

BULLETIN

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for
TRADITIONAL MUSIC

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Message from the Secretary General

by Svanibor Pettan



The periodic transfers of the ICTM Secretariat from one country to another every few years imply that the Council is registered under different national laws. The latest such move, from Australia to Slovenia in 2011, required a serious study of the Rules, the Council's constitutional document, which proved to be sufficiently general to conform to yet another law system, but considerably outdated and with many shortcomings, not at all reflecting the reality of a growing and increasingly complex international scholarly society. The Secretariat brought this to the attention of the Executive Board and several fruitful discussions have taken place in the past few years.

The focused in-depth revision of the Rules started in the days preceding the Executive Board meeting in Limerick in June 2016. Members of the Executive Group (President, Vice Presidents, and Secretary General) worked intensely on a draft revision of the Rules, which was later discussed and improved during the Executive Board meeting. The considerably altered constitutional document, which also got a new name—the Statutes—will be shared in advance with the membership and, following discussion, will expectedly be adopted at the General Assembly in Limerick on 15 July 2017. The proposed document, along with the agenda for the General Assembly, will be sent to the members in May 2017. This major intended upgrading should be understood as a present from the Executive Board and the Secretariat to the Council for its seventieth anniversary next year.

It is nice to notice that some ICTM members exceed the age of the Council and still continue to inspire us. One of them is our well-known French colleague Gilbert Rouget, who recently celebrated his hundredth birthday. Trần Quang Hải documents the event with an article and picture later in this *Bulletin*. Happy birthday on behalf of the whole Council, Prof. Rouget!

Transfer of the Secretariat

After six years at the University of Ljubljana, the Secretariat will move to another address in July 2017. The new hosting institution will be the University of Music and Performing Arts in Vienna, Austria. My successor as Secretary General will be our respected colleague Ursula Hemetek, while the current Executive Assistant Carlos Yoder will continue his multi-faceted work for the benefit of the Council.

The Secretariat will be based in the country with the largest density of ICTM members within the total population. I attended the recent celebration of Prof. Hemetek's birthday at the University of Music and Performing Arts in Vienna, the site of the Council's memorable 2007 World Conference, and felt delighted by the unanimous support she received from all over the country for her upcoming position. More about the next Secretary General and the hosting institution will be presented in the January 2017 *Bulletin*.

2017 World Conference

The preparations for the World Conference in Limerick next year continue as planned. The number of proposals received by the 30 September deadline promises a scholarly event of considerable size, fully appropriate for the respectable anniversary of the Council. The Programme Committee, co-chaired by Stephen Wild and Mohd Anis Md Nor, is currently evaluating the propo-

sals. The accommodation facilities are on campus, within walking distance from the conference rooms. Further information is available from the Co-Chairs of the Local Arrangements Committee Catherine Foley and Colin Quigley.

Study Groups

The activities of Study Groups have reached two new heights in this period. First, a single Study Group (on Iconography of the Performing Arts, chaired by Zdravko Blažeković) held two symposia in the same year: in May in Venice, Italy, and in October in Xi'an, China. Second, a single city (Ljubljana, Slovenia) hosted the symposia of two Study Groups in the same year: Audio-visual Ethnomusicology in August and Musics of the Slavic World in October; they were the first two symposia for these two Study Groups.



The newly elected Chairs in three out of twenty-one Study Groups are: Helen Rees (Musics of East Asia), Mohd Md Anis Md Nor (Performing Arts of Southeast Asia), and Gisa Jähnichen (Musical Instruments).



M. Emin Soydaş and Alexander Djumaev behind the Colloquium poster at the Shanghai Conservatory of Music. Photo by Svanibor Pettan.

24th ICTM Colloquium

The most recent, 24th ICTM Colloquium took place in October in Shanghai, China. The theme was Plucked Lutes of the Silk Road: The Interaction of Theory and Practice. Organized by Xiao Mei and J. Lawrence Witzleben at the Shanghai Conservatory of Music, the event featured scholars and musicians from Asia, Europe, and North America.

2nd ICTM Forum

Following the success of the first Forum in Limerick last year, in which ICTM joined forces with the Society for Ethnomusicology and the European Seminar in Ethnomusicology, preparations for the second Forum are underway. Abu Dhabi will be the site of the Forum in March 2017, where ICTM will partner with the International Musicological Society and the International Association of Music Libraries around the theme of Music as Cultural Heritage: Problems of Historiography, Ethnography, Ethics, and Preservation.

The conveners on behalf of New York University Abu Dhabi are Virginia Daielson, Andrew J. Eisenberg, and Carlos Guedes.

World Network

The Council's World Network has been enriched by eleven new countries since the previous *Bulletin*: Angola is represented by Jomo Francisco Isabel de Carvalho, Armenia by Tatevik Shakhkulyan, Belarus by Galina Tavlai, Cambodia by Song Seng, Colombia by Ana María Ochoa, Haiti by Gerdès Fleurant, the Federated States of Micronesia by Augustine C. Kohler, Myanmar by Ne Myo Aung, Nepal by Ram Prasad Kadel, Nicaragua by Johannes Kranz, and Solomon Islands by Irene Karongo Hundleby. The new representative of Kyrgyzstan is Kanykei Mukhtarova. The Council expresses a warm welcome to all twelve new representatives and looks forward to their active participation in the work of the Council.

New ICTM brochures

As another way to increase the Council's outreach and to promote international scholarly cooperation, the Secretariat joined forces with some ICTM members to produce promotional brochures in languages other than English. Along with expressions of gratitude to Lukas Park and Xiao Mei, we proudly announce the publication of the brochures in both traditional and simplified Chinese scripts (see next page), which will be followed by brochures in Arabic, French, Russian, and Spanish.

Farewells

Some of our colleagues have recently passed away. In this issue of the *Bulletin* you can read the obituaries for Josef Sulz (Austria), Nona Shakhnazarova (Russia), Walter Slosse, (the Netherlands), and Wouter Swets (the Netherlands). Obituaries for Olena Murzina, former Liaison Officer for Ukraine, Ivan Mačák (Slovakia), and Jan Stęszewski (Poland) will be published in the next *Bulletin* in January 2017.



國際傳統 音樂學會

一個與聯合國教育、科學及文化組織有正式顧問關係的學術組織



国际传统 音乐学会

一个与联合国教育、科学及文化组织有正式顾问关系的学术组织

A Few Souvenirs With My Master Gilbert Rouget

by Trần Quang Hải

I was lucky for having been trained by Gilbert Rouget between 1962 and 1964 in the introductory courses in ethnomusicology at the Institute of Ethnology in Paris.

In 1968, Mr. Rouget created the “RCP 165” at the CNRS. He hired me as his technical collaborator in the field of proto-Indochinese musics of Vietnam.

Thanks to him, one year later I discovered Mongolian overtone singing among the recordings made by Roberte Hamayon. This discovery encouraged me to do thorough research on this method of singing with two simultaneous voices. This led to a 47-year continuous research project, resulting in several awards, in particular the Medal of Crystal from the CNRS in 1995, and the Legion of Honour award in 2002.

In 1984, Mr. Rouget asked me to transcribe his recordings from a repertoire of songs of the Queens of



Porto Novo (Republic of Benin, formerly Dahomey). It was a titanic work consisting of two years of musical transcriptions and 14 years of heated debates with Mr. Rouget, resulting in the publication in 1996 of a book titled *An African King and His Court Music*, which earned the “Grand Prix du Disque” in the category of musical literature from the Académie Charles Cros.

This rich collaboration has been precious for my education in ethnomusicology: detailed work, patience without nervousness, and transcription method for nontempered traditional music.

During my posting at the Department of Ethnomusicology (41 years from 1968 to 2009), I had the chance to participate in numerous publications, among those a very beautiful box of three CDs *Voices of the World* that we offered Mr. Rouget for his 80th birthday. Thus, 20 years have gone by...

After my retirement in 2009, I have continued to see Mr. Rouget in his apartment in Paris several times a year, to show him how intensely I always think of him, and how deeply I truly love him as my spiritual father.



Trần Quang Hải with Gilbert Rouget, during Rouget's 100th birthday celebration. Photo provided by Trần Quang Hải.

On the occasion of his 100th birthday, I would like to express my deepest gratitude to him for all the things he has brought to me throughout my education in ethnomusicology, and to show my affectionate respect to him as my beloved Master.

Call for Nominations for ICTM 2017 Elections

The Nomination Committee requests proposals for nominations to fill positions on the ICTM Executive Board which will become vacant at the time of the next General Assembly, to be held on 15 July 2017. These positions are:

- * President
- * 1 Vice President
- * 4 Ordinary Members

The vacant position of President is currently occupied by Salwa El-Shawan Castelo-Branco. In July 2017 she will have completed one term of office (four years), and will be eligible for nomination and re-election. The vacant position of Vice President is currently occupied by Don Niles (Papua New Guinea). In July 2017 he will have completed one term of office (four years) and will therefore be eligible for nomination and re-election. The vacant positions for Ordinary Members are currently occupied by Samuel Araújo (Brazil), Naila Ceribašić (Croatia), Kati Szego (Canada), and Trần Quang Hải (France). In July 2017 Araújo, Ceribašić, and Szego will have completed one term of office (six years) and will therefore be eligible for nomination and re-election. Trần will have completed two consecutive terms of office (twelve years), and will therefore not be eligible for nomination and re-election.

Any ICTM members in good standing may be proposed for positions on the Executive Board. According to the ICTM Rules, proposals may be made by the Executive Board, by National and Regional Committees, and by **two individual members from different countries**. If the total number of proposals exceeds three for any of the positions, it is the responsibility of the Nomination Committee to decide which three names will appear on the ballot.

Proposals should be sent to [the Secretariat](#) or to two of the members of the Nomination Committee (see below). All those proposed should be current paid-up members of ICTM. The deadline for receiving proposals is **31 December 2016**.

Colin Quigley, Convener (Ireland)
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Zuzana Jurková (Czech Republic)
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Xiao Mei (China)
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ICTM Seeks Website Reviews Editor for the Yearbook for Traditional Music

The *Yearbook for Traditional Music* requires a Website Reviews Editor to replace Barbara Alge, who will be stepping down from her position. The Website Reviews Editor is responsible for soliciting and editing up to six reviews of websites for each *Yearbook*. Reviews are sent to the General Editor by a specified deadline; the Website Reviews Editor will then assist in liaising with reviewers to resolve any queries regarding submissions and their preparation for publication.

Applicants for the Website Reviews Editor position should be ICTM

members in good standing. Experience in editing is an asset. Anyone wishing to undertake this important service to the ICTM membership should send a statement of interest and CV to the General Editor, [Kati Szego](#) by 15 November 2016.

Josef Sulz (1930–2016)

by Thomas Nußbaumer

On 13 July 2016, Josef Sulz passed away in Innsbruck in his 87th year of life. He is remembered as one of Austria's pioneers in scientific musicology, was internationally esteemed as one of the most important music educators, as well as one of the most renowned supporters of Austria's traditional folk music. Furthermore, through his founding of the Institute for Musical Folklore (Institut für Musikalische Volkskunde) in 1987, today known as the Special Department of Music Ethnology of the Mozarteum University Salzburg, Innsbruck branch, he created the only university research facility in western Austria for traditional music of the Alpine regions. His first assistant was no other than Gerlinde Haid, who later became Professor of History and Theory of Folk Music Research at the Music University of Vienna.

Sulz was born in Patzmannsdorf, Lower Austria on 11 May 1930. After graduating from the lycée in Hollabrunn he took up studies of music education at the Music Academy of Vienna during the difficult postwar years, then studied history at the University of Vienna, and later musicology at the University of Innsbruck. He was awarded his doctorate in musicology.

By 1956 he taught at the lycée in Feldkirch and from 1957 to 1971 in Innsbruck. From 1971 to 1980 he was State Inspector of Music Education for the provinces of Vorarlberg, Tirol, and Salzburg. Apart from his services in schools and overseeing music education in general, he created the Department for Music Education at Innsbruck's Conservatory, which in 1981 was taken over by the Salzburg Mozarteum

College as an external department. Thus, Sulz was the initiator of the Mozarteum in Innsbruck.

In 1979 he was appointed Professor of Music Education at Munich's College of Music. Three years later, in 1982, he was appointed full professor at the Mozarteum College of Music in Salzburg, Department of Music Education in Innsbruck. He proceeded to reorganize this department completely anew and remained its director until 1988.

Josef Sulz worked to great effect on a variety of international committees. In 1978 he helped establish the International Society of Advanced Music Education (Internationale Gesellschaft für musikalische Fortbildung) and was its chairman from 1979 to 1987. In 1982 he established with other colleagues the International Working Group for Music Education in Southern Europe (Internationale Arbeitsgemeinschaft Musikpädagogik für die südlichen Länder Europas, known as ArGe Süd). From 1976 to 1988 Sulz was also a board member of the International Society for Music Education (ISME), and from 1980 to 1984 served as its Vice President. For this very significant music education association he organized the 17th World Congress in Innsbruck in 1986. Sulz was also board member of the Austrian Working Group of Music Teachers (Arbeitsgemeinschaft der MusikerzieherInnen Österreichs, AGMÖ) and laid the groundwork for several AGMÖ conventions between 1985 and 2001. Since Alpine Folk Music was a subject especially close to his heart, he created and staged the Alpine Traditional Folk Music Competition in Innsbruck in 1974, which is held biannually to this day. He was also the recipient of numerous national honours and distinctions.



Josef Sulz (1930–2016)

Sulz retired from his duties as Professor Emeritus in 2000. His scientific oeuvre comprises nine books and approximately 90 treatises; he was also publisher of many musicology papers on the subject of music education and folk music research. Ceremonial scientific articles were written and published on the occasion of his 65th, 70th, and 80th birthdays. Above and beyond that, he also composed a series of sacred music pieces.

In the latter part of 2010 Sulz suffered heavy blows to his health, from which he would never recover. His last official appearance was in late autumn 2011, where a ceremonial scientific article celebrating his 80th birthday was presented in Innsbruck. In early 2015 his wife Lizzi passed away. They had lived together at an Innsbruck Residential Care Facility since 2012.

Whoever would like to hear Sulz giving expression to his thoughts in a biographical film which was made by Volker Selgrad on the occasion of his 80th birthday (*Josef Sulz: His life*), is [welcome to consult the film on YouTube](#).

Nona Shakhnazarova (1924–2016)

by Razia Sultanova

Nona (Nelly) Shakhnazarova, a prominent Russian art critic and ethnomusicologist died on 2 October 2016 in Moscow. Born in 1924, she graduated with a piano degree from the Moscow State Conservatory, earning in 1955 a PhD in Music Aesthetics. She taught at the Moscow State Conservatory, worked as a senior editor at the Muzgiz Publishing house, and from 1960 worked as a Senior Researcher at the State Institute of Arts Study.

The author of numerous works, an outstanding scholar, and a surprisingly charming woman, Nona Shakhnazarova left a huge legacy of social, cultural, and anthropological relevance. In the difficult years of the collapse of the Soviet Union and the emergence of a new Russian state, her outstanding scholarly works reflected the most important aspects of the art of music associated with the Soviet and Russian national identities and their reflections



Nona Shakhnazarova (1924–2016)

in music. Her numerous colleagues, followers, and students will remember not only her scholarly performance of a solid civic stand, but her rare sense of humour and outstanding talent as a storyteller. Nona Shakhnazarova will remain with us for many years, in her numerous monographs, dictionaries, books, articles, reports, lectures, and speeches at PhD defences, and in the memory of her purely human qualities such as her concern for others and her ability to share their joy and pain. She is survived by her nephew, Soviet and Russian-Armenian film-maker Karen Shakhnazarov.

Walter Slosse (1947–2016)

by Mark van Tongeren

The Netherlands' most tireless promoter of world music on the Dutch radio, Walter Slosse, passed away unexpectedly in August 2016, aged 69. In his radio programme “De Wandelende Tak”, hosted by the Dutch progressive broadcasting company VPRO since 1984, Slosse famously hosted scores of travellers bringing back unique sound materials from their journeys to all corners of the globe.

Bypassing standards used for LP/CD output, and with a genuine interest in the stories of local populations and the roles music and sound plays in their societies, “The Stick Insect” was an ear-opener for many people listening to Dutch radio, featuring anything from excellent professional musicians from the Arab world, to the sounds of sorcerers from little-known tribal communities in the Brazilian rainforest. And all this, in the first 15 years of the programme, weekly during prime-time on the station for serious/classical music! Slosse was thus able to reach many people who would otherwise

never hear indigenous music from Papua New Guinea or Hindustani art music with in-depth interviews about their meaning.

Slosse and his wife, producer Magda van der Eecken, went out of their way to organize live studio sessions for visiting musicians, to record concerts in the thriving theatres for “non-Western music” (most of which have shut down in recent years), and to organize concerts or festivals with world music, broadcast in his programme.

I vividly remember getting acquainted with Slosse's taste for unheard sounds during a non-stop eight-hour nightly programme titled “Music and Trance”. The grandiose, eight-hour format was also used for themed presentations about the music of Armenia, Greece, and the jew's harp, amongst other subjects. Between 1989 and 1998 Slosse and van der Eecken produced a number of CDs, such as *Blehmuzika* (1989), *Mundenge: Brousse rock from Zaïre* (1991, recorded by Slosse's brother-in-law Tony van der Eecken), *Dewa Ruci, A Javanese Shadowplay* (1995, a 3-CD set featuring Ki Anom Soeroto and his own gamelan ensemble), *Taximia from Greece* (1996) and a worldwide compilation of rare recordings for the programme's 10-year anniversary (1994). They also co-produced the book *De Gedachtenverrijver* with Dutch musician/anthropologist Phons Bakx (1992), at the occasion of the jew's harp special.

Slosse worked for VPRO from 1972 to 2007. By that time, he had managed to build a sizeable online archive at VPRO's website, a genuine treasure trove (now unfortunately deleted) of the world's music with insightful commentaries from many specialists. After 1999, “De Wandelende Tak” was gradually pushed off prime-time into



Walter Slosse (1947–2016)

the night hours, due to new media laws. After Slosse's retirement, he was made an honorary member of the Dutch Society for Ethnomusicology Arnold Bake.

He also launched the blog "Walter Slosse's Alfabet", where he kept on disseminating radio-programmes from his four-decade career, often framed in the contexts of current events. With his unique Flemish voice (he always remained a Belgian national, already adding a foreign flavour for Dutch listeners) Slosse was an unmistakable presence on Dutch radio, whose new blog posts will be sorely missed.

