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for

TRADITIONAL MUSIC

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C O N T E N T S

Secretariat and Executive Board

Message from the Secretary General; Message from the President.

Pages 2–3

In Memoriam

Kenichi Tsukada (塚田 健一) 1950–2019.

Pages 4–5

46th ICTM World Conference

Second Notice and Call for Proposals

Pages 6–8

Announcements

27th ICTM Colloquium: Drums and Drum Ensembles of the Silk Road; Study Group on African Musics: Symposium; Study Group on Audiovisual Ethnomusicology: Symposium; Study Group on Global History of Music: Symposium; Study Group on

Iconography of the Performing Arts: Symposium; Study Group on Music and Dance of the Slavic World: Symposium; Study Group on Music of the Turkic-speaking World: Elections; Study Group on Musical Instruments: Symposium.

Pages 9–10

Reports

Belgium; Chile, Czech Republic; Denmark; Malta; Montenegro; Tunisia; Vanuatu.

Pages 11–20

Reports from ICTM Study Groups: Historical Sources; Iconography of the Performing Arts.

Pages 22–23

Calendar of Events

Page 24

Featured Publications by ICTM Members

Dance and Modernism in Irish and German Literature and Culture; Dance Cultures, Globalization, Tourism, and Identity in the Anthropology of Dance; Double Reeds Along the Great Silk Road; Ethnomusicology Matters; Folklore Revival Movements in Europe post 1950; SIMP VI; The Eastern Piano Project: The Rebetiko Era; The Old Castle: An Ethnographic Fairy Tale; The Sounds of Nostalgia: The History of Old Urban Music in Serbia.

Pages 25–27

General Information

ICTM World Network; Study Groups; Executive Board, Secretariat, Membership Information; Publications by ICTM.

Pages 28–35

Message from the Secretary General

by Ursula Hemetek



Welcome the new year, may it bring to all of us whatever we wish for! It is a good time to sum up the last year. As I mentioned in my Christmas message, 2019 was a ground-breaking year for ICTM. I am not going to repeat the whole message, but

I wanted to remind you of our terrific Bangkok World Conference, the first one in Southeast Asia and the largest in the history of the Council. Another fact is very much connected to my personal agenda which I envisioned when I took over the position of Secretary General in 2017: to **further democracy and transparency**. In that respect things look good: last year's elections had the highest turnout ever recorded, as almost 50% of eligible voters participated. Plus, the membership continues to grow, and the first survey of members was a success.

My other goal was to concentrate on **socio-political and ethical issues**. Last year the ICTM established a [Declaration of Ethical Principles and Professional Integrity](#). The socio-political relevance of the discipline is featured in the new publication *Ethnomusicology Matters: Influencing Social and Political Realities*, which consists of papers presented at the symposium we organized in Vienna in 2017 to welcome the ICTM Secretariat (see featured publications in this *Bulletin*). The new [Music and Minorities Research Centre](#) in Vienna (MMRC), funded by the Wittgenstein Award, was presented to the public in November 2019. There is a strong socio-political emphasis in all research that is going to be conducted there. The guiding principles of research are based on engaged ethnomusicology, dialogical knowledge production, and on countering power imbalances. It is closely connected to the ICTM Study Group on Music and Minorities and the advisory board consists of ICTM members. I think this is another example for the importance of ICTM. The Centre also owes its existence to the international network of ICTM, in particular to the important exchange of ideas that has happened during the symposia of the Study Group on Music and Minorities since 1997. Ethnomusicological minority research gained its importance in this environment and many colleagues contributed to it. Therefore, the existence of this first centre for research on music and minorities worldwide is another success of ICTM.

When looking at Study Groups there also seems to be a growing interest in influencing social and political realities. There are four of them explicitly dealing with such issues:

Applied Ethnomusicology; Music and Minorities; Music, Education and Social Inclusion; and Music, Gender, and Sexuality. There is also a new Study Group-in-the-Making on Music and Dance in Indigenous Postcolonial Contexts. Other Study Groups include this agenda into their activities as well. As you can see in the Calendar of Events in this *Bulletin*, in 2020 there will be 20 Study Group symposia in all parts of the world, and I think this shows the liveliness and significance of these important bodies of ICTM.

There is quite a bit of news about the **World Network**. We updated the list of countries that were lacking a representative, and identified those with recent vacancies. Now the Council has official representation in 121 countries and regions. I would like to welcome the following new ICTM representatives and thank the outgoing officials: the new Chair of the National Committee for Israel, Moshe Morad (succeeding Essica Marks); the new Chair of the National Committee for the UK, Shzr Ee Tan (succeeding Keith Howard); the new Liaison Officer for Thailand, Pornprapit Phoasavadi (succeeding Bussakorn Binson); the new Liaison Officer for Denmark: Kiku Day (succeeding Eva Fock, see her last report as Chair of the former National Committee in this *Bulletin*); the new Chair of the National Committee for China: Qi Kun (succeeding Xiao Mei); and the new Chair of the Regional Committee for Australia and New Zealand: Brigitta Scarfe (succeeding Catherine Grant). I would also want to welcome two new National Committees that have been formed recently: for Chile, chaired by Jacob Rekedal, and for Malaysia, chaired by Tan Sooi Beng.

This *Bulletin* also contains the **Second Notice and First Call for Proposals for the next ICTM World Conference**, to be held in Lisbon in 2021. The submissions website is ready, so [you are welcome to submit your abstracts!](#) The deadline for submissions is 30 September 2020.

We are very sad to announce that the organizer of the 1999 World Conference in Hiroshima, Tsukada Kenichi, has passed away. He served as an Executive Board member and in many other functions within the Council. We are grateful for all the energy he dedicated to ICTM during his life, and will always honour his memory (see obituary on pages 4–5).

I want to close my message with some very nice news. Our dear Vice President Svanibor Pettan has been recently honoured with a thematic volume of the journal *Muzikološki zbornik* dedicated to him. The title is [Music, Migration and Minorities: Perspectives and Reflections](#), one of the major themes in Svanibor's professional career. My sincerest con-

gratulations to Svanibor and to the volume's, editors, Ana Hofman and Mojca Kovačič!

Message from the President

by *Salwa El-Shawan Castelo-Branco*

First, I would like to extend my warmest wishes to the membership for a peaceful and productive 2020. This year promises to be another exciting year for ICTM. Twenty Study Group Symposia and a Colloquium are planned throughout the year, focusing on current issues in music and dance research. It is particularly gratifying to note that some of those Study Group symposia are the first ICTM scholarly events to be held in the host countries and institutions. As I and other ICTM members have experienced, in addition to being a forum for scholarly debate among ICTM members and local scholars and to contributing to the expansion of the ICTM World Network, an ICTM scholarly event usually has a positive impact on the institutionalization, internationalization, and expansion of music and dance research in the host country. It is my hope that this will be the case with several of the ICTM scholarly events projected for 2020.



The ICTM Executive Board will also meet in July of 2020 hosted by the Ethnomusicology Institute—Centre for Studies in Music and Dance ([INET-md](#)) and the Faculty of Social Sciences and Humanities of the Nova University of Lisbon ([NOVA-FCSH](#)). These are also the host institutions of the 46th ICTM World Conference, which will be held on 22–28 July 2021.

As is usually the case, a one-day Symposium is planned in conjunction with the Board meeting in Lisbon next July. The year 2020 will also be special because INET-md will celebrate its 25th anniversary, and the Musicology Department of NOVA-FCSH will celebrate its 40th anniversary. Taking this into account, the symposium will focus on Histories of Music and Dance Research, and will include presentations by members of the ICTM Executive Board and local scholars.

The first Call for Papers for the 46th ICTM World Conference is published in this *Bulletin*. I invite ICTM members to plan their participation in what promises to be another exciting World Conference. In addition to a rich scholarly programme, music and dance performances and workshops, several crucial decisions for ICTM's future will be brought before the General Assembly for voting, including the reduction of the length of terms of Executive Board members and of-

ficers from 6 to 4 years, the limitation of the service of Executive Board members to two terms in any office (Vice President or President), and the change of the Council's name.

To close, at this historical juncture replete with conflict, natural disasters caused by climate change, mass migration, violations of human rights, and the rise of populist regimes in many parts of the world, the mission of ICTM members is crucial in bringing together music and dance scholars, artists, cultural activists, policy makers, and other individuals, collectives, institutions, and communities throughout the world, guided by the Council's values and ethical principles in pursuit of equality, social participation, human rights, sustainability in the performing arts, and peace.

Tsukada Kenichi (塚田 健一) 1950–2019

by Waseda Minako, *Liaison Officer of the ICTM National Committee for Japan*

Tsukada Kenichi (also spelled Tsukada Ken'ichi), Japanese ethnomusicologist specialized in African music, passed away on 6 November 2019 at age 69. Born on 23 January 1950 in Tokyo, he entered Tokyo National University of Fine Arts and Music (now Tokyo University of the Arts) in 1970, majoring in musicology. During his undergraduate years he studied music aesthetics and intended to study further in Germany. However, his encounter with the pioneer Japanese ethnomusicologist, Koizumi Fumio (1927–1983), led him to the field of ethnomusicology. Under the tutelage of Koizumi, Tsukada explored in his graduate studies how harmony emerged in non-Western regions. His first fieldwork was undertaken in the Taiwanese mountains among the aborigines. He then conducted field research in Papua New Guinea along the Sepik River, pursuing the same topic.

Receiving his Master's degree in 1978 from Tokyo University of the Arts, Tsukada moved to the US in 1979 to study anthropology at Indiana University. His adviser there was Alan P. Merriam. At first he thought of studying the music of the Amazonian Indians. However, a lecture on African culture by Gerhard Kubik (University of Vienna) which Tsukada heard at Indiana University triggered his interest in African music. At that time he was in strong sympathy with socially oppressed black minorities, and thus gradually gravitated to the study of African music.

