

BULLETIN

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for
TRADITIONAL MUSIC

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Message from the Secretary General

by Ursula Hemetek

Our October *Bulletin* is always a very rich document, and this issue is no exception. Please take your time to take in all the important announcements and reports!



In addition to looking back at the very successful World Conference in Bangkok (see reports by the Local Arrangements and Programme Committees on pages 10–13), there were many other happenings that occurred during the World Conference: the 44th General Assembly of Members, the 15th Assembly of National and Regional Representatives, and the 3rd Assembly of Study Group Chairs. You can find the minutes of all these meetings at the [corresponding section of the ICTM website](#), and I think it is worth reading them. All these assemblies are a tool to involve the membership in the Council's policy-making, and I am grateful that they were all very well attended, and that they provided a fruitful and lively exchange of ideas.

The biennial ICTM elections have also taken place. You can find a report by the Convener of the Nomination Committee in the [minutes of the 45th General Assembly](#), and I also wanted to comment my own point of view. Considering my mission to further the democracy and transparency of ICTM, the participation of nearly 50% of the membership (the highest percentage ever!) in the elections shows that we are moving into the right direction. The newly elected Executive Board members also represent a younger generation of scholars, a fact which I appreciate very much.

Our membership is constantly growing, and the new outreach possibilities offered by Cambridge University Press (CUP) as the publisher of the *Yearbook for Traditional Music* are very promising. I am very much looking forward to the first volume published on our behalf by CUP, which will reach you by the end of this year, and I am very grateful to our General Editor, Lee Tong Soon, for taking up the challenge of the transition.

There is another piece of news to announce: the Executive Board decided that ICTM will, for the first time in its history, award prizes to exceptional articles, books, and documentary films. The EB Committee responsible for this task, chaired by J. Lawrence Witzleben, has been working hard in order to announce them now (see pages 4–5).

The finances of ICTM are in good shape thanks to our growing membership (for more details see [the minutes of the 44th](#)

[General Assembly](#)). That is why the Secretariat and the Executive Board strive to give back to the membership as much as possible, by funding the participation of delegates to ICTM events. This worked very well for the Bangkok World Conference, where we distributed more than EUR 34,000 among 44 participants (a new record), including the funds awarded to us by the UNESCO Participation Programme.

As revealed by the First General Survey of ICTM Members, Study Group meetings are the most popular events among our members, with 273 out of 288 responders considering that Study Group meetings are either “very important” or “extremely important.” I think it is very useful for us to have definitive proof that Study Groups are one of the most important bodies of ICTM. That is why we are happy that a new Study Group Allowance that will support participation in Study Group symposia during 2020 was [announced during the 3rd Assembly of Study Group Chairs](#).

There are also some changes concerning Study Groups since our last *Bulletin*. I want to welcome the newly-elected officials of the Study Group on African Musics (Chair: Sylvie Le Bomin, Vice Chair: Patricia Opondo, Secretary: Ana Flávia Miguel), of the Study Group on Sound, Movement, and the Sciences (Secretary: Rafael Caro), and of the recently-renamed Study Group on Music, Gender, and Sexuality (Chair: Marko Kölbl, Vice Chair: Rachel Ong, Secretary: Rasika Ajotikar). As you can see on the Announcements section of this *Bulletin*, Study Groups continue to be extremely active, and I would be happy to see you at some of these events.

The World Network is growing as well. I want to welcome our new representatives from Austria (Hande Sağlam), Belgium (Hélène Secheyaye), Madagascar (Victor Randrianary), and Sweden (Sverker Hyltén-Cavallius). Recently, a new National Committee for Israel has been approved by the Executive Board; congratulations!

Please enjoy reading the *Bulletin*. As always, both the editor, Carlos Yoder, and I will be happy to read your feedback.

Message from the President

by *Salwa El-Shawan Castelo-Branco*

2019 was another exciting year for ICTM. The high point was undoubtedly the 45th World Conference, held at the Faculty of Fine and Applied Arts of Chulalongkorn University in Bangkok, Thailand, the first conference held in Southeast Asia. The conference was superbly organized, and very well-attended by over one thousand delegates. It offered a rich and diverse scholarly programme, workshops, exhibitions, concerts, and a congenial atmosphere for informal interaction among delegates. I reiterate my gratitude to the Local Arrangements and Programme Committees for their hard work.



As announced during the conference's Closing Ceremony, the 46th ICTM World Conference will be held on 22–28 July 2021 by my home institutions, the [Institute of Ethnomusicology–Center for Studies in Music and Dance](#), and the [NOVA School of Social Sciences and Humanities, New University of Lisbon \(NOVA-FCSH\)](#), in Lisbon, Portugal. The Programme Committee, chaired by Kati Szego and Susana Sardo, and the Local Arrangements Committee, chaired by João Soeiro de Carvalho, are already hard at work preparing the conference. Please take a look at the conference themes announced on pages 7–9 of this *Bulletin* and start making your plans to attend. I look forward to seeing as many of you as possible, and would like to take this opportunity to remind the membership that ICTM has created several funds for supporting delegates to attend World Conferences.

2020 also promises to be an exciting year for the Council, with 10 Study Group symposia to be held in different parts of the world. Please check the [ICTM website](#) for specific information on Study Group symposia.

The Executive Board and Secretariat of ICTM have been striving to improve the Council's management, towards a more transparent, democratic, and participatory model. To that end, at its last meeting in Bangkok, the Executive Board approved to reduce the length of the terms of office of Executive Board members from six to four years, and to limit the service of Board members to two terms in any office. According to our Statutes, these changes will only go into effect if approved by the General Assembly of Members during the 2021 World Conference.

The Board and the Secretariat look forward to hearing your thoughts and suggestions.

Search for the next Secretary General

by *Svanibor Pettan, Chair of EB
Committee for the Search for a new
Secretariat*



Our Secretary General, Ursula Hemetek, informed the Executive Board that she would like to step down in 2021, following the World Conference in Lisbon, when she will have been in office for four years. The Executive Board has appointed a Search Committee consisting of myself, Svanibor Pettan (Chair), Salwa El-Shawan Castelo-Branco, Anthony Seeger, and Ursula Hemetek (ex officio) to solicit and evaluate proposals for the next Secretary General and headquarters of the ICTM 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 (EB)—and its members, subscribers, partners, and affiliates. The Secretariat comprises the Secretary General and the Executive Assistant, who are both appointed by the EB for an initial period of four years.

Requirements: The applicant should be a scholar of international standing, an active member of ICTM, and an experienced administrator. The candidate should have been an elected EB member for at least one term, and have had experience in organizing ICTM scholarly meetings. The prospective Secretary General and his/her staff should be fluent in spoken and written English, and both the Secretary General and the Executive Assistant are required to travel internationally on ICTM business at least once a year.

The position of Secretary General is honorary, although a salaried assistant may be employed. Also, a travel allowance for the Secretary General may be included in the yearly budget. The applicant should secure the appropriate institutional support and space for his/her office and the storage of ICTM materials. A contribution by the host institution toward the cost of operating the Secretariat is highly desirable. Candidates should be prepared to hold the office for a four-year term that may be extended by mutual consent of the Secretary General and the Executive Board.

The main responsibility of the ICTM Secretary General is to ensure that the following tasks are completed in a timely and efficient manner with the help and support of the Executive Assistant and/or other assistance:

1. Organizing EB meetings, the General Assembly of ICTM members, the Assembly of National and Regional Representatives, the Assembly of Study Group Chairs, and producing minutes of all meetings;
2. Overseeing the elections of members and officers of the EB, in cooperation with the Nomination Committee;
3. Organizing World Conferences in cooperation with the Programme and Local Arrangements Committees;
4. Executing or facilitating the execution of the decisions of the EB and reporting annually to the EB the results of these actions;
5. Collaborating with special-purpose EB Committees as needed;
6. Maintaining the Membership Directory;
7. Ensuring regular communication with the membership via the *Bulletin* and other means;
8. Overseeing the printing and distribution of the *Yearbook for Traditional Music* in cooperation with Cambridge University Press and the *Yearbook's* General Editor;
9. Managing the ICTM website;
10. Liaising with members, promoting the development of the World Network of National and Regional Representatives;
11. Managing the finances of the Council in accordance with the budget approved annually by the EB;
12. Managing membership and subscriptions and collecting dues;
13. Representing the ICTM and its policies to the membership;
14. Responding to queries for information about ICTM and its activities;
15. Acting on all ICTM business in a timely fashion and with great tactfulness.

Further Information and Submission of Proposals

For more information, interested members should [e-mail Svanibor Pettan](mailto:svanibor.pettan@ictm.org). They may also find it useful to consult the current Secretary General, [Ursula Hemetek](mailto:ursula.hemetek@ictm.org), for further details about how the Secretariat is currently run.

Candidates for the new Secretary General should email a CV and an application letter to the Chair of the Executive Board Committee for the Search for a new Secretariat by 1 June 2020, demonstrating their qualifications to carry out the responsibilities and conditions outlined above.

To conclude on a personal note, let me state that being a Secretary General of the ICTM is a demanding experience (the 15 listed tasks clearly testify to it) and at the same time a unique, self-rewarding service to the fellow scholars and scholarship. It is a creative contribution to the international networking and community building that assists and enriches our lives and careers in so many ways. On behalf of the Search Committee, I would wholeheartedly wish to encourage you to consider taking this challenge. Please do not hesitate to contact me at any time with any specific questions. Our Committee hopes to receive several strong proposals from various parts of the world.

International Council for Traditional Music Article Prize

Submission Criteria and Guidelines

The International Council for Traditional Music Article Prize is awarded annually for an exceptional article. The article may have appeared in any scholarly journal (including the *Yearbook for Traditional Music*) or edited volume. The article should represent outstanding scholarship and make a significant contribution to the ICTM's mission: "To promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts, taking into account the diversity of cultural practices, past and present, and scholarly traditions worldwide."

Criteria: Articles must be published in English within the previous two calendar years. Authors (or at least one of the co-authors) must be current ICTM members. Only one article by the same author (or co-author) will be considered in a given year, and no article will be considered more than once. Members of the Prize Committee or Subcommittee may not submit articles for which they are the author or a co-author.

Submission Process: Submissions/nominations must be received by 31 January, accompanied by a brief statement (not more than 200 words) explaining why the article is worthy of being awarded the Prize. The article and statement must be submitted in PDF format to prizes-articles@ictm.org.

Administration: The Prize Committee, in consultation with the Executive Board, will appoint a Subcommittee to evaluate the submissions. The winner of the previous year's Prize will be invited to join the next year's Subcommittee.

Award: The winner will receive a certificate and a two-year ICTM membership or an equivalent travel subsidy to attend an ICTM event. Prize winners will be announced at the World Conference or in the summer of a non-conference year.

International Council for Traditional Music Book Prize

Submission Criteria and Guidelines

The International Council for Traditional Music Book Prize is awarded annually for an exceptional single-authored or co-authored monograph. Edited volumes are not eligible. The book should represent outstanding scholarship and make a significant contribution to the ICTM's mission: "To promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts, taking into account the diversity of cultural practices, past and present, and scholarly traditions worldwide."

Criteria: Books must be published in English within the previous two calendar years. Authors (or at least one of the co-authors) must be current ICTM members. Only one book by the same author (or co-author) will be considered in a given year, and no book will be considered more than once. Members of the Prize Committee or Subcommittee may not submit a book for which they are the author or a co-author.

Submission Process: Submissions / nominations must be received by 31 January, accompanied by a brief statement (not more than 200 words) explaining why the book is worthy of being awarded the Prize. The book and statement must be submitted in PDF format to prizes-books@ictmusic.org.

Administration: The Prize Committee, in consultation with the Executive Board, will appoint a Subcommittee to evaluate the submissions. The winner of the previous year's Prize will be invited to join the next year's Subcommittee.

Award: The winner will receive a certificate and a two-year ICTM membership or an equivalent travel subsidy to attend an ICTM event. Prize winners will be announced at the World Conference or in the summer of a non-conference year.

International Council for Traditional Documentary Film / Video Prize

Submission Criteria and Guidelines

The International Council for Traditional Music Documentary Film or Video Prize is awarded annually for an exceptional film or video. The film or video should make a significant contribution to the ICTM's mission: "To promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts, taking into account the diversity of cultural practices, past and present, and scholarly traditions worldwide."

Criteria: Films or videos must be released in English or with English subtitles within the previous two calendar years. The directors (or at least one of the co-directors) must be current ICTM members. Only one film or video by the same director (or co-director) will be considered in a given year, and no film or video will be considered more than once. Members of the Prize Committee or Subcommittee may not submit films for which they are the director or a co-director.

Submission Process: Submissions / nominations must be received by 31 January, accompanied by a brief statement (not more than 200 words) explaining why the film or video is worthy of being awarded the Prize. The statement must be submitted in PDF format to prizes-films@ictmusic.org. The film or video may be submitted as a video file, or the director may provide a link to a streaming version of the film or video.

