

# BULLETIN

## of the INTERNATIONAL COUNCIL for TRADITIONAL MUSIC

No. 123, October 2013

ISSN (Online): 2304-4039

Including first notice for the  
43rd ICTM World Conference  
in Astana, Kazakhstan, 2015

### C O N T E N T S

#### FROM THE SECRETARIAT

*Message from the Secretary General; Appointment of new General Editor of the Yearbook; Appointment of Film/Video Reviews Editor for the Yearbook for Traditional Music; Appointment of Book Notes (Web) Editor for the Yearbook for Traditional Music; Appointment of Guest Editor for 2014 Yearbook; New publication from the ICTM Colloquium on Laments; Bulletin news.*

**Pages 2-4**

#### IN MEMORIAM

*Marianne Bröcker (1936-2013); Olive Lewin (1927-2013); Barbara Sparti (1932-2013); Jan Ling (1932-2013).*

**Pages 5-8**

#### 42nd ICTM WORLD CONFERENCE IN SHANGHAI, CHINA

*Local Arrangements Committee Report; Program Committee Report; Minutes of the 41st General Assembly of the ICTM; Minutes of 12th Assembly of ICTM National and Regional Representatives.*

**Pages 9-17**

#### 43rd ICTM WORLD CONFERENCE IN ASTANA, KAZAKHSTAN

*First Notice and Call for Proposals.*

**Pages 18-20**

#### ANNOUNCEMENTS

*Call for Papers: 4th Symposium of the ICTM Study Group on Applied Ethnomusicology; News from the ICTM Study Group on Ethnochoreology; Call for Papers: 20th Symposium of the ICTM Study Group on Historical Sources of Traditional Music; Call for Papers: ICTM Ireland Annual Conference; Call for Papers: 10th Symposium of the ICTM Study Group on Mediterranean Music Studies; Second Call for Papers: 4th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe; Call for Papers: 8th Symposium of the ICTM Study Group on Music and Minorities; Call for Papers: 4th Symposium of the ICTM Study Group on Musics of East Asia; Call for Papers: 3rd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA).*

**Pages 21-33**

#### REPORTS

*Reports from ICTM National and Regional Representatives: Austria; Estonia; Indonesia; Ireland; Madagascar; Thailand.*

**Pages 34-41**

*Reports from ICTM Study Groups: African Musics; Applied Ethnomusicology; Ethnochoreology; Folk Musical Instruments.*

**Pages 42-46**

#### CALENDAR OF EVENTS

**Page 47**

#### RECENT PUBLICATIONS BY ICTM MEMBERS

*Local and Global Understandings of Creativities: Multipart Music Making and the Construction of Ideas, Contexts and Contents; La polyphonie dans les Pyrénées gasconnes: Tradition, évolution, résilience; Dschila le Romendar andar o Burgenland - Lieder der burgenländischen Roma; Triguna: A Hindu-Balinese Philosophy for Gamelan Gong Gede Music; (Music & Dance) ∈ Environment; Trapped in Folklore? Studies in Music and Dance Tradition and Their*

*Contemporary Transformations; The Art of Đờn Ca Tài Tử and Styles of Improvisation; Музичні інструменти зучулів [Musical Instruments of the Hutsuls]; Musical Traditions. Discovery, Inquiry, Interpretation, and Application; Javanese Gamelan and the West; Bartók Béla hangszere magyar népzenei gyűjtése könyvbemutatója; One Common Thread: The Musical World of Lament (Humanities Research Volume XIX No. 3. 2013).*

**Pages 48-51**

#### ICTM WORLD NETWORK

**Pages 52-54**

#### ICTM STUDY GROUPS

**Page 55**

#### ICTM AUTHORITIES

*The President, Vice Presidents, Secretary General, Executive Assistant, and Executive Board Members.*

**Page 56**

#### GENERAL INFORMATION

*About ICTM; Membership information; Publications by ICTM.*

**Pages 57-58**

## Message from the Secretary General

by Svanibor Pettan



Dear members, friends and supporters of the International Council for Traditional Music, welcome to the October 2013 issue of the *Bulletin of the ICTM*.

During the 42nd ICTM World Conference, which took place on 11-17 July 2013 in Shanghai, China, the results of the biennial ICTM elections were announced (see pages 15-16), making this a suitable opportunity to express gratitude to those leaving the Executive Board, and welcome those who join it. Adrienne L. Kaeppler, President of ICTM for two consecutive mandates (2005-2013) was succeeded by Salwa El-Shawan Castelo-Branco, whose former position as Vice President was filled by Don Niles, who in turn is currently completing his last volume as General Editor of the *Yearbook for Traditional Music*. For their dedicated work in the best interests of the Council, many thanks to Ursula Hemetek and Timothy Rice, and all the best to the newly elected Ordinary Members of the Executive Board, Jonathan Stock, Terada Yoshitaka, and Xiao Mei, as well as to the co-opted ones, Mohd Anis Md Nor, Razia Sultanova, and Saida Yelemanova.