The untimely death of his adviser Merriam in a 1980 plane crash brought Tsukada to England to study at Queen's University Belfast. His adviser there was John Blacking. Tsukada flew to Africa for the first time in 1982, and spent a month in the Luvale Kingdom in Zambia. This experience made him determined to study African music. He spent about a year (1983–1984) in Zambia for his dissertation research on *mukanda*, an initiation ceremony among the Luvale people. Returning to Japan around 1984, he received his PhD in 1988 with the dissertation titled “Luvale Perceptions of *Mukanda* in Discourse and Music.”

In 1989, the Koizumi Fumio Music Prize was established in memory of this leading ethnomusicologist who had inspired Tsukada. The very first recipient of the prize was Tsukada's mentor at Belfast, John Blacking. By this time, however, Blacking was suffering from terminal cancer, so he asked Tsukada to attend the award ceremony in Tokyo in his place.



Kenichi Tsukada. Photo provided by Waseda Minako

Blacking passed away on 24 January 1990 at the age of 61, before the award ceremony was held.

After teaching at several universities in Japan as a lecturer, Tsukada was appointed assistant professor at the University of Miyazaki in 1990; then, a professor at Hiroshima City University in 1994. In 1999, Tsukada hosted the 35th ICTM World Conference at his university together with Tsuge Gen'ichi, then a professor at Tokyo University of the Arts. Tsukada served as an ICTM Executive Board member from 2001 to 2007, and also as the Chair of the ICTM National Committee for Japan from 2004 to 2006.

While teaching in Japan, he continued his research on African musical culture, visiting Tanzania, Ghana, and South Africa, among others. His first book, *Afurika no oto no sekai* [The sonic world of African music] was published in 2000. Although he could have written an academic book, he preferred to speak to a broad range of Japanese people about various aspects of African musical culture, because he had a strong feeling that the African popular music boom had created since the 1980s an extremely unbalanced view of African music among the Japanese. He hoped to open their eyes to the unique world of traditional African music and revise their highly Westernized view and sense of music culture. He published another book intended for the general public in 2001, *Sekai ha oto ni michiteiru* [The world is filled with sound.]

In 2005 Tsukada developed a cancer called sublingual gland tumour and had a major operation in the following year, which forced him to take temporary leave from Hiroshima City University for six months. His unrelenting effort and dauntless spirit brought him back to the university and aca-

demia. His passion for research never diminished. Between 2014 and 2019, he published four books: *Bunka jinruigaku no bōken* [An adventure of cultural anthropology] and *Afurika ongakugaku no chōsen* [Challenge of African musicology] in 2014, *Afrika ongaku no shōtai* [The real nature of African music] in 2016, and *Eisa monogatari* [The *eisa* story] in 2019.

Beginning his music research in Western historical musicology, Tsukada constantly attempted to bridge between the sound-centred musicological approach and an anthropological approach emphasizing the social and historical contexts of music. His long-term research effort resulted in an experimental book, *Afurika ongakugaku no chōsen*. The book was revolutionary in that it combined studies of two different African musical cultures—Luvale in Zambia, Fanti in Ghana—and two contrasting research approaches, that is, musical analytic and socio-historical approaches. It was an attempt at musical ethnography to describe diverse aspects of African musical culture as well as to challenge the state of musicology, both Western historical and ethnomusicological, which has been increasingly distanced from musical analysis as a reaction against the heavily sound-centred musicology in the past. He stressed the importance of the complementary application of musical analysis and socio-historical research in “musicology” in a broad sense of the word, whether dealing with Western or non-Western music cultures. The book was widely recognized and in 2015 won the 32nd Tanabe Hisao Award, founded in 1983 with a donation from Tanabe (1883–1984), a pioneer Japanese musicologist and one of the founders of the Society for Research in Asiatic Music (Tōyō Ongaku Gakkai) in 1936.

Tsukada’s last book was published in March 2019, just 7 months before his passing. *Eisa monogatari* deals with the dissemination of the *eisa* folk dance of Okinawa, focusing on the movements of people. While continuing to pursue African music research, he had also become involved in the study of Okinawan music culture since 2003. During his fieldwork in Ghana in the mid-1990s, he was strongly impressed by the new musical movement among Fanti youth to renew traditional culture. Upon returning to Japan, he found parallel phenomena among the youth, including that in *eisa*. His book is a scholarly exploration into the mechanism of the dissemination of *eisa*, while also functioning as story-telling about the people who danced, sang, and transmitted *eisa*.

Although Tsukada was primarily a scholar of African music, he was also a *shakuhachi* player, studying under Reibo Aoki, who was designated a living national treasure by the Japanese government in 1999. Tsukada also cared about the scholarship on East Asian music and brought up the idea of estab-

lishing the ICTM Study Group on Musics of East Asia as a platform for international exchange among the scholars dealing with East Asian music cultures. The idea was realized in 2006. Furthermore, Tsukada greatly contributed to the world of ethnomusicology in Japan, serving as board member (1988–89, 1998–2001), President (2004–2005), and auditor (2018) of the Society for Research in Asiatic Music, which functions as the ICTM National Committee for Japan. Always concerned about better appreciation and understanding of African music among the Japanese, he also collaborated with Ryuichi Sakamoto, an Academy Award winning composer, in his educational project called “schola,” producing a compilation CD of African music with a 120-page booklet in 2012 and appearing in a TV programme broadcast by NHK (Japan Broadcasting Corporation) in 2013.

Tsukada’s passion for teaching is also remembered by many, including students of Western historical musicology. I had the chance to take his ethnomusicology seminar at Tokyo University of the Arts as a freshman in the 1986–1987 academic year. The textbook was Blacking’s *How Musical is Man?* Although his tone of speaking was composed, the seminar was very intense, challenging the students to critically and analytically read and think. There is no doubt that countless people who had come in contact with Tsukada were greatly influenced by his enthusiastic and uncompromising research attitude. While very strict and straightforward, he was also very encouraging and supportive of young scholars.

After retiring from Hiroshima City University in March 2015, Tsukada was appointed a professor of musicology at the newly founded graduate school of Toho Gakuen School of Music in 2017, and continued to be active as a researcher and educator. However, the cancer gradually metastasized over the years to various parts of his body, and the symptoms suddenly worsened in 2019, leading to his unexpected death. Tsukada is missed by many who have been impressed by his scholarship and personality, whether directly or indirectly. His legacy will continue to stimulate this and future generations. Below is a link to a selected bibliography of his major works in honour of his great contribution.

[Bibliography of major works by Tsukada Kenichi \(塚田 健一\)](#)

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

Second Notice and Call for Proposals

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 Munsi — India
Margaret Sarkissian — USA
Nicholas Ssempijja — Uganda
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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

**Submit your proposal to the
2021 ICTM World Conference now using
the following link:**

<https://ictmusic.org/ictm2021/submit>

Announcements

27th ICTM Colloquium: Drums and Drum Ensembles of the Silk Road

28–30 November 2020

Shanghai, China

The Silk Road has already twice been an important topic in the history of ICTM colloquia. This time, the various drum and drum ensembles that were part of cultural exchanges and local uniqueness along the Ancient Tea Route, the Maritime Silk Road, and the Fur Road, may further contribute to significant knowledge about processes in musical developments of past times which still have an enormous impact on present cultural practices.

For more information please visit the [Colloquium's webpage](#).

Study Group on African Musics: Symposium

23–26 September 2020

Maputo, Mozambique

Deadline for submissions: 15 February 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 Study Group's website](#).

Study Group on Audiovisual Ethnomusicology: Symposium

21–23 September 2020

Bologna, Italy

Deadline for submissions: 30 May 2020

The Study Group on Audiovisual Ethnomusicology will hold its 3rd symposium in Bologna, Italy, on 21–23 September 2020, hosted by the Università degli Studi di Bologna. The themes of the symposium are (1) Cultural migration; (2) Multimodality; (3) Music and religion; (4) Docu-fiction /

Films made by the actors; (5) Sounding architecture; (6) Music and gender; and (7) Ecology / Music and Environment.

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

Study Group on Global History of Music: Symposium

16–18 November 2020

Chengdu, China

Deadline for submissions: 1 April 2020

The Study Group on Global History of Music will hold its 1st symposium in Chengdu, China, on 16–18 November 2020, at the Sichuan Conservatory of Music. The themes of the symposium are (1) Isolation, collaboration, adaptation: Performance practices along and beyond the regions of the Great Silk Road; (2) Economic perspectives of musical change and exchange: The role of trade in music history of global civilizations; (3) Music, dance, drama, and puppetry: Inclusive performance practices and their histories.

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

Study Group on Iconography of the Performing Arts: Symposium

15–17 October 2020

Alpiarça, Portugal

The Study Group on Iconography of the Performing Arts will hold its 17th symposium in Alpiarça, Portugal, on 15–17 October 2020, organized jointly by the Centro de Estudos de Sociologia e Estética Musical (CESEM) of the Universidade NOVA in Lisbon, the Casa Dos Patudos–Museu de Alpiarça, and the Camara Municipal de Alpiarça. The theme of the symposium is “Objects and Images of Music in Public and Private Art Museums.”

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

Study Group on Music and Dance of the Slavic World: Symposium

16–19 October 2020

Poznań, Poland

Deadline for submissions: 15 November 2019

The Study Group on Music and Dance of the Slavic World will hold its 3rd symposium in Poznań, Poland, on 16-19 October 2020, hosted by the Institute of Musicology, Adam Mickiewicz University in Poznań. The themes of the symposium are: (1) Concepts of old and new in traditional settings and in ethnomusicology and ethnochoreology; (2) Music and dance under authoritarian regimes; (3) Defining music and dance in the world of the media and digital technologies; 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: Elections

This year the ICTM Study Group on Music of the Turkic-speaking World has undergone important changes. Razia Sultanova, who for many years successfully headed the Study Group and did a lot for the popularization of Turkic music and the development of musical science, left the post of Chair. At the moment there is a temporary Executive Committee consisting of five people: Co-Chairs Galina Sychenko and Kanykei Mukhtarova, Co-Vice Chairs Saida Yelemanova and Valeria Nedlin, and Secretary Abdullah Akat.

