

BULLETIN

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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; Search for the next Secretary General.

Pages 2–4

In Memoriam

Bruno Nettl (1930–2020); Rudolf Pietsch (1951–2020).

Pages 5–7

46th ICTM World Conference

Third Notice and Call for Proposals

Pages 8–10

Announcements – ICTM

ICTM activities postponed or cancelled due to Covid-19 pandemic; Study Group on Musical Instruments: Symposium; Study Group on Performing Arts of Southeast Asia (PASEA): Update; Study Group on Sound, Movement, and the Sciences

(SoMoS): Symposium; Study-Group-in-the-Making on Music, Religion, and Spirituality: Symposium.

Pages 11–12

Announcements – Related organizations

The 10th Anniversary International Symposium on Traditional Polyphony.

Page 13

Reports

Reports from ICTM National and Regional Representatives: Australia and New Zealand; Cyprus; Hungary; Ireland; Japan; Sri Lanka; United Arab Emirates.

Pages 14–22

Reports from ICTM Study Groups: Multi-part Music; Music and Dance in Latin America and the Caribbean.

Pages 23–25

Calendar of Events

Page 26

Featured Publications by ICTM Members

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

Page 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



All of us are at the moment confronted with an absolutely challenging situation, both physically, psychologically, and concerning our working conditions. I want to encourage you to keep your spirits up and take care of yourselves. This crisis will not last forever, and when we will look back on it we will, at the very least, have gained new insights and probably will have learned many things about life in general, and the importance of communication. In her message, our President raises the topic from the ICTM's perspective.

I wanted to add that the ICTM Secretariat is working well, as working from home is nothing new for Carlos—even though it is for me. We had to suspend our face-to-face meetings in Vienna, of course, but we maintain our weekly telephone conversations as we have always done.

It goes without saying that we are very much affected by the pandemic as we are part of the ICTM community. It is such a shame to see the cancellations and postponements of so many **Study Group** symposia. For those involved in the preparation of these, it is definitely a disaster, as so much work and dedication was put into them. In 2020 there should have been 21 Study Group symposia, but many have been postponed already. The last symposium that was actually held was the symposium of the Study Group on Music and Dance in Latin America and the Caribbean in Mexico (see pages 24–25 for a report). Hopefully, it will still be possible to hold those symposia scheduled for the latter part of the year, as originally planned.

In spite of COVID-19, however, there is some good Study Group news. A new Study-Group-in-the-Making on Music, Religion, and Spirituality was recently recognized by the Executive Board, and they will do their best to hold their inaugural meeting in Ljubljana, Slovenia, in August. Congratulations!

Seeing our **World Network** functioning is truly a source for comfort in these difficult times. It is wonderful to be able to connect with colleagues from all over the world who are facing similar problems, and to read their supportive comments in this time of crisis. I want to greet the new Chair of the Regional Committee for Australia and New Zealand (Brigitta Scarfe, who succeeds Catherine Grant), the new Chair of the National Committee for Finland (Elina Seye, who succeeds Antti-Ville Kärjä), the new Chair of the National Committee

for Ireland (Helen Lawlor, who succeeds Éamonn Costello), and the new Chair of the National Committee for Hungary (Dániel Lipták, who succeeds János Sipos). Included in this *Bulletin* there are fascinating reports by National Representatives from very diverse parts of the world, showing what an organization like ICTM is able to do: unite scholars the world over even in times of trouble.

I want to raise another positive issue. In my office I found the printed programmes and abstract books from several World Conferences (1989–1999) as well as some additional materials. These were scanned, and now are freely available on the [Past Conferences section of our website](#). I encourage other members of the older generation to search if they might have anything similar that might be added to the website. Photographs are welcome too. Most of us are locked in our homes now, so we have time to tidy up! In my experience, during such a process you can find amazing things.

You might be aware that we sent our regular **membership renewal notices** a couple of weeks ago. I want to apologize if these messages came at the wrong moment, as at least one member had the impression that the renewal notice's language was similar to an ultimatum. The truth is that ICTM is governed by the General Data Protection Regulation (GDPR). This is a European law that protects the privacy of individuals and came into force on 25 May 2018. GDPR dictates that organizations like ICTM cannot keep personally-identifiable information of former members in their databases without explicit consent. So, those members who do not renew by 15 April (i.e., after a generous grace period of more than 100 days since the year in question has begun) *must* be deleted from ICTM's database, or we would be in infraction of GDPR. That is why the urgency had to be communicated in some way. Thanks for your understanding.

In this *Bulletin* you will also find a notice on the upcoming 2021 World Conference. Please do submit your proposals, as the World Conference should not be affected by the pandemic, and I imagine we will enjoy meeting each other in person more than ever before.

There are two **obituaries** in this *Bulletin*. Bruno Nettel, one of the most prominent figures in ethnomusicology, passed away in January. This saddened all of us worldwide, both those who knew him in person, and the many generations of ethnomusicologists who read his works.

The Austrian folk music researcher and musician Rudolf Pietsch also passed away some weeks after Bruno Nettl. He worked next door to me for 30 years. The obituary gives a fine insight into his merits, but I wanted to add my personal perception: his abilities as a University teacher were especially remarkable. In addition to his scholarly instruction, he was able to inspire generations of students of folk music as a “musician.” Many ensembles, which today are central figures in the Austrian music scene, have learned from him and have been encouraged by him. It was he who initiated the practical courses of my department. His model of teaching, his teaching style, and the involvement of masters of various styles of traditional music were truly trendsetting. We will miss you, Rudi!

Message from the President

by *Salwa El-Shawan Castelo-Branco*

I begin this message by expressing my deep concern and heartfelt wishes for the health and safety of all ICTM members, their families, and the communities in which they live and work. The unprecedented COVID-19 world health emergency is a stark reminder of the globally interconnected planet on which we are living. The full economic, political, and social consequences of the pandemic are yet to be fully assessed.

As we all know, the predictions are quite dire. The global crisis that we all share emphasizes the urgency of deepening our reflection on basic human values, and our shared responsibility and solidarity as world citizens. I urge ICTM members to unite to address the impact of the pandemic in your communities and beyond. More than ever, we need to join forces and intensify our work collaboratively with our partners in the field towards peace, social justice, equity, and ecological, social, and cultural sustainability. Let us turn this adversity into an opportunity for working together toward a paradigm shift anchored on basic principles of human rights and global solidarity, a theme of ongoing debate in our fields, and an aim towards which the ICTM is committed.

Music and dance are powerful means that have been mobilized at this time of crisis by musicians, dancers, and communities in many part of the world while maintaining social confinement, in a true spirit of solidarity, to express emotions, reinforce a sense of community, overcome isolation, and transmit hope for the future. As an optimist, I am hopeful that, despite its immediate negative consequences, this crisis



will lead to positive transformations towards a sustainable future for the earth that we all share.

This year, the Council has lost two of its prominent members: Rudolf Pietsch and Bruno Nettl. Their personal and professional trajectories and contributions are beautifully outlined in the obituaries published in this *Bulletin*.

Allow me to share a few personal memories. I will always remember Rudolf Pietsch’s curiosity, enthusiasm, and joy of life in music. It was truly contagious. Bruno Nettl’s *Theory and Method* (1964) was my introduction to ethnomusicology when I was studying for my Master’s in piano at the Manhattan School of Music in New York in the early 1970s. It was a mind-opener that triggered my interest in pursuing graduate studies in ethnomusicology. I first met Bruno Nettl during my first conference of the Society for Ethnomusicology, as a first-year graduate student at Columbia University, held in 1973 at the University of Illinois at Urbana-Champaign, his home institution.

As many of us who had the privilege of knowing Bruno Nettl personally, I was inspired by his brilliance, his modesty, his sense of humour, and his decisive contribution to ethnomusicology. I had the good fortune of both listening and talking to Bruno Nettl at many ICTM and SEM conferences, and of hosting him at the Institute for Ethnomusicology—Center for Studies in Music and Dance at the Nova University of Lisbon.

Rudolf Pietsch and Bruno Nettl will be greatly missed and fondly remembered. My heartfelt condolences to their families, colleagues, and friends.

Search for the next Secretary General

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

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



The Secretariat is the body responsible for the day-to-day operations of ICTM, and is the main channel of communication between the Council's governing body—the Executive Board (EB)—and its members, subscribers, partners, and affiliates. The Secretariat comprises the Secretary General and the Executive Assistant, who are both appointed by the EB for an initial period of four years.