Administration: The Prize Committee, in consultation with the Executive Board, will appoint a Subcommittee to evaluate the submissions. The winner of the previous year's Prize will be invited to join the next year's Subcommittee.

Award: The winner will receive a certificate and a two-year ICTM membership or an equivalent travel subsidy to attend an ICTM event. Prize winners will be announced at the World Conference or in the summer of a non-conference year.

Ernst L. Heins (1937–2019)

by Wim van Zanten, *Honorary Member of ICTM*

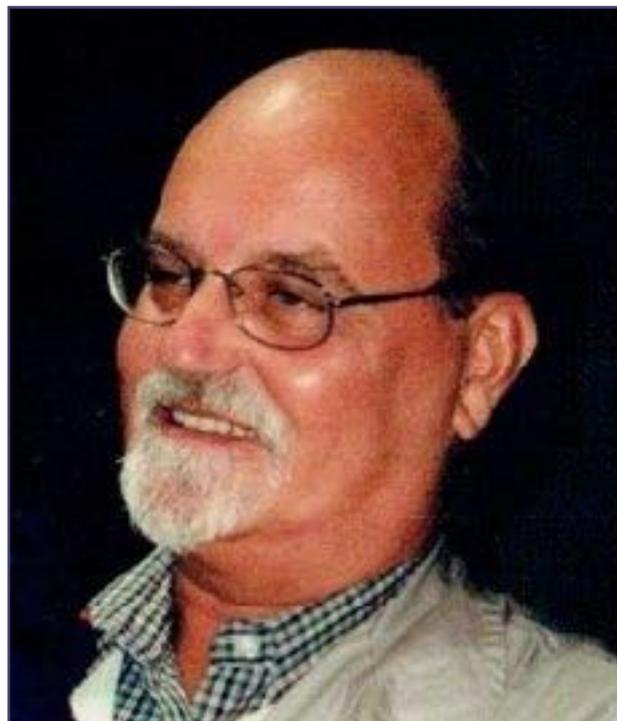
Ernst Lodewijk Heins passed away on Friday 7 June 2019. With Felix van Lamsweerde, Ernst Heins belonged to the generation of ethnomusicologists who took over from their teacher Jaap Kunst; Ernst at the Music Department, University of Amsterdam, and Felix at the Tropeninstituut. Thanks to these individuals the study and practice of music and dance became established at universities and other institutions in the Netherlands.

Ernst Heins edited the third, expanded edition of Kunst's *Music in Java: Its History, its Theory and its Technique* (1973; first Dutch edition 1934) that remains a standard publication for scholars on Indonesian music to this day. In contrast to his teacher Jaap Kunst, Heins—like Mantle Hood—considered the method of participation in making music to be indispensable in ethnomusicology. The learning process involved is “at once emotionally rewarding, thought-provoking, and factual-informative,” he wrote in his doctoral dissertation in 1977.

In the 1960s and 1970s Heins introduced a compulsory course of gamelan playing in the curriculum of students of music in Amsterdam. Several Indonesian musicians, like the expert on Central Javanese gamelan R.M. Ronosuripto, were invited to teach courses in Amsterdam as well.

In 1977 Ernst defended his PhD dissertation “*Goong Rénténg: Aspects of Orchestral Music in a Sundanese Village*,” which was based on his fieldwork in Java from August 1967 to September 1968 and some shorter periods in the previous decade. Heins retired from the University of Amsterdam in 2000. His fieldwork notes, recordings, and photographs are kept at the University Library in Leiden.

Ernst Heins mostly followed his own path: he was an *einzelgänger*, and always distrusted bureaucratic and authoritarian institutions. This sometimes obscured the important academic issues he defended. Our field has lost one of its prominent members.



Ernst L. Heins. Photo provided by Wim van Zanten

46th ICTM World Conference

22–28 July 2021

New University of Lisbon, Lisbon, Portugal



Colégio Almada Negreiros, Faculty of the Social Sciences and Humanities of the Nova University of Lisbon, one of the venues that will host the 46th ICTM World Conference

First Notice

You are cordially invited to attend the 46th ICTM World Conference which will be held between 22 and 28 July 2021 by the [Institute of Ethnomusicology - Center for Studies in Music and Dance](#) and the [NOVA School of Social Sciences and Humanities, New University of Lisbon \(NOVA-FCSH\)](#), Lisbon, Portugal.

The ICTM World Conference is the leading international venue for the presentation of new research on music and dance. Many new initiatives emerge at World Conferences and, perhaps even more crucially, discussion at these meetings helps us shape our ongoing work. A successful World Conference is a truly stimulating place to be, and a wonderful place to meet and share ideas with colleagues from all over the world.

Programme Committee

Susana Sardo (Co-Chair) — Portugal
Kati Szego (Co-Chair) — Canada
José S. Buenconsejo — Philippines

Catherine Grant — Australia
Susana Moreno Fernandez — Spain
José Alberto Salgado — Brazil
Urmimala Sarkar Munsu — India
Margaret Sarkissian — USA
Nicholas Ssempijja — Uganda
Velika Stojkova Serafimovska — North Macedonia
João Soeiro de Carvalho (ex officio) — Portugal
Ursula Hemetek (ex officio) — Austria

Local Arrangements Committee

João Soeiro de Carvalho (Chair)
Maria de São José Côrte-Real
Jorge Castro Ribeiro
Ana Flávia Miguel
Gonçalo Antunes de Oliveira
Maria do Rosário Pestana
Iñigo Sánchez
Susana Sardo
Daniel Tércio

Conference Themes

1) ECOMUSICOLOGIES AND ECOCHOREOLOGIES: SOUND, MOVEMENT, ENVIRONMENT

Expressive culture often reflects and shapes public sentiment toward environmental problems; it can also open up non-violent, relational, humane pathways to achieving a healthy, sustainable planet. This theme invites critical reflection on topics related to the intersection of sound/music and movement/dance with ecological concerns broadly defined. These concerns include relationships between cultural and environmental sustainability, between cultural and biological diversity, and between each of these with planetary health.

Contributions to this theme might also explore music and dance in relation to: non-human life forms; built and natural environments; and activist approaches to ecological degradation and climate emergency. How can our understanding of the connections between expressive culture and the environment contribute to cultural and environmental policy, management, and education? What are the environmental costs and benefits of our research practices—for us, for the people we work with, and for the planet?

2) DANCE, MUSIC, AND HUMAN RIGHTS: COEXISTENCE AND INEQUALITIES IN THE CONTEMPORARY WORLD

Violations of human rights often manifest in the control or suppression of artistic activity, including music and dance; assertions of human rights, on the other hand, often take the form of artistic expression. Taking as its centre-point the fundamental human right to express one's culture, this topic invites papers on the intersection of human rights with dance and music across ethnicities, religions, sexualities, and other forms of human identification. It invites research on the histories, philosophies, and politics of migration, citizenship, and post/colonialism. It also invites research on stigmatization based on geography, economic and health status, age, and gender.

Contributions to this theme might offer dance- and music-based strategies that effect change where human rights are violated, including war zones and situations where artistic freedom is restricted. We encourage scholarly and intimate voices, as well as theoretical papers discussing tools for understanding music and dance as processes/products through which to promote ideals of freedom, justice, peace, and human dignity.

3) APPROACHES TO ARCHIVAL PRACTICES

For ethnomusicologists and ethnochoreologists, archival work is not as much a decision about using resources as it is a condition of our research: in the act of collecting, selecting, incorporating, and classifying repertoires, we build our own archives. Hence, the archive is no longer simply a place to store physical objects, but a process which defines a vast field of knowledge creation and mediation.

This theme invites papers on critical approaches to archival practices. In the age of digital humanities and open science, what is the place of institutional archives, of community or family archiving? In the domains of music and dance, what constitutes “data”? Who has the right to produce archives? What are the limits of authorship, privacy, and ownership in the context of open data policies? Contributions to this theme might also explore: archives as embodied individual and social memory; institutional ideologies and epistemologies; processes of assemblage; and methods for developing collaborative sound/music and dance/movement archives. Transdisciplinary approaches are very welcome.

4) CONNECTED COMMUNITIES: OCEAN TRAJECTORIES AND LAND ROUTES

Music and dance are not only eminently portable forms of knowledge, but also permanently etched into the bodies and memories of their carriers. They are thus crucial to understanding communities connected through migratory, diasporic, colonial, post-colonial, and even touristic routes. Recent developments in oceanic studies focus on seas as sites for knowledge construction and, thus, as spaces for transdisciplinary inquiry. In addition to viewing oceans as places of passage/separation between continents, we can explore them as creative spaces that foreground processes of coexistence and alliance, conflict and conciliation. Are there differences between land and sea routes in building music and dance knowledge between communities? What challenges do music and dance scholars face today when oceans are again places of death, despair, political dispute, and an appeal for the right to life?

Contributors to this theme are encouraged to address historical and contemporary processes of interaction and interlocution through music and dance between communities connected by land and sea. Epistemological and methodological approaches are particularly welcome in grounding study cases.

5) MUSIC AND DANCE COSMOPOLITANISMS

Cosmopolitanism advances the idea of a common engagement among all human beings. Ethnomusicologists and ethnochoreologists can take advantage of globalization's heterodox opportunities to improve the conditions of conversability, to benefit from diversity and from its resultant cross-fertilizations. For a long time, the constructs of nationalism and the nation were upheld by approaches to music and dance research; we must now critically assess the impact of exploring boundaries between nations/territories/cultures in academic discourse. From the early twentieth century, music industries designed strategies for acknowledging and creating otherness in national and geographic terms—that is, until the emergence of World Music and Dance. Recent digital media have further blurred the characterization of musical and dance systems based on bounded cultures.

Contributors to this theme are invited to address the relevance of boundaries in the narratives of ethnomusicology and ethnochoreology—their conceptual importance, their methodological role, and their impact on knowledge production. They are also invited to explore the ways that cosmopolitanist approaches can enlighten the ethnography of dance- and music-making.

6) MUSIC AND DANCE INDUSTRIES

Music, including music related to dance, is one of the most prolific cultural industries worldwide. Yet traditional music and dance industries have rather low profiles in ethnomusicological and ethnochoreological studies. Traditional music and dance are often conceptualized outside of or in opposition to industrial concepts such as supply and demand, goods and services, economic development, the division of labour, mass production; additionally, industrial models may be seen as threats to the sustainability of music and dance cultures.

Contributors to this theme are invited to address: current and historical processes of producing and distributing traditional music and/or dance styles; genres and traditions that fall under the aegis of the recording industry and its related publishing and media sectors; the organization of performance settings; professional associations and unions. What are the structural and performative features of recorded music and dance, their contexts of production, and consumption patterns? How do musicians and dancers manage competing industrial and non-industrial pressures on their work? How do artists position themselves in local and national markets, especially in transitional societies? How do music and dance industries reflect and/or create (new) social and political realities?

7) NEW RESEARCH ON OTHER TOPICS

We invite submissions that fall within the broad area of “new research.”

Timeline

- * First notice: October 2019
- * First call for proposals: January 2020
- * Second call for proposals: April 2020
- * Deadline for submission of proposals: 30 September 2020
- * Notification of acceptances: December 2020

45th ICTM World Conference

11–17 July 2019

Chulalongkorn University, Bangkok, Thailand

Local Arrangements Committee report

by Bussakorn Binson, LAC Chair

On 11 July 2019 Her Royal Highness Princess Maha Chakri Sirindhorn graced the opening ceremony of the 45th ICTM at the Chulalongkorn University Auditorium. This was the first time that an ICTM World Conference was held in Thailand and in the Southeast Asia Region after more than 70 years since the founding of the Council. During the opening ceremony, ICTM President Salwa El-Shawan Castelo-Branco introduced a brief history of ICTM and a timeline of programmes that took place in the past. Bussakorn Binson, Dean of the Faculty of Fine and Applied Arts of Chulalongkorn University and Chair of the Local Arrangement Committee, gave a presentation titled



“The Journey to the 45th ICTM World Conference in Bangkok, Thailand.”

Jarernchai Chonpairot from the College of Music of Mahasarakham University presented his keynote address, titled “Transborder Theories and Paradigms in Ethnomusical Studies of Folk Music: Visions of Molam in Mainland Southeast Asia.” He addressed the migration of the Thai Isan people and Laotians to Europe and America. Focusing on another transborder theory, he discussed the crossing between musical cultures, exemplified through the crossing of borders between Thai classical music and Thai folk music, by using Molam music as an example of the acceptance and rejections of the locals towards this form of music. Pornprapit Phoasavadi and Prapon Kumjim were masters of ceremony for this occasion.



The members of the ICTM Executive Board during the Opening Ceremony of the 45th ICTM World Conference. Bangkok, Thailand, 11 July 2019. Photo by Chulalongkorn University.