We are pleased to announce the upcoming elections for the Study Group's Executive Committee in 2020. Following the ICTM Secretariat's recommendation, we have decided to hold elections electronically, to ensure the greatest transparency and democracy. The election process will start six months before the start of the [7th Study Group Symposium](#), which will be held in Kyrgyzstan on 6–9 September 2020.

The procedure of the elections will be announced through the Study Group's mailing list.

Study Group on Musical Instruments: Symposium

24–27 March 2021

Colombo, Sri Lanka

The Study Group on Musical Instruments will hold its 23rd symposium in Colombo, Sri Lanka, on 24–27 March 2021, hosted by UVPA, Faculty of Music. The Programme Committee members are Emin Soydas, Huang Wan, Rinko Fujita, Rastko Jakovljevic, and Gisa Jähnichen. The Local Arrangements Committee will be chaired by Chinthaka Prageeth Meddegoda.

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

Reports from ICTM National and Regional Representatives

Belgium

by *Hélène Sechehaye, Liaison Officer*

Anne Caufriez, Belgian Liaison Officer since 1983, retired in 2019. Her thorough research on the musics of Portugal and Madeira is a complete and inspiring source for Mediterranean music. Hélène Sechehaye is grateful and glad to take over this position.



This report aims to cover Belgium broadly since the last report was published in the *Bulletin*, in 2013. The situation of traditional musics in Belgium has remained largely neglected despite the vibrancy of the cultural sector: artists, researchers, and journalists are prolific, but are poorly valued and funded. They are often self-employed, working in conditions that leave little room for the sustainability of their activities.

At an academic level, there is no complete training or even a master's degree in ethnomusicology available. Two universities offer a one-semester course specifically devoted to ethnomusicology: Université Libre de Bruxelles (ULB) on the French-speaking part of the country (Stéphanie Weisser) and Universiteit Gent (UGent) on the Dutch-speaking side (Dirk Moelants). Three others tackle ethnomusicology as part of other courses (Popular music at the Université Catholique de Louvain, Introduction to musical theory at the Université de Liège and Pop music at the Katholieke Universiteit Leuven).

Nonetheless, academic interest in ethnomusicology is rising. Several completed doctoral theses on traditional musics in musicology and anthropology departments attest to that fact: Liselotte Sels on transnationalism among Turkish musical communities in Ghent (UGent 2014), Marie-Pierre Lissior on the musical models and categorizations of *tai dam khap* in Northern Laos (ULB 2016) and Rémy Jadinon on musical creativity of *mitsogo* harpists from Gabon in the digital age (ULB 2017). One master's thesis was also devoted to ethnomusicological subjects (Itzana Dobbelaere, on the Tibetan *dramyen*).

Others pursued careers or research projects abroad: Didier Demolin (France), Marie-Pierre Lissior (Laos), Anaïs Verhulst (Ireland), and Laurent Legrain (France).

Several conferences focusing on traditional musics were organized by the Laboratoire de Musicologie (ULB) about migrant musics (March 2018 and 2019), computational ethnomusicology (November 2018), and places of knowledge (October 2019), and by the Laboratoire for East Asian Studies (ULB) on the Uighur *maqam* (March 2019).

Scientific projects on traditional musics are rare outside the university. The Musical Instruments Museum (Brussels) recently launched the project "Timbre modifiers in chordophones" (2010–2016), which resulted in the publication of articles by Weisser and Dobbelaere.

The Africa Museum completed *TradiMusica: Musical Analysis of Traditional Music* (2016–2018) with the Institut des Musées Nationaux in Kinshasa. The Africa Museum also launched "RIETMA: Réseau international des traditions musicales africaines" (2019–2020) in partnership European and African institutions.

The Belgian journal of musicology and the websites of Colophon and Brussels studies support the publication of some articles. In the absence of a specialized press in traditional music, Belgian researchers turn to foreign countries for their publications, which are therefore rarely accessible in French or Dutch. Two books published in recent years: Laurent Legrain on the Darhad of Mongolia (Ecole pratique des hautes études 2014) and Etienne Bours on Irish music (Fayard 2015).

The album *KENYA The obokano, lyre of the Gusii*, whose recording was coordinated by Weisser, received the Charles Cros Academy Prize in 2014. *MASIMBA na ngombi Musique pour harpe tsoyo* (Colophon 2019) was coordinated by Jadinon.

The academic situation in Belgium, however, does not reflect the artistic and cultural activity in Belgium's vibrant traditional music scene.

In addition to numerous individual initiatives that we would be unable to list here, a few associations and concert halls specialize in promoting traditional musics all year round, such as Muziekpubliek (Brussels), Muziekmozaïek (Gooik), De Centrale (Gent), and Art Base (Brussels). The Zuiderpershuis (Antwerpen) had to close in 2014.

Traditional musics are heard in specialized festivals such as “Festival d’Art de Huy,” “Balkan Trafik!,” “Gooikoorts,” and “Hide & Seek,” alongside other festivals for which they constitute an important part of the programming, including “Sfinks Mixed” (Antwerpen), “Brossella” (Brussels), and “Esperanzah!” (Florence).

Teaching and learning traditional musics remains mostly informal, as Belgian conservatories do not offer courses in traditional music. Some conservatories and part-time music academies offer a small selection of traditional instruments (e.g., Flemish bagpipes, accordion, and *darbuka*). However, this is not at all systematized and depends on the will of the authorities of each school. Courses are organized by other non-institutional schools (Muziekpublique; De Centrale) where teachers do not have a clear status and where musical education, regardless to its quality, remains in the amateur field (i.e., no recognized diploma or certificate).

Annual summer schools are organized in Gooik, Neufchâteau, and Marsinne, bringing together hundreds of students and teachers passionate about traditional music. The 2019 edition of “Folk Marathon,” an international gathering of folk and world musicians and dancers, took place in Gent.

Many labels work with traditional musicians in Belgium including Muziekpublique, Zephyrus, Colophon, Seyir Muzik, Igloo, and Home Records. The label Fonti Musicali, whose activities recently ceased, sold a large part of its catalogue to Outhere music.

Paradoxically, while musical creation is doing well, there is only one radio programme left devoted to traditional musics on Belgian national radios: *Le Monde est un village* (Didier Mélon on La Première). Dutch-speaking national channels currently have no broadcasts of traditional music since Zjakki Willems’ program ended a few years ago, even if *Late Night World on Klara* (Marc Vandemoortele) still provides them a space. On other (non-national) channels there is *Djiboutik* by Hubert de Jamblinne.

There are no national television programmes devoted to traditional musics. The discipline recently got some attention, however, when ethnomusicologist Marie-Pierre Lissor was awarded the Les Belges du Bout du Monde prize for the project “Voices of the Wind” she led with the Traditional Arts & Ethnology Centre in Laos.

Major newspapers, which rarely have sections dedicated to traditional music, no longer hire specialist journalists.

Regarding museums and exhibitions, the Africa Museum recently reopened on 9 December 2018 (formerly the Royal Museum of Central Africa, Tervuren). Jadinon has taken over from Ignace de Keyser as curator of musical collections. The new main exhibition includes a “Languages and Music” room, which shows a tiny portion of the collection’s 9,000 instruments.

The Musical Instruments Museum (Brussels) exhibits a large collection of traditional instruments from all over the world on a whole floor.

Being aware of the fragility of institutions and the need to unite to be stronger, the actors of traditional musics are converging their interests. This has recently led to the creation of the Belgian World Music Network (1st meeting in 2017) and the European Folk Network (1st conference in Brussels 2019).

The year 2014 saw the first Belgian inscription on UNESCO’s Register of Good Safeguarding Practices and the first musical element on all UNESCO’s ICH lists with the project “Safeguarding the Carillon Culture: Preservation, Transmission, Exchange, and Awareness-raising.”

As cultural heritage is organized by regional governments, rather than the federal one, Belgium has four separate ICH policies and regional inventories: one each for Wallonia-Brussels, Flanders, Brussels Capital Region, and the German-speaking Community. On their inventories, several music and performing art practices have been recognized, including the carillon culture (Brussels and Flanders 2019), the musical art of playing the (French) hunting horn (Wallonia 2016, Flanders 2019), Chambers of Rhetoric, Théâtre Royal de Toone (Brussels 2018), and Cramignon Dance (Wallonia 2019). In Flanders, one heritage organization—CEMPER, Centre for Music and Performing Arts Heritage—has two staff members devoted to safeguarding music and performing arts, of which one is an ethnomusicologist.

Belgian politics hardly support musicians and cultural initiatives. Traditional, popular, and folk musics all are considered non-classical musics (even if these categorizations include classical repertoires from India and the Middle East) and share their part of subsidies with other sectors such as pop-rock and jazz music.

The fact that cultural policies are not run by the federal state government but by the regional ones leads to inequalities between Belgian communities, notably in the case of traditional music practitioners.

The last Flemish government launched a system of bursaries for transmitting craftsmanship/intangible heritage from masters to students. Five bursaries for music and performing arts were given in 2019, supporting the transmission of Moroccan music, gypsy fiddling, building hammered dulcimers, theatre techniques, and scenography; and three in 2018 for hurdy-gurdy building, ululation, and clowning.

The 2019 national and regional elections will lead to fast changes, especially in the north of the country. The Flemish government announced a financial cut from 6% for cultural institutions to 60% for artistic projects while the promotion of a “Flemish” culture would be reinforced. This direction is worrying for the representation of cultures that do not fit this vague and restricting frame. This raised a wave of resistance in the whole country, both from citizens and the authorities of several Flemish cities. Local authorities, in response, have allocated a larger budget to artistic projects and institutions.

The vibrant dynamics emerging from the traditional musics sector have made young Belgian ethnomusicologists want to set up an ICTM National Committee for Belgium, whose founding members hope to be able to give news soon.

Chile

by Jacob Rekedal, Chair of National Committee

I am extremely grateful to my colleagues here in Chile for their enormous efforts and hard work, despite all the current challenges and unrest in Chile, and to the ICTM Secretariat and Executive Board for their multiform support and encouragement, all of which has led to the achievements I will describe in this report.