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

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

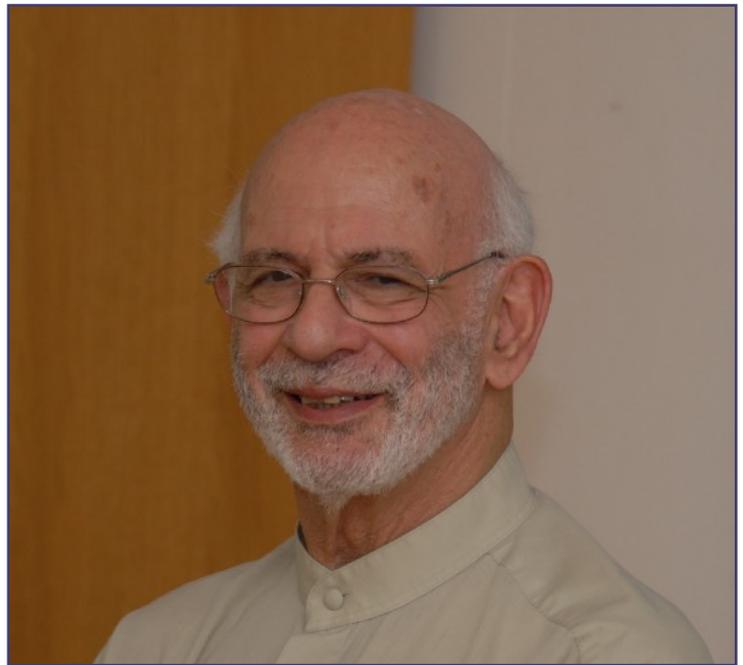
Bruno Nettl (1930–2020)

by Svanibor Pettan

News about the passing of Bruno Nettl became almost instantly known in the world of music studies; I learned about it from multiple sources on the very same day. The recent gathering in November 2019 at the Annual Meeting of the Society for Ethnomusicology (SEM) at Indiana University in Bloomington turned to be Bruno's final one. He promised a couple of years ago that he would attend this scholarly event at his Alma Mater, located relatively close to his home in Champaign, and he kept his word. Although physically tired, his mind at the age of 89 was as vivid as always; he participated in a panel featuring past SEM Presidents, while a special session dedicated to him allowed the large gathering of students, colleagues, and friends to celebrate his life and achievements in his presence. I contributed a story about his ten-day invited-lecture visit to Slovenia and Croatia in 2007, which attracted professors and students from several of Yugoslavia's successor states and at which he kindly donated his rich collection of abstracts to our departmental library at the University of Ljubljana.

Born in Prague, the capital of Czechoslovakia at that time, Bruno Nettl was raised by parents professionally involved in Western art music, his father the historical musicologist Paul Nettl and his mother the pianist Gertrud Hutter Nettl. The Nettls fled to America in 1939 due to the German occupation of Czechoslovakia; some members of the family fell victim to the Holocaust in the Terezín concentration camp. Bruno completed his doctoral studies, mostly under the mentorship of George Herzog, in 1953, and established a remarkable academic career which, together with his permanent position at the University of Illinois at Urbana-Champaign after 1964, included many visiting professorships and lectureships, four honorary doctorates, two edited volumes in his honour (*Ethnomusicology and Modern Music History* (1991) and *This Thing Called Music* (2015)), the Koizumi Fumio Prize and numerous other awards, and election as a fellow to the American Academy of Arts and Sciences.

His scholarship is cross-disciplinarily informed and provides a broad and multilayered picture of both selected musics and of ethnomusicology as a discipline. In geographical terms, his studies encompass three continents: North America (Indigenous, folk, and urban musics), Asia (art musics of Iran and South India), and Europe (traditional and art music), and in terms of topics *Theory and Method in Ethnomusicology* (1964), issues and concepts in *The Study of Ethnomusicology* (1983/2005/2015), *Blackfoot Musical Thought* (1989), uni-



Bruno Nettl. Ljubljana, Slovenia, April 2007. Photo by Matjaž Rebolj.

versity schools of music in *Heartland Excursions* (1995), history of the discipline in *Encounters in Ethnomusicology* (2002) and *Nettl's Elephant* (2010), and more. It was he who wrote the key-entry on "music" in the New Grove Dictionary of Music and Musicians, and contributed to broadly-defined volumes such as *Comparative Musicology and Anthropology of Music* (1991) and *Excursions in World Music* (1992). Over a hundred of his articles were published in journals and edited volumes relevant for ethnomusicology, musicology, anthropology, music education, and other fields.

As a pedagogue, Bruno Nettl guided a remarkable number of doctoral students from the USA and abroad, who at the University of Illinois enjoyed one of the finest programmes in ethnomusicology worldwide. To avoid listing the names, since there is no space for all of them, I would rather quote two of them. In Marcello Sorce Keller's words, "I am quite conscious of one thing: no one, except my parents, ever influenced my life as much and as positively as Bruno Nettl did." Philip V. Bohlman convincingly formulated the result of Bruno's teaching: "It has been the greatest measure of his intellectual breadth and diversity that his former students have not formed a single school, but have established new directions both for ethnomusicology and for modern musical scholarship generally."

Of course, his personality had much to do with it. He was curious, approachable, and friendly, a person who cherished family, friendships, and collegiality. Dedications of his books to Wanda ("the lady of my life") and other family members and former students speak for themselves. He liked to write

humorous verses for family and friends and to include them in his holiday letters each December; a selection of such verses can be found in his witty book *Perverse at Eighty* (2010). While referring to Nettle's 2014 Blacking lecture for the European Seminar in Ethnomusicology in his native Prague, Zuzana Jurková wrote: "The discipline of ethnomusicology was thus presented as an assemblage of bridges. Now, when reading the text again, I become aware of the fact, that in my professional life, Bruno—thanks to his social, friendly, and open nature—was a builder of not only intellectual, but also personal bridges. And I am sure, this is not only my case."

Bruno Nettle and ICTM

In contrast to the two founding fathers of SEM who refused association with what used to be the International Folk Music Council (IFCM) at the time (Alan P. Merriam and David McAllester), Nettle was actively involved in IFMC, just like the other two SEM founding fathers (Willard Rhodes, who served as the 4th IFMC President and Charles Seeger, who was an Executive Board member).

Indeed, Bruno was the only scholar who served as General Editor of both the SEM (*Ethnomusicology*) and IFMC/ICTM journals (*Yearbook for Traditional Music*, 1974–76). He was also Executive Board member (1976–77), presenter of the plenary lecture at the 30th ICTM World Conference in Schladming (1989), keynote speaker at the 34th ICTM World Conference in Nitra (1997), and keynote speaker at the 5th Symposium of the ICTM Study Group on Music and Minorities in Prague (2008). His articles published in the *Yearbook* include "The IFMC/ICTM and the Development of Ethnomusicology in the United States" (1988) and "Mozart and the Ethnomusicological Study of Western Culture" (1989).

Bruno's wisdom and rich experiences were expected to benefit the Advisory Board of the newly-founded Music and Minorities Research Centre in Vienna, indirectly related to ICTM.

It is likely that his final or at least one of the last essays was the one on ideology in the history of IFMC/ICTM, for the upcoming edited volume on the first seven decades of ICTM, which is expected in mid-2021.

With Bruno Nettle's passing, the world of ethnomusicology lost one of its major figures, a scholar who significantly contributed to its affirmation as an academic field worldwide, and who inspired and kept supporting generations of ethnomusicologists on their way to new heights. Condolences to

the family and sincerest thanks to Bruno himself—we miss you!

Readers are kindly invited to take a look at [a selection of photos featuring Bruno Nettle at the ICTM Online Photo Gallery](#), and to contribute their own pictures from their archives.

Rudolf Pietsch (1951–2020)

by Ulrich Morgenstern

The Austrian musician, teacher, and folk-music researcher Rudolf (Rudi) Pietsch passed away on Wednesday, 5 February 2020 in Krems an der Donau. Many of his colleagues in ICTM remember Rudi as a passionate performer, an inspiring and exceptionally well-informed conference speaker, and a sensitive and thoughtful interlocutor. Leading representatives of the Council in many European countries and beyond were his close friends, and many of them maintained long-lasting cooperation with him in the ICTM Study Groups on Musical Instruments and on Multipart Music, as well as in many other fields.

Rudi Pietsch was born in Vienna in 1951 into a musical family. He took violin lessons from his early childhood. Later he studied Music Education and Instrumental Music Education at the School of Music and Performing Arts, Vienna (today the University of Music and Performing Arts Vienna, also known as MDW). In 1978 he was awarded a teaching certificate in violin and recorder, and in 1991 a doctorate from the University of Vienna in Musicology, under the supervi-



Rudolf Pietsch in 2014. Photo provided by Ulrich Morgenstern

sion of Franz Födermayr, with a dissertation on the music of Burgenlanders who had emigrated to the USA.

In 1981 Rudi Pietsch joined the Institute of Folk Music Research (today the Department of Folk Music Research and Ethnomusicology at MDW) as an assistant. At that time, under the direction of Walter Deutsch, the institute's founder, the institution had already become an important meeting point for international folk music research, starting with the second meeting of the ICTM (then IFMC) Study Group on the Analysis and Systematization of Folk Music, and including the Seminar für Europäische Musikethnologie (1971, 1973)—not to be confused with the European Seminar in Ethnomusicology (nowadays the department employs five ICTM Study Group executives and the Secretary General, Ursula Hemetek). Later on, Rudi Pietsch became Assistant Professor and Vice Chair of the Department. He retired from MDW in 2016 and continued to lecture in the department until 2017 and at the Joseph Haydn Department of Chamber Music, Early Music, and Contemporary Music of MDW until 2019.

The primary focus of his research was on traditional Austrian instrumental and vocal music, in particular dance music, with a strong emphasis on musical style and performer-centred research. With his research partners—to mention just one, the fiddler and Schwegel (transverse flute) player Alois Blamberger (1912–1989) from Bad Ischl, Upper Austria—Rudi shared long and intensive friendships. As a musician and a researcher, he was deeply involved in the late-twentieth-century pan-European movement of fieldwork-based folk music revival and revitalisation. Rudi loved many aspects of traditional expressive culture, and he had an exceptional talent for communicating theoretically and practically to his students and to broader audiences the value of that which has been created with love and artistic skill.

Rudi was a great idealist and a great sceptic at the same time. His commitment to the weak and underestimated kept him from any idealisation of the traditional way of life with all its hardship. And he was able to convince countless young and open-minded musicians that involvement with traditional music is not necessarily a matter of traditionalism or any other kind of political statement. Unlike many “burning souls” (Owe Ronström) of European folk music revival, Rudi and his fellow Austrian musicians never promoted folk music as a counter model to “bourgeois” art music. All the more so as German-speaking folk music theory (Walter Wiora, Felix Hoerburger) has always conceptualised folk music as being interrelated with art music, both in terms of social history and musical style. In this sense it has great symbolic meaning

that Rudi Pietsch's first experience of instrumental music, in his family, and his last teaching position, at the Haydn Department, was devoted to the classical repertoire.