The 45th ICTM World Conference in Thailand recorded new goals and achievements in the academic fields of music and dance. Conference activities included workshops, concerts, and paper presentations from different parts of the world, contributing to new cultural and musical knowledge exchange. This year, the 45th ICTM World Conference was one of the largest ever held in the Council's history, with more than 1,000 participants coming from 76 countries. Nearly 700 papers were presented throughout the seven days of the conference, with many social and news media channels reporting on the activities.

The news on HRH Princess Maha Chakri Sirindhorn attending the conference's Opening Ceremony was released on royal news channels in Thailand, while the Public Broadcasting Service (Thai PBS), media partner of the conference, also broadcast all evening concerts. You can watch all these videos through the following links:

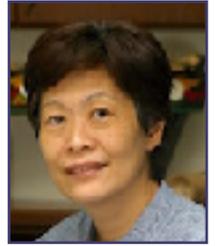
1. [Royal news of the Opening Ceremony](#) (in Thai).
2. [Evening concert, 12 July 2019.](#)
3. [Evening concert, 13 July 2019.](#)
4. [Evening concert 15 July 2019.](#)
5. [Evening concert 16 July 2019.](#)

Programme Committee report

by Tan Sooi Beng and Keith Howard,
Programme Committee Co-Chairs

This was the first ICTM World Conference to be held in Southeast Asia (and, of course, the first to be held in Bangkok). The themes proved both topical and appealing for many, including delegates from Southeast Asia, South Asia, and East Asia. The five+one themes, chosen by the Programme Committee (PC) taking note of suggestions made at the Limerick conference in 2017 and by the Local Arrangements Committee, were: (1) Trans-border Flows and Movements; (2) Music, Dance and Sustainable Development; (3) The Globalization and Localization of Ethnomusicology and Ethnochoreology; (4) Music and Dance as Expressive Communication; (5) Approaches to Practice-Based Research and its Applications; and (6) New Research.

The call for papers elicited 641 single and 80 group proposal submissions by the deadline. Dividing the group proposals into 30-minute slots, this equated to 961 individual presentations. We believe this number to be the largest to date in the history of ICTM. The PC members were impressed by the quality, richness, and diversity of the abstracts. A concern for



A session during the 45th ICTM World Conference. Bangkok, Thailand, July 2019. Photo by Chulalongkorn University.

all PC members, however, was that we would be unable to accommodate all the proposed presentations. To determine how many proposals could be accepted, we looked at previous ICTM conferences to measure how many parallel sessions had been held and the typical drop-out rate (i.e., the number of people offered a slot who do not turn up at the conference). We also looked at previous SEM conferences, and conferred with a number of colleagues about the maximum number of sessions we should attempt to accommodate. As a result, we determined that we should programme on average 10 and no more than 11 parallel sessions in a given time slot; this gave a target of 610 total 30-minute slots that could be accommodated (allowing for a mixture of single and group proposals).

Each proposal submitted was anonymised prior to assessment. Each was then assessed by a minimum of four PC members. In assessing, a numerical mark was recorded by each reviewer and the marks were then averaged. A simple cut-off was agreed, and proposals below the cut-off were checked to ensure the average mark was fair. This process allowed us to reach our target acceptance number: we accepted 489 single proposals (76% of submissions) and 66 group proposals (82% of submissions). We thank the Programme Committee members—Dan Bendrups, Susanne Fürniss, Made Mantle Hood, Irene Loutzaki, Deise Lucy Montardo, John Morgan O’Connell, Naoko Terauchi, and Ricardo Trimillos—for their sterling work in setting themes, reviewing abstracts, and making constructive suggestions.

At the end of January 2019 the PC Co-Chairs met with the ICTM Secretariat at Chulalongkorn University to put together the preliminary programme and to assign rooms to sessions. During our three-day meeting, we decided to hold one plenary per theme, placing two concurrently in a single slot on three conference days (the sixth plenary was the “President’s Forum,” featuring a dialogue with Timothy Curtis, the Secretary of the Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO). Our decision to divide “plenaries” into two reflected the fact that the biggest room in the conference building could only seat 400 people, less than half the total number of delegates expected. Rooms were assigned on the basis of the expected audience size for each panel; we also blocked a set of adjacent rooms for ICTM Study Group meetings, and a single room for film sessions. Following complaints about previous conferences, and aware that we were unable to accept all paper and panel proposals, we strictly followed the one-presentation-per-person rule.



Musical performance of Thai music during the 45th ICTM World Conference. Bangkok, Thailand, July 2019. Photo by Chulalongkorn University.

Workshops and performances were organized by the LAC. The Co-Chairs agreed with the LAC that workshops should be restricted to two per day (one in the first morning session, one in the last afternoon session), so as not to detract from the presentation of papers and panels.

Presenters were required to register by the early bird deadline. Because of a problem with registration payments, the deadline had to be unfortunately extended by two weeks. The PC Co-Chairs then wrote to all presenters who had not registered (150 people), warning them that their names/presentations would be deleted if they did not respond and register. When we finalized the programme and sent it to be printed, we had 628 paper presenters from 76 different countries. The abstract book, which required considerable editing, came to 173,000 words. ICTM Bangkok was, as a result, one of the biggest and most diverse ICTM gatherings ever. The Council can be proud to have attracted many Asian paper presenters (particularly from China, India, Indonesia, Malaysia, Myanmar, the Philippines, Taiwan, Thailand, and Vietnam).

It was no easy task to put together the final programme. We had to schedule more than 180 paper and film sessions, plenaries, roundtables, and organized panels. For each, we had to find suitable chairs. We tried, so far as we were able, to devise sessions in which presentations complemented each other but which also offered a diversity of approaches and coverage. We wrestled with how to balance the programme across every day of the conference, and how to ensure that the inevitable changes between the preliminary and final programme created as little disturbance to individual presenters as pos-



Conference participants, members of University staff, and locals dance during a concert at the welcoming reception of the 45th ICTM World Conference. Bangkok, Thailand, 11 July 2019. Photo by Chulalongkorn University.

sible (some panels dissolved as people dropped out or failed to register, some needed to be moved to accommodate requests, and some had to be moved to balance the number of parallel sessions in each slot). Our job was reliant on the ICTM Secretariat for technical support and the Local Arrangements Committee for repeatedly checking registrations and booking venues.

Minutes of 44th General Assembly of ICTM Members

Held at Chulalongkorn University, Bangkok, Thailand, on Saturday 13 July 2019, from 14:30 to 16:30.

The [minutes of the 44th General Assembly](#) are available on the [ICTM website](#), along with [past minutes](#) of General Assemblies, Assemblies of National and Regional Representatives, and Assemblies of Study Group Chairs.

Minutes of 15th Assembly of ICTM National and Regional Representatives

Held at Chulalongkorn University, Bangkok, Thailand, on 15 July 2019.

The [minutes of the 15th Assembly of ICTM National and Regional Representatives](#) are available on the [ICTM website](#).

Minutes of 3rd Assembly of ICTM Study Group Chairs

Held at Chulalongkorn University, Bangkok, Thailand, on 16 July 2019.

The [minutes of the 3rd Assembly of ICTM Study Group Chairs](#) are available on the [ICTM website](#).

Announcements

Czech Republic, Germany, Poland: Joint Symposium

13–15 February 2020

Halle, Germany

The ICTM National Committees of Czech Republic, Poland, and Germany are organizing the joint symposium “Music and local/regional languages,” which will take place at Martin-Luther-Universität Halle (Germany), 13–15 February 2020. The meeting is coordinated by Zuzana Jurkova, Ewa Dahlig-Turek, Dorit Klebe, and Klaus Näumann, host of the inviting institution.

The meeting will explore different musics treated in combination with regional/local dialects, idiolects, and sociolects (Music and local/regional languages in Polish Masuria, in the Teschen Silesia, in Upper Bavaria, Italo-Albanians in southern Italy, Jewish population in Prague, and Sinti in Germany), and combinations of popular music and dialects/sociolects (Lusatian dialect, Albanian varieties, Romani language, Belarusian/Russian). The preliminary programme can be found [online](#)

Study Group on African Musics: Symposium

23–26 September 2020

Maputo, Mozambique

Deadline for submissions: 15 December 2019

The Study Group on African Musics will hold its 3rd symposium in Maputo, Mozambique, on 23–26 September 2020, hosted by the Eduardo Mondlane University 3rd International Scientific Conference. The main theme of the symposium is “Dialogue of African Musics and Cultures Through Space and Time.”

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

Study Group on Ethnochoreology: Symposium

18–25 July 2020

Klaipėda, Lithuania

Deadline for submissions: 1 November 2019

The Study Group on Ethnochoreology will hold its 31st symposium in Klaipėda, Lithuania, on 18–25 July 2020, hosted by the Department of Ethnomusicology at the Lithuanian Academy of Music and Theatre, in partnership with Klaipėda University, the Council for the Safeguarding of Ethnic Culture, and the Lithuanian Ethnic Culture Society. The themes of the symposium are (1) Dance and Economy, and (2) Dance Transmission.

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

Study Group on Historical Sources: Symposium

26–31 May 2020

Almaty, Kazakhstan

Deadline for submissions: 15 December 2019

The Study Group on Historical Sources will hold its 23rd symposium in Almaty, Kazakhstan, on 26–31 May 2020, at the Kurmangazy Kazakh National Conservatory. The themes of the symposium are (1) Innovative Approaches to Sources for Ethnomusicological Research, and (2) What Does the Archive Store?

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

Study Group on Maqām: Symposium

20–22 May 2020

Saint Petersburg, Russia

The Study Group on Maqām will hold its 11th symposium in Saint Petersburg, Russia, on 20–22 May 2020, organized by the Russian Institute of Art History and its Organology Department in Saint Petersburg (chairman Ihor Macijewski, ihormcw@mail.ru). The theme of the symposium is

“Maqāmāt in the History of Islamic Civilization: Interdependencies and Interactivities.”

Further information about the symposium can be obtained from Study Group Chair [Alexander Djumaev](#) and local organizer [Dinara Bulatova](#).

Study Group on Mediterranean Music Studies: Symposium

15–20 June 2020

Tangier, Morocco

Deadline for submissions: 15 November 2019

The Study Group on Mediterranean Music Studies will hold its 13th symposium in Tangier, Morocco, on 15–20 June 2020, hosted by the Tangier American Legation Institute for Moroccan Studies and the Kasbah Museum of Mediterranean Cultures. The theme of the symposium is “Music, Power, and Space: a Mediterranean Perspective.”

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

Study Group on Music and Dance in Southeastern Europe: Symposium

13–17 April 2020

Trabzon, Turkey

The Study Group on Music and Dance in Southeastern Europe will hold its 7th symposium in Trabzon, Turkey, on 13–17 April 2020. The themes of the symposium are (1) Dance and Music as Resistance, Integration, and Separation; (2) Performance Places and Spaces—How These Are Constructed; and (3) Music and Dance in the Cultural Basin of the Black Sea.

Further information can be found on [the Study Group’s website](#).

Study Group on Music and Dance of Oceania: Symposium

13–14 June 2020

Honolulu, USA

The Study Group on Music and Dance of Oceania will hold its 10th Symposium in Honolulu, USA, on 13–14 June 2020 at the East-West Center, in cooperation with the University of Hawai‘i at Mānoa. The theme of the symposium will be

“Performance Pathways: Movements, Circuits, and Voyages across Oceania.”

The Symposium will be preceded by a conference in celebration of the 100th birthday of ethnomusicologist and Professor Emeritus Barbara B. Smith (held on 10–11 June), and it will link directly to the 13th Festival of Pacific Arts, held in Hawai‘i (10–21 June).

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

Study Group on Music and Minorities: Symposium

22–28 June 2020

Uppsala, Sweden

Deadline for submissions: 30 November 2019

The Study Group on Music and Minorities will hold its 11th symposium in Uppsala, Sweden, on 22–28 June 2020, organized by the Svenskt visarkiv (Centre for Swedish Folk Music and Jazz Research). The themes of the symposium are (1) Ecological Issues and Research on Music and Minorities; (2) Music of Minorities as National Cultural Heritage; (3) Theoretical and Methodological Considerations in Studies on Music and Minorities; and (4) New Research.

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

Study Group on Music of the Turkic-speaking World: Project

We would like to announce *The Encyclopaedia of Music Realities of the Turkic-speaking Peoples*, a project in collaboration with TURKSOY initiated by the Study Group on Music of the Turkic-speaking World and approved during the last business meeting at the 45th ICTM World Conference in Bangkok. We have a preliminary agreement with Medina Publishing House (Nizhny Novgorod-Moscow, Russia) to publish the *Encyclopaedia* in Russian, English, and Turkish languages. The project will start in 2019 and conclude in 2025.

The Senior Editors for this publication are Razia Sultanova (UK), Dusen Kasseinov (TURKSOY, Turkey), and Zilia Imamutdinova (Moscow, Russia).