Wouter Swets (1930-2016)

by Crispijn Oomes

Wouter Swets died on 25 May 2016, at 86 years of age, a musician, ethnomusicologist, composer, teacher, writer and leader of the ensembles "Čalgija" and "Al-Farabi". More than anything else he was a pioneer, explorer, motivator, and storyteller in the sphere of world music. Swets trained several generations of world musicians, inspiring them and opening their ears for all that was beautiful to listen to in the world: not the mainstream pop, jazz, classical or the cross-over musics from world's cities, but jewels from the smallest villages of Albania,

Macedonia, Bulgaria, Greece, Turkey, Iran, or Afghanistan. Later he devoted much attention to classical traditions of Arabic, Central-Asian and especially Turkish origin.

Through his lectures, workshops, radio programmes, scholarly articles, polemics, performances, and CD reviews he inspired innumerable musicians and music lovers to pursue a passion for traditional music and non-Western classical music. Although he objected to the term "world music", we could rightfully call him the godfather of world music in the Netherlands.

In the 1950s Swets was among the first musicians and musicologists to work in the field in the Balkans. He visited remote villages and learned music from local musicians using his accordion. Swets spoke several Balkan languages as well as Turkish. Besides facilitating contact with musicians, this was also his way of showing respect. He wrote down the melodies he had learned, and later, once tape recorders became a useful tool, just like Béla Bartók he patiently transcribed all his recordings.

During the course of his life, Swets amassed a unique collection of transcriptions, tape recordings, 78- and 45-RPM records, LPs, and CDs—unique because much of this music has since disappeared from the face of the Earth. Swets also collected important literature on traditional music. Once around 1970 he was visiting an antiquarian bookshop in an Istanbul bazaar when he found an encyclopedia on Turkish classical music dating from the Ottoman period. Unfortunately only volume 1 was available, but the bookseller promised to go looking for volume 2. Ten years later Swets visited the same bazaar, and before he had made himself known, the bookseller recognized the striking foreigner, walked up to him enthusiastically and

said, "Sir, I found part 2 for you!" His collection will be donated to the Special Collections department at the University Library in Leiden.

Thanks to Wouter Swets, folk music reached Dutch households via radio broadcasts. In a time when the average concertgoer had never heard traditional music from the Balkans, Swets founded his ensemble "Čalgija", with the goal to bring the Dutch public into contact with music from an unknown world. Swets would conduct research into the origin of a certain melody and then strip away modern and Western alterations, so that the original beauty and liveliness could come to the fore. Incidentally, he became a master in arranging and composing instrumental intermezzos between couplets of songs.

Pioneer

In those days it was almost impossible to bring musicians from the communist countries to the West. So around 1970, when interest in traditional culture was growing worldwide, Swets and his ensemble surfed the crest of the wave. His pioneering work gained recognition not only in the Netherlands. The albums by Čalgija also received much praise abroad. This was not only apparent from enthusiastic reviews, but also when his work was appropriated by others. The piece "Antice, džanam, dušice" (from the first Čalgija LP) was woven into a Kate Bush song by Dónal Lunny, and in his album *East Wind*, Andy Irvine adapted and published "Sulejmanovo Oro", one of Wouter Swets' most beautiful arrangements.

In the 80s and 90s Swets turned his attention to Turkish, Arabian, and Central Asian music. With the Ensemble Al-Farabi he created a fascinating CD in which he demonstrated striking similarities between old Byzantine and Gregorian

chants on the one hand and Islamic *ilahis* or hymns on the other. Swets was also highly respected among Turkish musicologists. It was striking how much knowledge he possessed with regard to Balkan and Middle Eastern history. This made it possible for him to place many musical developments in a broader cultural-historical context.

Composer of Turkish music

Swets always held to the principle that you cannot be a musicologist unless you are also a performing musician. He went a step further than merely performing: he also composed music within the tradition of Turkish and Arabic classical music, embracing the tendency of modern composers to seek out the frontiers of the established framework. Some of his compositions feature on the Ensemble Al Farabi CD.

Swets was an active member of the International Folk Music Council. Some of his articles were in SEM's journal *Ethnomusicology*. Besides radio broadcasts on Balkan music in the 60s and 70s, during the season 1981-82 Swets also created a series of 21 broadcasts about traditional Turkish art music. In 1983 he wrote the book *Traditionele Turkse Kunstmuziek* based on the series, published by broadcaster KRO.

For 30 years Wouter Swets reviewed world music LPs and CDs for the Dutch journal *Luister*. He was a severe critic, but could be full of praise for publications produced with true dedication and a thorough background knowledge.

Rich harvest

A frequently heard statement from his students and admirers was "my life would have been very different without Wouter's influence in my formative years". Partly thanks to Swets a wave



Wouter Swets (seated, centre) along with Ensemble Al-Farabi.

of new ensembles swept over the Netherlands, which have shown passion and dedication to traditional folk music as well as creating contemporary adaptations and compositions. Which other pioneer has sown so many seeds? We can be thankful to Swets for a rich harvest: Čalgija, Al Farabi, Ot Azoj, the Amsterdam Klezmer Band, Parne Gadje, Pauni Trio, Čarlama, Barana, Charivari Trio, Čubrica, Hajnali, Dubbelzijdig, Amariszi, Oriënt Express, Jamas, Sultan, Kusmet, Taksim, Isalka, Kompania Siga, and many other world-music bands.

44th ICTM World Conference

13-19 July 2017

Irish World Academy of Music and Dance, Limerick, Ireland

Fourth Notice

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
 Svanibor Pettan (ex officio)
 Colin Quigley
 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
 Tony Langlois
 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 significance 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.

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 issue of the *Bulletin of the ICTM*.

From the [ICTM Online Photo Gallery](#)



Participants of the 20th ICTM Colloquium "Musical Exodus: Al-Andalus and its Jewish Diasporas". July 2008, Cambridge, UK. Photo by Svanibor Pettan.

Announcements — ICTM

Call for Proposals: BFE Annual Conference 2017

20–23 April 2017

Sheffield, UK

Submissions deadline: 1 Nov 2016

The British Forum for Ethnomusicology—the UK National Committee of ICTM—invites proposals for its 2017 conference, which will be held at the University of Sheffield. Proposals on any current research are welcome, and there is no mandatory conference theme. The conference will be immediately preceded by a one-day conference at Sheffield that will culminate a large-scale research [project on Digital Folk](#).

Further information about the conference, including the full Call for Proposals, can be found on [BFE's website](#).

Joint Symposium of the National Committees of Austria, Germany, and Switzerland

18–19 November 2016

Lucerne, Switzerland

Registration deadline: 3 Nov 2016

The ICTM National Committees of Austria, Germany, and Switzerland will hold a joint meeting on the topic of “Formations of Authorities in Music” at Lucerne University of Applied Sciences and Arts (Switzerland), on 18–19 November 2016. The meeting is coordinated by the National Committees’ three Chairs, Bernd Brabec de Mori (Austria), Dorit Klebe (Germany), and Marc-Antoine Camp (Switzerland).

Further information about the symposium, including the preliminary programme and registration, please [visit this webpage](#).

Meeting of Ethnochoreology Sub-Study Group on 19th Century Round Dances

18–20 November 2016

Ljubljana, Slovenia

The next meeting of the Ethnochoreology Sub-Study Group on 19th Century Round Dances will be held in Ljubljana, Slovenia, from 18 to 20 November 2016 at the Institute of Ethnomusicology of the Research Centre of the Slovenian Academy of Sciences and Arts.

The Sub-Study Group started its work in 2003. It works via informal discussions based on topics or sources proposed by members. The meeting in November will serve as a new start of the regular work of the group, and will be a good time for new members to join.

Call for Proposals: Symposium of Study Group on Multipart Music

7–12 May 2017

Nanning, China

Submissions deadline: 16 Dec 2016

The 5th Symposium of the ICTM Study Group on Multipart Music will be held from 7 to 12 May 2017 at the Guangxi Arts University in Nanning, China. The Chair of local arrangements will be Chu Zhuo.

The themes of the symposium will be (1) The Understandings of Multipart Music in Diverse Research Traditions, (2) A Specific Use of Sound in Space and Time: *Polymusic* and *Soundscape*, and (3) New research.

The **deadline** for submissions for proposals is **16 December 2016**.

Further information about the symposium, including the full Call for Proposals, can be found on the [Study Group's website](#).

ICTM – IAML – IMS Forum

13–15 March 2017

Abu Dhabi, United Arab Emirates

This Forum will bring together invited presenters from the three largest international societies of music scholarship: the International Musicological Society (IMS), the International Council for Traditional Music (ICTM), and the International Association of Music Libraries, Archives and Documentation Centres (IAML). Hosted by the NYUAD Institute in Abu Dhabi, it will engage across disciplines and with local experts on the Arabian Peninsula to discuss problems of historiography, ethnography, ethics, and preservation as they relate to music as cultural heritage.

Announcements — Related Organizations

New Journal: *The International Journal of Traditional Arts*

The co-editors, Simon Keegan-Phipps (University of Sheffield) and Simon McKerrell (University of Newcastle), announce a new journal, *The International Journal of Traditional Arts*.

ICTM members are most welcome to submit research papers or shorter policy or national briefings to the journal, and are also most welcome to join us for the launch of the journal at 20:00 on Saturday 12 November 2016, during the Annual Conference of the Society for Ethnomusicology (Palladium Room, Omni Shoreham Hotel, Washington DC, USA).

The *International Journal of Traditional Arts* is an international, peer-reviewed gold open access journal that promotes a broad-ranging understanding of the relevance of traditional arts in contemporary social life. The journal publishes leading and robust scholarship on traditional arts from around the world with a focus on the contemporary policy and practice of traditional music, dance, drama, oral narrative and crafts. We define “traditional arts” as artistic and creative practices that function as a marker of identity for a particular cultural group and that have grown out of their oral tradition or that have been newly created using characteristics derived from oral tradition. We are interested in publishing high quality scholarship from ethnomusicology, cultural sociology, anthropology, ethnology, ethnochoreology,

cultural policy, folklore, musicology, cultural studies, cultural economics, heritage, and tourism studies that focuses upon contemporary policy and practice in the traditional arts. For further details, see www.tradartsjournal.org.

Sami Music: Sonic Politics in the European North

11–12 November 2016
Vienna, Austria

From 11 to 12 November 2016, the Institute of Folk Music Research of the University of Music and Performing Arts Vienna will hold an international symposium with invited speakers, a *yoik* workshop, and a Sami concert.

The symposium will deal with aspects of Sami music contextualizing minority politics, transmission, heritage, self-representation, and decolonization.

The Sami are an ethnic group indigenous to the cultural region known as Sápmi, which is situated near the Arctic Circle in Sweden, Norway, Finland, and parts of Russia—and while their history is characterized by discrimination, they are now playing an increasingly prominent role in the political discourses and musical representation of the Nordic countries.

The symposium “Sami Music: Sonic Politics in the European North” will take a closer look at the history of bans on this music as well as at the fascination with *yoik* that had an impact on archival holdings. It is also about contemporary political instrumentalisation and representation, since today,

the *yoik* is present in many genres of art music and popular music, even having played a role at the Eurovision Song Contest. And finally, in light of the discourses on indigenous musical genres, society’s negotiation of power relations will be portrayed in the loaded context of minorities and majorities. Five international experts have agreed to participate and will present this material in the form of lectures with subsequent discussions.

As important as its socio-political embedding may be, it still seems equally important to place the music itself front and centre. Therefore, this symposium will also include a *yoik* workshop and a concert courtesy of musicians who are themselves members of this minority.

A detailed programme of the event is available at www.mdw.ac.at/ive/sami.

Reports from ICTM National and Regional Representatives

Armenia

by Tatevik Shakhkulyan,
Liaison Officer

As the first report from Armenia for the *Bulletin of the ICTM*, I will try to present the main activities in traditional music in Armenia in recent times.



Research

Research in traditional music in Armenia is conducted at three institutions: (1) the Institute of Arts of the National Academy of Sciences; (2) the Komitas State Conservatory of Yerevan; and (3) the Komitas Museum-Institute.

In recent years, publications of Armenian traditional songs and music were carried out by the Institute of Arts and the State Conservatory. Each institu-

tion keeps archives with tens of thousands of recordings collected formerly.

The State Conservatory published a twelve-volume collection of songs and tunes in the period of 2009 to 2015, edited by Margarit Brutyan and Alina Pahlevanyan. Each volume presents a particular region of current or historical Armenia, including Aparan, Ani, Ijevan, and Talin.

The Institute of Arts published in the 2008-2015 period thirteen volumes with contributions from many specialists and editors. Some volumes present particular regions (e.g., Vaspurakan, Alashkert, Vayots Dzor, Javakhq), while others focus on genres of Armenian traditional music, such as song-dances, epic songs, *ashugh* songs, etc. The same institute has also published the works of the great Armenian ethnomusicologist Komitas Vardapet. Komitas's ethnographic collection of

songs dating from 1883 to 1915 was published from 1999 to 2006. In more recent years, the State Conservatory has also published volumes on *ashugh* music, each volume dedicated to a particular Armenian *ashugh*, including Sayat-Nova and Jivany, among others.

Events

On 27-29 September 2016, the Komitas and Medieval Culture International Conference was hosted by the Komitas Museum-Institute. Papers on Komitas and the topics he worked on were presented by speakers from Armenia, Cyprus, France, Germany, Russia, and USA. The venue for the general sessions was the concert hall of the Komitas Museum-Institute, while the sessions on traditional music took place in a hall related to ethnomusicology, and the sessions on medieval music were conducted at Haghpat Monastery.

Another recent international event was "Armenia on the Crossroads of Peace", an international folk festival held in several cities from 14 to 18 September 2016. This year, folk song and dance groups from Armenia, Bulgaria, Iran, Italy, and Latvia participated in the festival. The motto of this year's event was "Folklore is the best language of peace".

Projects

A remarkable project is the reconstruction of old musical instruments from medieval manuscripts kept in the museum-institute of ancient manuscripts Matenadaran. The project is carried out by the Educational Development Fund of the Ministry of



Detail from Master, I'm Leaving theatrical performance by the Kayt Folk Song and Dance Ensemble. Photo provided by Harutyun Stepanyan.

Culture of Armenia. Many specialists in the field, under the supervision of Hovik Sahakyan, are engaged in the process of reconstructing folk musical instruments of various types: *shvi* and *duduk* (wind instruments), *kanon*, *kamancha*, *kamani* (string instruments), *tavigh* (a small lyre), *tsntsgaha* (percussion), etc.

Also of interest are the monthly open folk-dance classes in Yerevan, where hundreds of people dance together. The Karin Folk Song and Dance Ensemble and its artistic director Gagik Ginosyan have organized this event since 2005. To date, more than 130 of these classes have taken place, involving more and more people of various age groups, social extractions, and professions. Moreover, tourists are often attracted to participate.

Following the example of these open folk-dance classes, the Komitas Museum-Institute has initiated a cycle of open song classes. Twice a month people are invited to learn traditional songs and sing together. Both folk songs and medieval sacred songs are taught, and no music education is required to attend. Handouts with scores, literary texts, and a vocabulary of dialect words and ancient Armenian texts provide instructions for participants.

The most beloved type of workshop is the one on Armenian traditional lullabies targeted at pregnant women and young parents. In 2016, this workshop was chosen among the five best museum-education programmes in the world by the Committee for Education and Cultural Action (CECA) of the International Council of Museums (ICOM). More information [can be found online](#).

Recently, a new trend has emerged in Armenian culture: the performance, by

folk-music ensembles, of theatrical plays based on folk songs, dances, and tunes. The Karin Folk Song and Dance ensemble was the first to propose such a performance, starting in 2004 with a play based on Armenian traditional life. In 2014, they presented the Armenian epic *David of Sassoun*, constructed from traditional texts, traditional epic songs, and various dances. In July 2016 the Kayt Folk Song and Dance Ensemble, directed by Koriun Davtyan, presented a theatrical performance similar to those mentioned above, but without words. The performance was still based on traditional songs, dances, games, and tunes, but it addressed a larger audience which would otherwise be restricted by language perception.

Finally, an online resource listing Armenian traditional music in all branches, including folk, sacred, and *ashugh* music, was created by the Cultural Renaissance company. The website allows filtering contents by type, genre, sub-genre, region, author, singer, or instrument. The website can be accessed [directly from this link](#).

China

by Xiao Mei (萧梅),
Chair of National
Committee



The ICTM National Committee for China is pleased to report some exciting scholarly activities.

1st Conference of the Research Institute of Ritual Music in China

In December 2015, the Research Institute of Ritual Music in China (RIRMC), a Corporate Member of ICTM, held its first conference. The focus of the conference was the results achieved through projects in local uni-

versities that were financially supported by the Chinese government from 2011 to 2015. Liu Hong, Deputy Director of RIRMC, was the host of the conference. Xiao Mei, Director of RIRMC, introduced the contents and progress of two projects: “Basic Resource Database of Traditional Chinese Music” and “Sounding China: An Audiovisual Ecomusicological Ethnography”. In her presentation she outlined the framework of the projects, and presented ideas to further produce sound and audiovisual materials to be covered by the database. Following her presentation, leaders of sub-projects shared their thoughts about the purpose and production process of the two audio albums *Shanghai City Soundscapes* and *The Crickets’ Song*. Also three ethnographic films were screened: *The Six Syllable Mantra*, *Chorin Duu: The Resonance on the Mongol Steppe*, and *Talking Drums: The Spring Rite of the Xiketeliha Manchu Shaman*.

More than 30 scholars participated, from institutions such as the Centre for Ethnic and Folk Literature and Art Development of China’s Ministry of Culture, the China Audiovisual and Digital Publishing Association, the China Conservatory of Music; the Xi’an Conservatory of Music; the Shenyang Conservatory of Music; the Zhejiang Conservatory of Music, the Nanjing University of Arts, the Yunan Arts University, the Central China Normal University, the Yangzhou University, and the Victoria Conservatory of Music of New Zealand. Media representatives from *Wenhui Daily* and *Shanghai Music Publishing House* were present as well.

During the conference, experts and scholars showed their appreciation for the effect and value of the RIRMC database. They emphasized the meanings of sound and audiovisual

products brought to the ethnographical media market in Shanghai, as well as the importance of responding to the cultural development strategy of the central government. They also voiced their opinions on key matters involved in the construction of the database, and encouraged RIRMC to connect with similar databases available in other universities in China.