On 18 October 2019, at the Ministerio de las Culturas, las Artes y el Patrimonio [Ministry of Cultures, Arts and Patrimony, MINCAP] in Valparaíso, Chile, we held the foundational meeting of the ICTM National Committee for Chile. This event came after a significant amount of planning and several smaller meetings, in which we reached a consensus among various colleagues that the time was right to form a National Committee.

We opened the meeting with introductory words by Agustín Ruiz, our host at MINCAP, and by me as Liaison Officer for Chile. We then presented a letter on behalf of the Sociedad Chilena de Musicología [Chilean Musicological Society,



SChM], expressing their support and describing the formation of the Chilean National Committee of ICTM as a positive sign of the strides made in Chilean ethnomusicology in recent years. In the same introductory segment, we explained that ICTM Chile and SChM will function in parallel, with specific purposes that are different but complementary.

We then held the following presentations and sessions: (1) an introductory talk by invited scholar Franco Daponte about ethics and participatory and interdisciplinary methods in research about intangible cultural heritage; (2) a video presentation by Dan Bendrups of LaTrobe University in Australia; (3) a presentation about the new book (published in 2019) *Si tú nos prestas la vida: La devoción popular de los bailes chinos y sus fiestas* [If you give us life: The popular devotion of the *bailes chinos* and their *fiestas*] by Daniel González of the research collective Etnomedia; (4) an additional presentation by Franco Daponte, about a recent, large-scale research project leading to the classification of the dance *el cachimbo* as intangible cultural heritage from the north of Chile; (5) a presentation by invited scholar Rosario Mena about the Aymara traditional singer Rosa Quispe; (6) a roundtable titled “Music Research in the Public Sector,” with MINCAP colleagues Agustín Ruiz, Patricio Díaz, and Luis Vildósola; and finally, (5) closing words by Agustín Ruiz.

The meeting also included the inaugural session of the ICTM National Committee for Chile, during which we established the following key points: that the committee will serve the principal purpose of articulating ICTM as an international organization, with researchers and artists and their communities, universities, and organizations, locally in Chile. The committee will also dedicate energy to creating networks and hosting events, including talks and conferences. In general, the committee will further professionalize and promote Chilean ethnomusicology, in academia as well as in the public sector. In terms of official roles, the consensus was that, as current Liaison Officer, I remain on as Chair, and that the position of Chair should rotate every three years. As Secretary we nominated Javier Silva-Zurita, and as Treasurer, Ignacio Soto, both of whom are professional ethnomusicologists and active members of ICTM. Having established these roles, we proposed initiatives such as periodic meetings and the construction of our website. We also had the chance, during the inaugural session, to receive comments from colleagues in attendance, taking them into account as we officially formed the group.

The meeting responded to both an increasing degree of activity and an increasing sense of community among Chilean

ethnomusicologists in recent years. The impetus to form the committee came after a series of conversations among Chilean participants during the First Symposium of the ICTM Study Group (then in formation) on Music and Dance in Latin America and the Caribbean, in Salto, Uruguay, in May 2018. In January 2019 we continued planning during the X Congreso Chileno de Antropología [Tenth Chilean Anthropology Conference] in Temuco, Chile. In September 2019 Christian Spencer hosted Enrique Cámara for a meeting at the Universidad Mayor in Santiago, as part of an international conference called “Comunicación y Cultura Popular en América Latina y el Caribe” [Communication and popular culture in Latin America and the Caribbean], in conjunction with the Universidad de Chile. This meeting convened nearly all Chilean ethnomusicologists, and allowed us, with Cámara’s advice, to discuss the best ways to organize ourselves as we move forward. Finally, in October 2019 we inaugurated the Chilean National Committee of ICTM.

As noted, these events and discussions reflect important recent advances in the field of ethnomusicology in Chile. In terms of university programmes, in addition to the established faculties specializing in graduate-level music studies and research at the Universidad de Chile and the Universidad Católica, two recently formed programmes, the Centro de Investigación en Artes y Humanidades [Arts and Humanities Research Center] of the Universidad Mayor, and the Magíster en Musicología Latinoamericana [MA in Latin American Musicology] of the Universidad Alberto Hurtado, have recently broadened the panorama. The programme at the U. Mayor has been noteworthy for uniting scholars of history, sound studies, and ethnomusicology, including Ignacio Ramos, Natalia Bieletto, and Christian Spencer (each of whom has participated in international events with ICTM), while the MA programme at the U. Alberto Hurtado has advanced what it considers a uniquely Latin American approach to musicology and ethnomusicology. Newly-minted Chilean doctors of ethnomusicology have also returned recently from university studies abroad, including Javier Silva, trained at Monash University in Australia, and Ignacio Soto and Franco Daponte, both trained at the Universidad de Valladolid in Spain. In step with these developments, ethnomusicologists have had positive rates of success recently in competitions for research funding at the highest levels, and have contributed to an increasingly robust body of music-research literature, including long-standing publications such as the *Revista musical chilena* and *Resonancias*, as well as newer projects such as the popular-music research journal *Contrapulso*, recently founded at the Universidad Alberto Hurtado. Ethnomusicologists have also taken on a diverse array of topics recently,

including the study of traditional musics; the diverse ranges of musical expressions among indigenous groups; popular music via ethnography; and processes and debates revolving around intangible cultural heritage. Our intention with the National Committee is to open ever more spaces, dialogues, and debates devoted to these topics, without limiting ourselves to any of them in particular.

We must also recognize that Chile is currently going through an extremely tense moment, and it goes without saying the music researchers have done a fair amount of collective soul searching about our role in society, particularly during these times of upheaval. On 18 October 2019, the very day we inaugurated our committee, Chile erupted in unrest, the so-called *estallido social* [social uprising, or explosion] that is still ongoing. That night, a number of us crossed burning barricades to get back to our houses, and I think we all knew, as the sun set, that Chile would never be the same. The stances of ethnomusicologists concerning the various demands now on the table in Chile are something about which we should communicate on a personal basis. On the other hand, as human rights violations mount, colleagues have taken a position on the use of acoustic weapons, which has been discussed as a possibility (yet to be confirmed) by the government and police. Here is [a statement from SChM concerning this issue](#).

In closing, the last several years have seen significant advances in Chilean ethnomusicology. Despite the tragic and chaotic events now occurring in Chile, we are optimistic about our own discipline, and how it will contribute to a brighter future here.

Czech Republic

by Zuzana Jurková, Liaison Officer

I am pleased to report about two activities of Czech ethnomusicologists. In 2020 we are organizing two summer schools at the Faculty of Humanities, Charles University, Prague:



- Little summer school on Romani music (31 May to 6 June 2020), by Zuzana Jurková, with guest lecturer Filippo Bonini Baraldi (Lisboa)
- Music and youth cultures: ethnography of electronic dance music scenes (17–26 June 2020), by Luis-Manuel Garcia (University of Birmingham) and David Verbuč (Charles University).

All courses will be held in English. The participation fee for international students is EUR 100. Students who apply for both summer courses pay only one fee, and lower-income students can apply for a reduced fee as well.

For more information, see [the summer school website](#), and [contact Zuzana Jurková](#) or [David Verbuč](#).

Denmark

by *Eva Fock*, outgoing Chair of National Committee



The ICTM National Committee for Denmark was founded in 1981, and began its public lectures in 1982. For almost 40 years we brought together ICTM members and others interested in music and dance from around the world, for discussions, reflections, and sharing of knowledge. Despite the long history of our National Committee, we have, however, decided to close the committee and appoint a Liaison Officer by 1 January 2020.

The themes of the public lectures changed over time. In the beginning we predominantly presented the work of individual researchers or journalists, and videos on music from Denmark, the Nordic region, and around the world. Starting in 1987 the lectures were occasionally replaced by thematic discussions, often interdisciplinary or cross-cultural. You can find the old programmes in our archive at www.ictm.dk/arkiv. Gradually, ethnomusicology and musicianship began



Kristine Heebøll performing during a concert-lecture on folk music, improvisation, and dance. Copenhagen, Denmark, March 2019. Photo by Eva Fock.

walking hand in hand, thus lectures were sometimes replaced by concerts or lecture/concerts, by either a single individual or two individuals with a common interest.

In the past few years we cooperated with the Danish Voice Association, The Culture Yard in Elsinore, and the Royal Library. In the same period we also increased our “activist” events, addressing topics through panel debates such as “UNESCO culture conventions: What are they about and how are they managed in Denmark?,” and perspectives on global outlook in conservatoires, high schools, and primary schools.

For a short while in the early 1990s, the National Committee became a Study Group in itself, creating an important testing ground for research ideas and analytical methods. For me, at that time a young researcher having studied abroad and with no institutional affiliation, this network was of the greatest importance. The inspiring members of the Executive Committee at the time were Anca Giurchescu, Lisbet Torp, Michael Hauser, Birthe Trærup, and Svend Nielsen, who personified the spirit of ethnomusicology at its best, stressing the importance of international cooperation and interdisciplinary curiosity and exchange.

Some might wonder why we reached the decision of closing our National Committee. The reason was a combination of factors; though most of our activities have attracted acceptable audiences, we have been unable to attract new researchers as members and to the executive committee. Until 2005 the National Committee administrated a small amount of money from the Danish Arts Fund, supporting participation in international ICTM conferences. The symbolic and concrete power of authority provided to the Committee created an important encouragement for membership. Furthermore, the lack of institutional affiliation has been important, and a general decrease in memberships of new generations has challenged the structure.

Shakuhachi player and ethnomusicologist Kiku Day will take over the role of Liaison Officer for Denmark, with the full support of the former National Committee. I look forward to new spaces for ethnomusicological networking in Denmark. On behalf of both myself, the outgoing Chair, and the National Committee as a whole, thank you!

Malta

by Philip Ciantar, Liaison Officer

During this academic year, the Department of Music Studies, School of Performing Arts, University of Malta, continued with its teaching towards the new undergraduate diploma course in Wind Band Studies, launched in October of last year.