### WORLD NETWORK CHANGES

As evidenced by the [World Network page](#) at the ICTM website, our network of National and Regional Representatives has been recently enriched by two new countries (Lebanon and Mongolia). The Council warmly welcomes the nine new National Representatives: Žanna Pärtlas (Estonia), Jarkko Niemi (Finland), Jaime Jones (Ireland), Nidaa Abou Mrad (Lebanon), Otgonbayar

Chuluunbaatar (Mongolia), Evert Bisschop Boele (The Netherlands), Bjørn Aksdal (Norway), Constantin Secară (Romania), and Keith Howard (UK). The number of countries and territories having official ICTM representation is currently 87.

### NEXT ICTM WORLD CONFERENCE

The 43rd ICTM World Conference will take place in July 2015 at the Kazakh National University of the Arts, in Astana, Kazakhstan, the youngest city to ever host our major scholarly gathering. To get an idea about Kazakhstan, the city of Astana, the hosting institution and Türksoy (the sponsoring institution), please [watch the promotional video](#) of the 2015 ICTM World Conference, as presented during the Closing Ceremony of the Shanghai Conference.

The Program Committee of the next Conference is co-chaired by Timothy Rice and Razia Sultanova, while the Local Arrangements Committee wishes us a warm welcome through its Co-Chairs, Aiman Mussakhajayeva and Saida Yelemanova. Please read more about the Conference's themes and timeline in the First Call for Papers, on pages 18-20 of this *Bulletin*. Also do not miss to browse through our new [list of past ICTM World Conferences](#),

from Basel, Switzerland, in 1948 to Shanghai, China, in 2013.

### STUDY GROUPS

The leadership of the Study Group on Music and Gender has changed. We thank former Co-Chairs Fiona Magowan and Nino Tsitsishvili, and welcome the Study Group's new Chair, Barbara Hampton.

Please take a look at the schedule of forthcoming Study Group Symposia on page 47 – before us is a year rich with scholarly gatherings in very diverse parts of the world.

### NEW COLLOQUIA WEBPAGE

ICTM Colloquia are the third kind of scholarly gatherings organized by the Council and the only one in which participation is based on invitation. Recently, a new [detailed page listing all past ICTM Colloquia](#) was added to the ICTM website, including the first Colloquium (Poland, 1981) to the most recent one (Portugal, 2011).

### PUBLICATIONS

The 2013 volume of the *Yearbook for Traditional Music* is already at the printers, and will be distributed on time in early November 2013. Dominated by the timely theme of **Music**



Astana, capital of Kazakhstan and the site of the next ICTM World Conference

and Poverty, it will most certainly attract attention in the world of ethnomusicology and beyond.

The *Bulletin of the ICTM* will be, starting in 2014, distributed three times a year—in January, April, and October.

Also a new page listing [the complete run of past Bulletins](#) has been added to the ICTM Website. Many issues have been scanned and are available for free download, including the very first issue (October 1948). I would like to thank Don Niles and Carlos Yoder for their initial work on this page, and to invite everyone to participate in the project, and help the Council to obtain some missing issues of past *Bulletins*.

#### FUTURE ENDEAVOURS

The Executive Board has committed to fulfil a number of key projects during the next mandate, among them being:

- \* To compile a list of all Study Group symposia (in close cooperation with Study Group Chairs), and make the information available online.
- \* To relaunch the Online Membership Directory as a dynamic, powerful tool for all ICTM members.
- \* To compile a master list of all ICTM publications, including but not limited to volumes resulting from Study Group symposia and colloquia, and make it available online.
- \* To examine existing relations between the Council and other scholarly societies having compatible interests, and to improve them in the best interest of our scholarship.

#### CONCLUDING REMARKS

The dynamics of past activities and achievements, linked to a clear vision of the activities in the future, testify about the healthy present state of the Council. Your opinions are always wel-

come, so let me encourage you to help the Executive Board and the Secretariat to serve our shared goals in the best possible way.

### Appointment of new General Editor of the Yearbook

The ICTM Executive Board is pleased to announce the appointment of Kati Szego as General Editor, beginning with the 2014 *Yearbook for Traditional Music*. Kati's contact details are: School of Music, Memorial University, St. John's, NL, Canada A1C 5S7; email: [kszego@mun.ca](mailto:kszego@mun.ca).

Kati replaces Don Niles, who is retiring after serving as General Editor for eight issues of the *Yearbook*.

The Executive Board welcomes Kati to this position and looks forward to her contribution to our journal.

### Appointment of Film/Video Reviews Editor for the Yearbook for Traditional Music

by Don Niles, General Editor, *Yearbook for Traditional Music*

I am very happy to announce that Terada Yoshitaka has been appointed as Film/Video Reviews Editor, beginning with the 2014 *Yearbook for Traditional Music*. He can be reached at Department of Advanced Studies in Anthropology, National Museum of Ethnology, 10-1 Senri Expo Park, Suita, Osaka 565-8511, Japan. His email address is [terada@idc.minpaku.ac.jp](mailto:terada@idc.minpaku.ac.jp).

Please contact him regarding films and videos to review.



Yoshitaka is taking over from Lisa Urkevich, who is retiring after completing seven years as editor. The continuing review editors are:

- \* *Books*: Sydney Hutchinson, Department of Art and Music Histories, Syracuse University, 308 Bowne Hall, Syracuse, NY 13244-1200, USA; email: [sjhutchi@syr.edu](mailto:sjhutchi@syr.edu).
- \* *Audio*: Byron Dueck, Music Department, Arts Faculty, The Open University, Walton Hall, Milton Keynes MK7 6AA, United Kingdom; email: [byron.dueck@open.ac.uk](mailto:byron.dueck@open.ac.uk).
- \* *Websites*: Barbara Alge, Musicology and Music Pedagogy Department, Hochschule für Musik und Theater, Rostock, Germany; email: [barbara.alge@hmt-rostock.de](mailto:barbara.alge@hmt-rostock.de).