19th Conference of the Association for Traditional Music in China

The Association for Traditional Music in China, also a Corporate Member of ICTM, held its nineteenth conference at the Inner Mongolia University of Arts in Hohhot, from 10 to 13 July 2016. The conference was co-hosted by the Musicians' Association of Inner Mongolia and the ICTM National Committee for China. A total of 238 scholars from China and abroad attended the conference.

The main topic of the conference was the study of traditional music and multi-ethnic culture. The papers were divided into five subtopics: (1) Chinese

Traditional Music From the Perspective of Multi-Ethnic Culture; (2) Contemporary Inheritance of Traditional Music; (3) Traditional Music From the Perspective of Cross-Disciplinarity; (4) Music in the Northern Steppe Culture; and (5) New Research. Additionally, the conference offered a traditional music performance showcasing the minority groups of Inner Mongolia.

The 20th annual meeting of the Association for Traditional Music in China will be held at the Shenyang Conservatory of Music in 2018.

15th Conference of the Music Society for Chinese Ethnic Minorities

The 15th conference of the Music Society for Chinese Ethnic Minorities will be held in Fuzhou and Ningde, Fujian province, from 3 to 7 November 2016. It will be hosted by the Fujian Normal University and organized by the Conservatory of Music of Fujian Normal University, the Cross-Straits Collaborative Innovation Centre for Culture Development of Fujian Normal University, the Ningde Normal Univer-

sity, and the Fujian Union of Ethnological Studies.

The topics of the conference will be (1) "The Belt and Road": Initiative and Chinese Ethnic Minorities Music Research; (2) Cross-Straits Ethnic Minorities Music Research; (3) Theory and Practice of Applied Ethnomusicology; (4) New Research on Various Ethnic Music Cultures; and (5) Studies of She Minority's Music.

For more information, please [contact Jianjun Li via e-mail](#).

Finland

by Antti-Ville Kärjä,
Chair of National
Committee



There appears to be a fourteen-year gap to be filled by this report.

Understandably, then, what I am presenting below is an overview of general trends in the field of ethnomusicology in Finland in recent years. Those yearning for more detailed news about individuals and research projects are advised to visit www.etnomusikologia.fi and the websites of the Universities of [Helsinki](#), [Joensuu](#) (aka Eastern Finland), [Tampere](#) and [Turku](#), as well as the Swedish-speaking [Åbo Akademi University](#). As this list of institutions of higher learning suggests, it is possible to study ethnomusicology in Finland, in numerous places and with various emphases.

Since the last report of the ICTM National Committee for Finland in 2002, several changes have taken place. One of them pertains to the committee itself, as nowadays it is the duty of the Finnish Society for Ethnomusicology (FSE) to act as such, instead of the Global Music Centre (GMC), whose profile is less research-oriented.



Performance by Inner Mongolian Horse Head Fiddle Ensemble during 19th Conference of the Association for Traditional Music in China, July 2016. Photo provided by Xiao Mei.

Institutionally, the single most significant change that has taken place in Finnish ethnomusicology in the twenty-first century involved the transformation of the Assistant Professorship in Music History to the Professorship of Ethnomusicology at the University of Helsinki. After a period of temporary contracting, since 2008 the post has been permanently attended to by Pirkko Moisala. Other crucial institutional developments include the rise of the Sibelius Academy as a research institution, especially in the fields of music history (Helsinki) and popular music (Seinäjäki). It might also be noted that alongside the established universities, smaller institutions have also managed to attract major research funding: the JAPA Music Archive (formerly known as the Finnish Jazz and Pop Archive; hence the acronym) and GMC, both Helsinki-based, run their own research seminar series and administer projects dealing with multiculturalism and migration.

Regarding other major projects that have an ethnomusicological bearing, a continuum of sorts is formed by those focusing on the musics of the minority populations within or in the vicinity of Finland. These include Karelian and most notably Sami music, alongside other aspects of Arctic Indigeneity. Cultural and social history of music constitutes another mainstay in the field, ranging from popular music historiography to re-interpreting the classical national canon and excavating Stone Age sound culture. After an eight-volume series of the country's music history was completed in 2006 (the last volume focusing on folk music), numerous dissertations and other studies have emerged where this grand narrative has been challenged. Projects on children's music and intercultural music education have also been funded, as well as more philosophically-

oriented ones on the emergent field of ecomusicology and on "Deleuzian musicking".

Soundscape studies, musicianship studies, and the cultural study of Western art music, or "cultural musicology", have also their practitioners and followers in Finland, not to mention metal music studies. Another emergent field is constituted by hip-hop studies, where ethnomusicology and popular music studies intertwine meaningfully with sociolinguistics and sociological youth studies.

On the surface of things, then, ethnomusicology in Finland is a vivid and multifarious area of scholarly enquiry, a fact that obviously attests to the vitality of the country's musical life. One might indeed argue that music in Finland is blooming as ever before, but a more sceptical mind might add that this is so because of neoliberal policies driven with unprecedented fervour by the state, emphasizing innovation in a creative economy and the responsibility of the individual.

The repercussions of the political climate have been manifested in academia too. Through a short-sighted emphasis on immediate impact, commodification, and applicability, human-interest divisions in Finnish universities have suffered severe attacks. At the University of Helsinki alone, one thousand jobs were cut, among them the post of Lecturer of Musicology. Moreover, as one professor and one senior lecturer in the discipline will be soon retiring, it is unlikely their posts will be continued. While the personal profiles in question were mainly non-ethnomusicological, it is not hard to forecast that because of administrative pressures the (sub)discipline will have to endure increasingly difficult times.

The University of Tampere, the host of a discipline once called Ethnomusicology, is suffering from further downsizing that make that denomination invisible. As I asked Deputy Chair of FSE, Meri Kytö, "to what extent is the word 'ethnomusicology' visible in the curriculum of the University of Tampere?", her response was "the word 'music' is barely there".

The political realignments affect particularly the production of publications by FSE. In an entrepreneurial fashion, the state support for "cultural journals" was reduced roughly by 25%, alongside an implicit demand to move to open-access publishing. *Musiikin suunta* [Direction of music], a quarterly non-refereed journal published by FSE, belongs to this category, and while the transition may broaden the readership of the journal, it results in further financial drawbacks as there will be no subscription earnings any more. The journal, because it is not peer-reviewed, has been a prime forum for younger scholars and students, plus seniors wishing to publish their tentative results in a timely fashion. Despite the hardships, FSE is committed to ensuring that this unique form of academic publishing will continue to flourish as an online journal.

The main publication of FSE, *Etnomusikologian vuosikirja* [Yearbook of ethnomusicology] has in turn witnessed an unprecedented upsurge in English-language submissions. This represents a welcome prospect in terms of internationalization, but also a challenge in terms of resources.

The third publication forum maintained by FSE is its [Publication Series](#), where twenty titles have been issued since 1988. The most recent one is *Musiikki kulttuurina* [Music as culture], edited by Pirkko Moisala and Elina Seye in 2013, which has been adopted

widely as a university admission and course reading. The series also features five English-language volumes which are still available:

- * *Cultural Cognition in Music: Continuity and Change in the Gurung Music of Nepal*, by Pirkko Moisala, 1991
- * *Soundscape Studies and Methods*, edited by Helmi Järvioluoma and Gregg Wagstaff, 2002
- * *"Local Music, Not from Here": The Discourse of World Music Examined Through Three Zimbabwean Case Studies*, by Johannes Brusila, 2003
- * *Essays on Sound and Vision*, edited by John Richardson and Stan Hawkins, 2007
- * *Mediated Music Makers: Constructing Author Images in Popular Music*, by Laura Ahonen, 2007

In addition to publications, the Finnish Society for Ethnomusicology has been active in organizing various events, catering for both academic and general audiences. Every year, FSE is partly responsible for organizing the annual Symposium for Music Scholars in Finland, and the most recent symposia have focused on topics such as cultural

memory, interpretation, action, and ageing.

Smaller events are also organized every year. The so-called "Toukopäivät" [May Days] have concentrated ethnomusicologists' work outside academia, while on other occasions various topical issues have been discussed in a critical, *studia generalia* manner. In November 2016, there will be two one-day symposia focusing on two very "hot potatoes" of our time: migration and Islam.

To wrap up, the situation is not necessarily as grim as the political and institutional reorganizations suggest. Despite the evaporation of both personnel and disciplinary labels, the fact remains that numerous influential posts at Finnish universities in the broader field of music research are currently occupied by individuals who have served on the board of the Society, several of them as Chairs. For some, ethnomusicological training has also opened up the doors to the realms of cultural studies—showing the usefulness and interdisciplinarity of the ethnomusicological study path. It is the task and resolve of the Finnish Society for Ethnomusicology, as the ICTM National Committee,

to support and enhance this development.

Iran

by Muhammad R. Azadehfar, *Liaison Officer*



Several folk and traditional festivals take place periodically in Iran. These events attract both lovers of Iranian music and researchers of West Asian music.

The Fajr International Music Festival is Iran's most prominent music festival. Its 30th edition was held from 10 to 20 February 2016, in the company of great Iranian musicians and many celebrated artists from Armenia, Austria, Germany, India, Italy, Portugal, and Spain.

From 6 to 10 May 2016, more than 90 performers took part in the 9th Iranian Folk Music Festival in Kerman. Folk musicians and vocalists from places such as Gilan, Kordestan, Azerbaijan, Fars, Sistan-Baluchestan, South Khorasan, Chaharmahal-Bakhtiari, Bushehr, Hormozgan, and Lorestan, gathered in Kerman, one of the most beautiful cities in the southern desert of the Iranian plateau.

New visa regimen

Good news for ethnomusicologists and researchers interested in visiting Iran and its many colourful musical cultures. The newly-elected moderate President of Iran recently asked the Secretary of Foreign Affairs to ease the travelling requirements for foreigners who wish to enter Iran. As a result, a new regulation was put in force that grants 30-day tourist visas upon arrival to citizens from 58 countries. Please visit the website of the [Ministry of Foreign Affairs](#) to know more.



30th Fajr International Music Festival. Tehran, Iran, February 2016. Photo by Marzieh Amiri.

Visas upon arrival are granted at the Mehrabad, IKIA, Kish, Qeshm, Boushehr, Shiraz, Tabriz, Mashhad, Esfahan, Asalouyeh, and Chahbahar international airports.

Ireland

by *Lonán Ó Briain*,
Chair of National
Committee



Several major international conferences on traditional music and dance have taken place in Ireland since the last report was published in the *Bulletin*. Among the most notable of these were the 1st Joint SEM-ICTM Forum “Transforming Ethnomusicological Praxis through Activism and Community Engagement” (13-16 September 2015), the 31st European Seminar for Ethnomusicology “Making a Difference: Music, Dance, and the Individual” (17-20 September 2015), and the 46th Kommission für Volksdichtung/International Ballad Commission Conference “Songs of Liberation, Rebellion, and Resistance” (27 June-1 July 2016). All these conferences were held at the Irish World Academy of Music and Dance, University of Limerick. These events pave the way for the 44th ICTM World Conference, which will take place in Ireland for the first time on 13-19 July 2017.

At the national level, the ICTM National Committee for Ireland has been busy organizing annual conferences and postgraduate events. The 2016 Annual Conference of ICTM Ireland, based on the theme of Music and Commemoration, took place in February at St. Patrick’s College, Dublin City University. The keynote address was given by Martin Dowling, author of *Traditional Music and Irish Society: Historical Perspectives* (2014) and former Senior

Lecturer in Music at Queen’s University, Belfast. His engaging presentation on the legacy of tune titles was embellished with live musical examples played by the fiddle-wielding speaker. We also had 36 paper presentations during this two-day event.

For next year, we are delighted to announce that Jeff Todd Titon will give the keynote address at the 2017 Annual Conference “Sound Cultures: Sustainability and Revival”. The conference will be co-hosted by the anthropology and music departments of Maynooth University, just a short drive from Dublin airport, on 25-26 February 2017. The deadline for abstract submissions is 15 November 2016. As in previous years, we aim to include an even mix of research on Irish and non-Irish case studies. Further details of the event can be found [online](#).

This year we collaborated with the Society for Musicology in Ireland to co-host a postgraduate conference for the first time. This inaugural event will be held [on 9-10 December in the School of Music at the University College Dublin](#). In addition to paper presentations, a Careers Forum will take place on the second day of the conference.

Recently completed postgraduate degrees in the field reflect the diversity of scholarship currently being produced in Ireland. As is typical of our higher degree programmes, a large proportion of students chose to focus their research on Irish traditional music. The following examples of PhD dissertation titles illustrate this trend: “Opening up the Canon of Irish Traditional Music: The Music of the Sliabh Beagh Region” (Seán McElwain, Dundalk Institute of Technology, 2015), “The Musical Enculturation of Irish Traditional Musicians: An Ethnographic Study of Learning Processes” (Jessica Cawley, University of Limerick, 2014), and

“‘We Never Died a Winter Yet’: The Sráid Eoin Wrenboys of Dingle—Music, Community and Identity” (Aoife Ní Ghrainbhéil, University of Limerick, 2012). Growing numbers of students are broadening the scope of their re-search both within and beyond Ireland. The most recent examples from this cohort of students include “Migrancy and Cultural Transformations: The Case of Grassfield Music in Ireland” (Sheryl Lynch, University College Dublin, 2016), “Music and Worship in a Dublin-based Nigerian Church” (Rebecca Uberoi, University College Dublin, awaiting viva), and “The Endless Search for *Sa*: Spiritual Ideology and the Practice of Hindustani Music” (Dara O’Brien, University of Limerick, 2015).

Another encouraging development over the past couple of years is the gradual increase in employment opportunities for ethnomusicology and ethnochoreology graduates. Post-doctoral research positions have been advertised in St. Patrick’s College, DCU, the National University of Ireland, Galway, and at the Irish Traditional Music Archive (Taisce Cheol Dúchais Éireann) in Dublin. This calendar year alone, lecturing positions have opened up at Maynooth University, Dundalk Institute of Technology, Queen’s University, Belfast, and University College Cork. This upturn in opportunities will help to further enrich our vibrant community of musical scholars.

Finally, our national journal, [Ethnomusicology Ireland](#), is now available via open access. Tony Langlois (editor), Aileen Dillane (deputy editor), Méabh Ní Fhuartháin (reviews editor) and Seán McElwain (technical editor) welcome submissions of articles, reviews and online materials from international scholars for future issues. Previous

issues and guidelines on the preparation of submissions are available via the ICTM Ireland website. We also encourage delegates to keep an eye out for the forthcoming issue (2017) and back issues, which will be on display at the ICTM World Conference.

Papua New Guinea

by Naomi Faik-Simet,
Liaison Officer



Papua New Guinea is currently facing economic and political challenges. Support to the art and culture sectors is minimal, causing a decline in music and dance activities.

Nevertheless, individual artists and organizations concerned with promoting dance recently organized a workshop which coincided with the celebration of the 2016 International Dance Day. Thanks to the ongoing support of the Institute of Papua New Guinea Studies and the National Cultural Commission, dance artists collaborated with teachers and students of the Theatre Arts Section, University of Papua New Guinea, on a two-day workshop held on 28-29 April 2016.

The workshop targeted the theme “Passing on Dance Knowledge” and advocated for the development of a dance curriculum in Papua New Guinea. Featuring the performance and teaching of the traditional *obo tatarie*, which is part of the *taibubu* dance repertoire of the Kiwai of the Western province, the practical workshop was taught by two master teachers: Lubi Giwale and Ivan Kesa, who are two of the few remaining traditional/contemporary dance artists. A theoretical presentation was delivered by myself, where I emphasized the historical connection of the *obo tatarie* with the

Torres Strait Islanders of Australia and the Rotumans of Fiji. Using archival material from the Institute of Papua New Guinea Studies, the presentation educated and informed workshop participants of the significance of dance knowledge embedded in the *obo tatarie* which identifies the historical heritage of Papua New Guineans and the Pacific. More workshops will be carried out in schools to strengthen the teaching and application of dance knowledge and practice.

Another highlight is the participation of Papua New Guinea in the 12th Festival of Pacific Arts and Culture in Guam, which took place from 22 May to 3 June. Despite the current economically dire situation, Papua New Guinea was fortunate to attend the festival with a delegation of a hundred participants including traditional dancers, artists, and government officials. Participation in the festival is important as it maintains the country’s regional ties with the rest of the Pacific, to preserve and promote the region’s diverse cultural and artistic heritage.

Other developments for the year include the hosting of the FIFA World Cup for Women Under 20 in November 2016. The Sports Foundation office is working closely with the Theatre Arts Section, University of Papua New Guinea, to engage artists to perform at the opening ceremony and other dance activities that will be staged during the event. This will be another great opportunity to engage dance artists.

Singapore

by Joseph Peters,
Liaison Officer



Ivan Polunin (1920-2010) was an unknown ethnomusicologist in Southeast Asia. He was a permanent resident of Singapore for almost 60 years, and served the medical profession at the National University of Singapore (NUS) from 1952 to 1980.

Dr. Polunin was widely known as a man of many talents. I met him in the 1990s when I was in charge of multimedia at NUS and he came seeking advice on film-to-digital video conversion and integration. We spoke much about music, with the same ease I had with professionals who had specialist knowledge on Asian musical systems. He showed me many field audiotapes in his jam-packed multimedia lab at his sprawling home. I underestimated that collection, thinking that with all his other interests (medicine, ancient ceramics, botany, biology, photography, the humanities, political science, and his special interest, fireflies) he could not really match the work of José Maceda in the Philippines, Trần Văn Khê in Vietnam, or Jaap Kunst in Indonesia. In retrospect, I should have guessed that Polunin was important to ethnomusicology because I knew of his recordings published by Folkways, done during the famed “Kalimantan Expedition” in the early 1970s led by Maceda.

Two years ago I re-examined those tapes and discovered what a great collection it really was, of original field recordings done in a vast number of countries. I am convinced that Polunin can stand equally with other legends in Asia who plodded the ground carrying complex and heavy recording equipment, documenting musical phenomena with the keen eye and ear of an ethno-



Dr. Ivan Polunin. Photo provided by Joseph Peters.

musicologist. I say “eye” because he shot 16mm film in many of his field expeditions. This makes the Polunin collection quite remarkable, given the recent interest in ICTM for the visual aspect of ethnomusicological documentation.

The collection contains 296 tapes of audio recordings and 168 tapes of 16mm film.

The list of countries where Polunin conducted fieldwork is extensive: Australia, Austria, Djibouti, Greece, Hong Kong, India, Indonesia (Bali, Flores, Lombok, Surakarta, and many other islands), Iraq, Japan, Korea, Laos, Lebanon, Macedonia, Malaysia (Malaya, Sabah, Sarawak), Nepal, Pacific Islands (Kiribati, Tara Atoll, Maraket), Papua New Guinea, Peru, Romania, Seychelles, Singapore, South Africa, Spain, Sri Lanka, Taiwan, Thailand, Tibet, Vietnam, Yugoslavia, Uganda, and USA. He mostly kept to the folk music that was characteristic of the spaces in which he recorded.