Aware of the strong wind-band tradition in Malta and the fact that Maltese musicians involved in these bands have to further their musical training on a part-time basis, the Department had established collaboration with the Malta Band Clubs Association to offer this two-year evening diploma course which provides training in various aspects of wind-band music. The course covers areas such as band conducting, the wind-band tradition in Malta, archiving, the teaching of solfege, and basic music technology in the context of wind-band music. Other modules focus on cultural management, composition for wind bands, and practical instrumental tuition provided by both tutors of the Department as well as by professional musicians of the Malta Philharmonic Orchestra. In parallel to this, throughout this academic year the Department has also organized lectures, seminars, and workshops in World Music which were open to both departmental students and interested musicians from outside the Uni-



versity. One such workshop was held in November 2019 under the tutorship of Michalis Cholevas (Codarts, Rotterdam).

This year's Malta Folksong Festival, known as "Ghanafest," was held on 21–22 June 2019 at the Argotti Gardens in Floriana. The festival featured *ghana* singers (known as *ghannejja*) of *spirtu pront* (extemporised *ghana* singing), *tal-fatt* (*ghana* narrative singing), and *La Bormliza* (highly-melismatic *ghana* in high vocal range). These and other sub-genres of *ghana* were performed to a mixed audience composed of *ghana* aficionados, tourists, and festival enthusiasts alike. This year's edition also included *makjetti* (humorous songs), a children's choir performing Maltese popular songs, and literary readings that in some way or another relate to Maltese life and culture.

The fourteenth Qala International Folk Festival was held in the village of Qala in Gozo, Malta's sister island, on 20–23 September. This festival, which was organized by the Qala Local Council, included the participation of local folk groups such as the *Menhir Qala Folk Group* and *Ta' Kerrew Folk Group* (both from Gozo) as well as international folk dance troupes such as *Brestchanka* from Belarus, *Schuhplattler* from Austria, and *Akragas* from Sicily. This festival provides the right setup for both local and international folk musicians and dancers to interact and share knowledge of the musical traditions they represent. The success of this annual festival



Students attending the World Music workshop delivered by Michalis Cholevas (Codarts, Rotterdam). Msida, Malta, November 2019. Photo by Philip Ciantar.

rests heavily on the voluntary work of the village inhabitants and the collaboration of the various clubs and associations in the village.

Two books of great interest on Maltese music have recently been published. *Music in Malta: From Prehistory to the Vinyl*, edited by Anna Borg Cardona and Giovanni Bonello, contains essays on diverse topics of Maltese music, ranging from the earliest traces of music-making in prehistoric Malta to the first recordings of local popular music on vinyl. Other contributions deal with *għana*, Maltese luthiers, the Maltese wind-band tradition, and Maltese art music and music scores archived at the Mdina Metropolitan Archives. The other publication is by Karl Partridge, *Quest for the Maltese Żaqq: A Lost Piping Tradition*. Partridge's book contains information not only about the Maltese bagpipe (known as *żaqq*) and its manufacture but also about other aspects of old-time rural Maltese culture, including other traditional instruments, folk singing, small-scale farming, horse transport in Gozo, and crafts

Montenegro

by Zlata Marjanović, Liaison Officer

Multimedia project

Supported by the Ministry of Culture of Montenegro, a complex multimedia project of the Society for Cultural Development “Bauo Petrovac na Moru” and the Centre for Research and Revitalization of Traditional Dances and Songs of Kolašin was held during 2019. Digitization, presentation, valorization, and sustainability were the project's keywords. The project consisted of the following segments: (1) The international multidisciplinary conference “Paštrovići Intangible Cultural Heritage: The Future of Tradition and Tradition for the Future”; (2) Exhibitions of Paštrovići traditional music and dances; (3) Concerts of traditional music “At the Paštrovići Fir Mountain”; and (4) Workshops on traditional songs and dances of Paštrovići held in Etno kamp Kolašin.



INTERNATIONAL MULTIDISCIPLINARY CONFERENCE “PAŠTROVIĆI INTANGIBLE CULTURAL HERITAGE”

The conference was officially opened on 8 May at the Reževići Memorial House. Visitors had the opportunity to hear numerous speeches over the next three days. Presentations covered topics such as: Normative, Institutional, and Practical Framework for the Protection and Valorization of the Intangible Paštrovići Cultural Heritage; Opportunities for

Research and Evaluation of Intangible Cultural Heritage; Paštrovići and Religion; Paštrovići's Heritage in Written Sources, Stories, and Memories; Oral and Written Heritage of Paštrovići; The Dance and Music Tradition of Paštrovići and Neighbours; Living Culture: In Private and Public Spaces; Intangible Heritage: Support for Tourism Development; Paštrovići Music Tradition in Education; Paštrovići and Budva Music Tradition on Stage; and Museums as Centres of Culture. The conference was attended by about 40 experts from the country and abroad in the field of intangible cultural heritage. See more [here](#).

EXHIBITIONS OF PAŠTROVIĆI TRADITIONAL MUSIC AND DANCE

The documentary exhibition “The Musical and Dance Tradition of Paštrovići in Records and Literature Until the Second World War” (1 August 2019) was held in Kolašin. The organizers of the exhibition were Zlata Marjanović, Dušan Medin, and Davor Sedlarević. The exhibition was designed to remind both professionals and the general public of 12 well-known authors of different origins and professional profiles, whose works are related to the period from the end of the eighteenth century to the Second World War. They have in common the fact that through their work and efforts they have captured valuable knowledge on Paštrovići intangible cultural heritage. See more [here](#).

CONCERTS OF TRADITIONAL MUSIC

The concert was inspired by one line of a Paštrovići traditional wedding song (*Oj, jelova goro*). The concert was designed, selected, and moderated by Zlata Marjanović. The participants were the singing group from the NGO “KUD Mijat Mašković Kolašin,” under the tutelage of Davor Sedlarević, and the children's *klapa* (group) “Primorkinje Budva,” under the guidance of Katarina Popović.

Conferences

MUSIC HERITAGE OF MONTENEGRO

The second international conference, “Music Heritage of Montenegro: Music Practices and Their Potentials (MusiH),” was held on 22–25 August 2019, organized by the Ministry of Science and the Academy of Music. Twenty-one exhibitors from Montenegro and abroad took part in the conference, including some of the most prominent names in the field of ethnomusicology, such as Svanibor Pettan, Jasmina Talam, Ardian Ahmedaja, Vesna Ivkov, Dan Lundberg, and others. The conference participants elaborated topics focused on historical sources and new research of the music traditions of Mon, applied ethnomusicology, protection of musical herit-



Concert “I Would Sing, But I Can’t Do It Alone.” Kotor, Montenegro, November 2019. Photo provided by Zlata Marjanović.

age, and intangible heritage as potential and a development resource. See more [here](#).

ETHNOLOGY AND LEXICONS

Organized by the Montenegrin Academy of Sciences and Arts, the international scientific conference “Ethnology and Lexicons: Experiences and Ideas” was held in Podgorica on 9 November 2019). This conference was organized within the context of the project “Lexicon of Ethnology of Montenegro.” The conference was divided into three thematic units: (1) Ethnological Lexicons in the European Context; (2) Ethnology and Anthropology in the Montenegrin Context; and (3) Cultural Policies and Heritage in the Domestic Context. Presenters included Dragana Radojičić (Serbia), Vladimir Roganović (Serbia), Jana Pospíšilova (Czech Republic), Miroslav Valka (Czech Republic), Ingrid Slavec Gradišnik (Slovenia), Lidija Vujačić (Montenegro), Milica Nikolić (Montenegro), Branko Banović (Montenegro), Dušan Medin (Montenegro), Ljubica Radović Miličić (Montenegro), and Zlata Marjanović (Republika Srpska). See more [here](#).

INTANGIBLE CULTURAL HERITAGE OF THE BAY OF KOTOR

The first international multidisciplinary scientific conference “Intangible Cultural Heritage of the Bay of Kotor: Status, Challenges, Potentials,” 5–7 December 2019, was organized by the Municipal Public Institution Museums of Kotor, with the support of the Secretariat for the Protection of Natural and Cultural Heritage of the Municipality of Kotor and the Directorate for the Protection of Cultural Property. The con-

ference was attended by about 30 scientists and experts from the Serbia and Montenegro. See more [here](#).

The Fifth Etno Kamp Kolašin

“Kolašin: A Meeting Place for Heritage” was the motto of the fifth Ethno Camp Kolašin (1–7 August 2019), organized by the cultural society Mijat Mašković Kolašin. This kind of “laboratory” dedicated to traditional dances and songs is a pioneering endeavour in Montenegro, which justifies its existence year after year. Gathering students and their professors from faculties of the surrounding area (Belgrade, Novi Sad, Banja Luka), the goal is to identify, document, and learn the elements of intangible heritage on the verge of extinction. Revitalizing old ways of dancing and singing is another of the camp’s tasks. In recent years, over 800 gigabytes of audiovisual materials have been recorded, mainly interviews with residents of Kolašin and surrounding villages. This rich material serves to document one’s own heritage, to scientifically interpret certain matrices and motifs that have been practised in the past, but also to empower local and national identities. For the first time this year, students of music high schools participated in the camp. Also, the fieldwork was extended to Mojkovac and surrounding villages.

Presentation of CD *Paštrovići Songs: Book II*

The CD *Paštrovići Songs: Book II* was presented on 14 September 2019 at the 3rd Cyrillic Literary Festival in

Budva. The presenters were Zlata Marjanović, Željko Rafailović (member of the Paštrovići singing group), Nebojša Čulafić (producer), and Dušan Medin. The moderator was Tatjana Radenović.

Concert of traditional song

The concert “I Would Sing, but I Can’t Do it Alone (15 November 2019, Kotor) was held to celebrate 10 years of work of the society “Nikola Đurković” of Kotor. The repertoire was designed by Zlata Marjanović. She also guided visitors throughout the programme, explaining songs from the repertoire. The repertoire of this concert covers traditional songs of many parts of Montenegro, but above all, the traditional songs of the Bay of Kotor, Grbalj, Budva, Paštrovići, and Spič.

Tunisia

by *Anas Ghrab, Liaison Officer*

During the year 2019, musicology in Tunisia sought to assert itself by the organization of various activities, mainly symposia. While the reach and influence of these events are limited, they demonstrated a diversified musicological activity which seeks to both develop and systematize.