I am sure that the ICTM membership will welcome Yoshitaka and will continue to support all the editors in the vital role they play in the production of our journal.

### Appointment of Book Notes (Web) Editor for the Yearbook For Traditional Music

by Don Niles, General Editor, *Yearbook for Traditional Music*

Michael Silvers, assistant professor of music at the University of Illinois, is joining the *Yearbook's* editorial team as the Book Notes (Web) Editor, working with the Book Reviews Editor. He will be responsible for a separate part of the book reviews section called 'Book Notes.' These reviews will only be available on the ICTM website, but will supplement the reviews in the printed *Yearbook*. This will enable more and different kinds of material to be reviewed.



Please note that all book materials for review should be sent to the Book Reviews Editor, Sydney Hutchinson, Department of Art and Music Histories, Syracuse University, 308 Bowne Hall, Syracuse, NY 13244-1200, USA; email: [sjhutchi@syr.edu](mailto:sjhutchi@syr.edu).

We all welcome Mike as a *Yearbook* editor and look forward to his efforts to get more publications reviewed.

## Appointment of Guest Editor for 2014 *Yearbook*

by Don Niles, General Editor, *Yearbook for Traditional Music*

It gives me great pleasure to announce that J. Lawrence Witzleben will be the guest editor for the 2014 *Yearbook for Traditional Music*. Larry was Program Chair for the 2013 ICTM World Conference in Shanghai. The 2014 *Yearbook* will focus on the themes from that conference: Presentation and Representation in Minority Musics and Dance; Rethinking, Reconstructing, and Reinventing Musical Pasts; Ethnomusicology, Ethnochoreology, and Education; Ritual, Religion and the Performing Arts; Screening Music and Dance; and New Research.

Manuscripts to be considered for publication in the 2014 *Yearbook* should be sent to Larry by **1 January 2014** ([jlwitz@umd.edu](mailto:jlwitz@umd.edu)). Submissions should be no more than 7,000–8,000 words in length. Please submit your articles in Microsoft Word format (.doc, .docx) or Rich Text Format (.rtf), not as PDF files. Also be sure to include an abstract and a brief biographical statement, each up to 100 words.

Further information on the format of submissions can be found on the Information for Authors section in any recent *Yearbook* (p. v) or [on the ICTM website](#).

## New publication from the ICTM Colloquium on Laments

by Stephen Wild

A volume of papers on the musical expression of laments has recently been published as a volume of the journal *Humanities Research* by ANU E-Press (Australian National University).



The papers are based on those presented at the 21st ICTM Colloquium on laments held in Canberra, Australia, 20–22 April 2011. The title of the volume is *One Common Thread: The Musical World of Lament*, edited by Stephen Wild, Di Roy, Aaron Corn and Ruth Lee Martin.

The colloquium was held in association with the National Folk Festival and the National Folklore Conference. Sessions were held at the School of Music (ANU) and the National Library of Australia (host of the National Folklore Conference). The colloquium was preceded by an Open Public Conversation: ‘Laments from the bush: Is Waltzing Matilda a Lament?’, and concluded with a Public Forum and a concert on laments held at the National Folk Festival. A vocal and choral concert on the theme of laments was held at the Australian National University.

The concept of laments was broadly conceived as ‘the musical expression of loss and bereavement.’ There were three main themes: (1) loss of place/displacement; (2) personal loss, death, funerals; and (3) cultural loss/language loss. Musical cultures represented in the colloquium included Scots Gaelic, Chinese Australian, Fijian, Hawaiian, Mongolian, Irish, Irish Australian, Uzbek, Western popular music, Papua New Guinean, and Australian Aborigi-

nal. Most of the presentations appear as papers in the published volume.

Please see more about the volume on page 51 of this *Bulletin*.

## Bulletin news

by Carlos Yoder, Editor, *Bulletin of the ICTM*



### A new design

The design language of the *Bulletin* has been incrementally refined over the past two years, to make the transition from paper to online a smooth one. Starting with this issue, the Council’s fonts and colour palette have been thoroughly incorporated into the design, and the balance of white space has been corrected to maximize legibility on most electronic devices.

### A new frequency

Following a decision by the Executive Board, the *Bulletin of the ICTM* will now be distributed three times a year, i.e., in January, April, and October. This new experimental schedule will allow for a more dynamic communication between ICTM, its members, and the public.

If you have any comments about the new design, the new frequency, or any other matters relating to the *Bulletin of the ICTM*, please write to [bulletin-editor@ictmusic.org](mailto:bulletin-editor@ictmusic.org).

Until next time, in January 2014!



### Marianne Bröcker (1936-2013)

I am very sad to report that Marianne Bröcker—ethnomusicologist, ethnochoreologist, ethnoorganologist and anthropologist, esteemed scholar, highly gifted teacher and warm-hearted, generous friend—born on 1 November 1936 passed away on 4 August 2013. She did not want a funeral let alone any other ceremony, and insisted on an anonymous burial.