Rudi Pietsch contributed to the contemporary Austrian folk music scene and to the public representation and social significance of traditional music in this country as no other musician, teacher and researcher has done. And he was a tireless bridge builder, uniting people, countries, and styles in the world of music. In his extremely fruitful but too short life, Rudi Pietsch rarely took care of himself. May he now rest in peace!

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

Third Notice and Call for Proposals

by *Susana Sardo and Kati Szego*,
Programme Committee Co-Chairs

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.



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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 un-

derstanding 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 — ICTM

ICTM activities postponed due to COVID-19 pandemic

As we all know, the outbreak and pandemic status of the new disease COVID-19 (caused by the virus SARS-CoV-2) continues to affect the global population.

Due to newly-imposed travel restrictions, limits to the holding of public meetings, and other measures enacted to contain the spread of the virus, the following ICTM events have been postponed:

- 7th Symposium of the [ICTM Study Group on Music and Dance in Southeastern Europe](#) (Trabzon, Turkey, 13–17 April 2020): postponed
- 23rd Symposium of the [ICTM Study Group on Historical Sources](#) (Almaty, Kazakhstan, 26–31 May 2020): postponed
- 11th Symposium of the [ICTM Study Group on Maqām](#) (Saint Petersburg, Russia, 20–22 May 2020): postponed
- 2nd Symposium of the [ICTM Study Group on Music, Education and Social Inclusion](#) (Puerto Rico, USA, 21–23 May 2020): postponed
- 10th Symposium of the [ICTM Study Group on Music and Dance of Oceania](#) (Honolulu, USA, 13–14 June 2020): postponed
- 13th Symposium of the [ICTM Study Group on Mediterranean Music Studies](#) (Tangier, Morocco, 15–20 June 2020): postponed
- 11th Symposium of the [ICTM Study Group on Music and Minorities](#) (Uppsala, Sweden, 22–28 June 2020): postponed to January 2021
- 1st Symposium of the [ICTM Study Group on Global History of Music](#) (Chengdu, China, 16–18 November 2020): postponed to 2021

For more information please contact Study Group authorities. Their information can be found on each Study Group's webpage, linked above.

We urge all members of the ICTM community to follow the recommendations of their respective local or national health

services. [The online version of this notice is updated with the latest news.](#)

Study Group on Musical Instruments: Symposium

24–27 March 2021

Colombo, Sri Lanka

Deadline for submissions: 1 May 2020

The Study Group on Musical Instruments will hold its 23rd symposium in Colombo, Sri Lanka, on 24–27 March 2021, hosted by the University of Visual and Performing Arts. The themes of the symposium are (1) Re-Invention and Sustainability of Musical Instruments; and (2) Instrumental Music and Food.

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

Study Group on Performing Arts of Southeast Asia (PASEA): Update

The Program Committee has received an overwhelming response and proposals for the 6th ICTM-PASEA Symposium in Bagan, Myanmar, scheduled for 28 July–5 August 2020. The Programme Committee received more than 150 abstract proposals with many quality research papers submitted. Letters of acceptance and notice of rejections were sent out in January 2020. The Local Arrangements Committee (LAC) sent out local announcements on 15 February including information on registration and accommodation. A more detailed programme, schedule of events, list of accommodation, and other local arrangements information were scheduled to be sent by 1 March.

However, following the developments of the COVID-19 pandemic, the PASEA Executive Committee has received an updated report from the LAC expressing its concern as the disease continues to spread in China and beyond. As the LAC continues to monitor the spread of the virus and listening closely to directives from the World Health Organization and local authorities, the LAC recommends:

- The symposium will proceed as planned, pending directives mandated by the national government;

- That participants wait until 1 May to purchase plane tickets, if at all possible;
- In the event that participants' presentations have been accepted but they are not able to travel to Bagan because of COVID19, the LAC will facilitate an interface to deliver presentations remotely (information forthcoming).

Following the LAC's advice, the PASEA Executive Committee has agreed to wait until 1 May before an informed decision and announcement is made. The Executive Committee apologizes for any inconvenience, which has caused uncertainties regarding travel plans during these times of uncertainty. Following the announcement after 1 May, the Executive Committee will be sending Google Forms for presenters and participants to state their preferences and voice their concerns should the symposium be postponed or run as scheduled.

Study Group on Sound, Movement, and the Sciences (SoMoS): Symposium

28–30 September 2020

Stockholm, Sweden

The 1st official symposium of the recently-affiliated ICTM Study Group on Sound, Movement, and the Sciences (SoMoS) will be held at the KTH Royal Institute of Technology, Stockholm, Sweden, on 28–30 September 2020. It will gather research projects on topics that align with the aims and themes of the SoMoS Study Group. Special emphasis will be given to work that combines ethnographic and science-based approaches, explore the issues involved in such endeavours, or present reflective discussions on relevant theories and methodologies.

Further information, including keynote speaker, programme, registration details, and suggestions for travel and accommodation, can be found on the [symposium's webpage](#). To register, please fill in [the symposium's registration form](#). We welcome any participants interested in the aforementioned topics at the symposium; you don't have to be a SoMoS member yet to register.

Study-Group-in-the-Making on Music, Religion, and Spirituality: Symposium

27–29 August 2020

Ljubljana, Slovenia

Deadline for submissions: 15 May 2020

Religious and spiritual doctrines and their interpretations have significant impact on understandings of boundaries between musical and non-musical phenomena, and between acceptable and unacceptable music and dance practices in various spatial and temporal contexts. Religion and spirituality affect and reflect traditional, art, and, popular music and dance domains. They are expressed under precolonial, colonial, and postcolonial circumstances, and in the environments hostile to any or to at least different (minority) religious worldviews. Their role on a war–peace continuum sometimes results in migrations, refugee and immigrant experiences. They are key components of ritualistic practices essential for identity maintenance, but also for new ecumenic syncretisms.

A group of scholars from different parts of the world proposed to the ICTM Executive Board a request for recognition of a new Study-Group-in-the-Making on Music, Religion, and Spirituality, and was granted permission in March 2020 to continue the process in concordance with the respective Guidelines. This is an important focus, not explicitly present in the activities of any existing Study Group, and it will be approached in an open, inclusive, and non-biased manner.

We wish to invite you to be a part of this new exciting beginning. The symposium will be hosted by the Department of Musicology at the Faculty of Arts of the University of Ljubljana, along with a number of respected co-organizers: the Research Centre of the Slovenian Academy of Sciences and Arts, the Cultural and Ethnomusicological Society Folk Slovenia, the Slovenian Musicological Society, and the Imago Sloveniae Foundation. The scholarly event will be part of the thematic street festival Nights in the Old Ljubljana Town, and will feature individual paper presentations, organized panels, roundtables, and films. Please make sure to send your 150-word-long proposals by 31 May 2020 to Lasanthi Manaranjanie Kalinga Dona [via email](#). There will be a registration fee of EUR 50. The Local Arrangement Committee and the Programme Committee will maximally adjust to the circumstances caused by the COVID-19 pandemic.

Announcements — Related organizations

10th International Symposium on Traditional Polyphony

27-31 October 2020

Tbilisi, Georgia

Deadline for submissions: 15 May 2020

The International Research Centre for Traditional Polyphony of Tbilisi State Conservatoire is pleased to invite scholars to participate in the 10th Anniversary International Symposium on Traditional Polyphony, on 27–31 October, 2020, in Tbilisi, Georgia. The participants are encouraged to submit abstracts on all aspects of traditional polyphony. The submitted papers will be grouped according to the issues discussed in them and will be presented at the corresponding session.

The official languages of the symposium are English and Georgian. All the papers will be published after the symposium in both English and Georgian.

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

From the [ICTM Online Photo Gallery](#)



Participants at Ki Mantle Hood's Centenary Celebrations. Bangkok, Thailand, July 2018. Photo provided by Chulalongkorn University.

Reports from ICTM National and Regional Representatives

Australia and New Zealand

by *Brigitta Scarfe, Chair of Regional Committee*



New appointments were made to the positions of Chair and Secretary during our 2019 Australia–New Zealand Regional Committee Business Meeting, held to coincide with the national Musicological Society of Australia (MSA) Conference at Monash University, Melbourne. Brigitta Scarfe (based at Western Australia Academy of Performing Arts/Edith Cowan University, Perth) takes on the role of Chair, Jennifer Newsome (Australian National University/ANU) continues in the role of Secretary; we also welcome Reuben Brown (MSA) and welcome back Narelle McCoy (ANZ branch of IASPM) and Wendy Lee (New Zealand Musicological Society) as representatives of our regional sister organizations.

The new committee wishes to extend their gratitude to outgoing Chair Catherine Grant for her generous contribution to the Regional Committee over the past four years and for her assistance during the handover period.

Business Meeting 2019

The 2019 business meeting of the ICTM Regional Committee for Australia and New Zealand (ICTM-ANZ) was held at Monash University in Melbourne. The meeting focused on the ICTM-related activities of our sister organizations and also served as an opportunity to celebrate the many achievements of ICTM-ANZ members since our last business meeting in 2017. Gathering from reports compiled by representatives from each of our sister organizations, ICTM members are consistently well-represented at the annual conferences of the MSA, NZMS, and IASPM-ANZ. Informal gatherings at these conferences, especially, offer excellent opportunities for our members to network and exchange ideas about regional and international ICTM activities. Due to the vastness across which ICTM-ANZ members are located, the Regional Committee Facebook group has proven fruitful in providing a platform for members to share news and items of interest, and to remain in contact with each other in between conferences. If you would like to join us either virtually or in per-

son and you are an ICTM member residing in the ANZ region, contact the Chair (brigitta.scarfe@gmail.com) or the Secretary (jennifer.newsome@anu.edu.au).