The Encyclopaedia will have two volumes: “Musical Culture and Religious Traditions of the Turkic-speaking Peoples” and “Secular Musical Traditions of the Turkic-speaking Peoples”

The preliminary themes for articles of the first volume will be Religious Music of Turkic-speaking Peoples; Music in Religious Rituals; Traditional and Modern Forms of Religious Music; Music in Theological Treatises; Musical Instruments and Performance Practices in Religious Life; Musical Notations of Religious Musical Forms; Teaching Religious Music; and Study of Religious Music.

The preliminary themes for articles of the second volume will be Musical Culture of Turkic-speaking Peoples: From Evolution to Modern Forms; Regional Classical and Folk Music; Biographies of Famous Composers and Performers; Styles, Terms, and Genres; Ancient and Contemporary Music; Popular Music; Musical Instruments and Performance Practices; Musical Acoustics; Musical Notations, etc.

We invite all interested scholars to contribute to this unique project! Contacts: [Razia Sultanova](#) and [Zilya Imamutdinova](#).

Study Group on Music, Education and Social Inclusion: Symposium

21–23 May 2020

Puerto Rico

Deadlines for submissions: 30 October/30 November 2019

The Study Group on Music, Education and Social Inclusion will hold its 2nd symposium in Puerto Rico, on 21–23 May 2020, at the Universidad Interamericana de Puerto Rico. The themes of the symposium are (1) Education and Social Inclusion; (2) Gender Discrimination and Intersectionality; (3) Rights Promotion and Post-disaster Response; and (4) Physical, Learning Disabilities and Mental Illness.

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

Study Group on Musics of East Asia: Symposium

27–29 August 2020

Inner Mongolia, China

Deadlines for submissions: 15 December 2019

The Study Group on Musics of East Asia will hold its 7th symposium in Inner Mongolia, China, on 27–29 August 2020, at the Normal University. The overarching theme of the

symposium is “East Asian Performing Arts at the Vanguard of Global Expressivities.”

Further information can be obtained from Study Group Chair [Hee-sun Kim](#).

Study Group on Performing Arts of Southeast Asia: Symposium

28 July–5 August 2020

Bagan, Myanmar

Deadline for submissions: 15 November 2019

The Study Group on Performing Arts of Southeast Asia will hold its 6th symposium in Bagan, Myanmar, on 28 July–5 August 2020, hosted by the Gitameit Music Institute.

The themes of the symposium are: (1) Movementscapes and Soundscapes; (2) Expressing Heritage—Inviting Encounter: Intersections Between Scholars and Performing Artists in Southeast Asia; and (3) New Research. The symposium will include a cultural excursion, as well as performances and workshops by music and dance practitioners from Myanmar.

For further information please contact the Program Committee at pasea2020@gmail.com or visit the [Study Group’s website](#).

Study Group on Sound, Movement, and the Sciences: Symposium

25–27 September 2020

Stockholm, Sweden

Deadline for submissions: 1 January 2020

The Study Group on Sound, Movement, and the Sciences will hold its 1st symposium in Stockholm, Sweden, on 25–27 September 2020, hosted by the KTH Royal Institute of Technology.

For the Study Group’s first official symposium, proposals on any topic that aligns with the aims and themes of the Study Group are welcome. In particular, contributions that combine ethnographic and science-based approaches, explore the issues involved in such endeavours, or present reflective discussions on relevant theories and methodologies.

For further information, including the full Call for Proposals, please visit the [Study Group’s website](#).

Reports from ICTM National and Regional Representatives

Austria

by *Hande Sağlam, Chair of National Committee*

The annual general assembly of the ICTM National Committee for Austria (NC) was held on 13 June 2019. The assembly began with a minute of silence in memory of the former head of the Vienna Phonogrammarchiv, Rudolf Maria Brandl, who passed away on 3 October 2018.



After four years, the NC elected a new Executive Committee: Hande Sağlam (Chair), Julio Mendivil (Vice Chair), Wei-Ya Lin (Treasurer), Rinko Fujita (Deputy Treasurer), Nora Bammer (Secretary), Babak Nikzat (Deputy Secretary), Stefana Mihaicuta, and Thomas Nußbaumer. The new Executive Committee would like to take this opportunity to thank the previous Chair, Bernd Brabec de Mori, for his many years of outstanding work.

The 12th annual symposium of the NC took place on 14 June 2019. It was organized by the NC's Executive Committee and hosted by the Institute of Musicology at the University of Vienna. The symposium was titled "Daten.Werkstatt Ethnomusikologie" [Data Workshop Eth-

nomusicology], and was conducted in German. The meeting had a workshop format, in which three invited experts focused on field-research issues from three different perspectives: new recording technologies (Christoph Reuter), data management (Christian Huemer), and ethical-legal issues (Sabine Imeri). During each workshop, four or five NC members contributed short statements on these topics, in order to share and discuss their experiences and challenges. These short statements also helped the invited experts to better describe their focus and to answer the questions of the participants. The format proved to be successful, and the participants will be able to share and discuss many issues related to field research in depth (for more information [see here](#)).

On the occasion of its 120th anniversary, the Phonogrammarchiv of the Austrian Academy of Sciences organized the symposium "Nicht ungehört verhallen" [Lest it should go unheard] to take a new look at the central responsibilities of audiovisual archives. The symposium was held on 25–26 April 2019 and focused on A/V collections, current projects, field research, and the technological methods for preserving and restoring A/V documentation. The handling of delicate contents and complicated recording situations was another important topic of the symposium. The programme was rounded off with discussions on suitable outreach strategies for archives and future research questions.



The Phonogrammarchiv of the Austrian Academy of Sciences celebrates its 120th anniversary. Photo by Phonogrammarchiv, used with permission.

The new head of the Vienna Phonogrammarchiv, Kerstin Klenke, welcomed participants after an address by the Vice President of the Austrian Academy of Sciences, Michael Alram. The keynote speaker, Sebastian Klotz, gave a lecture entitled “Klänge als Erkenntnisquelle: Phonogramm-Archive in der Wissensgesellschaft” [Sounds as a Source of Knowledge: Phonogram Archives in the Knowledge Society]. The two-day programme of this symposium raised many current issues of A/V archives. Twelve international researchers gave input through their presentations on the following key topics: (1) Field Research: Challenges and Perspectives; (2) Preservation, Restoration, and Conservation of A/V Media; (3) Reflection: Sensitive Contents and Contexts; and (4) “Resonance: Utilization, Applied Research, Knowledge Transfer.” For the full programme [visit this webpage](#).

On 3–4 May 2019 the Departments of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna (MDW) hosted the symposium “Decolonizing of Knowledges.” Participants, students, and scholars from around the world met to discuss the multiple dimensions of knowledge production and power relations within academia, particularly European universities such as MDW. The transdisciplinary two-day programme included keynote speeches, plenary discussion panels, a film presentation, a musical workshop, and artistic contributions (for more see [this webpage](#)). The symposium provided an exchange of theoretical and practical contributions on the subject of the decolonization of universities, with the purpose of positioning social inclusion and alternative epistemologies as priorities in the academic world. How can European higher education institutions become spaces that foster pluri-epistemic knowledges within their curricula, and attend to the needs of a diverse student body?

José Jorge de Carvalho presented a best-practice model of a Brazilian university, which incorporates Afro- and indigenous masters to teach in university programmes. These individuals are recognized as peers and faculty. This is a path to diversity in knowledge production that proved to suit the needs of a diverse student body by incorporating faculty diversity in Brazil. María do Mar Castro Varela made an appeal to universities to become places where students and faculty are represented, taught, and embraced in both body and mind. In her view, universities are powerful places, therefore change requires a long-term commitment. Nevertheless, changing academia requires all stakeholders to actively demand that curricula be questioned while also searching for alternative methods and methodologies. With this in mind, MDW’s long-term commitment to decolonizing knowledge production

will be revisited in the next transculturality symposium, which will take place in May 2021 within the framework of the newly founded master’s degree in ethnomusicology and MDW’s diversity strategy.

Another item of news from MDW may awaken the interest of many young ethnomusicologists. Taking a pioneering role among universities in the German-speaking world, the University of Music and Performing Arts Vienna now offers a comprehensive master’s programme in ethnomusicology. The programme is administered by the Department of Folk Music Research and Ethnomusicology and strongly reflects the approaches and focuses of its faculty.

The combination of profound scholarly training and musical practice accounts for the unique nature of the study programme. Accordingly, the entrance exams, which were held for the first time in June and September 2019, required a vocal, instrumental, or dance performance within a specific music tradition—a ground-breaking innovation in the more than 200 years of the university’s history. In order to guarantee first-hand contact with traditional music and/or dance as well as personal encounters with the individuals personifying the cultural traditions, fieldwork forms a crucial aspect of the study programme. The first students enrolled in the MA in ethnomusicology will start their studies in October 2019. For further information, you can [visit the department’s website](#).

We are also excited to announce the establishment of the Music and Minorities Research Centre (MMRC) at the University of Music and Performing Arts Vienna. The centre is a Wittgenstein award project and a unique ethnomusicological institution, not only in Austria but also at an international level. For further information, please see page 29 of this *Bulletin*.

Oskár Elschek retired from teaching at the Department of Musicology at the University of Vienna in the spring of 2019. Since 1987 he has taught two to three courses every single semester but one, and was an official University Lecturer of musicology since 1988. He was the adviser to innumerable graduate and undergraduate students, as well as a member of many examination committees. The faculty of the University of Vienna and the Department of Musicology are immensely thankful to Professor Elschek for his collegial understanding and his tireless support. Alongside his professional positions—especially at the Slovak Academy of Sciences since 1954, the Comenius-University Bratislava, the Ferenc-Liszt-Academy Budapest, and the Cyril-and Methodius-University of Sciences Trnava—Oskár Elschek was also an ICTM (former IFMC) Executive Board member between 1971 and

1987, and Vice President between 1987 and 1997. Particularly in these two positions he provided bridges of understanding beyond borders, and contributed substantially to the beneficial development of traditional music research and ethnomusicology, as well as to musicology in general. His colleagues and peers cannot thank him enough for his work.

Canada

by *Judith Klassen, Chair of National Committee*



Before reporting on activities within Canada, I wish to extend warm gratitude to all who contributed to a memorable World Conference at Chulalongkorn University in Thailand earlier this year, which was attended by approximately fifteen Canadian delegates. The sharing of research among ICTM colleagues was invigorating for the exchange of ideas that it afforded; it also facilitated the deepening of relationships and the asking of new questions. To the ICTM Executive Board, the ICTM Secretariat, the Programme Committee, the Local Arrangements Committee, and the many volunteers whose generous creativity brought the meeting to life: thank you.

The Canadian Society for Traditional Music/Société canadienne des traditions musicales (CSTM/SCTM), Canada's affiliate organization to the ICTM, has experienced significant activity over the course of the past year.

The Society's national gathering was held in conjunction with the International Association of Popular Music (IASPM) Canada on 24–26 May 2019, bringing scholars and performers together at L'Université du Québec à Montréal (UQAM). Animated by papers, workshops, film screenings, pop-up concerts, performances, and the annual open mic session, this gathering provided a valuable occasion for geographically dispersed members to reconnect around shared priorities, questions, and sonic reference points.

The conference theme, *Legacies and Prospects: The Pasts and Futures of Music*, encouraged reflection and imagination vis-à-vis music research both in and outside of Canada: What does it mean to consider music commodification and mediation in the 21st century? How might we go about rethinking priorities in post-secondary music curricula with a view to decolonizing, "Indigenizing," and looking forward? What places do memory, imagination, and nostalgia hold in contemporary representations of the pasts and paths of musical heritage?

Meeting jointly with IASPM-Canada enabled face-to-face discussions about music research in (and outside of) Canada, and creating sustainable infrastructures to support it. It also facilitated a strong programme that juxtaposed analyses of fandom and streaming technologies with pedagogies of organology; papers on punk, gender, and identity with those on ageing, death, and commemoration; and presented workshops that spanned from music performance to professional development.

Keynote addresses were given by Jeff Packman (University of Toronto) and Sophie Stévançe (Université Laval). Packman's presentation, "From Reproach to Rapprochement? The Past's Changing Presence in Bahian Music," explored the many ways that Bahian music, especially popular music, has served in negotiating meanings and understandings of Bahia's past, particularly in relation to issues of social and cultural experience and representation. Stévançe, by contrast, explored the opportunities of research-creation in her address "De la recherche à la recherche-cr ation: un parcours sem  de projets en collaboration" [From research to research-creation: a journey with collaborative projects] Here, multiple participants (researchers, practitioners, professionals, and others), and the collaborative project itself, are enriched through mutual exchange.

The winner of the 2019 CSTM/SCTM Student Paper Prize was Hamidreza Salehyar, a doctoral student in ethnomusicology at the University of Toronto. His paper, "'Martyrs' of Islam or of the Nation? Ambiguity in Shia Rituals of Muharram in Iran," considered ambiguity within the context of Shia ritual, taking religious belief, state power, and nationalism into careful account.