Let me offer a poem by Friedrich Rückert, which has been set to music by Gustav Mahler as one of his five Rückert songs, to express the feelings Marianne gave us when we saw her the last few times:

*Ich bin der Welt abhanden gekommen  
Mit der ich sonst viele Zeit verdorben  
Sie hat so lange nichts von mir vernommen  
Sie mag wohl glauben, ich sei gestorben!*

*Es ist mir auch gar nichts daran gelegen,  
Ob sie mich für gestorben hält,  
Ich kann auch gar nichts sagen dagegen,  
Denn wirklich bin ich gestorben der Welt.*

*Ich bin gestorben dem Weltgetümmel,  
Und ruh' in einem stillen Gebiet!  
Ich leb' allein in meinem Himmel,*

*In meinem Lieben, in meinem Lied!*

A translation by Emily Ezust follows.

*I am lost to the world  
with which I used to waste so much time,*

*It has heard nothing from me for so long  
that it may very well believe that I am dead!*

*It is of no consequence to me  
Whether it thinks me dead;  
I cannot deny it,  
for I really am dead to the world.*

*I am dead to the world's tumult,  
And I rest in a quiet realm!  
I live alone in my heaven,  
In my love and in my song!*

(Manfred Bartmann)

Inexhaustible as her dancing repertoire, Marianne Bröcker was initially a teacher of mathematics and sport. Her dissertation *Hurdy-gurdy, its construction and history* published in 1977, is regarded as a reference work and is still often used by musicians and scholars. Her merits for ethnomusicology include teaching at the universities of Bonn, Düsseldorf, Cologne, Göttingen, and Bamberg, presiding of scholarly associations, organizing and serving as a judge at international competitions and festivals, presenting papers at conferences, preparing radio programs, and more. She combined scholarship and musical practice, and we thank her for her warm-hearted nature and for passing to us the passion for ethnomusicology. (Heidi Christ)

Marianne Bröcker shaped the work of the German ICTM National Committee with great enthusiasm for almost twenty years. It was she who organized and conducted the annual meetings and pursued with continual engagement the publication of the proceedings, thus editing about twenty volumes. She received numerous honours for her work, the last being the ICTM's Lifetime Recognition Award and Honorary Membership in 2013. She has reached the hearts and souls of many people. We will keep her in honourable and living remembrance. (Dorit Klebe)

The members of the Ethnochoreology Sub-Study Group on Dance Iconography remember with particular pleasure our meeting in Bamberg in 2003. Marianne not only made all of our arrangements, but our meetings were held at her house, sitting around her dining room table. Each evening included a special event culminating in a dinner. The late Barbara Sparti led our discussions and the result was our book *Imaging Dance. Visual Representations of Dancers and Dancing* (2011).

(Adrienne L. Kaeppler)

There were many qualities to admire in Marianne. Many of us have felt her warm support and delicate guidance. She was always interested in new initiatives, and her role in research policy on the national and international levels was important and long-lasting. Our institute cooperated with her on several occasions as for example in 1998 on the organization of an international symposium titled *Musik kennt keine Grenzen* (There are no borders in music) and I remember very well Marianne's thoughtful remarks during the sessions as well as her readiness to celebrate, when 'serious' work was over. Teaching was one of her favourite obligations and many students of ethnomusicology owe her a great deal. (Ursula Hemetek)

Most certainly, many of us feel we owe a lot to Marianne Bröcker, hence this non-standard multi-voiced obituary symbolically hopes to bring all our voices in shared celebration of a dear friend and respected colleague, whose life continues to inspire us. It is not a coincidence that I am concluding these lines at the Tainan National University of the Arts, where Marianne taught for a semester in 2006. (Svanibor Pettan)



### Olive Lewin (1927-2013)

by Bernard Jankee, Director of the African Caribbean Institute of Jamaica

The African Caribbean Institute of Jamaica/Jamaica Memory Bank regrets the passing of Olive Lewin, ethnomusicologist, folk researcher, public servant and educator.

Olive Lewin was born in Vere, Clarendon, in September 1927, and in 1943 she was awarded a scholarship to pursue studies at the Royal Academy of Music in London.

Upon her return, her passion for music and her belief in its educational and therapeutic qualities, a pioneering view at the time, caused her to agitate for the introduction of music classes at the Bellevue Hospital and even in prisons.

In the mid 1960s, the Government undertook the documentation of various aspects of Jamaican folk culture, and Dr. Lewin was appointed Research Officer at the Jamaica School of Music to collect and document Jamaican folk music in all its manifestations. This set in train what was to become her life's work, following her to postings at the Social Development Commission, the division of culture in the Office of the Prime Minister and the former Institute of Folk Culture. Classically

trained, Olive Lewin was nonetheless drawn to the sounds, words and melodies of Jamaican folk music. It was an area that was previously little known or understood and was even viewed with a certain degree of ambivalence by some members of the Jamaican society who regarded folk music as 'low culture.' Nonetheless, she started island-wide treks to locate and document Jamaican folk songs and happened upon a treasure trove of music steeped in African retention from Revival, Jonkunnu, to Kumina, Gerreh, Dinki Mini to the drumming and chanting of Rastafari.