The tapes’ annotations reflect Polunin’s correspondence with John Blacking, the legendary British ethnomusicologist, Tony Beamish, another legendary broadcaster from the BBC, and Alan Lomax, the guru of folk music collection, classification, and documentation.

The Ivan Polunin Multimedia Lab (IPML) is now taking shape with the Polunin family providing the lead. Sonic Asia Music Consultants (Singapore) is doing the digitization, lab, and server systems, and the operational tools for integrated comparative musicology studies on site and online. Some of the new and exciting features that IPML will have include Timeline Music Annotation Library (TMAL) and the Study Tracks for digital data integration. More information will be given on these new technologies when IPML is fully operational.

Switzerland

*by Marc-Antoine Camp,
Chair of National
Committee*



Since its last report in early 2015, the Swiss Society of Ethnomusicology (CH-EM) has been active, holding regular bi-annual meetings.

At the meeting in September 2015 we visited the Zurich Zoo and listened to an inspiring open-air talk on zoomusicology by Marcello Sorce Keller, who showed that organized sounds in the animal world are more than merely signals, thereby questioning the idea of “music” as a marker to distinguish humans from animals.

The second meeting of 2015 was held in autumn at the Music School of the Lucerne University of Applied Sciences and Arts, during which Bernd Brabec de Mori and Doris Klebe (Chairs of the ICTM National Committees for Austria and Germany, respectively) presented their research, and Cornelia Strasser showed her movie *Messages musicaux* (2013) about the transformations of music in Senegal. This meeting inspired a joint meeting of the National Committees of Austria, Germany, and Switzerland that will take place on 18-19 November 2016 in Lucerne. As it does every year, CH-EM published its [*Bulletin*](#) in collaboration with the Swiss Society for Traditional Music

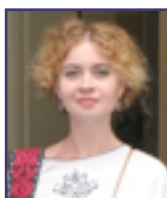
In Switzerland, ethnomusicological teaching and research has once again gained importance in academia. In Bern, where Britta Sweers has successfully built up the field of “Cultural Anthropology of Music”, the 9th Symposium of the ICTM Study Group on Music and Gender took place in July 2016. Further music-related activities have been developed at the Depart-

ments of Cultural Analysis and Anthropology at the Universities in Basel and Zürich. Finally, in French-speaking Switzerland a new Master's program in ethnomusicology has been established, based on a unique cooperation between the University of Neuchâtel (Anthropology), the University of Geneva (Musicology), and the University of Applied Sciences and Arts of Western Switzerland (Music). The Music School of the latter institution organized the 19th International CHIME Meeting in October 2015.

Regarding these activities, CH-EM has been as supportive as possible, fostering the exchange between researchers from the different language regions and contributing wherever feasible to raise the awareness of ethnomusicology as an academic discipline in Switzerland.

Ukraine

by Olha Kolomyyets,
Liaison Officer



In the course of the last year there were a few ethnomusicological conferences held in Ukraine that gathered scholars from the country and abroad.

Conferences

Since 2011, the annual international ethnomusicological conference “Slavic Melogeography”, held in Kiev, brings together school representatives based in Ukraine and in other neighbouring countries. The conference is organized by the Scientific Research Laboratory of Music Ethnology (The Kiev Laboratory of Music Ethnology) of the Petro Tchaikovsky National Music Academy of Ukraine.

Many different issues are discussed each year. The most recent conference was dedicated to the melotypology and melogeography of the genres associated

with the winter season in the territory of the Balto-Slavic *melomassif*. This topic was discussed in different formats by researchers from Lithuania (Vilnius, Klaipėda), Poland (Warsaw), and Ukraine (Kiev, Lviv, Rivne, Uzhhorod, Dnipropetrovsk).

In Lviv there were a few conferences during the last year. One of them, named after one of the founders of Ukrainian folklore studies, the collector, transcriber, and researcher of folk oral tradition Filaret Kolessa, traditionally brings together researchers of verbal and musical folklores.

The annual conference “Kolessivskychytannia” [Kolessa Readings] was established in 2007 by members of the Folkloristics Department of the Ivan Franko Lviv National University, and is held at the University biennially. The latest conference, held on 23-25 October 2015, was dedicated to the 115th anniversary of the beginning of sound recording of folklore in the Halychyna region. During the course of the conference several issues of audiovisual documentation of folklore were raised. They were discussed in the following aspects: the history, methods, and practices of audiovisual documentation of folklore phenomena; the past and the present of audiovisual folklore archives; the audiovisual documents of folklore; and the problems of preservation, processing, and use.

There were a few other conferences held in Lviv in 2015. Among them were the 26th Conference of the Shevchenko Scientific Society in Lviv (19 March), the International Conference “Polska ta Ukrainka etnolohiya siohodni: Tradytsiyyi ta perspektivy” [Polish and Ukrainian Ethnology Today: Traditions and Prospects] (11-15 September), and the international conference dedicated to the 120th anniversary of the birth of

Ukrainian ethnomusicologist Zynoviy Lysko (24 October).

Publications

The most recent developments in terms of publications relate to a few fundamental topics in Ukrainian ethnomusicology. The first such publication is the collection *Obriadovyi Muzychnyy Folklor Serednioyi Naddniprianshchyny* [Ritual musical folklore of the Middle Naddniprianshchyna Region] by Anatoliy Ivanytsky (2015). In the preface the author overviews the history of the region, its folklore compositions, and characteristics of its song culture. The collection includes four indices: alphabetical, by rhythm-structure, by genre, and by collectors.

The monograph *Rytmichna variatsiynist u pisennomu folklori: teoretyko-metodolohichne doslidzhennia* [Rhythmical variation in folk songs: Theory and methodology] by Bohdan Lukaniuk was published in Lviv in 2016. The author analyses rhythmical variation as one of the three main principles of folk songs' modifications, together with rhythmical variance and transformation. The author argues that analytical cognition of rhythmical variability allows not only to formulate certain theoretical and methodological bases of folk tunes' history, but also opens a pathway to creating a genealogical classification of typical forms inherent to the musical culture of oral tradition.

Phonohraphuvannia narodnoyi muzyky v Ukraini: istoriya, metodolohiya, tendentsiyyi [Phonographing folk music in Ukraine: History, methodology and tendencies] by Iryna Dovhaliuk (2016) highlights major tendencies of documenting folk music in Ukraine. The author analyses phonographic projects of Ukrainian musical ethnographers, their scholarly methods, achievements,

and contributions to European phonography of folk music vis-à-vis the activity performed by musical ethnographers in the USA and Europe. The book also outlines initial stages for the establishment of phonographical archives, and focuses on the condition of wax cylinders in the present day.

The issues discussed in the latter monograph connect with the digitization, carried out in the past two years, of wax cylinder records from the collections of Osyp Rozdolsky and Filaret Kolessa. The first result of this project was the publication of the CD *Audio zapysy kobzariv i lirnykiv z pryvatnoho arhivu F. Kolessy* [Audio Recordings of Kobzars and Lirnyks from the private collection of Filaret Kolessa] in Lviv in 2014. The digitized phonograms, accompanied by additional information, [are also available online](#). A second volume in the series was published a year later in Kiev, including selected examples from the phonographic collection of Rozdolsky that illustrates Ukrainian folklore from the first half of the twentieth century. Its materials [can also be found online](#).

Research

Besides the important issues of studying native music, in Ukraine there is also a tendency to study the music of other cultures. This area has in fact been dominant in my own ethnomusicological activity lately, and became the focus of my most recent project “Researching Traditional Non-Indigenous Musical Culture in Academic and Performance Settings in the Age of Globalization: Methods and Approaches”. The project was supported with a Fulbright Scholar Award in 2015-2016, and I spent an extremely fruitful year at the Department of Music of the University of Chicago. I was honoured to have Philip Bohlman as a faculty

sponsor, who was very helpful in realizing my project.

The project itself is dedicated to the study of basic methods for learning and researching the traditional musical culture of foreign ethnicities, a scantily developed area in Ukrainian ethnomusicology. Considering the historical and social contexts, and the need for intercultural understanding, it is urgent to enlarge themes of Ukrainian ethnomusicology towards the realm of cultural exchange. The acquired significance for Ukrainian ethnomusicology will be the creation of qualitatively new curricula for training specialists to compare native and foreign cultures, thus promoting general inter-ethnic tolerance.

Obituary

I am deeply saddened to announce that Olena Murzyna, an outstanding scholar, teacher, and individual, former ICTM Liaison Officer for Ukraine, passed away on 7 August 2016. Words seem inadequate to express the sorrow we feel over this loss.

United Arab Emirates

by Virginia Danielson,
Liaison Officer



I believe this may be the first country report for the UAE in the *Bulletin of the ICTM*. It seems fitting, therefore, to use my submission to draw attention to two of the country's leaders in the area of the study, promotion, and preservation of the UAE's musical heritage: Khalid al-Budoor, poet and heritage expert, and Aisha Bilkhair Khalifa, ethnomusicologist and leader of the National Archive's programme to collect oral histories.

The two collaborated in the spring of 2016 with musician Ibrahim Juma on a public programme, sponsored by the

nascent Shaykh Zayed Museum, called “Music of the Nation: Cultures in Harmony”. Using the tools of discourse, discussion, and demonstration, the three experts addressed trade and migration, showing manifestations of centuries of cultural interaction across the Arabian Gulf, the Indian Ocean, and into East Africa in Emirati musical instruments and song. Like many countries of the Arabian Gulf and less like Arab countries of the eastern Mediterranean, patterns of trade and migration in the UAE brought its societies into contact with India, East Africa, and Iran, as well as with other Arabian Gulf societies, producing distinctive musical and cultural expressive forms.

Bilkhair has written extensively on African presences in Emirati culture. One of her works is “African Influence on Culture and Music in Dubai” in the *International Social Science Journal* 58 (2006: 227–235).

Both Bilkhair and al-Budoor contributed to a workshop on music of the Arabian Peninsula held at New York University Abu Dhabi in March 2015, along with ICTM members Stephen Blum, Salwa El-Shawan Castelo-Branco, Walter Feldman, Bradley Garvey, Scheherazade Hassan, Jean Lambert, David MacDonald, Ghazi al-Muleihi, George Murer, Anne van Oostrum, Anne Rasmussen, Anna Reidy, Ahmad al-Salhi, and Lisa Urkevich. This workshop followed a previous workshop on the same subject held in Doha, Qatar, in 2014, organized and led by Issa Boulos. Reidy led a follow-up roundtable at the Society for Ethnomusicology's Annual Meeting in Austin, Texas, in late 2015. We are now hopeful of publishing a group of essays from the Qatar and Abu Dhabi events as an edited volume.

Zimbabwe

by Jerry Rutsate,
Liaison Officer



Zimbabwe has a rich tapestry of indigenous music and dance, much of which is yet to be studied to delineate the concepts and principles of creativity and organization underpinning the diverse national musical heritage. Driven by this and many other yawning gaps in music research, including contemporary music that draws some of its materials from the heritage repertoire, I initiated the founding of a national music society called the Zimbabwe Society for Music Research (Zimsomure) in 2014. Presently, the registration of the Society is underway, which will be followed by a drive to recruit members. It is intended that Zimsomure will affiliate itself with the ICTM and other international professional societies and associations to enhance collaboration, partnerships, and networking.

Capacity Building and Research Initiatives

My active involvement in ICTM initiatives since 2004 has yielded positive outcomes. Among them is the award of a European Union postgraduate scholarship to one national student who embarked on a two-year Dance Choreo-mundus Master's degree programme in Norway in August 2016. The prospects of expanded capacity building are steadily increasing following the enrolment of two students in doctoral studies in music at the beginning of this year—a first in Zimbabwe. It is also envisioned that Zimsomure will occasionally research and promote scholarship by soliciting funding and providing an environment for publishing research output.

From the [ICTM Online Photo Gallery](#)



Performance during the 39th ICTM World Conference. July 2007, Vienna, Austria. Photo by Svanibor Pettan.

Meetings, Presentations, Symposia

Five meetings of Zimsomure were held between May 2014 and August 2016.

While the majority of local-music scholars have always presented and continue to present papers at national, regional, and international conferences, there is yet to be one such an event to be organized by Zimsomure itself. The idea of holding the first national music symposium has since been muted, and plans are underway for this to be accomplished within the first half of 2017. The nature and design of the symposium will be contained in the next report for the *Bulletin*.

ICTM Membership Campaign

The vigorous membership drive which is intended to commence soon after the registration of Zimsomure is also expected to attract most of its members to join ICTM as well.

Reports from ICTM Study Groups

Audiovisual Ethnomusicology

by Marija Dumnić



The ICTM Study Group on Audiovisual Ethnomusicology held its first symposium at the City Museum of Ljubljana, Slovenia, from 24 to 27 August 2016, co-organized in exemplary fashion by the ICTM Secretariat, the Department of Musicology of the Faculty of Arts of the University of Ljubljana, Imago Sloveniae, the Institute of Ethnomusicology ZRC SAZU, and the ICTM National Committee for Slovenia. The symposium was connected with the programme of the 28th International Festival “Nights in the Old Ljubljana Town”, which presented various concerts for a wide audience at central city squares.

In his introduction printed in the symposium’s booklet of abstracts, Study Group Chair Leonardo D’Amico explained that “ethnomusicological knowledge should comprehend not only ‘humanly organized sound’, but also its cultural context and natural setting, in order to achieve visualization of music [...] other than written text and musical transcriptions”. The presentations and discussions agreed that film-making in ethnomusicology has potential for both research and teaching work, as well as within openly engaged-in activities such as the preservation and diffusion of music cultures. The Programme Committee, chaired by Barley Norton, selected three themes for the symposium: (1) Theories and Methods in Audiovisual Ethnomusicology; (2) Uses of Audiovisual Archives in

Ethnomusicological Research; and (3) New Research.

The first theme had the highest number of papers. Terada Yoshitaka discussed the drum (*taiko*) practice of the marginalized Buraku community, and raised important issues for ethnomusicologists/activists who are also film-makers. Dario Ranocchiari and Eugenio Giorgianni presented examples of how filming music videos can be an ethnomusicological research method. The presentation by Domenico Staiti and Silvia Bruni about fieldwork with trance rituals in Morocco showed how cameras became not only non-taboo, but even part of the ritual itself, also arising provocative questions about the relationship between observer and observed. Manfred Bartmann presented the project for a follow-up to his 2011 extended CD *Frisia Orientalis*, based on long-term fieldwork and upgraded with experiments which explore the aesthetics of pulsation. George Murer discussed rhetoric, forum, scholarship, and domains of ethnomusicological film. Saida Yelemanova and Suinbike Suleimenova presented footage of Kazakh Arka music and musicians.

By analysing media coverage, images, and a recent pop-music video involving migrants, Eckehard Pistrick discussed the construction of their cultural otherness. Yves Defrance contributed to organological research with his film *Drumming in Kerala*, and discussed shooting and editing techniques available to an ethnomusicologist working alone. Indicating the advantages of video over audio, Giorgio Adamo paid special attention to research film, its recording techniques, and documentary value. Marita Fornaro Bordolli and

Antonio Diaz presented the film-making and further analysis of the Uruguayan humorous *murga* genre of polyphonic songs. Barley Norton presented the very intriguing topic of filming and criticizing musical heritage (as defined by UNESCO) with examples from Vietnamese Ví and Giặm folk songs of Nghệ Tĩnh: one included in the nomination file for UNESCO’s ICH Representative List, and another from a TV broadcast that celebrated the successful inscription.

The theme “Uses of Audiovisual Archives in Ethnomusicological Research” started with a presentation by Andrew Pace regarding the network of private recording, archiving, and distribution of Maltese *ghana*. Jasmina Talam and Tamara Karača-Beljak presented the audio archive of the Institute of Musicology of Sarajevo, Bosnia and Herzegovina. Gerda Lechleitner presented the Vienna Phonogrammarchiv with a purpose to underline the necessity of archiving and its adjustment to media development. Isobel Clouter talked about the experience of repatriating historical audiovisual collections. The relation between old shellac recordings and current-day footage was presented by Rolf Killius, in particular as it relates to the sea music of the Arabian Peninsula.

The theme “New Research” started with Charlotte Vignau, who presented a video research project on alphorn music and yodelling that followed researchers instead of musicians. Salvatore Morra pointed to the importance of new visual technologies and media in the revival process of the Tunisian *‘ūd* culture. Jana Belišová emphasized the advantages of video



Participants of the 1st Symposium of the ICTM Study Group on Audiovisual Ethnomusicology. Ljubljana, Slovenia, August 2016. Photo provided by Svanibor Pettan.

over written text and audio while documenting Roma singing in Slovakia. With a nuanced approach to film-making and anthropological interpretation of *fiestas* in Albacete, Julio Guillén Navarro concluded that film is useful for the analysis of movement. D'Amico demonstrated the purpose of video recording in ethnomusicological analysis, explaining the process of *contrasto* in *ottava rima* in Tuscany. Matías Isabella and Raquel Jimenez discussed the filming of manufacturing techniques of small single-headed drums in Morocco. Jennie Gubner explored the idea of sensory film-making with her research on the “tango not for export” of Buenos Aires, Argentina.

In addition to papers with video appendices, selected films (presented without printed plot summaries, but with English subtitles) were screened at special sessions, preceded by an introduction by the film's author(s) and followed by discussion.

The first two films discussed the music of Roma communities in Kosovo. Svanibor Pettan's film *Kosovo Through the Eyes of Local Gypsy Musicians*,

recorded in the 1990s and published in 2015 in a SEM collection, was devoted to musicians of a marginal ethnic minority, and to their characterizations of the popular song *Lambada*. Domenico Staiti presented *Kajda*, a very interesting film about female Roma musicians who play tambourines (*def*) as accompaniment to singing at weddings. The film also included valuable recordings of emic knowledge about complex local rhythmic patterns. The screening continued with *El Abra* (Magdalena Mactas, Juan de Jager, Lucas Sgrecia), an ethnographic film about a procession in the Argentinian and Bolivian Andes where folk music ensembles have a prominent role. *Bacchanal* (Eugenio Giorgianni) presented a Caribbean carnival in Manchester, UK, and questioned local multiculturalism. Very informative was *Asere Crúcoro* (Miguel Angel García Velasco), a film that described aspects of ritual practices connecting Nigeria and Cuba. *Voci Alte* (Renato Morelli) presented in a cinematic style three cases of community singing in the Italian village of Premana. Two films were devoted to the “Neanderthal flute” found in Slove-

nia: the older one to its archaeological aspect and the newer to its musical popularization (in memoriam Ljuben Dimkaroski).