The Higher Institute of Music of Sfax organized in April the seventh annual meeting on musical discourse, devoted to musical analysis, as well as a certain number of activities and study days thematically related to current musical questions of musical production. On 13–15 June a conference was held at the Ksar Said Palace in Tunis, entitled “Euro-Mediterranean Shores and Comparative Musicological Journeys,” organized by the CUNTIC laboratory. The Centre for Arab and Mediterranean Music also organized a study day on musical iconography on 20 September 2019 with the IresMus (Paris). The main issue was the establishment of music databases on a Mediterranean scale (*Musiconis* and *Tuniconis*). On 4 December, a study day on the theme “Music and Religion” was held at the Higher Institute of Music in Tunis.

It should also be noted that in 2019 the election of a new bureau of the historical association, the [Rashidiyya](#), took place. It continues to support the project of digitization and online publication of the historical documents of this association.

Vanuatu

by *Monika Stern, Liaison Officer*

Festivals

Vanuatu’s musical landscape has been greatly enriched in recent years by the creation of many music festivals. Alongside the two events created in the 1990s—“Fête de la Musique” and “Fest’Napan,” which have made a significant contribution to the development of urban music in Vanuatu’s capital, Port-Vila—we can now count “Vanuatu Wan Voes Kivhan Festival,” “Reggae Faea,” “DJ Fest,” etc.



In the year 2019, the annual Fest’Napan took place from 11 to 14 September, just outside the Vanuatu Cultural Centre in the Saralana space. This most important musical festival brings together musicians from Vanuatu and from neighbouring countries. Over four days, the public can enjoy groups of different music styles (reggae, hip-hop, Pacific pop, rock, string bands, flamenco gypsy, etc.)

For a scholar starting a new research project in humanities and social sciences in Vanuatu, the Vanuatu Cultural Centre ([Vanuatu Kaljoral Senta, VKS](#)) is the first and most important place to visit. It provides scholars with research permits and works closely together with the National Archives whose building is located next door, and which holds the most important sound archive of the republic. After some slow years of progress, the VKS is again in full swing and organizes events for local customary practices (*kastom*), referred to as tradition in Vanuatu, which includes “traditional” music performances. The VKS was co-organizer of the 4th National Arts Festival, that took place from 18 to 23 August 2019 at Lakatoro on the island of Malekula. More than 600 participants gathered to celebrate Vanuatu’s national cultural heritage. The richness of the cultural life is indicated already by the 130 languages (for only 270,000 people) spoken on Vanuatu’s 80 islands.

In addition to these national festivals, many other smaller festivals are held regularly on different islands in the archipelago. For example, in the north, “Dung Verei Sounds of the Island,” organized by Sandy Sur and the chiefs of Motalava, was held on 1–2 October. Different villages on Motalava island presented various dances accompanied by songs and drumming. The festival provided an opportunity to invite keepers of traditional knowledge prior to the festival to local schools to share parts of the wisdom. The results of this collaboration and exchange was the presentation of dances



Water Music. Gaua, Vanuatu, May 2018. Photo by Monika Stern.

and other practices (traditional way of cooking, traditional dress, etc.) at the festival.

Sound projects outputs

In the framework of the project “Music, Mobile Phones, and Community Justice in Melanesia,” funded by the Australian Research Council (ARC) and led by Macquarie University (Denis Crowdy) in partnership with Further Arts and Wantok Musik Foundation as well as a number of other Australian universities and the French CNRS, a team of producers (David Bridie and Sandy Sur), sound engineer (Andrew Robinson), accompanied by researchers (Thomas Dick and Monika Stern) travelled in May 2018 to the islands of Gaua, Mota-Lava, and Ureparapara to record music. As a result of this work, a music CD has just been released: [*Nēvēnek: Ground Music from Torba Province, Vanuatu*](#). The CD contains a compilation of diverse local music styles, as for example traditional a cappella songs, the famous water music, and local string bands.

This same team (along with Jason MacLeod) had previously worked in Port-Vila, bringing together musicians from West Papua, Vanuatu, and Australia (Ferry Marisan, Manuel Kubiari, Hendrik Baransano, Mama Tineke, Tio Bang, Marcel

Melthérorong, David Leha, David Bridie,) to collaborate for a creative recording project to support the struggle for justice and sovereignty in West Papua. Vanuatu is one of the few countries that is outspoken in condemning the injustice that takes place on this part of the island of New Guinea. Based on a testimony about the Biak Massacre (West Papua 1998) a number of songs, instrumental music, and sound creations were recorded in Further Arts Nesar Studio. As a result of this work, [*We Have Come to Testify*](#) a CD for an illustrated book (and digital album) was realized in 2019.

Reports from ICTM Study Groups

Historical Sources

by Gerda Lechleitner and Susana Sardo,
Study Group Co-Chairs

After Susanne Ziegler and Ingrid Åkesson decided to step down following a long time as Study Group Co-Chairs, Susana Sardo and Gerda Lechleitner were elected during the last business meeting in Budapest as the new Co-Chairs.

When taking over the position, the new Co-Chairs rethought the goal, concept, and shape of the Study Group. Not only times have changed, but also the research questions, the approaches, and the expectations in the field of historical sources. It is urgent to include innovative research in that field and new perspectives and epistemologies in a worldwide/global context.

The ICTM World Conference in Bangkok offered the possibility to discuss new ideas in a broader circle of interested scholars from around the world. Therefore, we scheduled a business meeting including short presentations and statements. They were all focused on historical sources considered from various points of view, including issues related to institutions preserving sources, the meaning of sources, the political, ideological, and intellectual history behind the sources, as well as recent studies and planned/ongoing projects.

Miguel A. García started with a short presentation on “Archives as Process.” He put the archive in the centre of his considerations because he sees the Study Group’s work and discussions revolving around this term. At the same time, he pointed out that this approach is also somewhat risky, as the term “archive” is ambiguous. Consciously or unconsciously, successively or even simultaneously, we deal with different meanings of the word “archive” when we research, collect, write, and define our case studies. Thus, the only way to reflect on the topic is to cope with its wide variety of meanings. Following this consideration, he summed up that scholars generally work under archival conditions or deal with archival practices, like storing, classifying, selecting, etc., but also hiding one or another information; the archive is omnipresent and has to be seen as a process in which records are analysed and experienced from different perspectives.



Susana Sardo in her contribution illustrated “Practices of Exomemory Archivization.” Her approach concentrated on the relationship between sources and archiving practices, and on the challenges produced by the digital era when dealing with the process of exomemory archivization. She explained her view with three points: “the age of subrogated memory,” “exomemory as a global conscience,” and “archiving exomemory in the digital era.” Driven by the complicity between science, scientist, and institutions, those in power unilaterally decide what finally is to be archived. Therefore, she underpinned a (new) balance between authority and agreement in the course of rethinking archives. As digital technology allows making accessible all sounds via the internet, and anyone might create their own archive, questions of safeguarding and of the role of researchers and archivists arise. How to fulfil the task of respecting the privacy of the sources and the authorship by following the policy of opening the sources and data for all? She argued for a counter-hegemonic action including all “players” and thus contributing to a more sustainable and sensitive archive, based on more equity.

Three statements concerning recent projects broadened the field of discussion. From his working experience, Pedro Aragão presented a brief theoretical reflection about the role of collectors and amateurs and their benefit for archive matters. Isobel Clouter offered an interesting insight into the “True Echoes” project, concerned with repatriating early recordings and documents to the communities where they were recorded. And finally, Jonathan McCollum introduced his latest book project on “Deep Soundings”.

A lively discussion took place around the given input, showing the awareness of the need to discuss archives as the basis for sources, in a critical but also controversial way. The many participants were enthusiastic about the possibility of discussing this thrilling topic.

The last part of the meeting was dedicated to deciding collectively the place where the next meeting would take place, and the majority of the participants agreed to have the Kurmangazy Kazakh National Conservatory (Almaty, Kazakhstan) as the host for the 23rd Study Group symposium. The local arrangements will be under the responsibility of Lera Nedlin.

Iconography of the Performing Arts

by Zdravko Blažeković, Study Group Chair

The Study Group on Iconography of the Performing Arts held its 16th symposium, entitled “Music in Popular Theatre and Ritual,” at the Centro Universitario Regional Litoral Norte of the Universidad de la República, in Salto, Uruguay, on 23–26 October 2019. This was the second ICTM symposium held there, organized by the Centro de Investigación en Artes Musicales y Escénicas del Litoral Noroeste (CIAMEN), in just two years, the first one being the 2018 symposium that put forward an initiative for the constitution of the Study Group on Music and Dance in Latin America and the Caribbean. Both symposia were initiated and organized by Marita Fornaro Bordolli, ICTM’s Liaison Officer for Uruguay.

The meeting included four keynote lectures: the inaugural one, by the Study Group’s Chair, dealt with decorations on



theatrical curtains in the 19th century. This lecture was inspired by the very important curtain of the Teatro Larrañaga in Salto, painted in 1880. For years, the managers of the theatre would paste daily playbills on the curtain’s back, which today displays a unique documentation on the theatrical history of Salto. The second keynote lecture was by Antonio Baldassarre, president of the Répertoire International d’Iconographie Musicale (RIIM), who reflected on theoretical currents and methodological problems of the discipline today. The third lecture was given by Daniela Castaldo of the Università del Salento in Lecce, who presented a methodological paper on topics, goals, and methods in music iconography of the classical antiquity. Finally, Marita Fornaro presented a lecture on female performers on the stage of the Teatro Larrañaga in Salto. The CIAMEN group had been working on this topic for some time under the patronage of cultural agencies of the city of Salto.

In Latin America it is not unusual to combine a scholarly conference with a seminar for students, and the Study Group adopted this model for the first time in Salto. We had some



Participants of the 16th symposium of the ICTM Study Group on Iconography of the Performing Arts in front of the stage curtain of the Teatro Larrañaga. Salto, Uruguay, 26 October 2019. Photo provided by Zdravko Blažeković.