This important work has now proven to be critical to the understanding of the cultural expressions that are alive and evolving in Jamaica, and which have influenced local Gospel, Ska, Mento, Reggae and Dancehall genres.

In 1981, as Director of Culture in the Office of the Prime Minister, she initiated, with support from UNESCO, the Jamaica Memory Bank, a national oral history project that sought to document the nation's history through the lived experiences of its senior citizens. This project later became part of the Institute of Folk Culture.

While she had also engaged in choral music and had established choirs at Boys Town and other community groups, her most notable musical accomplishment was the establishment of the Jamaican Folk Singers in 1967, a group which continues to thrive and is internationally acclaimed.

A well respected ethnomusicologist, Lewin served the International Council for Traditional Music as Executive Board Member (1971-1986), Vice President (1987-1994), and local organizer of the 21st World Conference (1971) and the 5th Colloquium (1986). She also served on the Cultural Council of the Organization of American States

(OAS), and was instrumental in the recognition by UNESCO of the Musical Heritage of the Moore Town Maroons as a Masterpiece of the Oral and Intangible Heritage of Humanity in 2003. This was a very important acknowledgement of the element of Maroon music and served to initiate a research and documentation programme, led by the African Caribbean Institute of Jamaica/Jamaica Memory Bank, which sought to safeguard traditional Maroon music and heritage in Jamaica.

Olive Lewin has written several articles and is the author of books on folk music including *Forty Folk Songs of Jamaica* (1973), *Come Mek Me Hol' Yu Han': The Impact of Tourism on Traditional Music* (co-edited with Adrienne L. Kaeppler, 1988), and *Rock it Come Over: The Folk Music of Jamaica* (2000), based on her PhD dissertation.

The Institute of Jamaica awarded her the coveted Gold Musgrave Medal for Contribution to Music in 1987, and the Government of Jamaica acknowledged her sterling contribution to Jamaica's culture by awarding her the Order of Distinction (OD) in 1975 for Services in the Field of Art, the Commander of the Order of Distinction (CD) in 1988 for Services in the Field of Folk Culture and the Order of Jamaica (OJ) for Outstanding Contribution in the Field of Art and Culture. The University of the West Indies also awarded her with an honorary doctorate (D.Litt) in 1998.

The African Caribbean Institute of Jamaica/Jamaica Memory Bank salutes Olive Lewin for her work in documenting and promoting Jamaica's folk heritage and expresses its condolences to her daughter Joanna and her other family members.





## Barbara Sparti (1932-2013)

by Nancy Heller

In June of 1999 I had the spectacular good fortune of meeting Barbara Sparti. Then in her mid-60s, Barbara looked—and acted—many decades younger. Tiny, with tremendous energy and physical grace, she radiated intelligence, warmth, elegance, and wit. We were on the same panel at a conference of the Society for Dance History Scholars in Albuquerque, New Mexico, where we admired each other's presentations and became fast friends. Over the years Barbara was also an invaluable mentor, though we couldn't see each other often since she lived in Rome, while I was based in Philadelphia.

Almost a decade after that initial meeting I was delighted, when Barbara agreed to fly all the way to Dallas, Texas, to participate in a panel I was chairing for the College Art Association. And it was heartbreaking, when she had to miss that conference because she had just been diagnosed with lung cancer. Still, no one who corresponded or spent time with Barbara during the last six years of her always-busy life would ever have guessed that she was ill. Despite occasionally being sidelined by medical treatments, Barbara continued to keep up a professional and personal schedule that would

have exhausted any lesser mortal. Almost until her death (17 June 2013) Barbara kept travelling to and presenting papers at international conferences. She also continued to be a tough and insightful editor, a gracious host, a tireless promoter of the projects in which she believed, an unfailingly generous friend, and a devoted mother and grandmother.

Barbara was an enormously important scholar, who made significant contributions to the field of early dance history, including seminal papers, articles, and books focusing on the Renaissance and Baroque periods in Italy, but also dealing with dance from other centuries and countries. The high esteem in which she was held is indicated by the numerous invitations Barbara received to write papers for festschrifts dedicated to other dance-history luminaries, and the collection of essays published in her honour in 2011. Her reputation is also reflected by the distinguished scholars with whom she collaborated—such as Julia Sutton.

Barbara's involvement with the ICTM Study Group on Ethnochoreology began at its 1998 Symposium, held in Istanbul. She became a loyal member of the group and soon led its Sub-Study Group on Iconography. This involvement eventually led to a book, *Imaging Dance*, co-edited with Judy Van Zile (with assistance from Elsie Dunin, Adrienne Kaeppler, and myself).

Equally impressive is the progress Barbara made toward erasing the unnecessary and illogical, but long-held, boundaries between the histories of dance, music, and visual art. Perhaps because of her own, unusually deep and broad training in her native New York City, Barbara was entirely comfortable researching, writing, and lecturing about both music and dance. She showed the same intellectual curiosity

and professional courage in studying and elucidating depictions of people making music, and/or dancing, in paintings, etchings, carvings, and other forms of visual art. More than that, Barbara saw—and helped others to see—the common threads among these fields.