The screening of *Song of the Phoenix* (Wu Tiang-Ming) was moderated by Yu Hui, and it proved the relevance of professionally-directed “docufiction” in sending messages to a wider audience; in this case, about tradition as virtue through folk musical practice. The Film *Polyphonia: Albania's Forgotten Voices* (Björn Reinhardt, Eckehard Pistrick) depicted a society in transition, on the example of Albanian singers of different religions who sing in multipart style. *Sounds from the Islands* (Paolo Vinati) presented sequences of bagpipe playing in two Croatian islands. *Music of the Uzbeks of Northern Afghanistan* (Razia Sultanova) was not at the same technical level as other presented films, but it was the only one showing the complexity of ethnomusicological field and archival research, and it included several recordings about an almost unknown musical practice. Finally, Terada Yoshitaka presented *Samir Kurtov: A Zurna Player From Bulgaria*, an interesting film portrait of

a musician, made possible only with the help of local ethnomusicologists.

On the last day Renato Morelli, award-winning director of documentaries on folk music, together with video artist Sara Maino conducted a workshop on techniques used to record multipart folk singing from Sardinia (*a cuncordu*), the Northern Italian Alps (*tiir*), and Georgia (Svaneti region), including live recording, interviews, microphone positions, single or multicam settings, editing, post-production, etc.

The proceedings from this symposium will be published by Zhejiang University Press, hopefully with a companion website featuring audiovisual materials. At the Study Group's Business Meeting it was announced that the next symposium will be held in Lisbon in October 2017. Members suggested that the possibility of participating remotely should be considered.

During the symposium, the ethics of recording in the field were often discussed. There was also debate about the assumed audience of particular films, implying that a future symposium's

theme might be dedicated to the labeling of ethnomusicological films. Since video recording is common today, the activity of this group will be highly important for our discipline. Ethnomusicologists who rely primarily on the sound dimension will look here for answers, more about methodological approaches and less about the fascination with music phenomena.

Ethnochoreology

by Catherine Foley,
Study Group Chair, and
Daniela Ivanova-Nyberg



As Chair of the ICTM Study Group on Ethnochoreology, I am delighted to report that we had an eventful year with a highlight being our 29th symposium at Retzhof Castle in Graz, Austria, from 13 to 19 July 2016. Pioneers of the Study Group, together with long-term and new members, met to present, share, and discuss their research and ideas around two themes: (1) Dance and the Senses; and



(2) Dance and Dancing in Urban Contexts. Evident from our last number of symposia, the membership of the Study Group on Ethnochoreology is rising, indicating the increase of interest in ethnochoreology and dance anthropology.

Within the Study Group we currently have four active Sub-Study Groups: on 19th Century Round Dances (Secretary: Egil Bakka); on Field Research Theory and Methods (Secretary: Daniela Stavělová); on Movement Analysis (Secretaries: Siri Maeland and János Fügedi); and on Dance and Ritual (Secretary: Chi-fang Chao). These Sub-Study Groups continue to play an important role within the main Study Group, organizing meetings between our symposia and publishing material arising from their research.

For example, *Dance, Field Research, and Intercultural Perspectives*, edited by Selena Rakočević and Liz Mellish, is a result of joint field research carried out by members of the Sub-Study Group on Field Research Theory and Methods in the village of Svinita, Romania in May 2013. The field research and subsequent book was



Participants of the 29th Symposium of the ICTM Study Group on Ethnochoreology. July 2016, Graz, Austria. Photo provided by Catherine Foley.

based on Easter customs and the *hora de pomană*. This was the last field trip of our colleague Anca Giuchescu, and the volume is dedicated to her. There is also a significant article by Anca in the volume, which summarizes some of her field experiences and knowledge of Romanian village dances. Of special significance is that the membership of the Study Group danced the *hora de pomană* at the symposium in Graz in memory of Anca.

Report of the 29th Symposium of the Study Group on Ethnochoreology

The 29th Symposium of the ICTM Study Group on Ethnochoreology was held at Retzhof Castle, near Graz, Austria from 9 to 16 July 2016. It was hosted by the Institute of Ethnomusicology of the [University of Music and Performing Arts Graz](#). Retzhof Castle, beautifully located in the heart of the Southern Styrian wine region, fully met the symposium's needs.

Every scholarly gathering of the Study Group is unique in its own way. This is because of the integrity of the group, the heart invested in it, and the spirit that was planted at the very beginning of its work. Among the pioneers that were part of this initial spirit was our beloved Anca Giuchescu. On 11 July a special night was devoted to her, in a way that brought everyone together in the dance circle. The evening in the courtyard of Retzhof Castle was a truly spiritual experience: more than 80 scholars danced together slowly and gracefully the *hora de pomană*, while holding hands and carrying lit candles, in memoriam. I see this *hora de pomană* as a symbolic illustration of our group's profile: respecting the past while growing in membership and in quality of scholarly work.

OPENING SESSION

The Opening Ceremony took place on 9 July. Catherine Foley, Study Group Chair, warmly welcomed the attendees and wished everyone a successful scholarly gathering. Kendra Stepputat, Chair of the Local Organizing Committee, also welcomed everyone and introduced her team, among them Christopher Dick and Florian Wimmer. Foley shared letters from well-respected colleagues who were unable to attend but sent their warm greetings and wishes for successful and productive work. A trio of local musicians in traditional costumes set the right atmosphere for the evening, and for the evenings that followed.

PRESENTATIONS

Papers were invited on the themes of (1) Dance and the Senses; and (2) Dancing and Dance Cultures in Urban Contexts. The Programme Committee included Mohd Anis Md Nor (Chair), Yolanda van Ede, Gediminas Karoblis, Rebeka Kunej, and Mats Melin. For the first time the Programme Committee offered the possibility for colleagues to submit proposals not only for panels and individual papers, but for posters as well.

For the theme "Dance and the Senses" there were 31 presentations, some of them joined into panels. On 12 July, Wayland Quintero and Helene Eriksen presented a summary of the papers on this theme that, along with a summary of the second theme, will be published in the 2016 symposium proceedings.

For the theme "Dancing and Dance Cultures in Urban Contexts", 36 papers were presented. These were summarized by Lily Antzaka at the end of the Symposium. More than one third of the poster presentations also addressed this theme. On the last day there was also a DVD presentation by Elina Seye.

Both themes stimulated fruitful discussions that opened horizons for future scholarly work.

POSTER SESSIONS

Poster sessions took place at the evenings of 12 and 14 July. Posters were displayed earlier in a nearby hall so that all participants were able to view the contents and style of the presentations. Within one hour the poster room was full of colleagues interacting with the presenters, moving from poster to poster and engaging in discussions.

BUSINESS MEETING

During the business meeting (14 July), researchers were encouraged to submit their proposals for the upcoming ICTM World Conference in Limerick, Ireland. Under discussion were the themes and host institutions for the next Study Group Symposium in 2018.

SUB-STUDY GROUP MEETINGS

The following Sub-Study groups held meetings during the symposium: on Movement Analysis, on Field Research Theory and Methods, on 19th Century Round Dances, and on Dance and Ritual. The Sub-Study Groups' coordinators gave reports on their aims and past activities and proposed activities for the future.

ACCOMPANYING CULTURAL PROGRAMME

The sessions were interspersed with a programme rich in music, singing, and dancing. The half-day excursion to Graz on 13 July provided a well-appreciated opportunity to experience the museums and architectures of Graz, to breath the city's air, to visit the top ten places for food and drinks individually suggested by the members of the Organizing Committee, and to enjoy a wonderful dinner outside Retzhof with locally-grown and locally-produced goodies. The same quality of

food was provided for the symposium attendees at Retzhof during the entire stay—something highly appreciated.

The post-symposium excursion (16-18 July) to Riegersburg was also carefully and nicely designed.

PROCEEDINGS

Earlier issues of Study Group symposium proceedings were distributed to the delegates during the meeting. The process for preparing the 2016 proceedings has already started and the editorial committee's aim is to have the book ready for the ICTM World Conference in Limerick.

POST-CONFERENCE COMMENTS

I respectfully take the liberty to share Elsie Dunin's e-mail, distributed to the membership on 18 July 18 2016:

"Warm congratulations to another wonderful and meaningful symposium! With a personal track record of attending Study Group symposia since 1988 (along with Egil Bakka, László Felföldi, Mats Nilsson, and then-student Placida Staro) when 24 presenters sat around one table, the last two symposia (2014 and 2016) grew in numbers with over a hundred and twenty submissions to make presentations. At each symposium there have been problem-solving challenges. For this 29th meeting, I want to add a special commendation to the current Board of the Study Group, along with its symposium programme and local arrangements leadership. They were faced with challenges beyond past symposia and which are being addressed sensitively and cooperatively to continue our unique Study Group with meaningful dialogue and exchanges. Another comment to add is the steady growth and availability of our dance research publications. Not only do we have a publication for every Study Group symposia (since 1988), but the Sub-Study Groups also conti-

nue to produce their own publications. The latest is from the 2013 field project led by Anca Giurchescu of the Field Research Theory and Methods Sub-Study Group, with Anca's field project report, and ably edited by Liz Mellish and Selena Rakočević. In addition, on display during the symposium we saw many new dance research and theoretical articles and books by current members. Congratulations to you all."

FINAL REMARKS

The many fields of research, ages, and scholarly backgrounds blended easily and gracefully during the ongoing discussions in and outside the conference hall. This year we had a very active Sub-Study Group for Fun, led by Helene Eriksen. This was the group that never sleeps and the fruit of its work was the pinch of laughter that accompanied our sessions. The group was especially active during the evenings, when we danced dances from all over the world. It was incredibly funny, for example, to attend our concluding production, in which respected colleagues showed talents that were beyond verbal description.

I left the symposium with a notebook full with remarks, publications to check, and many new thoughts. I also left it light-hearted not only because of the laughter, but also because of the expressions of mutual trust and respect that bring researchers to this Study Group together year after year and decade after decade.

Historical Sources of Traditional Music

by Susanne Ziegler and
Ingrid Åkesson, Study
Group Co-Chairs



The 21st Symposium of the ICTM Study Group on Historical Sources of Traditional Music was held in Paris, France, from 9 to 13 March

2016, thanks to an invitation from Susanne Fűrnis. The hosting institution was the Muséum National d'Histoire naturelle (MNHN), and support was lent by Collegium Musicæ de Sorbonne Universités, MNHN, and Société Française d'Ethnomusicologie, the ICTM National Committee for France.

Our French colleagues gave a warm welcome (including excellent coffee and delicious macarons at every break) and provided insight into several aspects of their activities. The conference was opened by the Director of the Department of Man, Nature, and Societies of the National Museum of Natural History (MNHN). The meeting was attended by 52 colleagues and included participants from Austria, Belgium, Brazil, Estonia, France, Germany, Georgia, Hungary, Israel, Portugal, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Thailand, UK, and USA. Fieldwork or collections showcased in the papers represented Cameroon, Congo, India, Morocco, and Syria.

The symposium centred around two partially overlapping topics: (1) Evaluation of Historical Sound Recordings; and (2) The Study of History Through Oral and Written Sources on Music. Both topics were in accordance with the work of the hosting institution and of many Study Group members. The

first topic addresses issues such as how to make use of archival material, and different aspects of Digital Humanities, including “Early Recordings in Northern Congo”, “Technical Issues in Archive Recordings”, “The Use of Research Archives”, and “Private Archives”. All three panels of the symposium were mainly dedicated to this topic, although discussions in panels as well as sessions tended to span both topics—a sign of their interconnectedness. Gerda Lechleitner chaired the panel “Networking Sound Archives: Connecting Histories” with participants from Austria, Hungary, and USA. Susanne Ziegler chaired the panel “Evaluation of Historical Sound Recordings Made During WWI in German Prison Camps”, about recordings of Serbian, Greek, and Georgian singers and musicians. A panel of French colleagues from CNRS and other institutions presented the latest development of their co-operative web platform Telemeta.

The second topic made room for a wide variety of aspects on the relationship between historical knowledge and musical source material. Papers were organized in sessions titled “Songs as Sources for Social History”, “Epistemology, History, and Identity in the Middle East”, “Cross-Cultural Understandings and Misunderstandings in Written Sources”, “Music and Song as Archives for Unconceptualized Memories”, “Songs as Sources for Amerindian History”, and “Tracking Migrations Through Musical Features”.

Practically all sessions and panels resulted in lively and friendly discussion, which was generally appreciated by the participants. Some of the issues discussed were the problematization of colonial pasts in connection with European collections made in other continents, categorization and classification



Participants of the 21st symposium of the ICTM Study Group on Historical Sources of Traditional Music. March 2016. Photo provided by Ingrid Åkesson.

and the risk of making certain kinds of knowledge invisible, political and religious restrictions put on archival material, how to gain new knowledge on gender issues from musical sources, and whose interests are represented or not represented in cross-national cooperation and edition principles.

A business meeting was held and future activities were discussed, among other things the possibility of a joint symposium with other ICTM Study Groups. The next symposium will be held in 2018, and a couple of offers for locations are under consideration.

The venues in central Paris were ideal, with sessions taking place in a well-equipped auditorium and coffee breaks at the café of the Musée de l’Homme, directly viewing the Eiffel tower and the city beyond. The programme included several cultural occasions: the

film *Simha* by Jerome Blumberg, on the life and work of ethnomusicologist Simha Arom, was extremely interesting, especially as both Arom and Blumberg were present at the film session, which was followed by questions and discussion. The participants of the symposium were also invited to a *bal-conference*, that is, a combined concert and dance to “mouth music” performed by the vocal trio “Quaus de Lanla” from Auvergne. This programme item was very popular and allowed everybody to take part in the dancing with the help of instructors. In addition, the programme included a delicious conference dinner, a free visit to the Music Museum, and a demonstration of music played on the lithophones of the Musée de l’Homme by Éric Gonthier.

The Study Group Co-Chairs want to again warmly thank for a wonderfully well-organized, successful, and agreea-

ble symposium to Susanne Fűrniß, to the programme committee including Florence Gètreau, Philippe Bruguère, and Émeline Lechaux, as well as to the organizing committee including Chloé Lukasiwicz, Ingrid Le Gargasson, Kisito Essele, and Jeremy Gardent—and to all unknown helpers.

The programme and abstracts of the symposium can be found on [the Study Group's website](#).

Iconography of the Performing Arts

by Zdravko Blažeković,
Study Group Chair



The ICTM Study Group on Iconography of the Performing Arts held its 13th symposium, entitled “Decoration of Performance Space: Meaning and Ideology”, at the Fondazione Giorgio Cini in Venice, Italy from 17 to 20 May 2016. The symposium was organized by the Foundation's Centro Studi per la Ricerca Documentale sul Teatro e il Melodramma Europeo and its director, Maria Ida Biggi.

Theatre buildings and concert halls are not only spaces which provide acoustic conditions for performance, but whose architectural and decorative elements communicate in various ways with their audiences, performers, and even passers-by encountering them from outside. These buildings, with their memorial halls and displayed mementos, conserve our cultural memory, remind us of political and cultural pasts, and foster our national identity.

The opera house is a temple with its own rituals observed by performers on stage and in their dressing rooms, by managers in their offices, by musicians in the orchestra pit, and by visitors, who become part of an implicit perfor-

mance without ever stepping on stage. By entering such a temple we behave by different rules of conduct; where a performance is everywhere around us and we are inevitably part of it.

Performance spaces have also a critical role in the musical life of any milieu, regardless if they are open-air stages, theatres, concert halls, religious spaces, or private residences. Auditoriums used over a long period of time communicate with us today in different ways than at the time when they were built. The behavioural patterns, which architects had in mind for the original audiences, do not exist any more; the old signage of political power distributed in visually strategic places through the auditoriums and hallways have lost their original meaning; the seats in former royal boxes are now sold to anybody who can afford them. New performance venues have the ability to influence changes in the musical landscape of the place where they are located, and the availability of a music room in a private

residence will allow for intimate performances with friends, providing listeners with a special experience.

From these starting points thirty-five presentations focused on the communication between the architectural space, its decoration, audience habits occurring in and outside the auditorium, and the performance itself. The examined spaces and theatrical events included the Haus zur Geduld in Wintehrtur, built by Oskar Reinhart (1885–1965); the modern concert halls in Birmingham and Doncaster; Habsburg residences in Barcelona (1705–1713); Isabella d'Este's apartments; the Teatro Eliseo in Rome, the artistic home of Luchino Visconti; the festivals at the Milanese Regio Ducal Teatro in 1747; the *stanza della musica* and amphitheatre in Vittoriale, the residence of Gabriele d'Annunzio; the Canterbury Catch Club (1779–1865); theatrical spaces at the Portuguese court of Queen Consort Maria Anna of Austria (1708–1754); the Roman thea-



Participants of the 13th symposium of the ICTM Study Group on Iconography of the Performing Arts in the Cenacolo Palladiano, the original location for which Paolo Veronese painted Le nozze di Cana (1563), today on display at the Musée du Louvre in Paris. Photo provided by Zdravko Blažeković.

tre in Sabratha built during the reign of Emperor Marcus Aurelius between AD 175 and 200; ancient theatrical performances dedicated to the Mysteries of Mithras; festivals at the Viennese court theatre in the 1620s; the Savoy festivals in Turin (1620s–1670s); the visual identity of Slovenian music festivals; the national symbolism of the historical stage curtains of the Tbilisi Opera house; and the ideology behind seven curtains continuously being added to the stage of the Croatian National Theatre in Zagreb. These papers exposed us to issues which have rarely been examined before, and many participants expressed an interest, at the end of the symposium, to advance these discussions in a further symposium on the same topic.

Participants had an opportunity to experience the space of the Cenacolo Palladiano—the dining room of the former Benedictine monastery and the current home of the Fondazione Cini—which was the original location where Paolo Veronese painted his famous *Le nozze di Cana* (1563). The original painting was looted by Napoleon's soldiers on 11 September 1797, cut in two pieces for transport to Paris, and reassembled at the Musée du Louvre. At the *cenacolo*, where the dimensions of the canvas perfectly correspond with the size of the head wall, the painting visually extends this tall and elongated room into a Venetian vista, opening it toward the blue sky and flying birds. Both the painting and the space complement each other, providing for the monks enjoying their meals underneath it a feeling of a virtual community with Jesus and other Canaan guests. None of that can be experienced at the Louvre, where the painting is hung much lower, and placed in an overcrowded room where the visitors are more interested in taking selfies with Mona Lisa, hanging on the opposite

wall, than understanding Veronese's composition. The opportunity to see this masterpiece in the space for which it was commissioned, even as a copy, made it wonderfully clear how important is to understand the physical space for which a piece of art is made. This experience validated in a special way the discussions during the symposium about the communication between the performance and performance space (or artwork and its environment).