45 students from Uruguay attending sessions, and Egberto Bermúdez—professor of the Universidad Nacional de Colombia in Bogotá and the coordinator of its master’s degree in musicology—brought with him ten of his students, who presented papers on the iconographic aspects of their research projects. Providing a framework for dialogue with the next generation of Latin American scholars was a very satisfactory exercise and a model which we should follow whenever possible.

On the way to Salto a visit to the important Uruguayan music archives in Montevideo was organized for the symposium participants. The visit was a great privilege, since they preserve materials of an exceptional cultural and historical value. The archive of the Solís Theater, managed by the Centro de Investigación, Desarrollo y Difusión de las Artes Escénicas (CIDDAE), has the longest uninterrupted activities in Latin America, and it has become a model of archival work in the region. The concert hall of the Servicio Oficial de Difusión, Radiotelevisión y Espectáculos (SODRE) preserves an important collection of performance materials and sheet music going back to the beginnings of the twentieth, and Marita Fornaro has been critically important in its preservation, organization, and cataloguing, after the old concert hall burned in a fire in 1971.

The symposium was accompanied by the opening of the exhibition “Rosas de Pasión: Mujeres del Larrañaga,” which was a result of research carried out by CIAMEN, on an initiative of the Cultural Administration of the City of Salto. In the exhibition, curated by Sergio Marcelo de los Santos, were presented the printed programmes and photographs from the archive of the Comisión Honoraria del Patrimonio Histórico of Salto, documents from private collections, and press releases published in *La Tribuna Salteña*.

During the conference, participants had a chance to see the newest video production by Claudio Mercado, the videographer of the Museo Chileno de Arte Precolombino in Santiago de Chile. His video, *Atawallpa and Wáskar: Music to Move the World*—made in San Pedro de Tongos, a town of about 50 inhabitants in the Huaura Province of the Peruvian Sierra at 3,400 metres above sea level—documents the seven-day celebration of the feast of San Pedro, which features a collective theatrical performance commemorating the death of the Inka kings at the hands of the Spanish conquistadors. Three groups participate in the play: the Inka Atawallpa, the Inka Wáskar, and the Spanish conqueror Pizarro. Each group has its own orchestra, and every moment is linked to the musical performance. Nothing can be done if music is not playing. This was a truly amazing video, very beautifully made.

There were several firsts related to this symposium: the first time the Study Group’s symposium included students in a major way, the first time participants were introduced to music heritage of the country by visiting its major archival institutions and concert venues, and the first time a symposium of our Study Group was held in Latin America. For this we owe a lot of gratitude to Marita Fornaro Bordolli for her initiative, to Sergio Marcelo de los Santos and Virginia D’Alto, who took care of a wonderful organization, and to the town of Salto, that appreciated hosting for three days a group of scholars studying visual documentation.

Calendar of ICTM events

ICTM

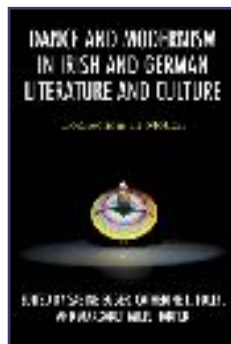
- ★ **13–14 February 2020:** Joint Symposium of ICTM National Committees for Czech Republic, Germany, and Poland
Location: [Halle, Germany](#)
- ★ **9–13 Mar 2020:** 2nd Symposium of the ICTM Study Group on Music and Dance in Latin America and the Caribbean
Location: [Chiapas, Mexico](#)
- ★ **13–17 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](#)
- ★ **10–14 July 2020:** 11th Symposium Study Group on Music, Gender and Sexuality
Location: [Zagreb, Croatia](#)
- ★ **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](#)
- ★ **26–29 Aug 2020:** 7th Symposium of Study Group on Applied Ethnomusicology
Location: [Lucerne, Switzerland](#)
- ★ **27–29 Aug 2020:** 7th Symposium of Study Group on Musics of East Asia
Location: [Inner Mongolia, China](#)
- ★ **6–9 Sep 2020:** 7th Symposium of Study Group on Music of the Turkic-speaking World
Location: [Issyk-Kul, Kyrgyzstan](#)
- ★ **21–23 Sep 2020:** 3rd Symposium of Study Group on Audiovisual Ethnomusicology
Location: [Bologna, Italy](#)
- ★ **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](#)
- ★ **15–17 October 2020:** 17th Symposium of Study Group on Iconography of the Performing Arts
Location: [Alpiarça, Portugal](#)
- ★ **16–19 October 2020:** 3rd Symposium of Study Group on Music and Dance of the Slavic World
Location: [Poznań, Poland](#)
- ★ **16–18 November 2020:** 1st Symposium of Study Group on Global History of Music
Location: [Chengdu, China](#)
- ★ **28–30 November 2020:** 27th ICTM Colloquium
Location: [Shanghai, China](#)
- ★ **24–27 Mar 2021:** 23rd Symposium of Study Group on Musical Instruments
Location: [Colombo, Sri Lanka](#)
- ★ **22–28 Jul 2021:** 46th ICTM World Conference
Location: [Lisbon, Portugal](#)

Featured publications by ICTM members

Dance and Modernism in Irish and German Literature and Culture

Sabine Egger, Catherine E. Foley, and Margaret Mills Harper, eds. Washington: Lexington Books—Rowman & Littlefield Publishers, 2019. Hardback and digital, 252 pp. ISBN 9781498594264 (hardback), 9781498594271 (digital). USD 95 (hardback) / USD 90 (digital). [Purchase](#).

A collection of scholarly articles and essays by dancers and scholars of ethnochoreology, dance studies, drama studies, cultural studies, literature, and architecture, *Dance and Modernism in Irish and German Literature and Culture: Connections in Motion* explores Irish-German connections through dance in choreographic processes and on stage, in literary texts, dance documentation, film, and architecture since the 1920s. Contributors consider modern dance's impact on art forms and discourses in Irish and German culture and illustrate its transgressions of medial and disciplinary boundaries as well as of gender, social, or cultural differences.



Dance Cultures, Globalization, Tourism, and Identity in the Anthropology of Dance

Helene Neveu Kringelbach and Jonathan Skinner, eds. Translated by Despina Alexandri. Athens: Klidarithos publications, 2019. Paperback, 304 pp. In Greek. ISBN 9789606450129. EUR 17. [Purchase](#).

This work is a combination of theory and practice in the framework of ethnographic studies, tourism, and dance. It focuses on undergraduate and postgraduate students and promotes social, cultural, and tourism studies. The case studies presented in the book reveal ways in which dance performance collaborates with other scientific fields.



The authors discover the leading role of dance in culture and/or as entertainment, commercial cultural exchange, cultural aesthetics, and social catharsis.

The title of the volume in Greek is Χορευτικοί πολιτισμοί. Παγκοσμιοποίηση, τουρισμός και ταυτότητα στην ανθρωπολογία του χορού.

Double Reeds Along The Great Silk Road

Gisa Jähnichen and Terada Yoshitaka, eds. Berlin: Logos Verlag, 2019. 245 pp. ISBN 9783832548698. EUR 43. To purchase, [contact the editor](#).

Double-reed instruments have been underrepresented in ethnomusicology and related fields and deserve much more serious and sustained attention. To fill the void in current scholarship, the 25th ICTM Colloquium “Double Reeds Along the Great Silk Road: The Interaction of Theory and Practice from Antiquity to Contemporary Performance,” was held at the Shanghai Conservatory of Music, China, in 2018. With a selection of papers from the colloquium, the present volume gathers and analyses existing documents, whether written, historical or ethnographical, and provides information on previously neglected regions.



Ethnomusicology Matters

Ursula Hemetek, Marko Kölbl, and Hande Sağlam, eds. Vienna: Böhlau Verlag, 2019. Hardback and digital, 285 pp. ISBN: 9783205232865 (hardback). EUR 60 (hardback), [free download](#).

This book gathers international voices from the field of ethnomusicology discussing the socio-political relevance of the discipline. The articles draw from contemporary discourses that take into account the role of music and dance in shaping social and political realities. An important field connected to political relevance is heritage,



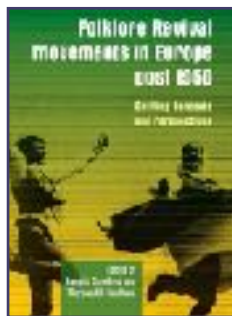
either in connection with UNESCO or with archives. Ontologies of indigenous groups and their relevance in knowledge production is discussed in ethnomusicology nowadays as well as the possibilities of decolonizing the discipline. Two articles from ethnochoreology explore dance from the gender perspective and in post-socialist political structures. Different approaches from applied ethnomusicology deal with social justice, participatory dialogical practice, and the socio-political relevance of performance. Forced migration is seen as comprehensive topic for future ethnomusicology. The contents of the book mirror influential discourses of ethnomusicology today that will definitely shape the future development of the discipline.

Folklore Revival Movements in Europe post 1950: Shifting Contexts and Perspectives

Daniela Stavělová and Theresa Jill Buckland, eds. Prague: Institute of Ethnology of CAS, 2018. Hardback, 384 pp. ISBN: 9788088081227. To purchase, [contact the editor](#).

This collection of papers emerges from a symposium on the folklore revival movement of the second half of the twentieth century which was held in Prague in October 2017. As the current findings of ongoing research in this volume demonstrate, across Europe, the performance and investigation of folklore revival movements, especially music and dance, is of vital interest and relevance to understanding their manifestation in the second half of the twentieth century.

This present collection opens the door to further critical examination of the power of such cultural practices, their political salience, whether at national, institutional, or individual levels, and their deep-seated impact on people who have encountered and evaluated folk revivalism in their lives.



Studia Instrumentorum Musicae Popularis (New Series) VI

Gisa Jähnichen, ed. Berlin: Logos Verlag, 2019. Hardback, 409 pp. ISBN: 9783832549886. EUR 49. [Purchase](#).

As one of the most recent research areas within the humanities, the aim of the 22nd symposium of the ICTM Study Group on Musical Instruments was to initiate a dialogue on the relations between musical instruments and the perceptions and/or sensory interpretations and their paradigms such as sound, smell, touch, taste, and the vestibular sensory systems.

