

Reports from ICTM National and Regional Representatives

Albania

by *Ardian Ahmedaja*,
Liaison Officer



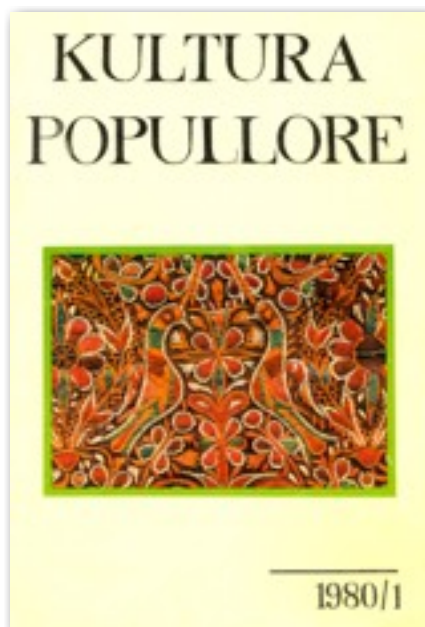
This is the first report from Albania in an ICTM *Bulletin*, although two Albanian participants of the 12th Annual Conference of the International Folk Music Council, which took place in August 1959 in Romania, were mentioned in the October 1959 *Bulletin*.

Until the 1990s Albanian participants in ICTM activities were particularly rare. Nevertheless, within the country itself intensive collection and research activity has been going on, particularly since the 1960s. At the centre of this work has been the Institute for Folklore (Instituti i Folklorit) established in 1960 on the basis of the Centre for Folklore Research (Qendra e Studimeve Folklorike), which was founded in 1948. This institution is today part of the Centre for Albanian Studies and is called the Institute for Cultural Anthropology and Art Studies (Instituti i Antropologjisë Kulturore dhe Studimit të Arteve).

Fieldwork experience and a considerable number of audiovisual collections have resulted in different kinds of publications, including several series of the corpus *Trashëgimi kulturor i popullit shqiptar* [Cultural Heritage of the Albanian People] and periodicals such as *Etnografia shqiptare* [Albanian Ethnography] (1962–), *Kultura popullore* [Folk Culture] (1980–) and *Çështje të folklorit shqiptar* [Questions of Albanian Folklore] (1982–).

A few international meetings have also been organized. Worthy of mention are the symposia “Polifonia e popujve të Ballkanit” [The Polyphony of the Balkan People] (1989), “Urban Music in the Balkans: Drop-Out Ethnic Identities or a Case of Tolerance and Global Thinking?” (2006) and the 2nd Symposium of the ICTM Study Group on Multipart Music (2012).

Currently there are attempts at the University of Arts (Universiteti i Arteve) in Tiranë to move away from the courses presently offered to the establishment, for the first time, of regular ethnomusicology and ethnochoreology programmes.



Journal Kultura popullore (1980)

Austria

by *Thomas Nußbaumer*,
Chair of National Committee



In May 2014, the University of Music and Performing Arts Vienna started a focus on transculturality/diversity. It was initiated by the Institute of Folk Music Research and Ethnomusicology (direction: Ursula Hemetek) based on the experiences and expertise from a long-standing project on music and minorities. The kick-off event on 6 May featured a keynote lecture by Hakan Gürses, followed by discussion. Music was provided by the ensemble *Sormeh*, a women’s group with different artistic and ethnic backgrounds, using many different music styles in order to convey their message of transculturality.

Among many other activities which will happen in the next year, a new lecture series will start in October 2015. The term “transculturality” will be analysed and discussed by international scholars from different disciplines in order to find a useful application for the situation of the University. Artistic contributions will be equally valued.

In August 2014 the Institute of Folk Music Research and Ethnomusicology participated successfully in the International Summer Academy in Reichenau an der Rax, with a lecture and dance workshop on the topic “Dancing into the New Era: Imaginations of Past and Future in the Dance Culture of Early 20th-Century Youth Movements”. The other contribution was a panel on the topic “Whose Is This Song? National-

ism and Traditional Music after 1989 in the Balkans”, with international ICTM participation (Svanibor Pettan and Naila Ceribašić).

The special issue (vol. 2013/3) of *Ethnomusicology Forum* (previously *Journal of the British Forum for Ethnomusicology*) was guest edited by Bernd Brabec de Mori of the University of Music and Performing Arts Graz, and is titled “The Human and Non-human in Lowland South American Indigenous Music”. The selection of articles is based on a tri-plenary session held at the 2011 ICTM World Conference in St. John’s, Canada, which dealt with the musical or sonic construction of persons and bodies among indigenous people living in the Amazonian and Orinoco rainforests. The issue features an introduction by Brabec de Mori and Anthony Seeger, and five papers by Rafael José de Menezes Bastos, Jonathan D. Hill, Acácio T. de Camargo Piedade, Brabec de Mori, and Seeger. The collection aims to analyse and understand the transformations of humans into non-humans (e.g. animals, plants, spirits, mountains, rivers) and vice-versa, changes which are so often reported by South American Lowland people. The observation that such transformations often take place in ritual, which is always connected to the performance of music or sonic utterance, invites the analysis of these performances as pivot points or “missing links” for understanding ritual. Many anthropologists and ethnomusicologists have recognized the central role music performance plays specifically when ritual action involves non-human agency. The authors of this issue show how music is used in cosmologies where communication between humans and non-humans is paramount. Further on, they suggest that the sonic domain can help in explaining many indigenous narratives about transformations and

non-human agency. The issue is available both in print and [online](#) formats.

China

by Xiao Mei (萧梅),
Chair of National
Committee



The 18th Conference of the Institute for Traditional Music of China was held in Wuhan, 10–14 July 2014, hosted by the former Institute for Traditional Music of China, and co-organized by the School of Music of the Central China Normal University and the China ICTM National Committee. There were 286 submitted proposals and 268 participants who came from every region of China as well as the USA.

The conference’s theme was “Research of Traditional Music and the Construction of Modern Life”, with several sub-topics including Chinese traditional music and sinology, biographical study of Chinese ethnomusicologists, and contemporary discussion of traditional music. The School of Music of the Central China Normal University organized special events such as “Punk Saving Schools” and “The Invented Tradition”, intended to demonstrate how tradition lives and changes in contemporary con-

texts. A show dedicated to ethnographical documentaries was arranged for the first time in the history of the conference. Additionally, there was a session focused on RILM.

Also during the conference the general assembly of the Institute of Traditional Music of China was held. The institute was renamed the **Association for Traditional Music of China** (ATMC) and passed new regulations. As a result of the election, Qiao Jianzhong, a member of ICTM, continues as President, while Xiao Mei, Luo Qin, and Zhang Boyu remain Vice Presidents. Xue Yibing, former ICTM Liaison Officer for China, and Liu Guiteng, member of ICTM, were also elected Vice Presidents. Since its foundation in 1980, this association has developed into the largest musicological organization in China.



Concert during the 18th Conference of the (former) Institute for Traditional Music of China, July 2014, Wuhan, China. Photo by Xiao Mei.