The symposium was superbly organized by the Centro Studi per la Ricerca Documentale sul Teatro e il Melodramma Europeo, headed by its director Maria Ida Biggi. The staff of the centre (Marianna Biso, Marianna Zannoni, Anna Colafiglio, and Saba Burali) welcomed us and made our stay at the Fondazione Giorgio Cini the most wonderful experience. We thank them most sincerely.

The next symposium of the Study Group will be hosted by the Conservatory of Music in Xi'an, China, from 27 to 31 October 2016. Its topic is "Images of Music-Making and Their Trans-Cultural Exchanges". The symposium will take place immediately after the 10th symposium of the International Study Group for Music Archaeology, which is taking place in Wuhan from 21 to 25 October 2016, making it convenient for participants to attend both meetings.

Mediterranean Music Studies

by Ruth Davis, Study Group Chair



From 21 to 25 June 2016 the ICTM Study Group on Mediterranean Music Studies and the International Musicological Society (IMS) held their first joint symposium in Naples, Italy, on the theme "Musicians in the Mediterranean: Narratives of Movement". The symposium was hosted by Conservatorio San Pietro a Majella and the Università L'Orientale, and supported by the International Association for Mediterranean and Oriental Studies (ISMEO). The Programme Committee was co-chaired by Ruth Davis (Study Group Chair) and Dinko Fabris (IMS President), and had Alessandra Ciucci and Salvatore Morra as members representing the Study Group. Morra and Gabriele Flaminio (project manager for Università L'Orientale) were responsible for the highly complex local arrangements, generously assisted by Adriano Rossi, President of ISMEO.

The majority of the sessions took place in the historic buildings of the Conservatoire and the Università L'Orientale's Palazzo Corigliano, situated metres apart in the old city. On the first afternoon, the welcoming session, first joint panel, and a glorious concert of Neapolitan cantatas took place on the sea front in the spectacular venues of the Università L'Orientale's Palazzo Du Mesnil and the Palazzo Donn'Anna. The concert, performed by the ensemble of the Centro di Musica Antica "Pietà dei Turchini" of the Conservatorio San Pietro a Majella, was rounded off by a sumptuous dinner. On the final evening we made for the cooler heights of the Vomero quarter, where

we were treated to a private viewing of Sergio's Ragni's Gioacchino Rossini collection in the Casa Museo Sergio Ragni, located in the former seventeenth-century palace Villa Belvedere. A relaxed buffet supper was followed by an exquisite recital of Kurdish folk songs and lullabies in Kurmanji, Sorani, and Zaza-Gorani, sung by Sakina Teyna, with Mahan Mirarab on fretless guitar.

While functioning as the 11th Study Group Symposium, the event was also intended to provide a stimulus and inspiration for the founding of an IMS Study Group on Mediterranean Music. This duality of purpose was to some extent reflected in the programme.

The papers were divided among four ICTM–IMS joint panels, titled “The Musical Image of a Mediterranean City”, “The Adriatic Coasts and their Musical and Cultural Expression”, “Monody, Polyphony and *Falsobordone*: Written and Oral Tradition in the Mediterranean”, and “The Eye (and the Ear) of Travellers: Mediterranean Routes”; and eight ICTM panels, titled “Musicians Across the Mediterranean”, “Music and Migration in Cremona and its Surroundings”, “Hybrid and Cosmopolitan Sounds in the Mediterranean”, “Music, Politics and Agency in the Contemporary Mediterranean”, “Hidden and Displayed Musics: Tourism, Folklore, Collections and Expositions”, “Complex Identities of the Sacred”, “The Local in the Mediterranean”, and “Imagining and Remembering al-Andalus”. The four joint ICTM–IMS panels, consisting of slightly shorter papers to accommodate the larger number of participants, were held on the afternoons of 21–24 June; the eight ICTM panels took place on the mornings of 22–25 June.

The presenters on the joint panels were, in order of appearance: Cesare

Corsi, Gianfranco Salvatore, Annamaria Bonsante, Clara Bejarano Pellicer, Maria Rosa De Luca, Anthony Hart, Simona Frasca, Gianni Ginesi; Vjera Katalinic, Francesco Zimei, Ivano Cavallini, Jakša Primorac, Konstantinos Kardamis, Maja Milosevic; Ignazio Macchiarella, Robert Kendrick, Giuseppe Fiorentino, Giovanni Giuriati, Salvatore Morra, P. Youssef Tannous; Franco Alberto Gallo, Nicoletta Guidobaldi, Daniela Castaldo, Eliana Cabrera, Paola Dessì, Gabriela Currie, and Hicham Chami; and on the ICTM panels were Rachel Beckles Willson, Jessica Roda, Dwight Reynolds, Jonathan Shannon, Fulvia Caruso, Maurizio Corda, Monica Serafini, Thea Tiramani, Avra Pieridou Skoutella, Oded Erez, Simona Wasserman, Ed Emery, Eckehard Pistrick, Ioannis Tsioulakis, Cassandre Balosso Bardin, Luisa Del Giudice, Ditlev Rindom, Naomi Cohn-Zentner, Judith Cohen, Tony Langlois, Tamara Turner, Ikbāl Hamzaoui, Andrew Pace, Miriam Rovsing-Olsen, Matthew Machin-Autenrieth, Loren Chuse, and Laura Jordan.

The panels were interspersed by a varied programme of musical and other events generously sponsored and organized almost entirely by our Neapolitan hosts. These included brief (30-minute) lunchtime lecture recitals, evening concerts and, as part of the main symposium programme, a Cyprus film session in which Nicoletta Demetriou introduced a screening of her documentary film *The Cypriot Fiddler* (2016), preceded by an account of European music in Cyprus by Georgia Petroudi.

A highlight of the first afternoon, preceding the concert, was a guided tour of the Palazzo Donn'Anna by Roberto Fedele and Pierluigi Ciapparelli. The evening concerts included a recital by Franco Pavan (renaissance lute) and

Angela Luglio (soprano) followed by a solo recital on the rarely performed ‘ūd ‘*arbī* (four-stringed Tunisian lute) by Abir Ayadī, and a recital of compositions spanning the eighteenth to the twenty-first centuries by the harpist Elizabeth Fontan Binoche. The lunchtime lecture-recitals featured a concert of medieval music performed by Patrizia Bovi (soprano) and Crawford Young (renaissance lute); songs and instrumental music from Anatolia performed by Özlem Doğuş Varlı and Mahmut Cemal Sari; and a recital tracing the Neapolitan revolution of the cello through works by Francesco Paolo Supriano performed by Guillermo Turina (baroque cello) with Chiara Mallozzi (cello), and Luigi Trivisano (harpsichord).

On the last afternoon, while the IMS held the founding meeting of its own Study Group on Mediterranean Music, the ICTM Study Group held its business meeting. Alessandra Ciucci was elected Study Group Vice Chair and Oded Erez was elected Secretary, taking over from Cassandre Balosso-Bardin who retires at the end of 2016. Cassandre was thanked for her dedicated and expert work throughout the past year, most crucially, for her help in setting up the Study Group webpages on the ICTM website and creating the much-needed Study Group mailing list. Possible themes and venues for future symposia were discussed, and there was a consensus that the Study Group should aim if possible to hold the next meeting in a North African country. The Centre des Musiques Arabes et Méditerranéennes (CMAM) in Sidi Bou Said, near Tunis, was proposed, and Ikbāl Hamzaoui offered to check out the possibilities there and liaise between the Study Group and the CMAM personnel.

The two societies then came together for the first joint meeting of the ICTM Study Group Mediterranean Music Studies and IMS Mediterranean Music Study Group, which effectively served as the wrap-up session for the symposium as a whole. Both Dinko Fabris and Ruth Davis reiterated their vision for the present and continuing collaborations between the two societies. An unexpected highlight of the final session (unannounced in the programme) was a discussion with Roberto De Simone, introduced by Alessandro Pagliara, marking the fortieth anniversary of De Simone's Neapolitan folk opera *La Gatta Cenerentola* (1976).

In addition to the many familiar faces we were especially glad to welcome newcomers to the Study Group, particularly those from southern and eastern Mediterranean countries (e.g. Morocco, Tunisia, Turkey, Cyprus, Israel) and the wider, transatlantic Mediterranean (Chile), which have previously been under- or completely unrepresented in our symposia, as well as an encouraging number of colleagues at relatively early stages in their careers. Among the many colleagues who unfortunately could not join us—including some whose names initially appeared in the programme—we were especially saddened by the loss of Rob Schultz, who passed away after a short illness a few weeks before the symposium. A minute's silence was held in his memory in the session in which he was due to appear.

Multipart Music

by *Ardian Ahmedaja, Study Group Chair, and Žanna Pärtlas, Study Group Secretary*



The 4th Symposium of the ICTM Study Group on Multipart Music took place in Singapore from 4 to 7 July 2016, bringing the Study Group for the first time away from Europe, where its previous symposia had taken place. Singapore as a country and library@esplanade as a particular venue offered most helpful conditions for fruitful work.

The choice of the place and the enjoyable stay in Singapore were made possible by a very professional local organizing team. I want to express here my deepest gratitude to its members and in particular to Larry Francis Hilarian and Joy Khau for their tireless efforts!

The presentations, vivid discussions, and the variety of viewpoints on each issue were a particularly enriching experience.

The rich social programme with performances of such diverse musical practices from Singapore and the variety of its cuisine enabled us to learn a lot about the diversity of the country. Some impressions, prepared by the local organizers, can be seen at the [websites](#) of the [Study Group](#). At this point a special thank goes to Ignazio Macchiarella, who is taking care of both websites!

During the symposium the latest publications of the Study Group were also presented: the proceedings of the previous symposium, held in Budapest in 2013 and published there in 2015, and the peer-reviewed publication of the First Seminar of the Study Group, held

in Tallinn in 2014, which will appear in the yearbook of the Estonian Musicological Society [Res Musica in the autumn of 2016](#). Details about these and previous publications can be found in the websites mentioned above.

Below are the minutes of the Business Meeting of the Study Group, prepared by Žanna Pärtlas, whom I would like to thank sincerely for her work.

Minutes of the 7th Business Meeting of the ICTM Study Group on Multipart Music

The meeting was called to order by Ardian Ahmedaja, Chair, Ignazio Macchiarella, Vice Chair, and Žanna Pärtlas, Secretary/Treasurer, at 14:30.

INTRODUCTORY REMARKS, GREETINGS AND APOLOGIES FOR ABSENCE

Ardian Ahmedaja stated that the symposium in Singapore had a special importance for the Study Group, because it was the first held outside Europe. He thanked the local organizers, especially Larry Francis Hilarian and Joy Khau from Music Solutions, for the perfect organization of the Symposium.

Ahmedaja forwarded apologies for absence from Rudolf Pietsch, Anne Caufriez, and Gerald Florian Messner.

MINUTES OF THE 5TH GENERAL BUSINESS MEETING

The minutes of the previous Study Group's Business Meeting (Budapest, 2013) were approved unanimously.

REPORT ON STUDY GROUP ACTIVITIES

Publications. Ahmedaja spoke about the first Seminar of the Study Group held in Tallinn in 2014. The seminar is a new form of the meeting where a small number of invited members participate (in Tallinn there were eight

participants). Every member can suggest and/or organize a seminar on a particular theme in cooperation with the Study Group's Executive Committee. The theme of the Tallinn Seminar was "Multipart Music: Theoretical Approaches on Terminology". The articles on the topics of the Seminar will be published in the yearbook of the Estonian Musicological Society *Res Musica* in the late 2016.

Ahmedaja proposed two options for the publication of the current symposium's presentations as a double-blind peer-reviewed volume. One of them, based on an initiative by Anda Beitāne, was to have the book published in Latvia by the Latvian Academy of Music, with the possibility of worldwide distribution. The other possibility was Cambridge Scholars Publishing. If the selected publisher would be the latter, authors would have to purchase their own copies at a reduced price. During the short discussion there were arguments in favour of both options, and the question remained open. Ahmedaja said that the deadline for receiving contributions would be about six months ahead, and that he would send more details by the end of August.

Study Group websites. Ignazio Macchiarella, who is taking care of both Study Group websites, said that both are open for all kinds of materials, and that www.multipartmusic.eu especially has enough storage capacity. Pictures and videos from Singapore are also welcome. On this website the reports of the previous symposia, photographs, information about the Study Group publications, and other documents can be found. At the moment, the section "Members' works" contains announcements about books written by Jean-Jacques Castéret and Marco Lutz. Macchiarella asked the participants to send any information and ma-

terials connected with research issues of the Study Group for this and other sections of the website.

STUDY GROUP ELECTIONS

An email sent on April 2016 by Ahmedaja to the Study Group membership asking for nominations remained unanswered. While the current members of the Executive Committee (Chair: Ahmedaja, Vice Chair: Macchiarella, Secretary/Treasurer: Pärtlās) agreed to continue their activity, there were no other suggestions, and they were re-elected unanimously by show of hands.

NEXT STUDY GROUP SYMPOSIUM.

Ahmedaja informed that the next Symposium of the SG would be held in Nanning (China) at Guangxi University, with Chu Zhuo as Chair of the Local Arrangements Committee. For the hosts it would be better to organize the symposium in 2017, tentatively in the second week of May. The Call for Papers would be sent out in September 2016. The hosts have all the facilities needed for the symposium, including simultaneous translation between English and Chinese.

One of the themes will be proposed by the local organizers. Several themes were proposed by the participants: polymusic and soundscapes; gender studies; improvisation in multipart music: concepts, practices, limitations; music for listening, text and context; rhythmic interlocking in multipart music; and new research.

OTHER MATTERS

Ahmedaja thanked all presenters who participated in the Symposium, the local organizers, and musicians.

Larry Francis Hilarian thanked the team of students and the sponsors of the Symposium: library@esplanade, which provided the conference facilities

and technical support, Music Solutions (with special thanks to Joy Khau), and John Lee, who helped with financing the cultural programme. Hilarian also expressed deep gratitude to the musicians for their inspiring performances in the concerts. Finally he also thanked the Executive Committee of the Study Group for the manifold help in organizing the Symposium.

The meeting adjourned at 16:00.

Music and Dance of Oceania

by Brian Diettrich,
Study Group Chair



The ICTM Study Group on Music and Dance of Oceania held its 9th Symposium from 19 to 21 May 2016 on the island of Guam, USA. The meeting was organized jointly with the Pacific History Association (PHA), the first time that the Study Group collaborated with PHA. The theme of the symposium, "Performing the Past, Sustaining the Future", closely aligned with that of PHA: "Mo'na: Our Past Before Us".

The symposium brought together 25 participants and included presentations on musics from throughout Oceania. In addition to regular paper presentations, the symposium held two special panels that featured prominent Chamorro performers. These special sessions offered opportunities for the Study Group to engage closely with local practitioners and scholars in the host community. The symposium directly preceded the 12th Festival of Pacific Arts, and a number of members stayed on for the festival.

The first day of the joint symposium (Thursday 19 May) featured presenta-

tions on Chamorro music. A panel entitled “Kantan Chamorrta” included a paper by Michael Clement, Jr. (“Jonny Sablan and the Birth of Modern Chamorro Music”), as well as a panel discussion with performers Ray Barcinas, Teresita Flores, and Anne Rivera. Judy Flores separately presented the paper “Visualizing History: Connecting Communities to Their Heritage”. A session of two papers followed, with presentations by Ricardo Trimillos (“Hawaiian and American Pasts Fronting a Native Hawaiian and a Globalized Present: Reworking Harold Arlen’s ‘Over the Rainbow’ by Israel Kamakawiwo’ole”) and by Angela Karini (“Nurturing Tribal Culture Through Song: What’s My Harmony?”).

The second day of the conference began with three presentations: by Brian Diettrich (“Musical Imperialism and the Indigenous Imaginary in Nineteenth-Century Micronesia”), Courtney-Savali Andrews (“Classical Polynesia: An Emerging Musicians’ Class and the Development of the Shakespearean Samoan Comic Opera in Apia, 1880-1930”), and by Michael Clement, Sr. (“Tracing the Roots of the Guam Dance of Montezuma and its Relevance to Las Danzas de Moros y Cristianos”). A second session featured papers by Fang Chen Lin (“Safeguard or Segmentation? A Conversation on the Definition of Law and Sovereignty of Community in the Legal System of Intangible Cultural Heritage”), Junko Konishi (“The Micronesian Marching Dance Transmitted to Okinawa: Recollecting and Reconstructing Memories and History in the Northern Mariana Islands”), and Masaya Shishikura (“A Chain of Songs in Distance: Musical Translation between Micronesia and Ogasawara”). A special panel called “Chant in Guåhan and Across the Pacific” was the final Study Group

gathering for the day. This session was moderated by Ojeya Cruz Banks and Dâkot-ta Alcantara-Camacho, and it included invited panellists Leonard Iriarte (recognized as “Master of Chamorro Chant”), Vince Reyes, Brandon Lee Cruz, Eva Aguon Cruz, and Heidi Quenga.

The final day of the joint symposium opened with a PHA keynote address by member Katerina Teaiwa, entitled “Transdisciplinary Approaches to Pacific Pasts, Presents and Futures”). This was followed by the panel “Afro-Diasporic Women Artists on History and Blackness in the Pacific”, moderated by Alisha Lola Jones, and in addition to PHA speakers, it included Study Group presentations by Courtney-Savali Andrews (“Black Music Matters in the Pacific: A Comparative Musical History of Afrocentric Religious and Social Movements in New Zealand from the Fisk Jubilee Singers to D’Angelo”) and Ojeya Cruz Banks (“Tåno/Land”, with film showing). In a separate session Adrienne Kaeppler presented the paper

“Encountering Tonga Via Photographs”.

The Study Group held its business meeting at midday on Saturday 21 May 2016. The final presentations of the symposium featured papers by Adrienne Kaeppler (“Tradition, An Ongoing Process: Exploring Tongan Lakalaka and Brassbands”) and Jessica Schwartz [in absentia], read by Ingrid Ahlgren (“Composing Against Elimination: Musical Friction in the Marshallese Diaspora”). The closing ceremony of the meeting included a performance of a Chamorro *bilembaotuyan* (stick zither) ensemble by the group Sunidu Pasifika. Most Study Group members gathered socially on Saturday evening for the conference dinner in Talofotofo.