Cyprus

by *Nefen Michaelides, Liaison Officer*



The New Year 2020 started with a very important event. On 28 January 2020 the Cyprus National Commission for UNESCO celebrated the inscription of “Byzantine chant” on UNESCO’s Representative List of Intangible Cultural Heritage (ICH) of humanity.

The celebration’s programme included many speeches and performances of Byzantine chant by many church choirs that date back to the fourteenth century. It is a two-thousand-year-old orally-transmitted tradition that survives to this day and will likely continue to survive as long as humans exist and are willing to learn and perform this music. To ensure the continuity of this process, the teaching of a country’s intangible cultural heritage should be a constituent part of the state educational programme.

Byzantine music and traditional music are the second language of the people. Each human being has two mother tongues, the one of word and the one of sound. It is therefore of great important to teach them side by side in school education from an early childhood. Byzantine music combines both of these languages. One has to praise Cypriot churches for keeping Byzantine music alive by including it in all their ceremonies for centuries. This is the proper way to keep intangible cultural heritage from vanishing.

By inscribing Byzantine chant into UNESCO’s Representative List, the first step, i.e., to have the right of safeguarding of ICH, is now complete. The second step will be the obligation of the state to find a way to safeguard the ICH, by establishing special schools teaching all kinds of intangible cultural heritage.

Another important event took place in 2019. The Cyprus Symphony Orchestra dedicated two concerts to the Cypriot composer Solon Michaelides (1905–1979), to honour him on the fortieth anniversary of his death.



Nuns chanting at the Monastery of Saint Heraklidios. Politiko village, Nicosia, Cyprus, 2018. Photo by A. Polyniki / Mediazone / Cyprus UNESCO National Commission

The first concert took place on 17 February of 2019, in which five wind instrument players from the Cyprus Symphony Orchestra performed his *Greek Suite*, arranged for wind quintet by George Georgiou. The *Greek Suite* (1966) for piano and violoncello is divided in four movements: the first is based on the Cypriot traditional song “Tillirgotissa”; the second is composed in a very popular Cypriot folk rhythm in 9/8; the third, “In Memoriam,” is dedicated to the tombs of the young people who fought for the freedom of Cyprus; and the fourth is based on the Cypriot traditional song “Psintri basiligia mou.”

Additionally, on 6 November 2019 pianist Elena Lamari presented at the Lanition Lyceum a lecture about his former teacher Solon Michaelides, the most important Cypriot composer, musicologist, and conductor. Lamari is the author of the book *Solon Michaelides: His Life and Work*, published in 1994 by the Cyprus Ministry of Education and Culture.

Solon Michaelides was also an Executive Board member of the International Folk Music Council (the predecessor of ICTM) from 1948 to 1968.

The Cyprus Symphony Orchestra opened their tour of Serbia in October of 2018 with with a commissioned piece titled “Green Line” by the Cypriot composer Tasos Stylianou. That was an initiative taken by the Artistic Director and chief

conductor of the Cyprus Symphony Orchestra, Jens Georg Bachmann. It is remarkable how Cypriot traditional music has travelled, from the village tavern in Cyprus to the concert halls of Belgrade and Kragujevac.

Almost 40 years ago, when I was first appointed ICTM Liaison Officer for Cyprus, Cypriot traditional music was not only stuck in the twelfth century, but it was also in danger of disappearing altogether. Thanks to multifaceted musical activities and the professional music education which I and other colleagues have offered for 40 years to a whole generation, Cyprus today has professional composers like Tasos Stylianou, Theophanos Dymiotis, Andreas Tsiartas, and many others. In their works, such composers can transform Cypriot traditional music, an intangible resource, into a global, intellectual product, thus placing Cyprus into global music.

Three years ago ICTM celebrated its 70 years of existence, and on this occasion I think that proposals for the future are necessary, but it is also necessary to increase the number of presentations of live traditional music performances. If we look back at the history of ICTM activities since its foundation, we realize that the balance between text and sound is disproportionate, in other words, the number of presentations of papers at ICTM World Conferences exceed the number of presentations of live performances of traditional music. For the future, we should plan our meetings to include more

presentations of traditional music “in sound,” rather than traditional music “in text.”

Hungary

by *Dániel Lipták, Chair of National Committee*

This report is concerned with internationally-relevant proceedings since the last report from Hungary was published in the October 2014 issue of this *Bulletin*.

At the 2017 World Conference in Limerick, the ICTM National Committee for Hungary (NC) was represented by László Felföldi and Pál Richter. In December 2017, the Institute for Musicology of Budapest commemorated the 50th anniversary of Zoltán Kodály’s death with the international symposium “A National Master in International Context,” including a whole-day ethnomusicology section. The 22nd Symposium of the ICTM Study Group on Historical Sources took place on 12–16 April 2018 in Budapest. At the 2019 ICTM World Conference in Bangkok, Pál Richter and two postgraduate students of folk music at the Liszt Academy of Music, Budapest, presented the panel “From Research-Based Practice to Practice-Based Research in Hungary,” investigating the impact of practical musicianship on ethnomusicology through the *táncház* movement, and also through the first twelve years’ work of the Department of Folk Music at the Liszt Academy.

The last few years saw a number of important joint publications. In 2015, Pál Richter and Lujza Tari published the papers of the [3rd Symposium of the ICTM Study Group on Multipart Music](#), held in 2013 in Budapest. In 2016, Katalin Paksa (with Mária Domokos) published the bilingual volume *The High Peak of Mount Parnassus Resounds with Delight: 18th-century Musical Sources and the Hungarian Folk Music Tradition*. In 2017, the second digital edition of Béla Bartók’s system of Hungarian folk songs [was published online](#) by István Pávai and Pál Richter. A database of the archive of the Institute for Musicology in Budapest was launched last year, within the framework of the [cultural heritage portal Hungaricana](#). Although still incomplete, it includes much of the work by practically all present and past members of the NC, and has had considerable success among the wider public. A new edition of *Sources of Music and Text for Kodály’s Compositions based on Folk Music*, with English translations and a selection of sound records, was published by Katalin Paksa and Olga Szalay this year.



The NC has been involved in several international projects. Led by Pál Richter and Balázs Déri from Hungary and Drago Kunej from Slovenia, an interethnic survey of liturgical and paraliturgical music in the borderland of the two countries was carried out in 2017–18. Also, Katalin Paksa published a volume of *Hungarian Folk Music of the Mura Region of Slovenia* in 2018. The materials of Bálint Sárosi and György Martin’s 1965 field research in Ethiopia has been digitized and processed in [an online database by researchers of the Institute for Musicology](#). In June 2019, Pál Richter, as director of the institute, attended an official launch in Addis Ababa, Ethiopia, while his colleagues from the institute conducted further fieldwork in the country. The estate of Hungarian-Serbian composer and ethnomusicologist Tihámér Vujicsics (Tihomir Vujičić) is being processed together with a Belgrade team led by Jelena Jovanović. A new enhanced edition of his *Musical Tradition of the South Slavs of Hungary* is to be published this year.

The NC members in the field of ethnochoreology, László Felföldi, János Fügedi, and Sándor Varga, have been working on the online [Knowledge Base of Traditional Dances](#) for several years, with János Fügedi as general editor. They organized the 30th Symposium of the ICTM Study Group on Ethnochoreology, 28 July–3 August 2018, in Szeged, together with the Institute for Musicology of Budapest, the Hungarian Society for Ethnochoreology, and the Department of Ethnography and Cultural Anthropology at the University of Szeged. The topics of the symposium were the connections of



His Holiness Mor Ignatius Aphrem II, Syriac Orthodox patriarch of Antioch, with Balázs Déri and Pál Richter at the Institute for Musicology, Budapest, Hungary, 13 December 2018. Photo provided by Dániel Lipták.

dance with politics, and with human age. A conference volume is now being edited, and will go to press shortly. A DVD selection of the [Transylvanian dance collection within the “Final Hour” Project](#) (1997–2001) was published in 2019, with the contribution of István Pávai and Sándor Varga.

János Sipos established the website [Turkic Folkmusic Archives of János Sipos](#) in 2016. In the following year, he edited some of his collection in e-book format, namely [Karachay-Balkar Folksongs](#) with Ufuk Tavkul, and [Kyrgyz Folksongs](#). He published, as translator and editor, a Hungarian version of Béla Bartók’s [Turkish Folk Music from Asia Minor](#), with an introduction, re-edited digital transcriptions, and recordings. In 2019, Sipos was awarded the Bence Szabolcsi Prize of the Hungarian state, an honorary doctorate of the Ankara University, and the Medal of Prince Islam-Kiya Krymshamkhalov of the Karachay Republic for his *Karachay-Balkar Folksongs*. A full list of publications can be found [on this webpage](#).

Lujza Tari published, in the past five years, three books on Hungarian folk music and the history of ethnomusicology, as well as a number of studies in Hungary and abroad. She has represented Hungary at international symposia, such as European Voices III–V. She is a regular jury member at folk music competitions, including that of the Hungarian minority of Slovakia, where she received the Tibor Ág Prize for her scientific and cultural achievement in 2019. In the same year, she read a lecture commemorating former ICTM Executive Board member Benjamin Rajeczky on the thirtieth anniversary of his death. She published articles in *The Bloomsbury Encyclopedia of Popular Music of the World*, and *The SAGE International Encyclopedia of Music and Culture*. A full list of publications can be found [on this webpage](#).