Marcia Ostashewski (Cape Breton University) was welcomed as CSTM/SCTM's new President, taking over from Past-President Jonathan Dueck (Canadian Mennonite University). Other members of the Society's Executive include Secretary Meghan Forsyth (Memorial University), Treasurer Jeffrey van den Scott (Memorial University), Student Representative Marianne-Sarah Saulnier (Universit  de Montr al), Archivist Mike Tod, MUSICultures Editor Heather Sparling (Cape Breton University), and Honorary President John Leeder.

In addition to the annual conference, tangible efforts are being made to explore new ways of mobilizing knowledge and sharing research through digital publishing and social media initiatives.

This transition comes with opportunities for increased accessibility and reach, but also marks a significant change, as the *Canadian Folk Music* magazine will transition from a print

publication to content on the CSTM/SCTM website. *Canadian Folk Music* grew out of the Society's *Bulletin* and has been a rich source of artist and student profiles, song notes, book and media reviews, and Society reports since that time. First appearing in 1965, the *Bulletin* provided an important means of connecting members across geographic distance; it is hoped that an active online presence will serve a similar function. At the 2019 AGM, gratitude was extended to Gillian Turnbull, who took over the magazine's editorship from David Gregory in 2011. While this is a significant transition, the Society hopes that the new approach will engage members in a way that is both inviting and sustainable.

The Society's journal, *MUSICultures*, under the care of General Editor Heather Sparling, continues to engage the work of Canadian and international scholars, with its most recent volume (46:1) released in September. The previous issue (45:1-2) was a special double issue on Ecologies, guest edited by Aaron S. Allen (University of North Carolina at Greensboro) and Jeff Todd Titon (Brown University).

In response to the environmental impacts of air travel, increasingly precarious work situations, and other issues related to sustainability, CSTM/SCTM is exploring ways to maintain links between a geographically dispersed membership while reducing annual travel. A key proposal, currently being explored, is the creation of regionally based chapters. These regional chapters would meet every second year, enabling members to forge strong connections and expand their reach in local spheres, while reducing costs and travel time. National gatherings would continue, but would move from an annual to a biennial schedule. Of course, shared projects that cross provincial boundaries would continue to be encouraged.

Greece

by Athena Katsanevaki, *Liaison Officer*

Since the last report, several events initiated by different universities and international scholarly societies have taken place in different parts of Greece. They reveal a variety of interdisciplinary studies related to ethnomusicology under the general framework of the Greek Academy or other initiatives related to performing arts.



Conferences and meetings

One might focus on three main events which reveal the inter-communication of three different scholarly fields with eth-

nomusicology studies: music analysis, music archaeology, and social anthropology.

Two major events were held concurrently in Thessaloniki, organized jointly by the Department of Music Studies at the Faculty of Fine Arts of Aristotle University: the 5th Conference of Analytical Approaches to World Music and the 8th Folk Music Analysis International Workshop. Five major institutions collaborated on this joint meeting, namely, the Aristotle University of Thessaloniki, the University of British Columbia, New York University, the Society for Music Analysis, and the British Forum for Ethnomusicology. The meeting was held on 26–29 June 2018, and the programme [is available online](#).

On 23–25 May 2019 the international conference “Soundscapes of Trauma, Music, Violence, Therapy” took place in Athens, hosted by the Athens Conservatory and the National Hellenic Research Foundation. The conference was organized by Anna Papaeti at Panteion University. The topics concerned anthropological approaches to the different functionalities of music in the context of traumatic experiences, social displacement (refugees), and punishment (prisons), or its functionality as a factor for rehabilitation from such traumatic experiences. Several scholars from different Greek academic institutions and from abroad participated in this meeting. The detailed conference programme [is available online](#).

Another major event which marks a shift of music archaeology to current solutions or critical interpretations as well as contemporary approaches to ancient music was the 12th MOISA Annual Meeting, organized and hosted in Thessaloniki on 8–10 July 2019. Co-organized by the Telloglion Foundation, the Aristotle University (Department for Music Studies, School of Fine Arts) and the MOISA Society, this meeting focused on presentations that would propose ways to embody ancient evidence and findings in modern societies. The meeting lasted three days, hosted the society's assembly, and was framed by three concerts—one each day—that presented practical applications of research or modern approaches on ancient instruments and/or musical fragments. The conference programme [is available online](#).

Performing arts

The International Body Music Mini Fest (IBMF) 2019 “Teacher Training,” hosted in Athens for a second time, might be of interest. For more information about the general concept of the event and its contributors [visit this website](#).

Iran

by Mohammad R. Azadehfar, *Liaison Officer*



On 3–7 August 2019 the ICTM office in Tehran, with co-operation from the Faculty of Music at the University of Arts, conducted a summer workshop for students and professionals interested in Iranian traditional and folk music. All the workshops of the event were held in English.

The sessions included practical lessons in *dastgāhs* from the Iranian *radīf* on *santūr*, and rhythmic cycles on percussion instruments. Participants also enjoyed lectures on Persian musical structures, organology of Iranian musical instruments, and Iranian music in its cultural context. As part of the event, participants were also able to visit the homes of many professional Iranian musicians, as well as visiting the Museum of Musical Instruments in Tehran.

This summer workshop was the first formal ICTM event in Iran, and I hope we will be able to organize more events like this in the future.



A visit to the Museum of Musical Instruments in Tehran as part of the first ICTM workshop held in Iran. Photo provided by Mohammad R. Azadehfar.

Mongolia

by Otgonbayar Chuluunbaatar, *Liaison Officer*



Mongolian music has been almost exclusively orally transmitted, earlier than any other nomadic cultures and up to the twentieth century. Numerous traditions, all different from one another, characterize the non-historical cycle of the heroic epic of *Jangar*. Its development can be attributed both to oral transmission, as well as to the length of the text itself (in a later phase, these texts were published in hundreds of pages). Even so, one should always consider the techniques of transmission, and the extent of the text, as even trained singers performed again and again different versions, to which new elements were added and other omitted.

Gesar and *Manas* are among the most widespread epics of the Inner Asian world. The heroic epic *Jangar*, which reached even European region of Kalmykia, is an example of oral narrative tradition among Mongolia's oldest cultural creations.

On 21–23 September 2018 an international scientific symposium and festival was held in Ulaanbaatar on the topic of “The Epic of the World and *Jangar*.” Three sessions were joined by 65 scholars from eight different countries, as well as by several singers of epics. Among the main organizers were the Mongolian Academy of Sciences and the *Jangar* Studies NGO, and TV news broadcasts widely reported on the event sessions. Before the event (2017) and as a part of it, an excursion was organized to the territories where the *Jangar* epic is set. The participating scholars travelled a distance of 20,000 kilometres, and the experiences gathered on the road were displayed in an exhibition.

Recently, a book on this event was published, titled *The Epic of the World and Jangar*, compiled by D. Myagmarsuren and A. Alimaa, Ulaanbaatar: Soyomboprinting, 2019, ISBN: 9789997869555. Among the topics on the epic of *Jangar* contained in the book, one should mention the range of legacies in the transmission of the epic, its research, theory, history, comparative studies, literature, language, culture, and art. The book examines not only motifs of the *Jangar* epic, but also textual variations in Mongolia, Kalmykia, Buryatia, and other places. It also addresses modern representations of the epics, the various formulations and differences between orally transmitted performances by singers, and their written counterparts. Furthermore, a point of interest for the participants of the event was the inclusion of the *Jangar* epic as a new addition to Mongolian textbooks for children, as well as its comparison with other epics in Western cultural spaces.

In addition, a double DVD titled *The Voices of the Altai Mountain* has been published, representing a highly successful contribution to the field. It addresses the music and lives of epic singers, who were mostly active in the area of the Altai mountains in Mongolia in the last 150 years. The first DVD shows mainly the epic singers, their music, and thoughts. The second DVD offers an historical and scholarly overview of the musicians and of the most famous scholars who have worked on the topic.

This work will be of great value to anyone engaging with this topic. The project was funded by the Mongolian Ministry of Culture and Education, and is written entirely in Mongolian (Khovd, Sound studio Tögöldör, 2013).

From 22 July to 4 August 2019 a summer course for Mongolian literature, culture, and tradition took place in Ulaanbaatar. The event was jointly organized by several Mongolian and foreign universities. In addition to the various topics discussed there were lectures on dance, praise and worshipping songs, and the “horse-head fiddle” in the context of modern music.

Three books have been published containing materials by ethnomusicologist Jamtsyn Badraa (1926–1993), a well-known scholar in the Mongolian academic context. These were collected and published by his granddaughter, B. Tset-sentsolmon. These publications encompass Badraa’s scholarly writings, as well as documents, notes, poems, teaching materials, and interviews. The volumes, written in Mongolian, have the following titles: *Research on Ethnic Cultures*, *The Talk of a Great Singer*, and *Research and Teaching Methods*, published in Ulaanbaatar by the Mongolian National University in 2017.

Finally, the film *Queen Mandukhai the Wise* premiered thirty years ago, earning fame in the entire Asian world. The soundtrack of the movie was written by famous composer Natsag Jantsannorov, and directed by Chuluuny Chinbat. For this anniversary a celebration lasting several days took place in December 2018. On this occasion a national concert was held, witnessing also the participation of many artists of the time.

Nepal

by Ram Prasad Kadel, Liaison Officer



Following are the minutes of an event introducing ICTM at the Music Museum of Nepal, Tripureshwor, Kathmandu, Nepal, held on 22 August 2019.

Attendees

Ram Prasad Kadel, ICTM Liaison Officer for Nepal
 Madhusudan Giri, Folklorist and Author
 Manohar Lamichhane, Folklorist and Lawyer
 Rishi Adhikari, Folk Singer and Researcher
 Nanda Sharma, Researcher of Women and Children’s Folk Music
 Homnath Bhandari, ICH Video Archivist
 Paramita Kandel, ICH Audio Archivist

Discussion

Ram Prasad Kadel started the programme by giving a detailed information about ICTM, its purpose, importance, members, and the involvement of Nepal within ICTM. He also requested every attendee to become ICTM members.

Madhusudan Giri highlighted the present context of folklore and the challenges in documenting them in days to come. He also presented various research outcomes and findings in many events, conference, and meetings.

Manohar Lamichhane explained the significance of music healers from the Karnali and Rapti zones of Nepal. The lack of participation from younger generations in acquiring Intangible Cultural Heritage (ICH) skills is seen as a major problem. He stressed his efforts of preserving the culture by publishing books and articles.

Rishi Adhikari highlighted the threat faced by folk music and folk songs from western influence and fusions. The native origin of the folk song’s traditional lineage is on the verge of extinction, Adhikari explained.

Nanda Sharma explained the role of social events, festivals, and gatherings in preserving and promoting the folk songs of children and women in Nepal. She shared that children should be taught about folk music and instruments by incorporating the content into the educational curriculum. However, the government has failed to address the concern.

Homnath Bhandari expressed his gratitude towards the Music Museum of Nepal for initiating the digitization and archiving project of analogue ICH documents, of very rare



Two young participants of an event introducing ICTM at the Music Museum of Nepal, Kathmandu. Photo provided by Ram Prasad Kadel.

and important materials. More such materials should be identified, repaired, digitized, and archived before they disappear.

Paramita Kandel shared how Nepal, being a large repository of ICH analogue materials, has failed to digitize even a small portion of them. She expressed her concerns about a lack of proper information about those ICH materials, thus creating a challenge in their documentation. She also highlighted how the participation of young people can be done in order to preserve, conserve, and promote ICH materials. The importance of the initiation of repatriation agreements with various entities who hold Nepal's ICH materials should be a primary concern.

Conclusion

All attendees are well informed about ICTM and its functions, and pledged to continue doing research and activities to preserve, conserve, and promote traditional music and culture. All attendees also wish to be supported members of ICTM, which will enable them to form an ICTM National Committee for Nepal.

Switzerland

by Helena Simonett and Marcello Sorce Keller, Study Group Secretary and Chair, respectively



Under the new leadership of Marcello Sorce Keller and Helena Simonett, the Swiss Society for Ethnomusicology (CH-EM) resumed its activities in the fall of 2018 by co-sponsoring the 3rd IASPM D-A-CH (International Association for the Study of Popular Music, Germany, Austria, and Switzerland) conference in Berne, Switzerland. Several members presented their research on the topic of "[Pop-Power-Positions: Global Relations and Popular Music](#)".

Marcello was excited to attend the meeting of ICTM National Representatives in Ljubljana in August 2018.

Our own annual meeting in May 2019 was hosted by Luca Zoppelli, Director of the Musicology Department, University of Fribourg. The programme this year was meant to showcase ethnomusicology in the Romandie (the French-speaking area of the country), where the University of Geneva, the Haute école de musique of Geneva, the Ethnographic Museum of Geneva, the University of Neuchâtel, and the Ethnographic Museum of Neuchâtel recently developed an inter-institutional master's programme in ethnomusicology. Speakers included Yann Laville, Xavier Bouvier, and Madeleine Leclair. François Borel read a very emotional obituary for Ernst Lichtenhahn, emeritus professor of musicology and ethnomusicology and co-founder of CH-EM, who passed away in April 2019 at the age of 85.