Moreover, this topic should also help to investigate correlations between musical instruments, their physical and auditory specificities with aspects of proprioception and synaesthesia, and further expand on the phenomena of musical instruments as mediators of spirituality.



The Eastern Piano Project: The Rebetiko Era

Nikos Ordoulinis. Thessaloniki: Prigipessa Editions, 2018. Paperback, 94 pp. Book in Greek, CD in Greek and English. Photos, transcriptions, and bilingual analyses. ISBN 9790901613508. [Website](#).

The realization of this first album came about through the programme of “The Eastern Piano Project” as a contemporary musicological approach, which concerns not only the musical subject matter, with its particular characteristics regarding style and form, but also the production process, from composition to recording. Even though the points of reference are the specific recordings, the analysis refers to “The Eastern Piano Project” as a whole, since the most comprehensive overview of the musical subject matter and its trajectory through time dictates its course through many and diverse paths, such as form and style, psychology, historical documentation, performance, as well as recording technology, the music industry environment, economic factors, sociology, and aesthetic.



The Old Castle: An Ethnographic Fairy Tale

Athena Katsanevaki and S+. Thessaloniki: Grevena, 2018.
Film, 35 minutes. In Greek with English subtitles.

The Old Castle is a myth/*paramythi* (Fairy Tale) inspired by a “lieu de memoire” in the area of fieldwork. It stems from the narratives of the locals, the myths, history, soundscapes, and landscapes of an area. It is the myth of an ethnography and for this reason it was named by its creator “An Ethnographic Fairy Tale.” The myth then became a fairy tale to embody the context and the atmosphere of a place (space) together with its songs, “making” in this way a new “context” that is not the same as the one that existed at the unknown (to us) moment of their creation.



You can watch [the trailer on YouTube](#), and learn more on the [film's website](#).

The Sounds of Nostalgia: The History of Old Urban Music in Serbia

Marija Dumnić Vilotijević. Belgrade: Čigoja štampa—
Institute of Musicology SASA, 2019. Paperback, 394 pp. In
Serbian with summaries in English. ISBN: 9788653105020.
RSD 1,210. [Purchase](#).

Interpreting old urban music as a nostalgic musical practice based on folk music heritage before the Second World War, the author considers numerous findings that profile the genre as a form of popular folk music in Serbia. Its history is presented, including the relations with international popular musics, and the characteristics of similar music in the Balkans and Central Europe (especially, the former Yugoslavia). Urban folk music from the early twentieth century is explained, from reconstruction of performance contexts (tavern, radio), to presentation of repertoire. Old urban music, a product of the Yugoslav and Serbian music industries in the last decades of the twentieth century, is therefore elucidated, from present-day performance contexts in Belgrade to its structural music characteristics.



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 January 2020, the International Council for Traditional Music is officially represented in 121 countries and regions.

Afghanistan

[Mirwaiss Sidiqi](#), Liaison Officer

Albania

[Ardian Ahmedaja](#), Liaison Officer

American Samoa

[Kuki Motumotu Tuiasosopo](#), Liaison Officer

Argentina

[Silvia Citro](#), Liaison Officer

Armenia

[Tatevik Shakhkulyan](#), Liaison Officer

Australia & New Zealand

[Brigitta Scarfe](#), 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

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

Chile

[Jacob Rekedal](#), Chair of National Committee

China

[Qi Kun](#), Chair of National Committee

Colombia

[Juan Sebastián Rojas](#), Liaison Officer

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

[Kiku Day](#), Chair of National Committee

Ecuador

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

Estonia

[Žanna Pärtlas](#), Liaison Officer

Eswatini

[Cara Stacey](#), Liaison Officer

Ethiopia

New vacancy — In search of new representative

Finland

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

France

[Susanne Fűrnis](#), Chair of National Committee

Georgia

[Teona Lomsadze](#), Liaison Officer

Germany

[Dorit Klebe](#), Chair of National Committee

Ghana

[Daniel Avorgbedor](#), Liaison Officer

Greece

[Athena Katsanevaki](#), Liaison Officer

Guam & Northern Marianas

[Michael Clement](#), Liaison Officer

Guatemala

[Matthias Stöckli](#), Liaison Officer

Haiti

[Gerdès Fleurant](#), Liaison Officer

Hungary

[János Sipos](#), Chair of National Committee

Iceland

[Porbjörg Daphne Hall](#), Liaison Officer

India

[Urmimala Sarkar Munsî](#), Liaison Officer

Indonesia

[Made Mantle Hood](#), Liaison Officer

Iran (Islamic Republic of)

[Mohammad Reza Azadehfar](#), Liaison Officer

Iraq

New vacancy — In search of new representative

Ireland

[Éamonn Costello](#), Chair of National Committee

Israel

[Moshe Morad](#), Chair of National Committee

Italy

[Domenico Staiti](#), Chair of National Committee

Japan

[Uemura Yukio](#), Chair of National Committee

Kazakhstan

[Saule Utegalieva](#), Liaison Officer

Kenya

[Charles Nyakiti Orawo](#), Liaison Officer

Kuwait

New vacancy — In search of new representative

Kyrgyzstan

[Kanykei Mukhtarova](#), Liaison Officer

Lao People's Democratic Republic

[Bountheng Souksavatd](#), Liaison Officer

Latvia

[Anda Beitāne](#), Liaison Officer

Lithuania

[Rimantas Sliužinskas](#), Chair of National Committee

Madagascar

[Victor Randrianary](#), Liaison Officer

Malaysia

[Tan Sooi-Beng](#), Chair of National Committee

Malta

[Philip Ciantar](#), Liaison Officer

Mexico

[Carlos Ruiz Rodriguez](#), Liaison Officer

Micronesia (Federated States of)

[Augustine C. Kohler](#), Liaison Officer

Mongolia

[Otgonbayar Chuluunbaatar](#), Liaison Officer

Montenegro

[Zlata Marjanović](#), Liaison Officer

Morocco

[Lhoussain Simour](#), Liaison Officer

Mozambique

[Marílio Wane](#), Liaison Officer

Myanmar

[Ne Myo Aung](#), Liaison Office

Nepal

[Ram Prasad Kadel](#), Liaison Officer

Netherlands

[Evert Bisschop Boele](#), Liaison Officer

Nicaragua

[Johannes Kranz](#), Liaison Officer

Nigeria

[Austin 'Maro Emielu](#), Liaison Officer

North Macedonia

[Velika Stojkova Serafimovska](#), Chair of National Committee

Norway

[Bjørn Aksdal](#), Chair of National Committee

Oman

[Nasser Al-Taei](#), 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

Republic of Korea

[Sheen Dae-Cheol](#), Chair of National Committee

Republic of Moldova

[Diana Bunea](#), Liaison Officer

Romania

New vacancy — In search of new representative

Russian Federation

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

Switzerland

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

Taiwan

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

Tajikistan

[Faroghat Azizi](#), Liaison Officer

Thailand

[Pornprapit Phoasavadi](#), 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 Kolomyyets](#), Liaison Officer

United Arab Emirates

[Aisha Bilkhair](#), Liaison Officer

United Kingdom of Great Britain and Northern Ireland

[Shzr Ee Tan](#), Chair of National Committee

United Republic of Tanzania

[Imani Sanga](#), Liaison Officer

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, Bolivarian Republic of

[Katrin Lengwinat](#), Liaison Officer

Viet Nam

[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](#)

Global History of Music

Chair: [Razia Sultanova](#)

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: TBA

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

International Council for Traditional Music

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Website: www.ictmusic.org

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.

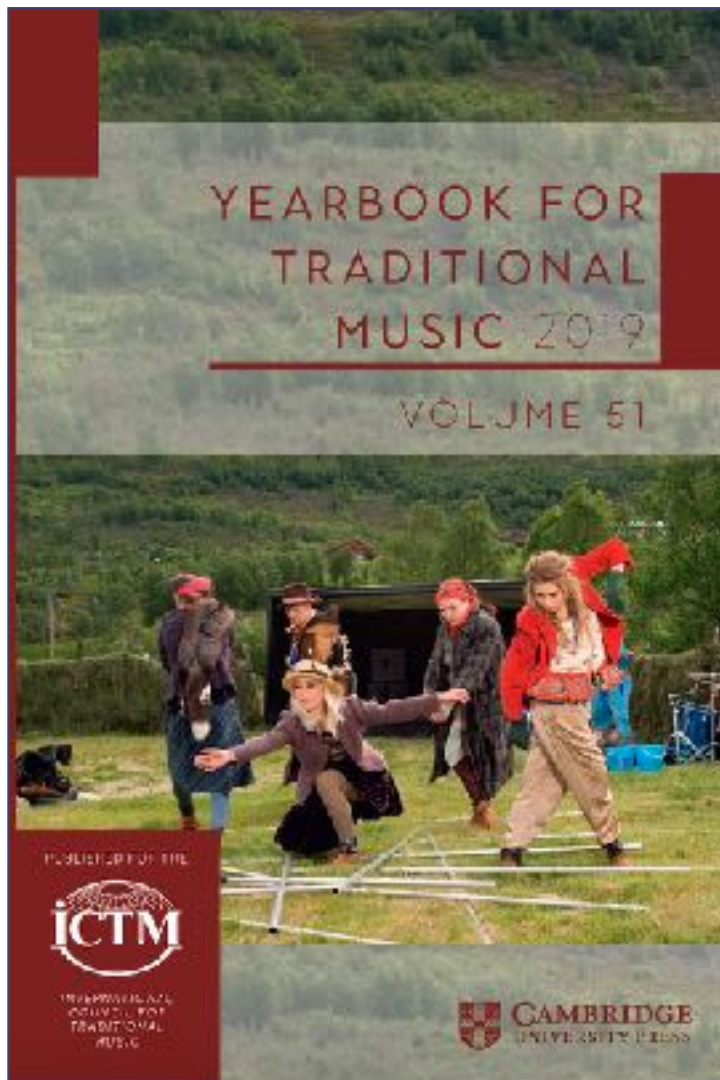
ISSN (Print): 0740-1558

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 January 2020. 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.