She was a noted choreographer, a performer with and director of the *Gruppo di Danza Rinascimentale* (between 1975 and 1988), and—all her life—an enthusiastic student of whatever 'new' dance forms presented themselves (I have fond memories of watching Barbara learn, and then do—with great abandon, Hungarian and Spanish couple dances, one evening during the 2006 Symposium of the ICTM Study Group on Ethnochoreology in Cluj, Romania.) In addition, Barbara was an extraordinary and adored teacher, as demonstrated by the emotional tributes posted on the Internet by her former students in Poland, Germany, Italy, the United States of America, and elsewhere. I was only able to attend one of Barbara's early-dance workshops, but that experience revealed what a clear, patient, and yet rigorous instructor she was. Her passion and respect for the music, the steps, and the people around her was immediately obvious. This explains why she was in so much demand as a Visiting Artist/Lecturer/Choreographer/Teacher—at major universities in Europe, the U.S., Israel, and Japan.

Some of my strongest memories of Barbara involve her obvious joy at introducing friends and relatives to each other. She was a real *mensch*. I will miss her inquisitive, outrageous, and hilarious emails, her wise editorial counsel, and the fun I had, looking forward to seeing her at international conferences (Barbara was looking forward to participating in next year's

symposium of the Study Group on Ethnochoreology on Korčula). Her legacy—as a dancer, teacher, scholar, and an all-round exceptional human being—will not be forgotten.



### Jan Ling (1934-2013)

by Dan Lundberg and Krister Malm

The Nestor of Swedish ethnomusicology, Jan Ling, has left us. He died suddenly on 3 October 2013. He was 79 years old.

Ling has been enormously important for the development of Swedish ethnomusicology. His dissertation on the Swedish nyckelharpa from 1966 was ground breaking and contributed a great deal to the revival of this instrument (for a summary in English see [this website](#)). In *A History of European Folk Music* (University of Rochester Press, 1997) he addressed a plethora of questions through a detailed examination of a wide range of music from vastly different national and cultural backgrounds. Other major works of his dealt with folk music and ideology, and with ethnomusicological perspectives on European art music.

He studied piano at the Royal College of Music in Stockholm in 1955-58 and then musicology at Uppsala university. His main research interest soon became

Swedish folk music. His book on Swedish folk music published in 1964 became the main source on the subject for decades. During the 1960s he worked at Svenskt Visarkiv and The Stockholm Music Museum. Jan Ling conducted a number of recording projects for those institutions with a clear sociological perspective. Ling's obvious interest in the musicians' contemporary repertoire distinguishes his collected material from other more historically oriented documentations from the same period.

In 1967 he became lecturer at the University of Gothenburg. In the following years he established an institute for musicology at the university, with a new direction for the discipline in Sweden, applying methodology from anthropology and sociology. He also encouraged his students to work in research teams. His fresh views on what musicology could be, combined with his leftist political views met resistance from the academic establishment. Although a number of important studies were published by him and his students it was only in 1977 when he became a professor and his brand of musicology became fully recognized by the university.

Together with Krister Malm, Ling established the ICTM Sweden National Committee, and he became its first president. In the 1980s Ling started a giant project on the history of European folk music in its context. In 1985 the book covering the period up to 1730 was published and a few years a second volume covering the period up to 1980.



Jan Ling recording nyckelharpa players Gösta Hellström and Spel-Oskar Larsson in the 1960s Photo: Ingvar H. Eriksson

In 1992 Ling became the Vice Chancellor of the University of Gothenburg, i.e., the director of the whole university. He was a controversial but successful Vice Chancellor, securing new funding for research in all areas, from medicine to humanities. When the board of the university praised him for his ability to raise funds, he said 'I learnt how to do it from Karl Marx.'

After his retirement he started again to publish works, focusing more on art music composers. He wrote a book on Franz Liszt, and in September 2013, a few weeks before his death, the book *Musiken som tidsspegel* (Music as mirror of contemporary times) was published, containing 12 essays on music around the turn of the twentieth century.

Jan Ling was an exceptionally generous, encouraging, and important force among musicians and academics. We will miss him a lot.



# 42nd ICTM World Conference

11-17 July 2013.

*Shanghai Conservatory of Music, Shanghai, China.*

## Local Arrangements Committee Report

by XIAO Mei, LAC Co-Chair

On 17 July 2013, the week-long 42nd ICTM World Conference, which convened at the Shanghai Conservatory of Music and was attended by approximately 500 delegates from 56 countries, formally ended with a closing ceremony. For the planning of this World Conference, the Shanghai Conservatory formed a Local Arrangements Committee consisting of Conservatory officials, members of relevant administrative departments, and renowned scholars. It also set up an administrative office especially for the conference and recruited 50 student volunteers to ensure the successful convening of the conference.

The Local Arrangements Committee also organized four different kinds of music performances, to both enhance the atmosphere of the conference and to pull together its various themes. The first concert, 'Silk and Bamboo Music and the Past and Present of Chinese Music on Traditional Instruments', was performed by the Conservatory's Chinese Instrumental Music Department, and featured solo performances as well as small and large forms of Chinese instrumental ensembles. The second concert featured the music and dance of non-Han minority groups of the Yunnan Province, such as the Yi, Dai, Zhuang, Hani, Limi, Wa, Miao, and Tibetan ethnic groups. This concert, called 'Colourful Clouds of the South', also showcased a performance by a spe-



*Opening Ceremony of the 42nd World Conference of the International Council for Traditional Music*

cially invited group from Vietnam. This type of international collaboration was in even greater evidence during the concert 'East Asian Night', where performances of Chinese *guzhen* zither music, Korean *sanjo* on the *komungo* and *ajaeng* zithers, Vietnamese *Ca trù*, and Japanese *Tsugaru shamisen* gave the conference delegates a taste of musical traditions from East Asia. On the other hand, the symphonic work 'Music Passed Down from the Tang Dynasty', commissioned by the LAC, showed how a contemporary composer reinvents history and tradition.