Our yearly *Bulletin* (co-produced with the Society for Folk Music in Switzerland) was published in April 2019 and contains current research by members of CH-EM, such as Yannick Wey, Andrea Kammermann, and Raymond Ammann's work on the aesthetics of yodelling and alphorn playing. An electronic version can be downloaded [from our website](#).

Reports from ICTM Study Groups

Music and Dance in Latin America and the Caribbean

by *Nora Bammer and Javier Silvestrini, Study Group Liaisons*



The ICTM Study Group on Music and Dance in Latin America and the Caribbean (LAT CAR) is currently organizing its second meeting, which marks the first symposium since it was formally recognized as an ICTM Study Group in July 2018. Thanks to the generous offer of the host institution, the conference will be held at the University of Sciences and Arts of Chiapas, Mexico, on 9–13 March 2020. The thematic focus of the symposium is “Time, Identity, and Memory” in ethnomusicological and ethnochoreological research in Latin America and the Caribbean. The Study Group is delighted to announce four keynote speakers: Ana María Ochoa (Columbia/USA), Natalia Bieletto (Mexico/Chile), Julio Mendívil (Peru/Austria), and María Elena Vinueza (Ecuador/Cuba).

The call for papers, which was open from 1 June to 1 September 2019, addressed how expressions of music and dance not only contribute to the formation of national, cultural, social, and gender identities, but also how music and dance play a role in the (re)construction of individual and collective memories, proposing alternative narratives that inform contemporary identity politics. The symposium proposes to discuss how urban and rural dance and music practices participate in the construction of past and present collective subjectivities across Latin America and the Caribbean. Within this larger theme, we aim to examine how sonic and corporeal expressive practices form and influence understandings of locality and globalization, gender, emotion, corporality, diasporic, national, and transnational musical communities, and movements of resistance and activism. The programme committee encouraged proposals focusing on the transmission and pedagogy of musical practices and how these transmit social and identity changes through musical education. Research on the perception of time and temporalities in musical expression, their relation to space and ideas of musics of the past, present, and future, and how these manifest and transform within diverse expressive practices

was also welcomed. Furthermore, the CfP asked for submissions focusing on individual and collective memories, oral history, documentation, archives (private, public, institutional, community, online, etc.), as well as studies of people and historic figures in music, dance, ethnomusicology, and ethnochoreology. Lastly, the call was open to proposals that reflect on theories, practices, and methodologies of contemporary ethnomusicology and ethnochoreology, as well as ideas, methods, and analysis of participatory and applied research.

Chiapas: Geographical Outreach

The Study Group aims to extend ICTM’s outreach and to creating a geographical and language-related accessible space for the study, practice, documentation, preservation, and dissemination of music, sounds, dances, and movements in and from Latin America and the Caribbean. In 2018, our founding meeting was held in the southern hemisphere of the Americas, in Salto, Uruguay. Therefore, in contrast, our first symposium as an ICTM Study Group will take place in the northern hemisphere, in Chiapas, Mexico.

Chiapas is historically and politically a very significant state of Mexico. Its physical proximity to the Caribbean regions and pivotal location to Central and North America will give our meeting the opportunity to reach out to geographical areas that, until now, have been underrepresented within ICTM. The contribution and significance of this symposium should help further musical research in the LATCAR regions and establish the research exchange network necessary for a fruitful academic exchange beyond language, economic, and geographical barriers.

The focus of the Study Group is to build a regional Latin American and Caribbean research and exchange network on ethnomusicology and ethnochoreology. Our purpose is to provide accessible venues for ICTM gatherings and a link for Spanish and Portuguese speakers to discuss the particularities of the region. In addition to World Conferences and the common English language within ICTM, the goal of this Study Group is to enable and promote a space for ethnomusicological and ethnochoreological academic exchange that is grounded in the Spanish and Portuguese languages and is geographically accessible through symposia and conferences like Chiapas 2020. We want to specifically highlight the geographical/regional, methodological, and theoretical



Participants of the first business meeting of the Study Group on Music and Dance in Latin America and the Caribbean. Bangkok, Thailand, July 2019. Photo provided by Adriana Cerletti.

discourses in Latin America and the Caribbean within the framework of ICTM.

After the passing of the submission deadline, we are very pleased to report that we have received 145 proposals in both Spanish and Portuguese in equal parts, as well as some contributions in English. Proposals range from papers, panels, and roundtables, to performative formats, film presentations, and workshops.

The LATCAR Study Group is very grateful for the generosity and commitment of the University of Sciences and Arts of Chiapas (UNICACH). UNICACH is a public higher education institution that, since its foundation in 1944, has been socially and historically dedicated to the society and community of Chiapas. Today, it is known as the second most important university of Chiapas. The Department of Music of UNICACH, in parallel with the university, serves the region with the recovery, creation, recreation, and diffusion of its musical culture and its contributions to enriching regional, national, and international cultures and improving the quality of life and society. Since its founding, UNICACH has been the host and promoter of artistic events at national and international levels. The local arrangements committee consists of Klaas Balijon, Juan Bermúdez, Roberto Hernández, Miguel Jiménez, Keiko Kotoku, Felipe Martínez, William Martínez, Israel Moreno, Roberto Palomeque, and Miguel Pavía. The members of the programme committee are Samuel Araújo, Hannah Balcomb, Nora Bammer, Juan Ber-

múdez, Enrique Cámara, Adriana Cerletti, Marita Fornaro, Jennie Gubner, Deise Lucy Montardo, Israel Moreno, Ana Silverio, Javier Silvestrini, Jessie Vallejo, and María Elena Vinueza.

We welcome all participants interested in taking part in our next symposium to join us in Chiapas 2020! For more information please visit [the Study Group's page](#).

Business Meeting in Bangkok

On 15 July 2019 our first Study Group business meeting was held during the World Conference in Bangkok, where 32 people attended. The meeting was led by Adriana Cerletti and Jessie Vallejo, both members of the Study Group's steering committee. During this meeting, past activities and future goals of the Study Group were discussed. We discussed among other topics: membership, upcoming elections (in January/February 2020), a group discussion on a draft of future Study Group bylaws, and future scholarly activities. The minutes of this meeting will be sent out shortly to all Study Group members. If you wish to become a member of this Study Group, please contact ictm.latcar@gmail.com.

Musical Instruments

by Gisa Jähnichen, Study Group Chair

The ICTM Study Group on Musical instruments held its 22nd biennial symposium on 10–13 April 2019 in Lisbon, Portugal, hosted by the School of Social Sciences and Humanities of the NOVA University of Lisbon, and its Institute for Ethnomusicology—Centre of Studies in Music and Dance. The Programme Committee (Rastko Jakovljević, Richard K. Wolf, Gisa Jähnichen, and Timkehet Teffera) reviewed and selected from over fifty submitted proposals, while the Organizing Committee (João Soeiro de Carvalho, Salwa El-Shawan Castelo-Branco, São José Córte-Real, Maria Espírito Santo) provided flawless scientific and well-organized logistics support from the host institution.

With over forty participants, renowned experts in the field of organology and anthropology of music, presenters displayed new research and findings in twelve individual sessions. The official programme of the symposium primarily focused on three main areas of research: (1) Musical Instruments and the Senses; (2) Mobility and Colonization of Musical Instruments and Instrumental Repertoires; and (3) New Research. Between each session, participants had opportunities to develop substantial discussions on the matters of current ethnomusicological research, musical instruments, arising issues in methodology, and a large number of interdisciplinary topics.



A particularly interesting aspect of this symposium was the diversity of presentations and presenters, highly regarded by this Study Group as well as ICTM as a whole, with the participation of scholars and experts from many different countries, regions, and almost all continents. In addition, an increase in participation of young scholars indicated a strengthening of membership and rising interest in the topics that this Study Group fosters.

In addition to the rich scientific programme, there were diverse and entertaining social events, such as a visit to the National Museum of Ethnology, including a special exhibit on music-makers and their building practices, traditional music performance, and business meetings.

The business meeting took place after the last session of paper presentations. The next symposium of the ICTM Study Group on Musical instruments will be held in 2021, with submission guidance, locations, and host institution to be confirmed later. Also discussed were the guidelines for the next publication of *Studia Instrumentorum Musicae Popularis (New Series) VI*, as a collection of studies in musical instrument research, edited by Gisa Jähnichen, which should be published by the end of the current year.

Situating recent research in organology and its contextual background as a field of inclusive contemporary theory rather than pure analytical discipline, this meeting offered a place to discuss the place and role of ethnomusicology in general, future directions in research, as well as engagements of ICTM and its many Study Groups in creating new ways of understanding music and musicianship beyond its canonical areas of interest and influences, classifications, and general categorizations. This proved that the field is strengthening its interest within, between, and beyond its main focus of action, which is a rather positive movement in its disciplinary development. Following improvements in the past years, the ICTM Study Group on Musical Instruments, as one of the oldest chapters of this world research organization, remains dedicated to the profound quality and excellence in contemporary ethnomusicology, following new initiatives in the field, and welcoming its growing membership from around the world.



Massimo de Bonfils shows a new instrument under discussion during the symposium. Photo by Gisa Jähnichen.

Other Reports

26th ICTM Colloquium

by Michelle MacQueen, PhD Student at Queen's University (Canada), Research Assistant at Centre for Sound Communities (Canada), Member, Local Arrangements Committee



The 26th ICTM Colloquium, “Songs and Stories of Migration and Encounter,” was held on 9–12 October 2019 at the Centre for Sound Communities at Cape Breton University in Sydney, Nova Scotia, Canada. This was the first time an ICTM colloquium was hosted in a Canadian city. The Programme Committee consisted of Kaley Mason, Marcia Ostaszewski, and Svanibor Pettan, and the Local Arrangements Committee was led by Marcia Ostaszewski.

The Centre for Sound Communities is an arts-led social innovation lab where interdisciplinary teams and partnership networks marshal research and training capacity to effect

positive social and cultural change in the communities we serve. The Centre’s purpose-built facilities support integrated digital and arts-based research, allowing a flow between studio praxis, digital-production, and research collaboration.

In conjunction with the colloquium, 11 community events took place across Cape Breton Island, including concerts, workshops, film screenings, and public talks. Public events began on 6 October and continued throughout the week, interspersed between the colloquium proper, which was held on 9-12 October.

A daily public record of all events related to this colloquium can be found at the [Centre for Sound Communities website](#).

The colloquium opened with welcoming songs and stories from members of Membertou First Nation, a local Mi’kmaq community located on Unama’ki (Cape Breton Island). We also heard welcoming remarks from Vice President Academic and Provost of Cape Breton University, Richard MacKinnon, and from Svanibor Pettan, Vice President of ICTM.



Participants of the 26th ICTM Colloquium. Cape Breton, Nova Scotia, Canada, October 2019. Photo provided by Marcia Ostaszewski.

Graham Marshall, member of Membertou Council, gave a presentation called “Wula Na Kinu: This Is Who We Are.” Graham told us about migration and encounter, particularly with stories from his own life and experience, and from experiences in his community. This was followed by our first keynote presentation from Tina K. Ramnarine, titled “Reclaiming Indigenous Cultural Heritage in an Island of Multiple Diasporas.” She demonstrated how Trinidad can be viewed as a laboratory for examining the dynamics of migration and encounter between “Indigenous” and “diasporic,” as well as reclamations of cultural heritage across both identity categories. We also heard from Afua Cooper who told stories—through a series of poetic performances—of black people’s 500-year migratory journey within Canada and the African diaspora.

The colloquium’s presentations were organized into paired presentations on thematic topics. We heard about Alliances, Networks, Cosmopolitanism: Haitian Transnation and the Black Pacific; with presentations from Gage Averill (“Sonic Signification in the Haitian Transnation”) and Gabriel Solis (“Blues in the Black Pacific: Jazz Community Music-making, and Afro-Indigenous Alliances in Australia”). These presentations spoke to the pluralities of experiences that occur within a given culture.

Alisha Jones and Huib Schippers spoke on Public Outreach and Education. Their presentations were respectively titled “‘Be Grateful, We Celebrate Black History Month’: Issues in African Americans Practitioning Gospel Among European Americans,” and “Encounters Festivals: Creating Cultural Meeting Grounds for Artists, Communities, and Cultural Diplomacy.” Overall, they brought up themes of disruptiveness and the importance of challenging hegemony.

We had a session on Political Agendas in Borderlands, with presentations by Kaley Mason (“Mollywood at the Borderlands: Songs of South Indian Solidarity with Latinidad”) and Rehanna Kheshgi (“Bodo Nritya: Mobilizing Indigenous Music and Dance in the Bengal Borderlands”). These presentations spoke to different levels of connection between localities, regions, nations, and beyond.