István Pávai, specialising mainly in Transylvanian folk dance music and interethnic connections, published a comprehensive volume of his research *Az erdélyi magyar népi tánczene* [Hungarian folk dance music of Transylvania] in 2013. In the past five years, he has edited several multimedia database publications, each with English translations and user interfaces, comprising invaluable corpora from Transylvania’s village of Magyarózd / Ozd (2015), and the region of Sóvidék / Zona Ocneloz (2016); examples of dance music of the Székely Land (2018); as well as the complete archives of Transylvanian ethnomusicologists János Jagamas (2014) and Ilona Szenik (2019), recorded since the 1940s, and containing Romanian as well as Hungarian music, and more. A full list of publications can be found [on this webpage](#).

Balázs Déri has been active processing the exceptional collection of Middle Eastern liturgical music at the Institute for Musicology, Budapest, including recordings and writings of Ilona Borsai from the 1960s, and his own field recordings. He recently set up the [online database AMUROB](#), already containing a wealth of recordings and studies. In connection with this field of research, the Institute had several opportunities in 2019 to host high-ranking church leaders from Syria and Ethiopia.

Kata Riskó received her PhD in 2019, with her dissertation “Transmission and Loss of Tradition in the Case of Yerbunk Dance Melodies of the Northern Dialect of Hungarian Folk Music” (in Hungarian). The abstract in English [can be found on this webpage](#).

Ireland

by Helen Lawlor, Chair of National Committee



The ICTM National Committee for Ireland continues to support and promote a very active scholarly community of musicians, dancers, and researchers in Ireland through international conferences, publications, and communications with our members.

Conferences

Each year we hold an annual themed conference in February at various Irish universities and colleges. In 2019 the annual conference “Social Interaction and Change Through Music: Applications and Approaches” was held at University College Dublin, located in the capital of Ireland on the east coast. The keynote address, delivered by Jonathan Stock, was entitled “Studying the Sounds of Violence: Building a New Model for Applied Musical Interventions.” This two-day event included a performance by the UCD Gamelan in addition to 28 paper presentations and the panel discussion “The Role of Music Scholarship in a Post-Truth World.” Thanks to Thérèse Smith and her colleagues for supporting this event.

In February 2020 the theme for the annual conference was “Music, Politics, Power.” This was held at University College Cork, the southernmost city in Ireland, with the kind support of Jonathan Stock and his colleagues. Kay Kaufman Shelemay delivered the keynote address “Guards, Guides, and Moral Leaders: The Musician in Society.” With 39 paper presentations the speakers employed a broad range of theoretical approaches, situated musical examples, stylistic genres, instrumentation, and conceptual frameworks to address the

conference theme. The diversity of musical practice under discussion showed the many ways in which scholars of our respective musical traditions, as ethnomusicologists, ethnochoreologists, and practitioners, seek to find ways to question the musical words in which we live, searching out ways in which those worlds reflect, refine, resist, and negotiate manifestations of power and politics.

The 2019 ICTM World Conference at Chulalongkorn University in Bangkok, Thailand, was well attended by Irish delegates from a variety of institutions. Both individual papers and a panel on the Irish harp were presented. Congratulations from the National Committee to all those involved in the organization of the World Conference.

Each year we host a joint postgraduate conference with the Society for Musicology in Ireland. This gives postgraduate researchers an opportunity to present new research in a supportive environment in a variety of formats. The conference is open to all postgraduates, not just those studying at Irish universities with a call for papers normally published in autumn. The 2020 conference was held at the Irish World Academy of Music and Dance at the University of Limerick, with a keynote address by Philip Bohlman entitled “‘Lifted Up from the Earth at the Very Moment of Death’: The Border, the Wall, and the Musical Topography of Migration Crisis.” Thanks to Sandra Joyce, Eleanor Giraud, and colleagues at UL.

National Committee

At the Annual General Meeting in February, two committee members stepped down after their three-year terms: Anaïs Verhulst and Jack Talty. John Millar was re-elected as communications officer, along with Christina Lynn and Ian O’Connor. In 2019, the outgoing Chair, Éamonn Costello, was replaced by Helen Lawlor, while Adrian Scahill joined as Secretary. The committee meets regularly, usually on a bi-monthly basis throughout the year, to plan events and discuss how to best interact with and support our community.

New initiatives

In 2019 we launched the ICTM Ireland Travel Bursary. This is for participation at the annual plenary and is open to postgraduate students presenting at the conference. Each year one award is made of EUR 100 for travel expenses. The 2020 recipient was Kate Walker of the University of Sheffield.

In 2020 the national committee launched the ICTM Ireland Oirdhearchas Award. The award will be presented on a three-year cycle to a person who has contributed in a very significant way through their research/practice to the work of ICTM

Ireland, furthering the aims and vision of the society. The recipient of the award will have made a continuous and important contribution over many years to the scholarly study of music/dance. Oirdhearchas is an old Irish word, incorporating the qualities of excellence, dignity, and worth and also confers a title of honour on the recipient. The recipient’s work will exemplify these traits, embodying the ethos of the award. The awardee, from Ireland or abroad, will be chosen by the National Committee. The recipient will normally deliver the keynote address at the annual conference on the occasion of the award.

We are also planning to launch a podcast series that will be freely available through multiple channels including our website. The idea is to profile new research by scholars working in Ireland or on topics of interest to the scholarly community here.

Publications

The next volume of our online, peer-reviewed journal, *Ethnomusicology Ireland* will be available shortly at www.ictm.ie/journal. *Ethnomusicology Ireland* welcomes submissions from all locations and relevant disciplines. More information is available by contacting the general editor, Jaime Jones at editor@ictm.ie. We also publish an annual bulletin to our members, *Spéis*. This is available online at www.ictm.ie/bulletin/.

Japan

by Waseda Minako, National Committee Liaison

Koizumi Fumio Prize Winner 2020

I am pleased to report that Richard J. Emmert (Professor, Department of Japanese Literature and Culture, Faculty of Literature, Musashino University; Researcher, Noh Research Archives) and the Min-On Concert Association (一般財団法人 民主音楽協会 General Incorporated Foundation Minshu Ongaku Kyōkai) have received the 31st Koizumi Fumio Prize for Ethnomusicology. This year, the “Special Prize” was also awarded to the Koizumi Fumio Memorial Archives, Faculty of Music, Tokyo University of the Arts.

This prize was established in 1989 to commemorate Koizumi’s lifelong devotion to ethnomusicology and to honour individuals and organizations who have made significant contributions to the field. For further information about the



prize, please refer to [this webpage](#), and for more about Koizumi himself, please visit [this webpage](#) at the website of the Koizumi Fumio Memorial Archives.

Professor Emmert was awarded “in recognition of his significant contribution to realizing a new possibility of *nō* as well as presenting its wide applicability for education and research of performing arts by creating the English *nō*.” Min-On Concert Association was awarded “in recognition of its contribution towards making not only researchers but also many people aware of the splendour of the musics of various ethnic groups, especially Asian ones, and making people familiar with such musics through a huge number of concerts and field surveys.” The Koizumi Fumio Memorial Archives, Faculty of Music, Tokyo University of the Arts, was awarded the Special Prize “in recognition of the achievements reached through the publication of the research materials of late Professor Koizumi, with the purpose furthering the development of musicology.” The award ceremony will be held in Tokyo on 11 June 2020.

Sri Lanka

by *Lasanthi Manaranjanie Kalinga Dona*,
Liaison Officer



This report covers ethnomusicological activities of Sri Lankan scholars and international scholars working on Sri Lankan themes in the period 2017–2019. It encompasses conference events, fellowships, publications, and ethnomusicology in education, and starts with a short obituary to the first professor of music in Sri Lanka, veteran singer Amara Ranathunga (1939–2018). Trained in Hindustani classical music at Bhatkhande University and Banaras Hindu University in India, she became one of the best-known Sri Lankan masters of classical and semi-classical genres and a dedicated teacher at what is today the University of Visual and Performing Arts.

Conference events

The 45th ICTM World Conference, held in July 2019 in nearby Bangkok, attracted more participants from Sri Lanka than any previous ICTM event: Ruwin Dias, Uthpala Herath, Chinthaka Meddegoda, Eshantha Peiris, and myself, Lasanthi Manaranjanie Kalinga Dona.

On 12–14 December 2019 the first ICTM event ever in Sri Lanka took place in Colombo. The University of Visual and Performing Arts (UVPA) hosted the 2nd Symposium of the ICTM Study Group on Music and Allied Arts of Greater

South Asia. This symposium was held at the Sri Lanka Foundation Institute, in conjunction with the annual research symposium of the UVPA. Almost 60 international and 120 local presenters attended the joint event, which was enriched by cultural programs featuring UVPA students, artists, and several foreign participants. The Dean of the Faculty of Graduate Studies, award-winning actor and principal organizer Saumya Liyanage, described the event as follows: “This time the UVPA international symposium committee collaborated with the ICTM Study Group, chaired by one of the leading academics in the field, Richard Kent Wolf from Harvard University. In the initial stages, Chinthaka Meddegoda, convener of the UVPA symposium, proposed the idea of a joint symposium with the ICTM Study Group, and I thank him and the Study Group executives (Professors Wolf, Brita Heimarck, and Natalie Sarrazin) for working closely with the local arrangements committee for the success of the event.”

Fellowships

In 2017, Sudesh Mantillake was a DeVos Dissertation Fellow at the University of Maryland, USA, and received a travel award to attend the Summer School of Music, Multiculturalism, and the Postcolonial Condition by the Music Archive in Helsinki, Finland.

Publications

BY SRI LANKAN SCHOLARS

Sudesh Mantillake earned his doctoral degree at the School of Theatre, Dance, and Performance Studies, University of Maryland, USA, with the dissertation “Colonial Choreography: Staging Sri Lankan Dancers Under British Colonial Rule From the 1870s–1930s.”

