, and mobility in performance, provides new insights into the controversial relationship between sound and migration, and sheds light on the cultural effects of migration processes. Central to Pistrick's approach is the essential role of emotionality for musical creativity which is highlighted throughout the volume: pain and longing are discussed not as a traumatizing end point, but as a driving force for human action and as a source for cultural creativity. In addition, the study provides an overview about the current state of a rarely documented vocal tradition in Europe that is a part of the mosaic of Mediterranean singing traditions. It refers to the challenges imposed onto this practice by heritage politics, the dynamics of re-traditionalization and musical globalization. In this sense the book constitutes an important study of the dynamics of post-socialism as seen from a musicological perspective.



## Songs of the Empty Place: The Memorial Poetry of the Foi of the Southern Highlands Province of Papua New Guinea

James F. Weiner and Don Niles.

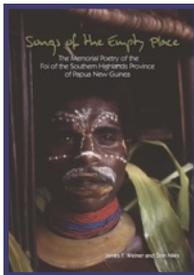
Canberra: ANU Press, 2015.

Paperback, 187 pp. ISBN

9781925022223. 28 AUD. [Free](#)

[download and purchase.](#)

This book contains the transcriptions, translations, and descriptions of the songs Weiner recorded during anthropological



research for 31 months between 1979 and 1995 amongst the Foi people of Papua New Guinea. The texts of women's sago songs (*obedobora*), men's ceremonial songs (*sorohabora*), and women's *sorohabora* are included. Men turn the prosaic content of women's sago songs into their own *sorohabora* songs, which are performed the night following large-scale inter-community pig kills. The songs are memorial in intent, commemorating the lives of men who are no longer living, usually by naming the places the deceased inhabited during his lifetime. Niles considers these Foi genres in relation to those of neighbouring groups, highlighting aspects of regional performance styles. Consideration is also given to the poetic devices used in Papua New Guinea songs. Eighteen recordings illustrating the Foi genres discussed in this book are available for download.

From the [ICTM Online Photo Gallery](#)



*Fieldwork expedition to Vlčnov, Czech Republic. May 2012. Photo provided by Daniela Stavělová*



*Kyrgyz girl and her grandfather. Kyrgyzstan, 2012. Photo by János Sipos.*



*Socialising during the 20th Symposium of the Study Group on Musical Instruments. Luang Prabang, Laos. June 2015. Photo provided by Gisa Jähnichen.*

# 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.

## Afghanistan



[Ahmad Naser Sarmast](#)

Liaison Officer

## Albania



[Ardian Ahmedaja](#)

Liaison Officer

## Algeria



[Maya Saidani](#)

Liaison Officer

## American Samoa



[Kuki Motumotu Tuiasosopo](#)

Liaison Officer

## Argentina



[Silvia Citro](#)

Liaison Officer

## Australia and New Zealand



[Catherine Grant](#)

Chair of Regional Committee



## Austria



[Bernd Brabec de Mori](#)

Chair of National Committee

## Azerbaijan



[Sanubar Bagirova](#)

Liaison Officer

## Bangladesh



[Sayeem Rana](#)

Liaison Officer

## Belgium



[Anne Caufriez](#)

Liaison Officer

## Bosnia and Herzegovina



[Jasmina Talam](#)

Chair of National Committee

## Botswana



[Tomeletso Sereetsi](#)

Liaison Officer

## Brazil



[Deise Lucy Montardo](#)

Chair of National Committee

## Bulgaria



[Lozanka Peycheva](#)

Chair of National Committee

## Cameroon



[Kisito Essele](#)

Liaison Officer

## Canada



[Judith Klassen](#)

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Liaison Officer

## Chile



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## China



[Xiao Mei](#)

Chair of National Committee

## Costa Rica



[Susan Campos Fonseca](#)

Liaison Officer

## Côte d'Ivoire



[Sié Hien](#)

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Chair of National Committee

## Cuba



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## Cyprus



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Liaison Officer

## Czech Republic



[Zuzana Jurková](#)

Liaison Officer

## Denmark



[Eva Fock](#)

Chair of National Committee

## Ecuador



[María Gabriela López Yáñez](#)

Liaison Officer

## Egypt



[Kristina Nelson](#)

Liaison Officer

## Estonia



[Žanna Pärtlas](#)

Liaison Officer

## Ethiopia



[Timkehet Teffera](#)

Liaison Officer

## Finland



[Antti-Ville Kärjä](#)

Chair of National Committee

## France



[Susanne Fürniss](#)

Chair of National Committee

## Georgia



[Joseph Jordania](#)