Melissa Bilal spoke about “Injuries of Reconciliation: Being an Armenian in Post-Genocide Burunkışla” and Ameerah Nimjee on “A Lifetime of Migration: Memories of Mummyjaan.” These presentations were grouped under the theme Modes of Remembrance and discussed the importance of migratory histories and subsequent connections.

The session about Musical Life Stories saw presentations from Svanibor Pettan (“Songs and Stories of Minority Musicians in Their Musical Encounters”) and Terada Yoshitaka (“Performing Migrant Experiences in Japan: Ahn Sungmin and Zainichi Korean P’ansori”). These presentations emphasized the importance of locality and the individual in relation to wider considerations.

Our second keynote presentation was by Alex Chávez, titled “Sound, Citizenship, and Aural Ecologies of Place.” He spoke about the importance of recognizing the capacity of sound as an aesthetic site of citizenship.

We then heard presentations from Stephanie Conn (“Traces, Memories and Monuments: Archive and Cape Breton Gaelic Singing”) and Meghan Forsyth (“Performing la Grande Acadie: Public Memory and Pilgrimage at le Congrès mondial acadien”). These presentations were grouped under the theme Mobilizing Memories and spoke to the tensions between public and archival memory and more embodied experiences and histories.

The final session was under the theme Houses of Worship, Sacred Sounds. It featured presentations from Julia Byl (“Chants of Rock and Water: Cross-religious Devotion in Maritime Southeast Asia”) and Marcia Ostashevski (“Byzantine Ukrainian Congregational Singing in Cape Breton: A Living Music”). These presentations highlighted various musical and sonic worlds in motion.

Our final keynote presentation was by Christina Leza, titled “Articulating Indigenous Soul in Search of Healing.” Focusing on Indigenous hip hop groups based at the United States-Mexico border, she outlined how a search for healing may be particularly challenging for Indigenous peoples with a migration lineage shaped by the imposition of international borders and forced relocation.

On 25 October 2019, a sister event will be held at the University of Alberta. Faculty, graduate students, community leaders, and artists will gather to hear 12 presentations and a public concert, all on the theme “Songs and Stories of Migration and Encounter”.

The 26th ICTM Colloquium was filled with an energy that sparked conversation. Many thanks to all the participants, the Programme Committee, and Local Arrangements Team for creating such an engaging event.

Music and Minorities Research Centre in Vienna

by Alma Bejtullahu

After being awarded the 2018 Wittgenstein prize for excellence in science (see *Bulletin of the ICTM* 138), Ursula



Hemetek is working to establish the Music and Minorities Research Centre (MMRC) as a unit of the University of Music and Performing Arts Vienna. This centre will create a structural basis for research of music and minorities and will be focused on developing and deepening systematic research on musical practices in connection with minorities locally and globally. At the same time, MMRC's goal will be to refine the theories and methods of this field of research in order to impact international ethnomusicology. Having in mind that ethnomusicology deals with musics in their social context, and regarding the engaged ethnomusicology as a guiding principle, MMRC aims at influencing social and political realities.

Ursula Hemetek, the centre's Director, and her team are closely working with the centre's Advisory Board, whose members are well-established scholars in the field: Philip Bohlman, Naila Ceribašić, Beverly Diamond, Marko Kölbl, Bruno Nettl, Svanibor Pettan, Adelaida Reyes, Mayco Santaella, Terada Yoshitaka, Stephen Wild, and Deborah Wong, in order to sustainably establish this field of research with an emphasis on its socio-political applications.

The first meeting of the Advisory Board took place during the 45th ICTM World Conference in Bangkok, on 15 July 2019, where general issues of the field and basic guidelines were discussed. In that way the members of the Advisory Board became very valuable advisers in MMRC's first steps and, hopefully, will continue to be so throughout the future endeavours of the centre.

The MMRC will also aspire for sustainability, by giving early career researchers the opportunity to develop new approaches in collaboration with experienced scholars. Its aim is to spread ideas and knowledge by also taking advantage of its networking and collaboration capacities. That is why MMRC's team welcomes scholars who might want to approach them with ideas for collaboration, such as joint research projects, setting up new researches, or by suggesting new possibilities in developing ideas.

The next event in MMRC's calendar will be its official launch event, which will be held on 29 November 2019 at 10:00 at the University of Music and Performing Arts Vienna. The event will gather representatives of the university, the Austrian Science Fund (which awards the Wittgenstein Prize), relevant NGOs, and some members of MMRC's Advisory Board, to show their support for this important scientific achievement in modern ethnomusicology.

Until the MMRC's website goes online during the launch event, some initial information can be already found at www.mdw.ac.at/ive/MMRC. The centre's contact information is Music and Minorities Research Centre, University for Music and Performing Arts Vienna, Tongasse 2/43, A-1030 Vienna, Austria, minoritymusics@mdw.ac.at.



A view from the first meeting of the Advisory Board of the Music and Minorities Research Centre. Bangkok, Thailand, 15 July 2019. Photo by Carlos Yoder.

Calendar of ICTM events

ICTM

- ★ **23–26 Oct 2019:** 16th Symposium of Study Group on Iconography of the Performing Arts
Location: [Salto, Uruguay](#)
- ★ **12–14 Dec 2019:** 2nd Symposium of Study Group on Music and Allied Arts of Greater South Asia
Location: [Colombo, Sri Lanka](#)
- ★ **13–14 February 2020:** Joint Symposium of ICTM National Committees for Czech Republic, Germany, and Poland
Location: [Halle, Germany](#)
- ★ **9–13 Mar 2020:** 2nd Symposium of the ICTM Study Group on Music and Dance in Latin America and the Caribbean
Location: [Chiapas, Mexico](#)
- ★ **13–17 April 2020:** 7th Symposium of Study Group on Music and Dance in Southeastern Europe
Location: [Trabzon, Turkey](#)
- ★ **20–22 May 2020:** 11th Symposium of Study Group on Maqām
Location: Saint Petersburg, Russia
- ★ **21–23 May 2020:** 2nd Symposium of Study Group on Music, Education and Social Inclusion
Location: Puerto Rico
- ★ **26–31 May 2020:** 23rd Symposium of Study Group on Historical Sources
Location: Almaty, Kazakhstan
- ★ **13–14 Jun 2020:** 10th Symposium of Study Group on Music and Dance of Oceania
Location: [Honolulu, USA](#)
- ★ **15–20 June 2020:** 11th Symposium of Study Group on Mediterranean Music Studies
Location: [Tangier, Morocco](#)
- ★ **22–28 June 2020:** 11th Symposium of Study Group on Music and Minorities
Location: [Uppsala, Sweden](#)
- ★ **18–25 Jul 2020:** 31st Symposium of Study Group on Ethnochoreology
Location: [Klaipėda, Lithuania](#)
- ★ **28 Jul–5 Aug 2020:** 6th Symposium of Study Group on Performing Arts of Southeast Asia
Location: [Bagan, Myanmar](#)
- ★ **27–29 Aug 2020:** 7th Symposium of Study Group on Musics of East Asia
Location: [Inner Mongolia, China](#)
- ★ **23–26 Sep 2020:** 3rd Symposium of Study Group on African Musics
Location: [Maputo, Mozambique](#)
- ★ **25–28 Sep 2020:** 1st Symposium of Study Group on Sound, Movement, and the Sciences
Location: [Stockholm, Sweden](#)
- ★ **22–28 Jul 2021:** 46th ICTM World Conference
Location: [Lisbon, Portugal](#)

Featured publications by ICTM members

Proceedings of the 5th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia

Patricia Matusky and Wayland Quintero, eds. Sabah: Department of Sabah Museum, Ministry of Tourism, Culture and Environment, 2019. Paperback, 307 pp. ISBN 9789839638363. USD 30. [Purchase](#).

The *Proceedings of the 5th Symposium of the International Council for Traditional Music Study Group on Performing Arts of Southeast Asia* (PASEA) contains 101 papers and abstracts from PASEA's 2019 symposium held in Kota Kinabalu, Sabah, Malaysia. The proceedings includes a special tribute to the renowned scholar and ethnomusicologist Ki Mantle Hood, on the centenary of his birth.



Kosovo and Metohija: A Musical Image of Multiculturalism in the 1950s and 1960s

Danka Lajić Mihajlović and Jelena Jovanović, eds. Belgrade: Institute of Musicology SASA, 2018. 2 CDs, booklet, 200 pp. ISBN 9788680639475. In Serbian and English. To purchase, [contact the publisher](#).

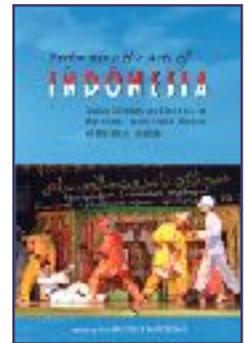
Two CDs contain over 100 digitised field recordings of traditional Serbian, Albanian, Turkish and Gorani music from Kosovo and Metohija, made by researchers at the Institute of Musicology SASA more than half a century ago. The circumstances and recording methods reflect an important period in the development of ethnomusicology in Serbia. The booklet (in Serbian and English) includes a comprehensive editors' foreword, the study of the presented music through the prism of multiculturalism, and the lyrics of all songs. Due to its complexity, this release represents a contribution to the field of digital humanities.



Performing the Arts of Indonesia: Malay Identity and Politics in the Music, Dance and Theatre of the Riau Islands

Margaret Kartomi, ed. Copenhagen: NIAS Press, 2019. Hardback, illustrations, maps, 368 pp. ISBN: 9788776942595. GBP 70.00. [Purchase](#).

Performing the Arts of Indonesia: Malay Identity and Politics in the Music, Dance and Theatre of the Riau Islands, edited by Margaret Kartomi, is a pioneering study of the Malay (Melayu) performing arts of Indonesia's Riau Islands (Kepulauan Riau). It contains 14 chapters on localised manifestations of the Riau islanders' music, poetry, dance, martial arts, and theatre in the context of traditional Malay concepts of place, cosmology, performance spaces, and memory codes that generate performance.

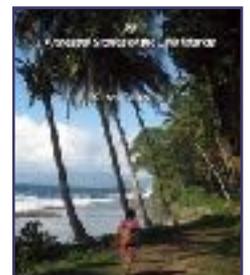


Pil: Ancestral Stories of the Lihir Islands

Kirsty Gillespie. Boroko: Institute of Papua New Guinea Studies, 2018. Paperback and electronic download, 107 pp. ISBN: 9789980681065. In English and Lihir. PGK 25. [Free download](#). [Order printed copies](#).

This book is a collection of stories, known as *pil*, told across the generations by the people of Lihir, New Ireland province, Papua New Guinea. Collected between 2008 and 2010, and accompanied by sound recordings, these seven stories encapsulate much of Lihir culture, from mythological beings to everyday life in the islands. These stories were recorded, transcribed, and translated in collaboration with the Lihir Cultural Heritage Association.

Pil: Ancestral Stories of the Lihir Islands appears as the 12th volume in the series Apwitihiire: Studies in Papua New Guinea Musics. The book was launched in Lihir on 18 September 2019.



ICTM World Network

The [ICTM World Network](#) is composed of individuals, called Liaison Officers, and representatives of organizations, 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 2019, the International Council for Traditional Music is officially represented in 129 countries and regions.