Tharupathi Munashinghe published two books in 2017, both dedicated to sound studies, one in Sinhalese (*Nāda Sankathana*) and the other in English (*Sound Studies: With Special Reference to Sri Lankan Sonic Experience*). In 2018, he produced a book in Sinhalese that translates as *Trends in Sinhalese Theatre Music (1956–1996)* and edited the 12th volume of *Gestures*. Two more important books in Sinhalese appeared in 2017: Iranga Saminadani Weerakkodi’s *Discussions on Folk Music* and Prashanthi Narangoda’s *Iconography of the Bodhisattva Images of Sri Lanka from 3rd–19th Century CE*.

Two Sri Lankan scholars wrote chapters for the *SAGE International Encyclopedia of Music and Culture* in 2019: Lasanthi Manaranjanie Kalinga Dona on Sri Lanka: History, Culture, and Geography of Music; and Chinthaka P. Meddegoda on Ghazal.



Participants of the 2nd symposium of the 2nd Symposium of the ICTM Study Group on Music and Allied Arts of Greater South Asia. Colombo, Sri Lanka, December 2019. Photo: Kosala Anuradha, Media Unit, UVPA, Colombo

Articles on music and dance published within the past three years testify to the broadening range of scholarly interests and topics, including: Sound Recording Techniques (Manoj Alawathukotuwa); Archives; Oral Teaching Systems v Canonization in Hindustani Vocal Practice; Musical Instruments (e.g., double-reed *horanawa* and string instruments as perceived through internet sources, by Chinthaka P. Meddegoda); the Orang Kling of Sumatra's West Coast and Their Musical Self: Music as Windows for Minorities (Chinthaka P. Meddegoda and Gisa Jähnichen); Non-vocal Embodiments of Vocal Expressions in the Era of Mass Media (Meddegoda, Nadler, and Jähnichen); Changing Conceptualizations of Rhythm in Sri Lankan Up-country Percussion Music from Rhythmic Contours to Metric Cycles; The Paṃchatūryanāda Classification of Musical Instruments in Buddhist Sri Lanka (Eshantha Peiris); Asynchronism as a Principle of Sound Film; Music of Sinhalese Drama and Theatre; Social Protest Musical Movement; Drama Theatre as a Subject of University Curriculum; The Music Usage of the Brechtian Theatre and Its Sri Lankan Contextualization (Thraupathi Munasinghe); Opening Urban Social Spaces Through the Arts; Music Therapy, Its Trends and Their Importance for Our Society Today; Use of Applied Ethnomusicology for the Betterment of Children and Youngsters With Special Needs; Ethnomusicology of the Individual; Indigenous Voices Within the Majority-minority Discourse in Sri Lanka (Kalinga Dona); Choreographing Kandyan Dancers for the Camera During the British Colonial Rule (Sudesh Mantillake); Cultural Interaction, Identity and Music: A study of the Con-

struction of Music for the Sinhalese in the 20th century (Uthpala Herath); Sinhalese Folk Songs and Melodical communication of Folk Singing (Saman Panapitiya); and Rubric System for Assessing Students' Creative Works (Saumya Liyanage). Research for these studies was conducted mostly in Sri Lanka, but also in countries such as Indonesia and Slovenia. The articles were published in Argentina, Brazil, China, France, Germany, Malaysia, Montenegro, Slovenia, Sri Lanka, and Thailand.

BY FOREIGN SCHOLARS

Foreign scholars published two important books on Sri Lanka: Garrett Feld's *Modernizing Composition: Sinhala Song, Poetry, and Politics in Twentieth-Century Sri Lanka* (2017), and Jim Sykes's *The Musical Gift: Sonic Generosity in Post-War Sri Lanka*. (2018). Articles by Jim Sykes include "Sound as Promise and Threat: Drumming, Collective Violence, and the British Raj in Colonial Ceylon;" "On the Sonic Materialization of Buddhist History: Drum Speech in Southern Sri Lanka;" "South Asian Drumming Beyond *Tala*: The Problem With 'Metre' in Buddhist Sri Lanka;" and "Ontologies of Acoustic Endurance: Rethinking Wartime Sound and Listening."

Ethnomusicology in Education

Ethnomusicology as a subject is currently present in the curricula of several Sri Lankan universities, such as Colombo (Sri Palee Campus), Sri Jayewardenepura, Kelaniya, Peradeniya, and UVPA. The Department of Ethnomusicology at the Faculty of Music, UVPA in Colombo, is the only one that offers training in ethnomusicology as a four-year-long special degree programme. The head of the department, W. A. N. Sandaruwan, together with Saman Panapitiya, Ranjith Fernando, and the rest of the staff discussed in detail the existing programme and its envisioned extension to a post-graduate level with ICTM Vice President Svanibor Pettan at the time of his invited lecture at UVPA in December 2019.

The Department of Fine Arts at the University of Kelaniya offers a three-year general undergraduate programme and a four-year special degree programme in performing arts. Thanks to Prashanthi Narangoda, head of the department, I was in a position to introduce several ethnomusicology courses for both programmes in 2019.

Scholars from abroad are increasingly present as invited guest lecturers in Sri Lanka. Most recently, in 2019, Zdravko Blažeković lectured on music iconography at UVPA and Kelaniya University, and Svanibor Pettan lectured on music and minority studies and applied ethnomusicology at UVPA, Kelaniya, and Peradeniya.

Concluding remarks

The strengthening of the field of ethnomusicology at some national universities by teaching, research, publications, guest lectures, and conference events is, to a large extent, linked to the increasing presence of ICTM within Sri Lanka, and of Sri Lanka within ICTM. The participation in the ICTM World Network encourages cooperation both within the South Asian realm and globally. The success of the first ICTM event hosted by Sri Lanka in 2019 will certainly inspire other events in the country in the foreseeable future, and contribute to the growth of new generations of Sri Lankan ethnomusicologists and ethnochoreologists. The next such event will be the 23rd symposium of the ICTM Study Group on Musical Instruments, which will be hosted by UVPA on 24–27 March 2021. You are warmly invited to take part in it!

United Arab Emirates

by *Aisha Bilkhair, Liaison Officer*



Introduction

Traditional music and heritage music revival are at the centre stage of most cultural events, celebrations, and activities in the United Arab Emirates. At both personal and official levels, the rise of traditional music performed by community members is evident in the international arenas, where these groups participate in festivals and events arranged by the Ministry of Foreign Affairs, as well as at small weddings and private celebrations carried out in neighbourhoods, ballrooms, and banquet halls. This exposure has benefited the UAE traditional musician more than one can imagine, so we will address their impact on the local community, youth, and international collaboration.

First, the UAE traditional musician educates the youth and orients them to their own culture, resulting in attracting them to take part as prideful performers. This act fortifies the relationship with the distant past, and this pride manifests the unity between national identities. Second, performing groups are recognized as talented musicians and are able to receive respectful fees for their lifelong unrecognized services and creativity. Third, these festivals and events call for further studies and collaboration between local scholars, researchers, and collaborators. The music community is flourishing, and there have been promising projects, which will link music to peace and foster harmony among all living beings. In this report I will highlight several major events that have had a vast impact on both the general public and the academic community.

The Sheikh Zayed Heritage Festival is an annual event held in Abu Dhabi, the capital city of the UAE. In addition to highlighting the history of the nation, the festival exhibits and showcases different aspects of heritage and traditional culture. These activities ignite the memory of the elders, educate the young generation, entertain residents, and encourage cross-cultural dialogue between visitors and local communities. The popular demand for this festival has resulted in its extension to over two months, December–January every year. The festival has been strategically timed when the weather is best and schools are closed, so that the community greatly benefits from its participation. This festival is a fertile ground for those conducting field research or seeking to interact with performers without formalities or obligations.

For more information about the Sheikh Zayed Heritage Festival please [visit its official website](#).

The Fujairah International Arts Festival is a biannual festival that strives to serve art in all aspects of the word. The festival's expansion and high attendance attract domestic and international crowds to attend and participate. Folklore as well as traditional music can be easily heard, enjoyed, and even freely recorded.

Memory of Fujairah

In addition to the aforementioned Fujairah International Arts Festival, the project "Memory of Fujairah" has been working on collecting poetry and sung poems of the late Zayed bin Sultan Al Nahyan and is the solid foundation onto which other works, intellectual contributions, and cultural heritage of the UAE will be added.

Rashid bin Hamad al-Sharqi, the Chairman of the Fujairah authority for Culture and Media, has been the driving force behind this project. He stated, "documenting the inspirational songs of the founding father Zayed bin Sultan Al Nahyan remains one of the most important elements of the integrated archive that we seek to create since the founding father is a source of pride and his inspirational work illustrate the depth of Emirati identity and culture and civilization." The team engaged in this project are members of ICTM (Aisha Bilkhair and Abeer Basharahil), and they are currently working on the classification of materials.

The UAE Music Archive will collect all existing materials, and they will be deposited into a publicly-accessible digital platform containing all Emirati musical arts created by singers and composers, as well as their relevant history. The Fujairah Authority for Culture and Media is the first to prepare, collect, and implement a project of this magnitude.

For more information about the Fujairah International Arts Festival please [visit its website](#).

The Dubai Shopping Festival started 25 years ago, and the silver jubilee celebrations started on 26 December 2019 and continued through 1 February 2020. During this time, Dubai witnessed innovative experiences, world-class concerts and events, outdoor markets, fireworks displays, and spectacular activities in celebration of the 25th anniversary. The festival took over the city, with more than 3,847 events, over 4,000 participating outlets offering deals and discounts, and AED 50 million worth of prizes given away in 38 days.