Liaison Officer

<b>Germany</b> <a href="#">Dorit Klebe</a> Chair of National Committee		<b>Italy</b> <a href="#">Serena Facci</a> Chair of National Committee		<b>Malawi</b> <a href="#">Robert Chanunkha</a> Liaison Officer	
<b>Ghana</b> <a href="#">Daniel Avorgbedor</a> Liaison Officer		<b>Japan</b> <a href="#">Tsukahara Yasuko</a> Chair of National Committee		<b>Malaysia</b> <a href="#">Tan Sooi-Beng</a> Liaison Officer	
<b>Greece</b> <a href="#">Irene Loutzaki</a> Liaison Officer		<b>Kazakhstan</b> <a href="#">Saule Utegalieva</a> Liaison Officer		<b>Malta</b> <a href="#">Philip Ciantar</a> Liaison Officer	
<b>Guam &amp; Northern Marianas</b> <a href="#">Michael Clement</a> Liaison Officer		<b>Kenya</b> <a href="#">Charles Nyakiti Orawo</a> Liaison Officer		<b>Mexico</b> <a href="#">Carlos Ruiz Rodriguez</a> Liaison Officer	
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<b>India</b> <a href="#">Shubha Chaudhuri</a> Chair of National Committee		<b>Laos</b> <a href="#">Bountheng Souksavatd</a> Liaison Officer		<b>Mozambique</b> <a href="#">Luka Mukhavele</a> Liaison Officer	
<b>Indonesia</b> <a href="#">Made Mantle Hood</a> Liaison Officer		<b>Latvia</b> <a href="#">Anda Beitāne</a> Liaison Officer		<b>The Netherlands</b> <a href="#">Evert Bisschop Boele</a> Liaison Officer	
<b>Iran</b> <a href="#">Mohammad Reza Azadefar</a> Liaison Officer		<b>Lebanon</b> <a href="#">Nidaa Abou Mrad</a> Liaison Officer		<b>Nigeria</b> <a href="#">Richard C. Okafor</a> Liaison Officer	
<b>Iraq</b> <a href="#">Scheherazade Q. Hassan</a> Liaison Officer		<b>Lithuania</b> <a href="#">Rimantas Sliužinskas</a> Chair of National Committee		<b>Norway</b> <a href="#">Bjørn Aksdal</a> Chair of National Committee	
<b>Ireland</b> <a href="#">Lonán Ó Briain</a> Chair of National Committee		<b>Macedonia (FYROM)</b> <a href="#">Velika Stojkova Serafimovska</a> Chair of National Committee		<b>Oman</b> <a href="#">Nasser Al-Taee</a> Liaison Officer	
<b>Israel</b> <a href="#">Essica Marks</a> Liaison Officer		<b>Madagascar</b> <a href="#">Mireille Rakotomalala</a> Liaison Officer		<b>Palau</b> <a href="#">Simeon Adelbai</a> Liaison Officer	

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Liaison Officer

**Peru**[Efraín Rozas](#)

Liaison Officer

**Philippines**[José Buenconsejo](#)

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**Poland**[Ewa Dahlig](#)

Chair of National Committee

**Portugal**[Salwa El-Shawan Castelo-Branco](#)

Chair of National Committee

**Puerto Rico**[Mareia Quintero Rivera](#)

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**Russia**[Olga A. Pashina](#)

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**Serbia**[Danka Lajić-Mihajlović](#)

Chair of National Committee

**Singapore**[Joseph Peters](#)

Liaison Officer

**Slovakia**[Bernard Garaj](#)

Chair of National Committee

**Slovenia**[Mojca Kovačič](#)

Chair of National Committee

**South Africa**[Alvin Petersen](#)

Liaison Officer

**Spain**[Francisco J. García Gallardo](#)

Chair of National Committee

**Sri Lanka**[Lasanthi Manaranjanie](#)[Kalinga Dona](#)

Liaison Officer

**Sudan**[Mohammed Adam Sulaiman](#)[Abo-Albashar](#)

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**Swaziland**[Cara Stacey](#)

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Chair of Regional Committee

**Tajikistan**[Farohat Azizi](#)

Liaison Officer

**Tanzania**[Imani Sanga](#)

Liaison Officer

**Thailand**[Bussakorn Binson](#)

Liaison Officer

**Tunisia**[Anas Ghrab](#)

Liaison Officer

**Turkey**[Arzu Öztürkmen](#)

Chair of National Committee

**Turkmenistan**[Shakhym Gullyev](#)

Liaison Officer

**Uganda**[James Isabirye](#)

Chair of National Committee

**Ukraine**[Olha Kolomyjets](#)

Liaison Officer

**United Arab Emirates**[Virginia L. Danielson](#)

Liaison Officer

**United Kingdom**[Keith Howard](#)

Chair of National Committee

**United States of America**[Beverley Diamond](#)

Chair of National Committee

**Uruguay**[Marita Fornaro](#)

Liaison Officer

**Uzbekistan**[Alexander Djumaev](#)

Liaison Officer

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

Liaison Officer

**Venezuela**[Katrin Lengwinat](#)

Liaison Officer

**Vietnam**[Phạm Minh Hương](#)

Chair of National Committee

**Yemen**[Jean Lambert](#)

Liaison Officer

**Zambia**[Mwesa I. Mapoma](#)

Liaison Officer

**Zimbabwe**[Jerry Rutsate](#)

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: [Leonardo D'Amico](#)