Afghanistan

[Mirwaiss Sidiqi](#), Liaison Officer

Albania

[Ardian Ahmedaja](#), Liaison Officer

Algeria

In search of new representative

American Samoa

[Kuki Motumotu Tuiasosopo](#), Liaison Officer

Angola

In search of new representative

Argentina

[Silvia Citro](#), Liaison Officer

Armenia

[Tatevik Shakhkulyan](#), Liaison Officer

Australia & New Zealand

[Catherine Grant](#), Chair of Regional Committee

Austria

[Hande Sağlam](#), Chair of National Committee

Azerbaijan

[Sanubar Bagirova](#), Liaison Officer

Bangladesh

[Sayeem Rana](#), Liaison Officer

Belarus

[Galina Tavlai](#), Liaison Officer

Belgium

[Hélène Secheyay](#), Liaison Officer

Bhutan

[Sonam Dorji](#), Liaison Officer

Bolivia

[María José Rivera](#), Liaison Officer

Bosnia and Herzegovina

[Jasmina Talam](#), Chair of National Committee

Botswana

In search of new representative

Brazil

[Deise Lucy Montardo](#), Chair of National Committee

Bulgaria

[Lozanka Peycheva](#), Chair of National Committee

Cambodia

[Song Seng](#), Liaison Officer

Cameroon

[Kisito Essele](#), Liaison Officer

Canada

[Judith Klassen](#), Chair of National Committee

Cape Verde

In search of new representative

Chile

[Jacob Rekedal](#), Liaison Officer

China

[Xiao Mei](#), Chair of National Committee

Colombia

[Juan Sebastián Rojas](#), Liaison Officer

Costa Rica

In search of new representative

Côte d'Ivoire

[Sié Hien](#), Liaison Officer

Croatia

[Irena Miholić](#), Chair of National Committee

Cuba

[Laura Delia Vilar Álvarez](#), Liaison Officer

Cyprus

[Nefen Michaelides](#), Liaison Officer

Czech Republic

[Zuzana Jurková](#), Liaison Officer

Denmark

[Eva Fock](#), Chair of National Committee

Ecuador

[María Gabriela López Yáñez](#), Liaison Officer

Egypt

In search of new representative

Estonia

[Žanna Pärtlas](#), Liaison Officer

Eswatini

[Cara Stacey](#), Liaison Officer

Ethiopia

In search of new representative

Finland

[Antti-Ville Kärjä](#), Chair of National Committee

France Susanne Fűrmiss , Chair of National Committee	Israel Essica Marks , Chair of National Committee	Mexico Carlos Ruiz Rodriguez , Liaison Officer
Georgia Teona Lomsadze , Liaison Officer	Italy Domenico Staiti , Chair of National Committee	Federated States of Micronesia Augustine C. Kohler , Liaison Officer
Germany Dorit Klebe , Chair of National Committee	Japan Uemura Yukio , Chair of National Committee	Moldova Diana Bunea , Liaison Officer
Ghana Daniel Avorgbedor , Liaison Officer	Kazakhstan Saule Utegalieva , Liaison Officer	Mongolia Otgonbayar Chuluunbaatar , Liaison Officer
Greece Athena Katsanevaki , Liaison Officer	Kenya Charles Nyakiti Orawo , Liaison Officer	Montenegro Zlata Marjanović , Liaison Officer
Guam & Northern Marianas Michael Clement , Liaison Officer	Republic of Korea Sheen Dae-Cheol , Chair of National Committee	Morocco Lhoussain Simour , Liaison Officer
Guatemala Matthias Stöckli , Liaison Officer	Kuwait Lisa Urkevich , Liaison Officer	Mozambique Marlío Wane , Liaison Officer
Haiti Gerdès Fleurant , Liaison Officer	Kyrgyzstan Kanykei Mukhtarova , Liaison Officer	Myanmar Ne Myo Aung , Liaison Office
Hungary János Sipos , Chair of National Committee	Laos Bountheng Souksavatd , Liaison Officer	Nepal Ram Prasad Kadel , Liaison Officer
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India Urmimala Sarkar Munsí , Liaison Officer	Lebanon In search of new representative	Nicaragua Johannes Kranz , Liaison Officer
Indonesia Made Mantle Hood , Liaison Officer	Lithuania Rimantas Sliužinskas , Chair of National Committee	Nigeria Austin 'Maro Emielu , Liaison Officer
Iran Mohammad Reza Azadehfar , Liaison Officer	Madagascar Victor Randrianary , Liaison Officer	North Macedonia Velika Stojkova Serafimovska , Chair of National Committee
Iraq In search of new representative	Malawi In search of new representative	Norway Bjørn Aksdal , Chair of National Committee
Ireland Éamonn Costello , Chair of National Committee	Malaysia Tan Sooi-Beng , Liaison Officer	Oman Nasser Al-Tae , Liaison Officer
	Malta Philip Ciantar , Liaison Officer	Pakistan Shumaila Hemani , Liaison Officer

Palau

[Meked Besebes](#), Liaison Officer

Papua New Guinea

[Naomi Faik-Simet](#), Liaison Officer

Peru

[Pablo Molina](#), Liaison Officer

Philippines

[José Buenconsejo](#), Liaison Officer

Poland

[Ewa Dahlig](#), Chair of National Committee

Portugal

[Salwa El-Shawan Castelo-Branco](#), Chair of National Committee

Puerto Rico

[Mareia Quintero Rivera](#), Liaison Officer

Romania

In search of new representative

Russia

[Olga Pashina](#), Liaison Officer

Serbia

[Danka Lajić-Mihajlović](#), Chair of National Committee

Singapore

[Joseph Peters](#), Liaison Officer

Slovakia

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

Slovenia

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

Solomon Islands

[Irene Karongo Hundleby](#), Liaison Officer

South Africa

[Alvin Petersen](#), Liaison Officer

Spain

[Francisco J. García Gallardo](#), Chair of National Committee

Sri Lanka

[Lasanthi Manaranjanie Kalinga Dona](#), Liaison Officer

Sudan

[Mohammed Adam Sulaiman Abo-Albashar](#), Liaison Officer

Sweden

[Sverker Hyltén-Cavallius](#), Chair of National Committee

Switzerland

[Marcello Sorce Keller](#), Chair of National Committee

Taiwan

[Lee Schu-Chi](#), Chair of Regional Committee

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[Imani Sanga](#), Liaison Officer

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[Bussakorn Binson](#), Liaison Officer

Tonga

[Adrienne L Kaeppler](#), Liaison Officer

Tunisia

[Anas Ghrab](#), Liaison Officer

Turkey

[Arzu Öztürkmen](#), Chair of National Committee

Turkmenistan

[Shakhym Gullyev](#), Liaison Officer

Uganda

[Nicholas Ssempijja](#), Liaison Officer

Ukraine

[Olha Kolomyets](#), Liaison Officer

United Arab Emirates

[Aisha Bilkhair](#), Liaison Officer

United Kingdom

[Keith Howard](#), Chair of National Committee

United States of America

[Gregory Barz](#), Chair of National Committee

Uruguay

[Marita Fornaro](#), Liaison Officer

Uzbekistan

[Alexander Djumaev](#), Liaison Officer

Vanuatu

[Monika Stern](#), Liaison Officer

Venezuela

[Katrin Lengwinat](#), Liaison Officer

Vietnam

[Pham Minh Hương](#), Chair of National Committee

Yemen

[Rafik al-Akuri](#), Liaison Officer

Zambia

[Kapambwe Lumbwe](#), 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 business meetings, and publish their own works.

African Musics

Chair: [Sylvie Le Bomin](#)

Applied Ethnomusicology

Chair: [Huib Schippers](#)

Audiovisual Ethnomusicology

Chair: [Leonardo D'Amico](#)

Ethnochoreology

Chair: [Catherine E. Foley](#)

Historical Sources

Co-Chairs: [Gerda Lechleitner](#) & [Susana Sardo](#)

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 Latin America and the Caribbean

ICTM Liaisons: [Nora Bammer](#) and [Javier Silvestrini](#)

Music and Dance in Southeastern Europe

Chair: [Velika Stojkova Serafimovska](#)

Music and Dance of Oceania

Chair: [Brian Diettrich](#)

Music and Dance of the Slavic World

Chair: [Ulrich Morgenstern](#)

Music and Minorities

Chair: [Svanibor Pettan](#)

Music Archaeology

Chair: [Arnd Adje Both](#)

Music in the Arab World

Chair: [Scheherazade Hassan](#)

Music of the Turkic-speaking World

Chair: [Razia Sultanova](#)

Music, Education and Social Inclusion

Chair: [Sara Selleri](#)

Music, Gender and Sexuality

Chair: [Marko Kölbl](#)

Musical Instruments

Chair: [Gisa Jähnichen](#)

Musics of East Asia

Chair: [Kim Hee-Sun](#)

Performing Arts of Southeast Asia

Chair: [Mohd Anis Md Nor](#)

Sound, Movement, and the Sciences

Chair: [Kendra Stepputat](#)

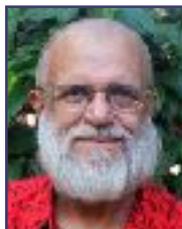
Executive Board

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



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

Portugal
President (2017–2021)



[Don Niles](#)

Papua New Guinea
Vice President (2019–2023)



[Svanibor Pettan](#)

Slovenia
Vice President (2017–2021)



[João Soeiro de Carvalho](#)

Portugal
EB Member (2019–2021)



[Naila Ceribašić](#)

Croatia
EB Member (2017–2023)



[Silvia Citro](#)

Argentina
EB Member (2019–2021)



[Brian Diettrich](#)

New Zealand
EB Member (2019–2025)



[Catherine E. Foley](#)

Ireland
EB Member (2017–2023)



[Lee Tong Soon](#)

Singapore/USA
EB Member (2017–2020,
ex officio)



[Marcia Ostashewski](#)

Canada
EB Member (2019–2025)



[Marie Agatha Ozah](#)

Nigeria
EB Member (2017–2023)



[Tan Sooi Beng](#)

Malaysia
EB Member (2015–2021)



[J. Lawrence Witzleben](#)

USA
EB Member (2015–2021)



[Louise Wrazen](#)

Canada
EB Member 2019–2025

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 Music and Performing Arts Vienna, Austria, since July 2017, with Ursula Hemetek as Secretary General and Carlos Yoder as Executive Assistant.



[Ursula Hemetek](#)

Secretary General

Austria



[Carlos Yoder](#)

Executive Assistant

Argentina/Slovenia

Contact information

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Facebook: www.facebook.com/ictmusic



The library of the University of Music and Performing Arts Vienna, host institution of the ICTM Secretariat. Photo by Stephan Polzer

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, Colloquia, and Fora, 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 all ICTM scholarly events (World Conferences, Study Group symposia, Colloquia, and Fora)
2. Receive the printed *Yearbook for Traditional Music*, published yearly in November, and three issues of the electronic *Bulletin of the ICTM*, released in January, April, and October
3. Access the whole run of the *Yearbook for Traditional Music* and its predecessors via [Cambridge Core](#)
4. Vote in ICTM elections
5. Access premium website content, such as the ICTM Membership Directory

Memberships for individuals

- * Standard Membership: EUR 60
- * Joint Membership (*): EUR 90
- * Student Membership (**): EUR 40
- * Emeritus Membership (***): EUR 40
- * Life Membership: EUR 1,200
- * Joint Life Membership (*): EUR 1,500

(*) Joint Memberships are available for partners who both wish to join. They receive only one set of ICTM publica-

tions, 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

Institutional Memberships are available to institutions, libraries, regional scholarly societies, radio-television organizations, and other corporate bodies. Institutional Members are able to choose the number of individuals they would like to attach to their Institutional Membership (a minimum of four). These “Institutional 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 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 (also known as 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.

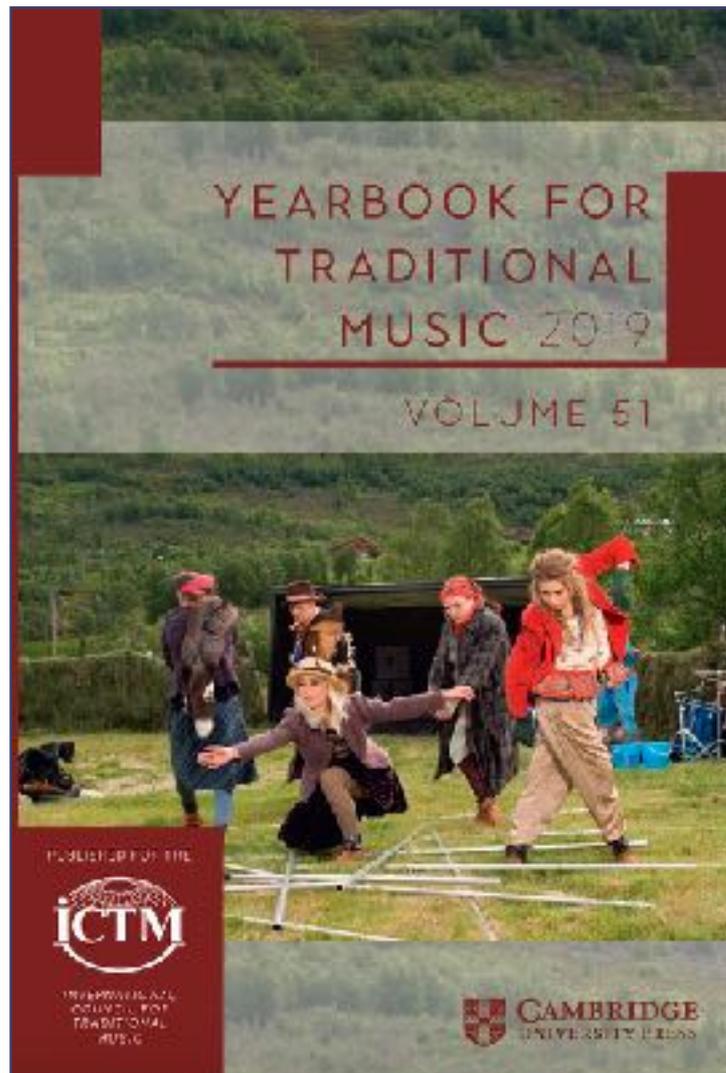
ISSN (Print): 0740-1558

ISSN (Online): 2304-3857

General Editor: [Lee Tong Soon](#).

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 2019 issue the *Yearbook* (Vol. 51) will be published in November 2019. The entire run of the *Yearbook* and its predecessors is accessible via [Cambridge Core](#).



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 accessed 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.