The fourth concert featured performances of popular music in Shanghai during the 1930s and 1940s, interspersed with spoken commentary, thus giving the international delegates a chance to listen to echoes of Shanghai's urban music during those periods. During the concert, 91-year old Zheng Deren, the former bandleader of Shanghai's Paramount Jazz Band, conducted the orchestra for the perform-

ance of several jazz numbers, thus reproducing for the audience the popular music style of those bygone eras.



*Concert of popular Shanghai music of the 1930s and 1940s*

Besides these full-fledged concerts, we also invited members of the Shanghai Pingtan Troupe, the Shanghai Beijing Opera Troupe and the Shanghai Kunqu to perform during the opening reception of the conference, thereby giving Conference participants a chance to enjoy the charm of China's opera and sung oral narrative traditions.

During this conference, there was also a new and creative innovation in book exhibits. At the suggestion of ICTM Secretary General, Svanibor Pettan, the LAC established a system of academic exchange through the exhibition of publications by individual scholars who were attending the conference. This added colour to the previous method of exhibiting books which was mostly through academic booksellers and publishing houses.

To facilitate the attendance and participation by Chinese scholars in this ICTM conference, the LAC collaborated with the ICTM China National Committee during the preparation for the conference, and as a result close to a hundred Chinese scholars attended the conference and presented papers. In addition, the LAC arranged for simultaneous translation from English to Chinese during the plenary sessions of the conference, and from Chinese to English during those paper sessions which were presented only in Chinese.

The Local Arrangements Committee also exerted much effort in recording and documenting both academic and other activities during the conference. It arranged for photographic and video recording of the opening and closing ceremonies as well as the plenary sessions and General Assembly in their entirety. Arrangements were also made for the photographic and video recording of highlights of the conference, the footage of which has been made into a short film which will be handed over to the ICTM Secretariat for storage and dissemination (*editor's note: [available online here](#)*).

The conference drew the attention of various Shanghai media outlets, including *Jiefang Daily*, *Wenhui Bao*, *Shanghai Morning Post*, *Xinmin Evening News*, *Music Weekly*, *Dongfang Daily*, *Xinhua News*, *Shanghai Daily*, *China*

*Daily*, and many others, which gave multifaceted reports on the conference from various angles, with many writing about the huge scope of the conference, the large attendance numbers, the rich diversity of the topics presented, and the rarity of such an event. At the same time, there was also television news coverage on the conference, thus ensuring more than adequate publicity and exposure for the event.

Being at the intersection of East and West, beautiful and vibrant Shanghai bears the encounter of different cultures from around the world. Hosting the 42nd World Conference of the International Council for Traditional Music has not only given inspiration and new perspectives to Chinese local music research and the work of protecting contemporary traditional culture; it has also further promoted academic dialogue and exchange between experts and scholars from different regions of the world.

## Program Committee Report

*by J. Lawrence Witzleben, Program Chair*

The Program Committee received 630 proposals for papers, panels, roundtables, workshops, and films. The final program featured 491 participants (including panel chairs, discussants, and roundtable participants). Although there were some inevitable last-minute cancellations, the fact that presenters were required to register well in advance significantly reduced the number of 'no shows' in this year's conference.

The Program Committee of Samuel Araújo, Dan Bendrups, Salwa El-Shawan Castelo Branco, Frederick Lau, Alvin Petersen, Svanibor Pettan, and Xiao Mei did a marvellous job of formulating conference themes that had



*Delegates attending a session with simultaneous translation.*



*Peng Yu (left) leading a workshop on Chinese traditional percussion music.*



*Anthea Skinner presenting her paper at the plenary session on New Research.*

considerable cross-cultural appeal. As a result, along with the expected large number of participants from China, significant numbers from Southeast Asia and Kazakhstan, a sizeable contingent from much of Africa, and participants from nearly every country in Europe made this a truly international conference.

On each day of the conference, a plenary session focusing on one of the conference themes was organized based on paper proposals that had been very highly rated by the Committee members. The presenters in these sessions were also selected with a mind to including a broad representation of nationalities, locales and genres being discussed, topics within the themes, and theoretical orientations, and the Committee also intentionally chose a

mixture of junior, senior, and mid-career scholars. An added bonus in these sessions was the inclusion of simultaneous translation, which enabled all the Chinese participants, including those with still-developing English skills, to become acquainted with the ideas and work of a large number of scholars from around the world. A centerpiece of the Program was the Keynote Address by Shen Qia, which introduced the ideas of a foundational contributor to the development of ethnomusicology in China to an international audience.