On the musical side, international and local superstars came to Dubai to perform in concerts. These gratis performances

brought together artists such as Liam Payne, John Legend, Hussain Al Jassmi, Robbie Williams, and Rashed Al Majid. Outdoor sporting events, cultural displays, and live entertainment made this one of the most memorable festivals to date. This opportunity exposes the local community of both youth and traditional musicians to be inspired by modern genres which is evident in their subsequent compositions. For more information about the Dubai Shopping Festival please [visit its website](#).

The Arts Center at NYU Abu Dhabi

The Arts and Humanities Center at NYU Abu Dhabi encompasses a field of central importance to human culture and creativity. The mission and value of this academic institute focuses on showcasing music, theatre, dance, film, poetry, family programmes, and interdisciplinary performances that often defy definition. The Arts Center at NYU Abu Dhabi presents distinguished professional artists from around the world alongside student, faculty, and community productions. It draws on the resources of the University to create a dynamic space for research, investigation, and the active pursuit of knowledge and wisdom for audiences as well as visiting artists.

The institute is gaining popularity among art anthologists as it nurtures collaboration with the local and international musical communities, encourages youth creativity, and has started ambitious projects with local musicians and performing groups.

For more information about The Arts Center at NYU Abu Dhabi please [visit its website](#).

Reports from ICTM Study Groups

Multipart Music

by *Ardian Ahmedaja, Study Group Chair,*
and *Jasmina Talam, Chair of ICTM*
National Committee for Bosnia and
Herzegovina

The 6th Symposium of the ICTM Study Group on Multipart Music, held in Sarajevo in September 2019, was organized in cooperation with the ICTM National Committee for Bosnia and Herzegovina and the Academy of Music of the University of Sarajevo.

The symposium was enriching from several viewpoints. First, the responses to the symposium's themes ("Emotion and Aesthetic Experience During the Performance Act," "A Capella Singing," and "New Research") were very inspiring in terms of both presentations and discussions. On behalf of the Study Group Executive Committee I would like to thank all of the participants who made this happen. Second, in this symposium several new members joined the Study Group. Among them were also students very much involved in music making. They were all very warmly welcomed. Third, we were able to experience a great



deal about the people, music, and history of the country and the broader region during the presentations and the programme, prepared so carefully by the local organizers. In addition to the concerts "Students on Stage" and of the *Ensemble Etnoakademik*, we also enjoyed visits to the National Museum of Bosnia and Herzegovina, Vranduk Fortress, and the Kraljeva Sutjeska Franciscan monastery.

The presentation of the book *Umjetnost pjevanja gange. Kulturna tradicija Dinarske zone* [The art of singing *ganga*: A cultural tradition of the Dinaric zone] (2018, Zagreb: Franjevački muzej i galerija Gorica/Synopsis) by Ankica Petrović, provided us with the opportunity to give the author a certificate of gratitude from the Study Group for her contribution to the Study Group as well as to the study of multipart music, particularly in southeastern Europe. This was done based on an idea by Svanibor Pettan and in cooperation with the ICTM Secretariat, and is considered to be the beginning of a new Study Group tradition.

Another specific feature of this symposium was the financial support by the ICTM Secretariat for the participation of three young colleagues, as well and its help in enabling the participation of another colleague by waiving the membership fee for 2019. We want to express our gratitude to the ICTM



Participants of the 6th symposium of the ICTM Study Group on Multipart Music. Sarajevo, Bosnia and Herzegovina, September 2019. Photo by Mirza Kovač.

Secretariat and Executive Board for this considerable support.

Finally, we would all like to express our gratitude to the hosts of the Music Academy and all other places for the unforgettable experiences!

Music and Dance in Latin America and the Caribbean

by *Nora Bammer, Jessie Vallejo, and Javier Silvestrini, Study Group Steering Committee members*



The ICTM Study Group on Music and Dance in Latin America and the Caribbean (ICTM LATCAR) is pleased to announce the completion of its first symposium as an affiliated ICTM Study Group. The meeting took place in Tuxtla Gutiérrez, Chiapas, Mexico, at the Department of Music of the University of Sciences and Arts of Chiapas (UNICACH) on 9–13 March 2020. The symposium’s theme was “Time, Identity, and Memory.” It gathered scholars, thinkers, and musicians from over 20 countries of Latin America, the Caribbean, and far beyond, to discuss current research findings on ethnomusicology and ethnochoreology. The 150 participants were from Argentina, Austria, Brazil, Canada, Chile, Colombia, Costa Rica, Cuba, Ecuador, Germany, Guatemala, Mexico, Peru, Portugal, Puerto Rico, Romania, Spain, Switzerland, Tunisia, Uruguay, Venezuela, and the USA. The opening ceremony was led by members of the local arrangements committee, the Rector of UNICACH José Rodolfo Calvo Fonseca, and Roberto Hernández Soto, Director of the Faculty of Music, as well as by members of the ICTM LATCAR Steering Committee. We highly appreciated and were very pleased to include the opening words by the ICTM Secretary General, Ursula Hemetek, via video, regarding the importance of this nascent regional Study Group.

“Tiempo, Identidad y Memoria” marks the Study Group’s first official symposium after its formation in Salto, Uruguay, in 2018. From more than 200 applications received, 150 proposals were accepted to participate in the symposium, which consisted of approximately 48% Portuguese, 48% Spanish, and 4% English contributions. The organizing team was pleased to accommodate approximately 150 visitors, students, and the general public from as far as Tunisia, as the event received notable visibility through radio advertisements. The goal of the programme was not only to give equal

visibility for contributions in English, Portuguese, and Spanish, but also to showcase the wide range of topics on which scholars are working. In response to the current travelling restrictions for some colleagues due to the global health crisis and the lack of funding from numerous countries, a limited number of presentations were accommodated in video form. Furthermore, the first day’s programme was rescheduled to express solidarity with the national women’s strike to protest and call attention to femicides and violence against women, held a day after International Women’s Day on 9 March (#UnDiaSinNosotras / #OneDayWithoutUs) in Mexico. For more information about the programme of this symposium, please [visit this webpage](#).

The symposium featured contributions covering a wide range of themes, such as the formation of national, cultural, social, gender identities, and collective subjectivities through music and dance across Latin America and the Caribbean, and proposing alternative narratives that inform contemporary identity politics. Participants presented their work in individual papers, panels, and roundtables, and—in an effort to explore different modes of dissemination—concerts, workshops, films, and artistic performances, contributed greatly to the symposium’s success. Among the diverse range of topics that were strongly problematized were political developments in Latin America and the Caribbean that affect current work and research situations, concerns on current ethnomusicological and ethnochoreological methods (i.e., applied work, participatory fieldwork, activism, and political interventions), but most notable were the number of contributions dealing with violence against minorities and indigenous groups, political empowerment through music and dance as seen in the protests in Chile and Puerto Rico, and issues concerning violence and gendered inequalities.

We had the privilege to feature three keynotes. The first keynote speaker was María Elena Vinueza. In her contribution, “Heritage and Representation of the Caribbean in Cuba,” she presented some of the challenges of her lifelong work on Afro-Cuban research using the example of Miguelina Baró and the Baró family. The second plenary presentation was by Natalia Bieletto, exploring “The Work of Listening in the (Re)Configuration of the Urban/Rural Dichotomy.” The third was presented by Julio Mendivil on the stereotypes and symbolic violence against women and female musicians titled, “The Body of Flor Pucarina: Huayno, Gender Stereotypes, and Elemental Structures of Violence in Peru.” A fourth contribution from Ana María Ochoa had to be postponed due to travel restrictions.



Participants of the 1st symposium of the ICTM Study Group on Music and Dance in Latin America and the Caribbean. Chiapas, Mexico, March 2020. Photo provided by Javier Silvestrini.

We are very grateful for the ICTM's support of LATCAR in the form of the Study Group Allowance, which provided grants from the Maud Karpeles Fund and the Young Scholars Fund for our symposium's participants. This year, out of 30 applications and a very competitive selection process, an Executive Board committee chose five participants who received partial support to travel and present their excellent proposals at the symposium. The grants covered parts of the travel costs, accommodation, and membership. The awardees were Katrin Lengwinat (Venezuela), Raquel Mendonca Martins (Brazil), Raquel Paraíso (México), Juan Sebastián Rojas (Colombia), and Juan José Vélez (Puerto Rico). Congratulations to all of you!

Among the highlights of the symposia was the news that Marita Fornaro, member of the LATCAR Steering Committee, was awarded the "Casa de Las Américas" musicology prize in La Habana, Cuba, just days before our meeting in Chiapas. *¡Felicitaciones!* We congratulate her again here for this amazing achievement. We are also very pleased with the results and discussions that took place during the Study Group's Business Meeting, which marks the second official plenary assembly of ICTM LATCAR. In this occasion, we discussed details regarding the Study Group's operating procedures, which were ratified to conclude the meeting. As a general information, we will be electing a new Executive Committee for LATCAR. Official Study Group members can present proposals with a list of candidates to administer the Study Group for a renewable two-year term in April of 2020.

More details will be emailed through the ICTM Secretariat to LATCAR members.

To conclude, our deepest gratitude and thanks—*¡muchísimas gracias!*—go to UNICACH, especially to Israel Moreno Vázquez, Research and Graduate Coordinator, and Roberto Hernández Soto, Director of the Faculty of Music, for going out of their way to make this event a smooth success. Particularly we thank Juan Bermúdez, Chair of the Programme Committee, member of the Local Arrangements Committee, and appointed member of the LATCAR Steering Committee, who tirelessly juggled the challenges and situations one by one with a smile to make sure everyone achieved their goals! The next Executive Committee of the Study Group will be evaluating proposals for the meeting in 2022. Further ideas and topics for 2022 will be discussed at the World Conference in Lisbon 2021 during our next Business Meeting.