## Ethnochoreology

Chair: [Catherine E. Foley](#)

## 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 and Allied Arts of Greater South

### Asia

Chair: [Richard K. Wolf](#)

## Music and Dance in Southeastern Europe

Chair: [Velika Stojkova Serafimovska](#)

## Music and Dance of Oceania

Chair: [Brian Diettrich](#)

## Music and Gender

Chair: [Barbara L. Hampton](#)

## Music and Minorities

Chair: [Ursula Hemetek](#)

## Music Archaeology

Chair: [Arnd Adje Both](#)

## Music in the Arab World

Chair: [Scheherazade Hassan](#)

## Music of the Turkic-speaking World

Chair: [Razia Sultanova](#)

## Musical Instruments

Chair: [Gisa Jähnichen](#)

## Musics of East Asia

Chair: [Terauchi Naoko](#)

## Musics of the Slavic World

Chair: [Elena Shishkina](#)

## 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.



[Salwa El-Shawan Castelo-Branco](#)

Portugal

President (2013-2017)



[Don Niles](#)

Papua New Guinea

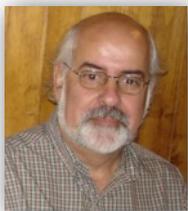
Vice President (2013-2017)



[Razia Sultanova](#)

UK

Vice President (2015-2019)



[Samuel Araújo, Jr.](#)

Brazil

EB Member (2011-2017)



[Naila Ceribašić](#)

Croatia

EB Member (2011-2017)



[Catherine E. Foley](#)

Ireland

EB Member (2015-2017)



[Marie Agatha Ozah](#)

Nigeria/USA

EB Member (2015-2017)



[Jonathan P.J. Stock](#)

UK/Ireland

EB Member (2013-2019)



[Kati Szego](#)

Canada

EB Member (2011-2017)



[Tan Sooi Beng](#)

Malaysia

EB Member (2015-2021)



[Terada Yoshitaka](#)  
(寺田吉孝)

Japan

EB Member (2013-2019)



[Trần Quang Hải](#)

France

EB Member (2011-2017)



[J. Lawrence Witzleben](#)

USA

EB Member (2015-2021)



[Xiao Mei \(萧梅\)](#)

China

EB Member (2013-2019)

# Secretariat

The Secretariat is the body responsible for the day-to-day operations of ICTM, and is 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. The current Secretariat has been based at the University of Ljubljana, Slovenia, since July 2011, with Svanibor Pettan as Secretary General and Carlos Yoder as Executive Assistant.



[Svanibor Pettan](#)

Secretary General  
Slovenia



[Carlos Yoder](#)

Executive Assistant  
Argentina/Slovenia

## Contact information

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

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

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

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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.

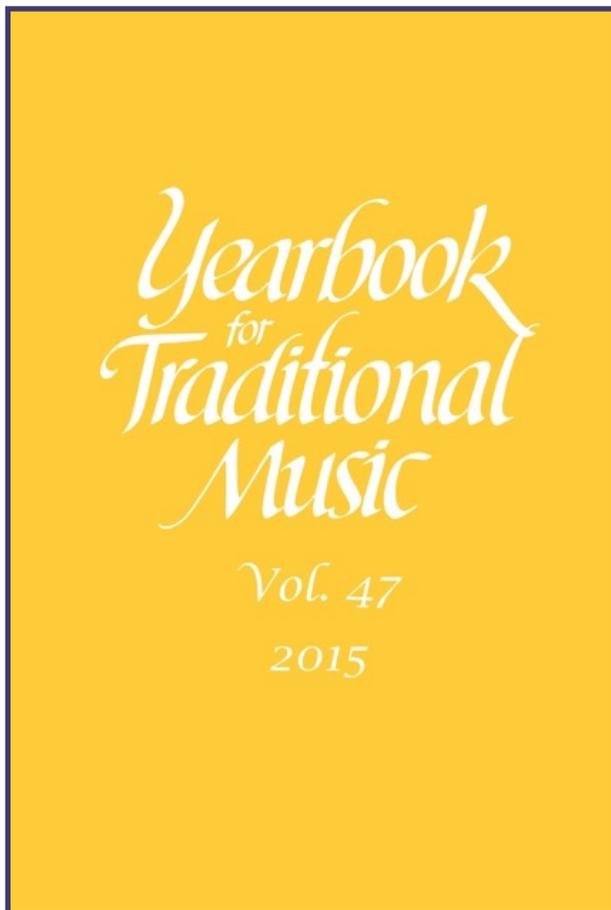
ISSN (Print): 0740-1558

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 2015 issue the *Yearbook* (Vol. 47), was published in November 2015.



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

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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

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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).