Further information about the activities of the Study Group on Music and Dance of Oceania and its members is found [on our webpage](#) and in our September 2016 newsletter. Members can also join [our Facebook group](#).



Some participants at the 9th Symposium of the ICTM Study Group on Music and Dance of Oceania (L-R): Courtney-Savali Andrews, Angela Karini, Brian Diettrich, Ricardo Trimillos. Photo provided by Brian Diettrich.

Music and Gender

by Lea Hagmann



After a hiatus of several years, the ICTM Study Group on Music and Gender held its 9th Symposium at the Institut für Musikwissenschaft, Universität Bern, from 13 to 16 2016. Britta Sweers chaired the Local Arrangements Committee.

Thirty-three women and men, ethnomusicologists from 16 nations, presented their papers on vital aspects of gender issues in musicking, thereby following a multifaceted programme, organized by the Program Committee chaired by Anna Hoefnagels (Carleton University, Canada). The sessions addressed a broad variety of topics, including Women's Popular Music in Global Contexts, Theorizing Gender, Indigenous Articulations of Activism, Rainbows and Diversity or National Discourses and Gender Biases.

The symposium began with an informal reception on 12 July for those who arrived a day early, creating a pleasant atmosphere for the members and a welcoming way for new members to directly join discussions.

The symposium officially began the next day with the Opening Ceremony, chaired by Barbara L. Hampton, and with greetings from Britta Sweers, Anselm Gerhard (President, Walter Benjamin Kolleg, Universität Bern), and Svanibor Pettan (Secretary General, ICTM), before a first panel was given on the topic of Gender Mainstreaming in Contemporary Ethnomusicologies. Pirkko Moisala's keynote lecture on cross-cultural encounters analysed through the philosophical frameworks of Gilles Deleuze proved one of the highlights of

the symposium. The reception that followed featured music and culinary delicacies, and served as the perfect background for fruitful discussions among the conferees.

The papers presented at the first session on Thursday morning were dedicated to the indigenous cultures of Canada, Australia and Ecuador, while the second session focused on queer movements and queer theory. The afternoon sessions focused on the topics of musical performance and national discourses. The afternoon roundtable focused on theorizing gender, and was organized as a brainstorming session chaired by Barbara L. Hampton. The political implications of gender theories became clear and the ways by which gender theory and activism each implicate the other were discussed along with backlash, especially in social media, and the ways in which ethnomusicologists can become engaged scholars. Finally, pedagogies and the possibilities of interdisciplinary gender requirements in academic curricula across the globe were discussed. The roundtable was

followed by a practical workshop of Swiss yodelling.

Changing and challenging gender roles in religion, rock, and flamenco were the main focus of the session that opened the third day of the Symposium. The Swiss Society for Ethnomusicology (CH-EM) held its annual meeting where some members presented papers on Alpine female tradition-bearers in the afternoon.

A soundscape tour through the city of Bern, led by Britta Sweers, introduced this international group to acoustic impressions of the "City of Fountains". The last day of the conference was dedicated to topics on gender roles in media and education and ended with an excursion to the Bernese Alps in the brightest sunshine. This proved a wonderful conclusion to a truly successful and thought-provoking Symposium.



Participants of the 9th Symposium of the ICTM Study Group on Music and Gender. Photo provided by Barbara L. Hampton.

Music and Minorities

by Ursula Hemetek,
Study Group Chair



The 9th Symposium of the ICTM Study Group on Music and Minorities was held in Rennes, France, from 4 to 8 July 2016. The event was hosted by the University of Rennes 2 and the Centre for Breton and Celtic Research, organized by Yves Defrance and Guy Christopher Coppel. Student volunteers provided helping hands for different tasks.

The programme was structured according to three themes that were chosen at the 2015 ICTM World conference: Local Languages and Music, Minorities Within Minorities, and New Research. Out of many more proposals the Programme Committee (consisting of Ursula Hemetek, Adelaida Reyes, Yoshitaka Terada, Yves Defrance, and Tom Solomon) selected those with the highest scores in anonymous evaluation. There were 25 papers from very different regions of the world, and the Japanese and Austrian inputs were especially numerous. There were far more participants than speakers, which seemed to prove great interest in the symposium.

The social programme was extraordinarily rich, including many workshops on Breton music and dance as well as excursions that always included traditional music. The participants were able to learn a lot about Brittany, its history, landscape, political positioning in minority discourses, and the music as an expression of strong local identity.

A publication of results in an edited, peer-reviewed volume will be prepared. The next Study Group meeting is scheduled for 2018 in Vienna.

The participants had a wonderful time in Brittany, including fruitful intellectual exchange as well as lots of local music.

Minutes of the 18th Study Group Business Meeting, 8 July 2016, Rennes, France

Study Group Chair Ursula Hemetek called the meeting to order at 3:35 PM. Apologies for absence from Yoshitaka Terada, Study Group Secretary, was noted.

1. By way of introducing the agenda of the meeting, Hemetek gave a brief history of the Study Group from its beginnings in Vienna in 1994 to its official acceptance by ICTM in 1997, during the World Conference in Nitra, Slovakia. The Study Group's membership list has since grown to 362 members. It was proposed that a review of the Study Group's Mission Statement, part of the meeting's agenda, be discussed under the item "Other Matters" of the Agenda. The proposal was approved.
2. The approval of the Minutes from the 2015 Study Group meeting in Astana, Kazakhstan, was passed with ten abstentions.
3. Report on Study Group Activities
 - a) According to a note from Terada, the manuscript for the volume of papers from the Study Group meeting of 2014 in Osaka has been edited, finalized, and will be submitted to the Publication Committee in September, 2016. Gisa Jähnichen suggested that authors of papers accepted for publication be notified. Hemetek agreed to forward the request to Terada.
 - b) Anne K. Rasmussen announced a publication that might be of interest to the Study Group: *Music of Multicultural America* by Kip Lornell and Anne K. Rasmussen.
- c) The Study Group's website was mentioned and no changes were requested.
- d) Zuzana Jurková announced that a copy of *Voices of the Weak*, the volume of papers from the 2008 symposium in Prague, was on exhibit in the lobby of Building L. She also announced the publication of two volumes of papers from the 2014 ESEM meeting in Prague: *Music and Crossing Bridges* (Zuzana Jurková, ed.) as a thematic issue of the journal *Urban People* (2/2015) that is also available [online](#), and the e-book *Crossing Bridges: Music, Intergenerational Transmission and Transformation* (Zuzana Jurková and David Verbuč, eds.).
- e) It was proposed that a photo of the Rennes conference be added to the Study Group website.
4. The 2017 ICTM World Conference was announced, and Hemetek encouraged Study Group members to contribute topics for submitting proposals to the conference. Jurková proposed "Music as Medium of Memory".
5. Location for the next Study Group Symposium. It was announced that Dan Lundberg, who had been exploring the possibility of hosting the meeting in Stockholm, Sweden, had found no appropriate and available venue. Hemetek suggested she might invite the Study Group to Vienna for the next meeting, and the possibility was met with unanimous approval. In this context, Hemetek announced her appointment as Secretary General

of ICTM effective 2017. Since in that position she would no longer be able to serve as Study Group Chair, she asked for serious consideration of a roster for the next election of officers in 2017. She also urged all to think of alternative venues for future Study Group meetings.

6. Publication based on papers presented at the Rennes Symposium. The new ICTM rule requiring a double-blind peer-review for ICTM publications was announced. Yves de France, Programme Committee Chair for the Rennes Symposium foresaw no problems with publishing papers from this year's symposium through University of Rennes. He then announced the appointment of Adelaida Reyes to his editorial team, and that he will look for one other person. Possible publishers including Cambridge Scholars (UK), which published the

volume from the 2012 meeting in Zefat, Israel, were discussed.

7. Policies of the Study Group. Financial support possibilities were explored in light of the fact that some members were unable to attend the symposium for financial reasons. The matter of allowing papers to be read in absentia was discussed. It was moved that the Study Group in principle opposes having papers read in absentia unless exceptional circumstances warranted such reading. The motion passed unanimously. Discussion followed on the matter of those exceptional circumstances. The consensus was that the Programme Committee and the Local Arrangements Committee of the relevant meeting should be given the power to decide whether the reasons offered for having the paper read in absentia constitute exceptional circumstances and

whether resources for presenting the paper would be available.

8. Other matters.
 - a) Review of the Study Group's mission statement. It was remarked that in the tradition of sound scholarship which reviews its "certainties" when new data and new findings appear to challenge them, a review of the mission statement seems critical in light of the dramatic rise in the speed and scale of migration worldwide. Potential as well as actual minorities, these populations and the reactions of the host societies that are the majority have called attention to the inevitable and highly visible involvement of national governments, private and public institutions and other groups, thereby affecting in significant ways, the manner by which those minorities rebuild their musical and social lives in



Yves Defrance and Anne Rasmussen lead the participants of the 9th Symposium of the ICTM Study Group on Music and Minorities, to the dinner place, during the excursion. Photo by Johannes Brusila.

resettlement. The data and the ongoing events that magnify them seem to call for a more dynamic and more complex view of minorities as the Study Group's subject matter. They seem to call for a stronger focus on the minorities' structural relations with the majority and with other minorities. This was discussed at length. Hemetek suggested that a roundtable on the subject be submitted for inclusion into the programme of the 2017 ICTM conference in Limerick.

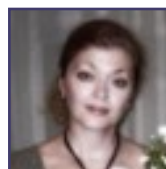
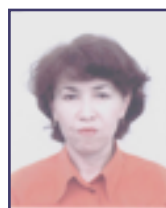
- b) Greetings from the Society for Ethnomusicology (SEM) were conveyed by Rasmussen, SEM's president, who also extended an invitation to the SEM meeting on 10-13 November 2016 in Washington, DC. The pre-conference, scheduled for 9 November 2016 will be on Public Ethnomusicology, and will be held at the Library of Congress. The SEM meeting for 2017 will be held in Denver, Colorado.
- c) Jähnichen announced that the next meeting of the ICTM Study Group on Musical Instruments meeting will be held in Sarajevo (Bosnia Herzegovina) on 4-8 April 2017. She extended an invitation to all.

The meeting was adjourned at 5:00 PM.

Music of the Turkic-speaking World

by Saule Utegalieva and Galina Sytchenko

The 5th Symposium of the ICTM Study Group on Music of the Turkic-speaking World was held on 21 and 22 April 2016 in Almaty, Kazakhstan, at the Kurmangazy Kazakh National Conservatory.



The geography of the latest Study Group meeting expanded to the East, closer to the place of origin of the Turkic civilization. The jubilee character of the event—celebrating ten years of intensive work by our Study Group—resulted in a series of commemorative awards for the most active members. The topic “From Voice to Instrument: Phenomenon of Sound in Traditional Heritage of the Turkic-speaking World” was chosen for the symposium because the concepts of sound and its qualities are among the most innovative and complex research subjects in the Turkic-speaking world.

Saule Utegalieva and her team organized the programme of all sessions, as well as a very intensive cultural programme and workshops. The symposium was generously supported by TÜRKSOY, the Foundation of the First President of the Republic of Kazakhstan—Leader of the Nation, and the Kurmangazy Kazakh National Conservatory.

At the opening ceremony, the Rector of the Kurmangazy Kazakh National Conservatory, Zhaniya Aubakirova, the Secretary General of TÜRKSOY Düsen Kasseinov, and Study Group Chair Razia Sultanova addressed the

participants with welcoming speeches and letters.

The Symposium was attended by 40 scholars from Azerbaijan, Canada, China, Germany, Italy, Japan, Kazakhstan, Kyrgyzstan, the Netherlands, Russia, Turkmenistan, United Kingdom, USA, and Uzbekistan. The Russian delegation included representatives from Moscow, Novosibirsk, and the Republics of Adygea, Tatarstan, Tyva, and Sakha (Yakutia). Participants presented 38 papers, and many of them demonstrated very interesting field materials. The authors of five papers could not attend, so their presentations were read in a special session on the last day of the symposium.

The keynote speaker Karl Reichl (Bonn University) gave in his inspiring paper an impulse to the comparative philological-music studies of the medieval epic forms. Starting from the French epic form of *cantefable*, he undertook a brilliant analysis of *dastan* forms in a broad Turkic context. Comparative research was continued in Saule Utegalieva's paper, who presented a multifaceted analysis of the phenomenon from the point of view of sound.

The conceptual basis of sound and its specificity in the culture of different Turkic ethnicities was discussed by Saida Elemanova, Valentina Suzukei, Zilia Imamutdinova, Elmira Kayumova, and Aiza Reshetnikova. The city soundscape was examined by Rezeda Khurmatullina. D. Muftakhutdinova discussed the issue of ethnic borders in Tatar song folklore. Gulnar Abdirakhman and S. Murzalieva demonstrated a very interesting approach to the study of the aesthetic preferences of audiences at *kyl-kobyz* performances.

The instrumental music of the Azerbaijanis, Tatars, Kryashens, Turkmens, Kazakhs, and Uyghurs in different contexts were discussed by Suraya Agayeva, Guzel Sayfullina, Elmira Kayumova, D. Kurbanova, Gulfairuz Dalbagay, and A. Abudurekheman.

Fattakh Khaliqzada, A. Berdybay, and Aiza Reshetnikova discussed the interaction between voice and instrument. The phenomenon of the so-called throat singing *khoomoi*, which many scholars place between the vocal and instrumental realms, was addressed by Galina Sytchenko, E. Tiron, and A. Kan-ool. They described the *khoomoi* local traditions of Ov'ur and Erzin. Sean Quirk, American scholar and musician residing in Tuva for fifteen years, reported about contemporary performers of *khoomoi*.

Gulnara Kuzbakova traced the connection between vocal and speech forms of intoning in the family-rite folklore of the Kazakhs. Gulmira Musagulova devoted her paper to the issue of reciting the Qur'an in the works of Western scholars, and Zilia Imamutdinova, Guzel Sayfullina, and Rezeda Khurmatullina explored the influence of religious factors in the musical culture of many of Turkic peoples.

The art of *mugam* (*mukam*, *makom*, *makam*) in the cultures of the Azerbaijanis, Uzbeks, Tadzhiks, Bukharan Jews, and Uyghurs from China was discussed by Suraya Agayeva, Alexander Djumaev, T. Siladjiddin, and A. Abudurekheman. K. Reihl, Sarah Kuzembay, and others stressed the importance of medieval sources for many Central Asian cultures.

Some participants presented results of their new research: Marina

Dubrovskaya reviewed the state of the study of musical folklore of the Crimean Kharaims. Bayan Abisheva presented the sonic representation of the totemic beliefs of the Turks. Alla Sokolova's study was devoted to the system of signal intoning within the musical-choreographical tradition of the Adygs (Cherkesses) and neighbouring cultures. Maurizio Negro discussed the Turkic substratum in the musical culture of the Slavic population of the Rezia Valley in Northern Italy. Finally, Bayan Igilik presented the numerical notation in the traditional culture of the Kazakhs of the Sinzian.

Contemporary Kazakh musicology was extensively represented at the symposium. The issues of historiography, periodization, performance of both traditional and academic musical cultures of Kazakhstan were reflected by Sarah Kuzembay, Fatima Nurlubaeva, Nargiza Khinkov-Aytbaeva, Baglan Babidzhan, and Valeriya Nedlina. Manifestations of traditional culture in composition were examined by Aizhan Berdibay, A. Baysakalova, and M. Kokshieva, while Kanykei Mukhtarova reflected the *kuy* genre in operas by Kyrgyz composers.

The papers demonstrated a wide spectrum of regional and local musical cultures of the Turkic-speaking world and its surroundings, as well as methodological approaches. In this regard, the reports by Violetta Yunusova and A. Kharuto attracted special attention from the audience. They presented very impressive results of a new approach to computer-aided analysis of sound. Lifting the veil of mystery off the sound world of the Turkic-speaking peoples, this method not only confirms many empirical and analytical observations and conclusions

made in the past, but without a doubt it will encourage further research.

A very informative workshop about musical instruments and styles of *khoomoi* was conducted by Ch. Tumat and her group of four students "Dyngylday", and Aiza Reshetnikova gave a beautiful multimedia presentation about the Museum of Music and Folklore of Republic Sakha (Yakutia). Additionally, Sytchenko and Kayumova gave lectures for students and members of staff of the Kurmangazy Kazakh National Conservatory about musical Turkology in Novosibirsk and modern Tatar ethnomusicology. The concluding event was a roundtable lead by Sultanova, which developed a discussion on many theoretical and practical problems of contemporary musical Turkology and further dissemination of Music of the Turkic-speaking world.

The symposium's programme was accompanied by various concerts. Among the performers were musicians from the ensembles and orchestras of the Kurmangazy Kazakh National Conservatory, and Tuvan, Uyghur, Kyrgyz and Kazakh musicians including Kyrgyz *komuzchu* Zakyrbek Dyuishenbekuly, Kazakh *dombra* player Erzhan Zhamenkeev, Esenbubu Moldokulova, Honored Artist of the Republic of Sakha, and Anna Dyachkovskaya, winner of the international competition of Opera singers in Italy.

In particular, the performance of the Tuvan folklore-ethnographic ensemble "Dyngylday" with the participation of Sean Quirk left an unforgettable impression.

The symposium was a great success. Many local Kazakh musicologists and musicians, in particular a great number of students, attended the sessions and

concerts. The concert hall of the Conservatory was always full. As Saule Utegaliyeva concluded, “The music of the Turkic peoples, inhabiting the vast territory of Eurasia, has similar features. It needs to be preserved, developed and promoted”.

Musics of East Asia

by Naoko Terauchi,
outgoing Study Group
Chair



We are pleased to report that the 5th Symposium of the Study Group on Musics of East Asia (MEA) was held at the Institute of Ethnology of Academia Sinica and Taipei National University of the Arts, Taiwan. The Study Group celebrated the 10th anniversary of its foundation. There were approximately 70 presenters and more than 130 participants in total. In addition to the usual formats of presentation, we tried for the first time 10-minute brief presentations (similar to those at TED conferences) named “lightning papers”. Participants greatly enjoyed the stimulating discussions.

The symposium started with a festive Taiwanese Lion Dance performed by the students of Taipei National University of the Arts, which was followed by a workshop featuring the Taiwanese Aboriginal nose flute tradition of the Paiwan group. After an introduction by Hu Tai-li, the Director of the Institute of Ethnology, the audience enjoyed a fine performance of nose flutes by Giljegiljau Pa’adrius and his son Remaljiz Pa’adrius.