Calendar of ICTM events

ICTM

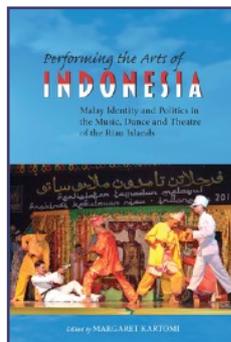
- ★ **10–14 July 2020:** 11th Symposium Study Group on Music, Gender, and Sexuality
Location: [Zagreb, Croatia](#)
- ★ **18–25 Jul 2020:** 31st Symposium of Study Group on Ethnochoreology
Location: [Klaipėda, Lithuania](#)
- ★ **28 Jul–5 Aug 2020:** 6th Symposium of Study Group on Performing Arts of 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](#)
- ★ **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

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

Kartomi, Margaret, ed. Copenhagen: NIAS Press, 2019.
Paperback and hardback, 368 pp. ISBN 9788776942601
(paperback) 9788776942595 (hardback). AUD 32
(paperback), AUD 90 (hardback). [Purchase](#).

The 2,408 islands of Indonesia's Kepri (Kepulauan Riau or Riau Islands) province are said to be “sprinkled like a shake of pepper” across the Straits of Melaka and South China Sea. Despite its close proximity to Singapore, this is a little-known world, one brought to life in a fascinating and innovative study. Grounded in extensive fieldwork, the volume explores not only the islands’



iconic Malay performing arts, but also issues of space and place, local identity, and popular memory. Generously illustrated and with a companion website presenting related audio-visual material, this will be an essential resource for anyone interested in this fascinating region.

From the [ICTM Online Photo Gallery](#)



Three Foi women playing the idioglottal bamboo dameno jew's harp. Kundu and Digaso Festival, Daga Village, Lake Kutubu area, Southern Highlands Province, Papua New Guinea. September 2013. Photo by Don Niles.

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 April 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 Sechehaye](#), 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

[Elina Seye](#), Chair of National Committee

France

[Susanne Fürniss](#), 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

[Dániel Lipták](#), Chair of National Committee

Iceland

[Porbjörg Daphne Hall](#), Liaison Officer

India

[Urmimala Sarkar Munsi](#), 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

[Helen Lawlor](#), 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 Kolomyets](#), 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

[Phạm Minh Hường](#), 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](#) & [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

Chairing Committee: [Philip Ciantar](#), [Hayaf Yassine](#), [Michael Frishkopf](#), [Anas Ghrab](#)

Music of the Turkic-speaking World

Co-Chairs: [Galina Sychenko](#) & [Kanykei Mukhtarova](#)

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](#)

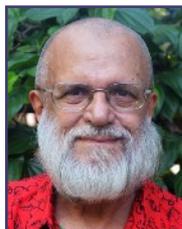
Executive Board

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)



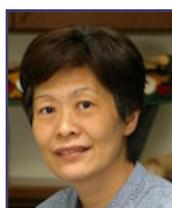
[Marcia Ostashevski](#)

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

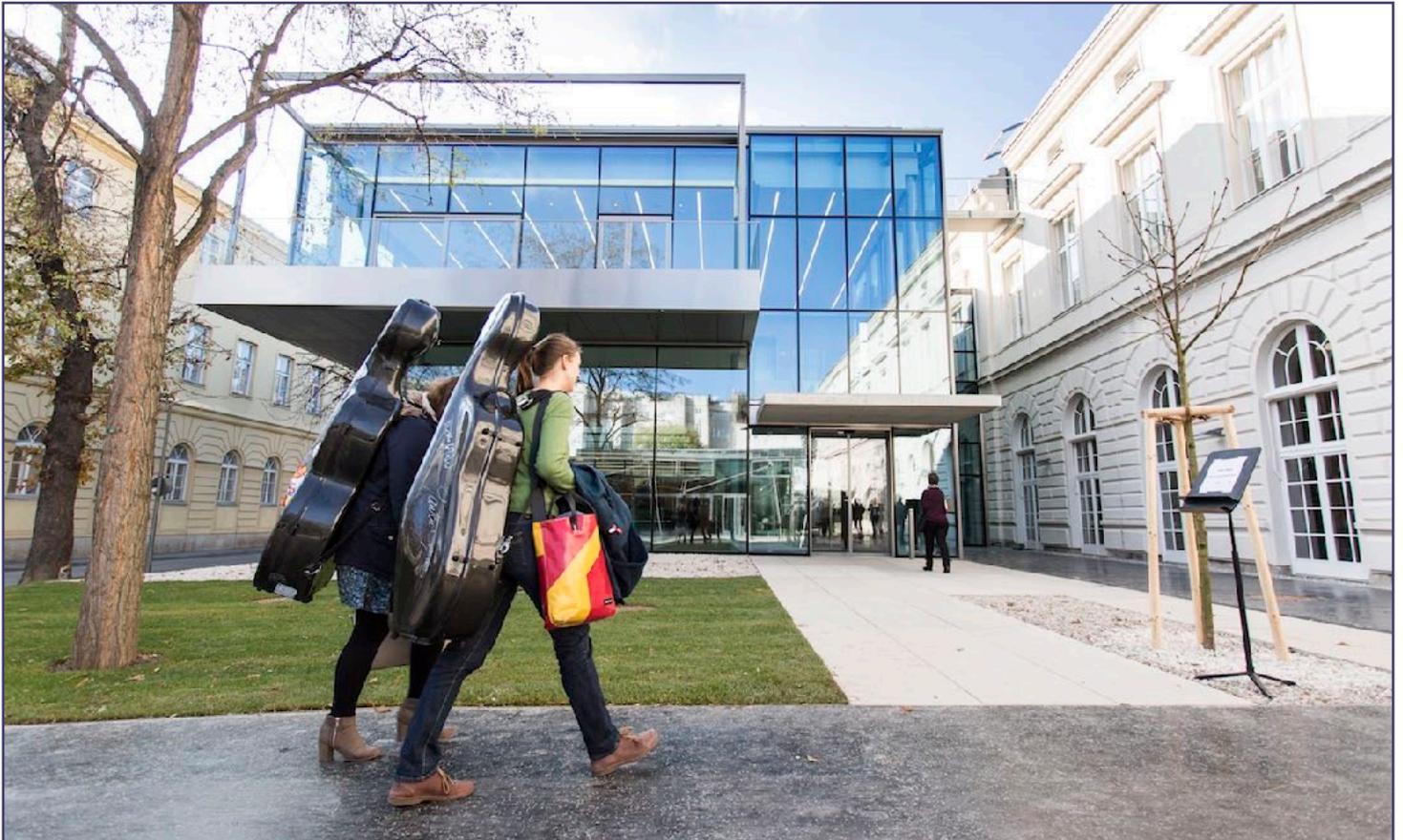
Department of Folk Music Research and Ethnomusicology
University of Music and Performing Arts Vienna
Anton-von-Webern Platz 1
1030 Vienna
Austria

Phone: +1 410 501 5559

E-mail: secretariat@ictmusic.org

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.

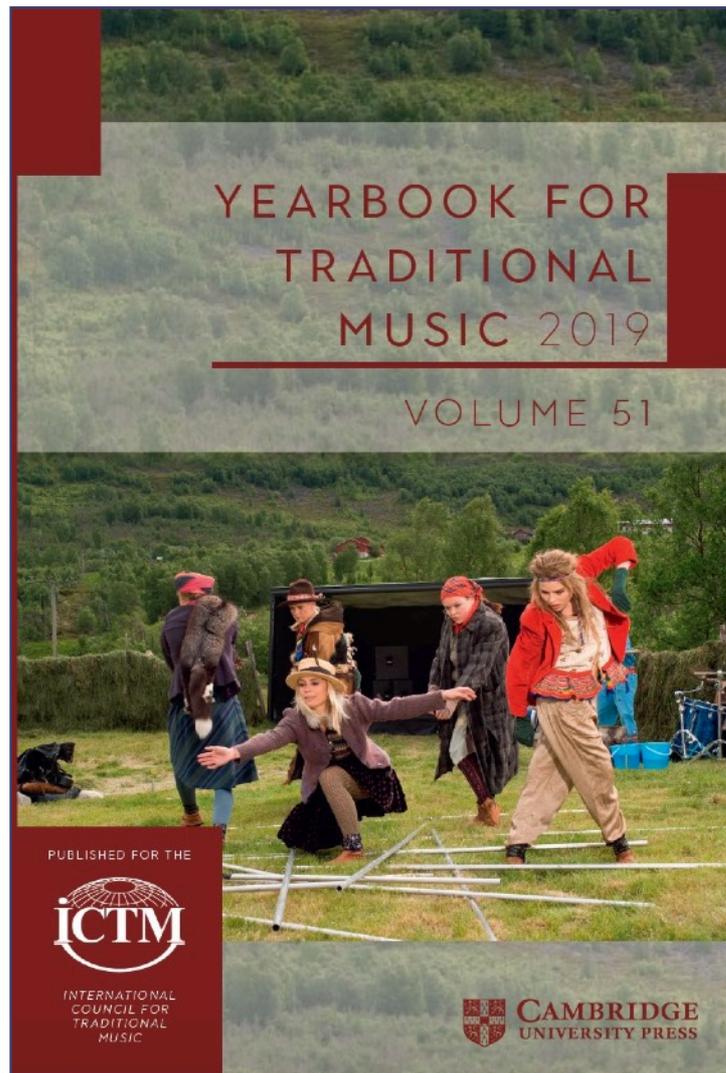
ISSN (Print): 0740-1558

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) was 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.