On the second day there was another workshop and a concert. Wang Shih-rong demonstrated various *pipa* (*biwa/dan tyba*) practices of East Asian countries in the workshop. After that, the audience enjoyed a concert

performed by the Wind and Silk ensemble of Hong Kong, including Yu Siu-wah, an MEA member.

The keynote speech by Park Mikyung provided an important framework of discussion on traditional music and its transformation in a contemporary global perspective, referring to the concrete example of the Korean vocal genre *kagok*.

Finally, in the roundtable on the last day organized by Tan Shzr-ee, discussion focused on what “East Asian ethnomusicologies” can do now for academia and the wider society. The discussants and audience exchanged insightful observations and opinions from diverse points of view.

The next Study Group Symposium will be held in Seoul, Korea, in August 2018. The Study Group an election for its Executive Committee every two years. The committee members serving from 2016 to 2018 will be Helen Rees (Chair), Kim Hee-sun (Vice Chair), Yang Yuan-zheng (Secretary), Huang Wan, Liou Lin-yu, Tasaw Hsin-chun Lu, Tan Shzr-ee, and Alison Tokita.

Performing Arts of Southeast Asia

by Patricia Matusky,
outgoing Study Group
Chair, and Made
Mantle Hood, Study
Group Secretary



The 4th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia took place from 31 July to 6 August 2016 at the Cititel Hotel in Georgetown, Penang, and was hosted by the Universiti Sains Malaysia in Penang. The Symposium was attended by over 100 delegates representing

Argentina, Australia, Austria, Canada, China, France, Germany, Indonesia, Malaysia, Myanmar, Philippines, Singapore, Sri Lanka, Taiwan, Thailand, United Kingdom, and USA. Scholars gathered to hear and discuss over 80 presentations. In addition, the delegates were able to see nightly performances at the month-long Georgetown Festival, which took place in various venues in the historic city of Georgetown in Penang.

The opening of the symposium was officiated by Mohamad Jantan, Deputy Vice Chancellor of Research of Universiti Sains Malaysia, Patricia Matusky, Study Group Chair, and Made Mantle Hood, Study Group Secretary. In addition, a short performance of *Menghadap Rebab* or “paying homage to the *rebab*” from the ritual opening of the traditional Malay *mak yong* theatre was presented with song lyrics, that welcomed delegates to our symposium.

Themes

The themes were chosen from proposals by PASEA members.

Theme 1 focused on “Performing Arts and the Religious Impulse in Southeast Asia”. Religiosity or religiousness was seen as a comprehensive sociological term referring to the numerous aspects of religious activity, dedication, and belief (religious doctrine). Music and religious impulses emphasized the corporeal nature of social life and stressed the role of practice and embodiment of how faith was experienced through music. Pursuing a “Logic of Practice” (Bourdieu, Handelman), this theme examined the way music, dance, and other performance genres and practices enacted religiosity, regardless whether it be Buddhism, Hinduism, any of the

Abrahamic traditions, or indigenous religions.

Papers within this theme examined topics such as Buddhist Soundscapes, Christian Conversion and Animism's Logic of Practice; Categorical Dilemmas, Ritual, and the Body in Performing Ceremony; Pivoting Indigenous Dancing with Music Making to Abrahamic Faith Traditions (panel); Shadows of Faith in Puppetry Performance; Muslim Balinese, Daily Hindu Prayers and Revivals Beyond the Sacred; and Contextualizing Tradition, Expressing Christian and Shamanic Ritual.

Theme 2, "Endangered Performing Arts: Maintenance and Sustainability Efforts", looked at "endangerment" as the impoverishment and possible extinction of "at risk" performing arts. This was of most concern where the endangerment of art forms happens against the will of the communities involved, as found in many Southeast Asian contexts. This theme considered the performing arts genres that are in danger of disappearing, the reasons and situations found for their possible

disappearance, and the maintenance and sustainability efforts that can or are taking place to keep the endangered genres alive.

Within this theme, papers were heard on Staging the State and (Re)Configuring Southeast Asian Culture; Revitalization, Generational Fractures and Language Loss; Lao and Thai Musical Mutations, Migrations and Compositions; Sustainability of the Performing Arts in Southeast Asia: Current Concerns and New Directions (2-part panel); Malaysian Music and Strategies for Staying Relevant; Sustaining Musical Cultures in Malaysia: The Roles and Strategies of the Cultural Researcher (roundtable); Introduction to Cambodian Performing Arts and Revitalization Efforts (workshop); and Music Patterns in Melayu Asli and Mak Yong (lecture-demonstration).

Theme 3, New Research, included Sounding Treasures from 1960s Thailand—The 2015 Project to Restore UCLA's Thai Instrument Collections and Repatriate Historic Thai Musical Materials (panel); Endangerment and

New Research on Lao and Thai Musical Mutations, Migrations, and Compositions; Negotiating Philippine Indigeneity in Dance, Song, and the Voice; Negotiating Indonesian Indigeneity in Politics, Disasters, and Media; Considerations on the Musical "Prehistory" of Southeast Asia (roundtable); Mysticism, Dance, and Performing the Body; Popularity and Cultural Sense (lecture-recital); Pedagogical Approaches to Teaching Balinese Gamelan (panel); and Malaysian History and Authenticity, Indonesian Diversity and Revitalization.

Every theme and sub-topic was covered in 24 sessions, in the formats of individual paper, panel, roundtable, workshop, lecture-recital, lecture-demonstration, and short "lightning" paper. A total of 80 papers and one workshop were presented over six days. The symposium concluded with closing remarks by Mohd Anis Md Nor, the newly elected Study Group Chair, and with some energetic traditional Malaysian popular dance



Participants of the 4th Symposium of the ICTM Study Group on Performing Arts of Southeastern Asia. Penang, Malaysia, August 2016. Photo provided by Tan Sooi Beng.

and music involving nearly everyone present.

Excursion

The fourth day of the symposium was devoted to an excursion away from the daily sessions. The excursions arranged by the Universiti Sains Malaysia offered a choice of two organized tours: “A Day of Harmony” with visits to the historic religious institutions in Georgetown, or a half-day “Little India and the Spice Trail” tour, visiting spice shops. There was also the option to use the “hop-on hop-off” buses that circulate throughout the day on the island of Penang.

Study Group Business Meeting

The Study Group Business Meeting was held on 5 August 2016 to discuss operational and administrative Study Group matters.

The minutes of the previous Study Business Meetings—held in June 2014 at the Denpasar Institute for the Arts in Bali, Indonesia, and in July 2015 during the ICTM World Conference in Astana, Kazakhstan, were noted and approved by a majority vote.

Other old business included a reminder to all members to visit the [PASEA website](#) and [Facebook page](#), as well as information on existing Sub-Study Groups, both of which held meetings during the break periods between the sessions of the symposium. Also, we heard comments by the chief editor of Study Group proceedings, including detailed information on the expected content of “lightning” papers. Noted, too, was financial aid in the form of small travel grants given by the Nusantara Performing Arts Research Center in Kuala Lumpur, Malaysia to help 10 graduate students attend the Symposium.

New business included the Financial Report on the 2014 PASEA Symposium in Bali, and information about the 44th ICTM World Conference in Ireland in July 2017. A proposal for a new Sub-Study Group on Popular Performing Arts in Southeast Asia was presented, and proposals for hosting the PASEA 2018 Symposium were briefly presented for further deliberation by the Executive Committee. In a separate meeting the Executive Committee deliberated on the potential of the various hosting proposals and decided that the host for the 2018 PASEA symposium would be the Sabah State Museum in Kota Kinabalu, Sabah, Malaysia, with the Universiti Malaysia Sabah organizing the cultural excursion day.

A discussion followed about the need for Study Group proceedings to go online for greater accessibility for ICTM members, which was met with substantial agreement. Finally, the results of the elections of a new Study Group Chair were announced (following the bylaws, the term of office for the existing Chair expired in 2016). The new Chair, elected by the Study Group members by paper ballot during the symposium prior to the Business Meeting, was announced and congratulations were expressed to Mohd Anis Md Nor.

The new Executive Committee for the PASEA Study Group, based on the election process and during further discussion by the existing Executive Committee, is as follows: Mohd Anis Md Nor, Chair; Patricia Matusky, Vice Chair; Made Mantle Hood, Secretary; Tan Sooi Beng, Chair of Local Arrangements for 2016; Wayland Quintero, Co-Chair of Publications Committee; Mayco Santaella, Chair of the Program Committee for 2018, Jacqueline Pugh-Kitingan, Chair of the

Student Awards Committee, and David Harnish and Ricardo Trimillos, Members-at-Large.

A final point to make in this Report is that the Executive Committee of PASEA had the challenging task of securing a new venue for this symposium when the original venue and hosts in Thailand, selected during the 2014 PASEA Symposium, came under duress resulting from unforeseen political difficulties in the country. We wish to express our sincere thanks to Bussakorn Binson and Chulalongkorn University for their generous offer to host our symposium, and our regret that circumstances required us to relocate. The PASEA Study Group then approached the Universiti Sains Malaysia and Tan Sooi Beng in Penang, Malaysia to host the symposium at the last minute. They graciously accepted this challenge and provided the Study Group with a wonderful venue and well-organized symposium.

Acknowledgements

On behalf of all members of the ICTM Study Group on Performing Arts of Southeast Asia, sincere thanks are extended to the host, the Universiti Sains Malaysia. To Tan Sooi Beng and all members of the USM local arrangements staff we say *terima kasih* for a well-organized, well-run symposium. Many thanks also to all members of the Programme Committee for organizing this symposium. The complete Programme, Biographical Notes of Presenters, and Abstracts for the symposium, and the current Minutes of the 2016 Study Group Meeting, may be accessed at [the Study Group’s website](#).

Calendar of ICTM Events

ICTM

- ★ **18-19 Nov 2016:** Joint Symposium of the National Committees of Austria, Germany, and Switzerland
Location: [Lucerne, Switzerland](#)
- ★ **18-20 Nov 2016:** Meeting of Ethnochoreology Sub-Study Group on 19th Century Round Dances
Location: [Ljubljana, Slovenia](#)
- ★ **13-15 Mar 2017:** ICTM-IAML-IMS Forum
Location: Abu Dhabi, UAE
- ★ **5-8 Apr 2017:** 21st Symposium of the ICTM Study Group on Musical Instruments
Location: [Sarajevo, Bosnia and Herzegovina](#)
- ★ **7-12 May 2017:** 5th Symposium of the ICTM Study Group on Multipart Music
Location: [Nanning, China](#)

13-19 Jul 2017

44th ICTM World Conference

Location: Limerick, Ireland

[Visit the conference website](#)

Related organizations

- ★ **10-13 Nov 2016:** 61st Annual Meeting of the Society for Ethnomusicology
Location: Washington, DC, USA
- ★ **11-12 Nov 2016:** Sami Music: Sonic Politics in the European North
Location: Vienna, Austria
- ★ **20-23 Apr 2017:** BFE Annual Conference 2017
Location: [Sheffield, UK](#)

From the [ICTM Online Photo Gallery](#)



Jonathan Stock and Marianne Bröcker during the 2006 Executive Board meeting. Ljubljana, Slovenia, July 2006. Photo by Svanibor Pettan.



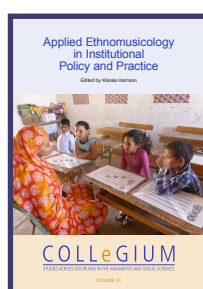
Jane Freeman Moulin, Jonathan Stock, Kelly Salloum, Svanibor Pettan, Krister Malm, Alma Zubović, and Jane Sugarman pose during the 38th ICTM World Conference. August 2005, Sheffield, UK. Photo provided by Svanibor Pettan.

Featured Publications by ICTM Members

Applied Ethnomusicology in Institutional Policy and Practice

Klisala Harrison, ed. Helsinki: University of Helsinki, 2016. E-book, 215 pp, colour photos, transcriptions. ISBN 9789515123725. [Download](#).

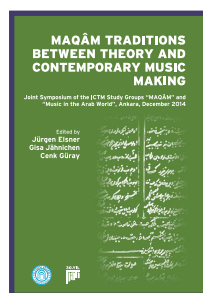
This volume explores the relationship between applied ethnomusicology and various aspects of institutional policy and practice via case studies from Germany, China, the UK, the USA, Zimbabwe, South Africa, the Seychelles, and Australia. Types of institutions considered include self-organized institutions and formal organizations—especially of government; universities, music conservatories and learned societies; and the Christian church. Questions addressed include: What are the types of institutional policies engaged by applied ethnomusicological work today? What is the relevance of music's roles in addressing concrete problems, in the academy and ever-more frequently beyond, to different sorts of institutional policies? What are the benefits and problematics of applied ethnomusicological approaches, projects, theories and results in light of certain policies? The publication is a peer-reviewed, edited volume developed through the ICTM Study Group on Applied Ethnomusicology.



Maqām Traditions Between Theory and Contemporary Music Making

Jürgen Elsner, Gisa Jähnichen, and Cenk Güray, eds. Istanbul: Pan Publishing, 2016. ISBN 9786059646093. To purchase, [contact the editor](#).

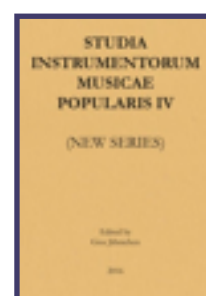
A collection of papers from the Joint Symposium of the ICTM Study Groups on Maqām and on Music in the Arab World (Ankara, December 2014). The subjects proposed were of mutual interest and with their broad thematic approach they were relevant to the region that stretches from North Africa via Near East to Central and South East Asia. The joint meeting aimed at connecting discussion on theoretical and practical, analytical and historical issues of music with those on current contexts such as problems of transmission of traditions and their performance through modern teaching or problems of the impact of politics on traditions.



Studia Instrumentorum Musicae Popularis IV (New Series)

Gisa Jähnichen, ed. Münster: MV Wissenschaft, 2016. Paperback, transcriptions, DVD. ISBN 9783956457432. 27,80 EUR. [Purchase](#).

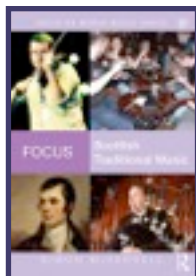
This volume collects papers on two main themes presented during the 20th Symposium of the ICTM Study Group on Musical Instruments, held in Luang Prabang, Laos, from 10 to 13 June 2015. The first theme is “Dance Instruments – Song Instruments” and considers that many local music traditions are complex and involve in large part dance alternating with songs. The second theme is dedicated to “Emotional Implications of Instrumental Sound”. This topic includes cross-disciplinary studies that investigate instrumental sound with regard to music psychology, acoustics and social behaviour, dynamics of aesthetic norms within communities, ethnic labelling, gendering / age grouping of musical instruments according to sound qualities, or any associative structuring in the perception of instrumental sound.



Focus: Scottish Traditional Music

Simon McKerrell. Abingdon and New York: Routledge, 2016. Paperback, hardback, download. 174 pp., listening and video materials. ISBN 9780415741934. 49.26 USD. [Purchase.](#)

This volume engages methods from ethnomusicology, popular music studies, cultural studies, and media studies to explain how complex Scottish identities and culture are constructed in the traditional music and culture of Scotland. The book examines Scottish music through their social and performative contexts, outlining vocal traditions such as lullabies, mining songs, Scottish ballads, herding songs, and protest songs as well as instrumental traditions such as fiddle music, country dances, and informal evening pub sessions. Case studies explore the key ideas in understanding Scotland musically by exploring ethnicity, Britishness, belonging, politics, transmission and performance, positioning the cultural identity of Scotland within the United Kingdom.



Stór Damhsa: Irish Traditional Solo Set Dances and Step Dances

Catherine Foley. Limerick: Dutec, 2016. DVD. 15 EUR plus postage. [Purchase.](#)

This DVD features performances and tutorials of Irish traditional solo set dances and step dances from Cork, North Kerry, West

Limerick, and Clare. Solo set dances are dances which are choreographed to specific pieces of music—of the same name, in either Jig or Hornpipe time and which are, for the most part, irregular in structure. The step dances are generally in the regular 8-bar structure. Some of the set dances in this DVD were choreographed by specific dancing masters, such as Jeremiah Molyneaux of North Kerry or Stevie Comerford of Cork, while others are a combination and re-arrangement of step dances choreographed by a number of different dancing masters or dance teachers.



ICTM World Network

The ICTM World Network is composed of individuals, called Liaison Officers, and representatives of organisations, called National and Regional Committees. They 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.

As of October 2016, the International Council for Traditional Music is officially represented in 125 countries or regions.

Afghanistan

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[Anne Caufriez](#), Liaison Officer



Costa Rica

[Susan Campos Fonseca](#), Liaison Officer



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Estonia

[Žanna Pärtlas](#), Liaison Officer



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[Timkehet Teffera](#), Liaison Officer



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[Ana María Ochoa](#), Liaison Officer



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				Nigeria Richard C. Okafor , Liaison Officer	

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[Joseph Peters](#), Liaison Officer

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[Bernard Garaj](#), Chair of National Committee

Slovenia

[Mojca Kovačič](#), Chair of National Committee

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[Bussakorn Binson](#), Liaison Officer

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[Katrin Lengwinat](#), Liaison Officer

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[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: [Helen Rees](#)

Musics of the Slavic World

Chair: [Elena Shishkina](#)

Performing Arts of Southeast Asia

Chair: [Mohd Anis Md Nor](#)

Executive Board

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



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President (2013-2017)



[Don Niles](#)

Papua New Guinea

Vice President (2013-2017)



[Razia Sultanova](#)

UK

Vice President (2015-2019)



[Samuel Araújo, Jr.](#)

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EB Member (2011-2017)



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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](#)

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[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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Flickr group: 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 that 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.

Publications by ICTM

Yearbook for Traditional Music

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

ISSN (Print): 0740-1558

ISSN (Online): 2304-3857

General Editor: [Kati Szego](#).

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

The 2016 issue the *Yearbook* (Vol. 48), will be published in November 2016.



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

Bulletin of the ICTM

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

ISSN (Online): 2304-4039

Editor: [Carlos Yoder](#).

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

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

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

Online Membership Directory

The *Online Membership Directory* is a rich, comprehensive, and secure repository of information about the Council's constituency, and a powerful research tool for members. It is available to ICTM members in good standing at the following address:

www.ictmusic.org/online-membership-directory.