The Program was complemented by a stellar series of concerts featuring faculty and students from the Shanghai Conservatory of Music, an array of musicians and dancers from many of China's ethnic minorities, ensembles from Japan, Vietnam, Korea, and elsewhere in Asia, and a celebration of Shanghai's golden age of popular song. The close and friendly working relationship between the Program Committee, Local Arrangements Committee, and ICTM Secretariat made the formidable job of putting together this World Conference a pleasant and memorable experience for all those involved.

The 2014 *Yearbook for Traditional Music* will be largely devoted to articles based on papers presented at this year's conference. This issue will be guest edited by myself, in conjunction with our new *Yearbook* General Editor Kati Szego. Submission details can be found on the Information for Authors section in any recent *Yearbook* (p. v) or [on the ICTM website](#).

## Minutes of the 41st General Assembly of the ICTM

Held at the Shanghai Conservatory of Music, Shanghai, China, on Tuesday 16



Keynote address by Shen Qia (left); session chaired by J. Lawrence Witzleben.

July 2013 from 15:30 to 17:00. Chair: Adrienne L. Kaeppler.

President Adrienne L. Kaeppler opened the meeting at 15:32, local time.

### Apologies for absence

The President announced the formal apologies for absence of Barbara B. Smith and Wim van Zanten.

### In memoriam

The President asked all members to stand in memory of those members of the ICTM community who passed away since the previous General Assembly.

### President's Report

The President thanked the Co-Chairs of the Local Arrangements Committee Xiao Mei and Yang Yan-di, the Program Chair J. Lawrence Witzleben, and especially the helpers and volunteers who had made the World Conference a success.

Those retiring from the Executive Board after the announcement of the election results were Adrienne L. Kaeppler (President), Salwa El-Shawan Castelo-Branco (Vice President), Ursula Hemetek, Don Niles, Timothy

Rice, Razia Sultanova, and Xiao Mei (Executive Board Members).

## Minutes of the Previous General Assembly

### 4A. APPROVAL OF THE MINUTES

Kaeppler called for a motion to approve the Minutes of the 40th General Assembly, as published in the *Bulletin of the ICTM* 118 (October 2011). Moved by Beverley Diamond, seconded by Lasanthi Manaranjanie Kalinga Dona, motion passed.

### 4B. BUSINESS ARISING FROM THE MINUTES

The President announced that the decision of the 40th General Assembly to allow for electronic voting in ICTM elections had been ratified by the membership in February 2012, and that the level of participation in the 2013 ICTM elections had shown it had been a very successful move.

Kaeppler communicated news on the UNESCO Traditional Music of the World CD series. According to Daniel Sheehy, Curator and Director of Smithsonian Folkways Recordings (the not-for-profit record label and on-demand archival audio service responsible for





*41st General Assembly of the International Council for Traditional Music. 16 July 2013, Shanghai.*

the publication of the series), ‘at least six of the previously unpublished recordings’, together with ‘at least 50 of the previously published recordings’ would be launched during the next meeting of the Intergovernmental Committee of the 2003 UNESCO Convention about Safeguarding Intangible Cultural Heritage, which will be held in Baku, Azerbaijan in December 2014.

### Report of the Executive Board

Secretary General Svanibor Pettan reported first on the **42nd ICTM World Conference**, as it had involved the combined work of the Executive Board, the Secretariat, the Program Committee and the Local Arrangements Committees for a considerable amount of time.

At its meeting on the day following the conclusion of the previous ICTM World Conference in St. John’s, Canada, the Executive Board approved the Program Committee and the Themes of the next World Conference.

At its 2012 meeting in Shanghai, the Executive Board visited the venues and accommodation facilities for the participants of the next Conference. A

symposium was given by members of the Executive Board, a workshop on overtone singing was led by Trần Quang Hải, and the publication of a Chinese translation of Timothy Rice’s book *May It Fill Your Soul* was launched and presented to the author.

In January 2013 the Program Chair, LAC Co-Chairs, and Secretary General met for an intense three days, over which the first draft of the Conference Program was produced. Pettan thanked Xiao Mei, Qin Si and Chen Daiying for their hospitality, and added that thankfully the outbreak of Asian influenza had not affected the attendance of the Shanghai Conference.

On 9-10 July 2013 the Executive Board had its 109th Ordinary Meeting, where last-minute Conference matters were addressed.

The LAC had financially supported seven delegates from African countries, while the Barbara Barnard Smith Travel Award had done so for an additional seven participants from other parts of the world, reaching an unprecedented total of 14 participants who had their travel and/or accommodation expenses supported.

The Secretary General stressed the importance of delegates from soft currency countries attending World Conferences, and urged those able, to consider taking out additional Supported Memberships (at 30 EUR per year) and donating to the Barbara Barnard Smith Travel Award fund and the newly created ICTM Membership Development Fund.

### STUDY GROUPS

Pettan reported that a new Study Group on African Musics (Chair: Patricia Opondo) had been recognized by the Executive Board since the previous General Assembly, and that most of the remaining 18 ICTM Study Groups had been active, holding Symposia in various parts of the world and publishing remarkable volumes of proceedings.

The Study Groups on Maqām and on Music in the Arab World had experienced a noticeable revitalization in the previous two years. Special gratitude was extended to Jürgen Elsner, Jasmina Talam, Gisa Jähnichen, Scheherazade Hassan, Salwa El-Shawan Castelo-Branco, and Nidaa Abou Mrad for their combined efforts.

The Secretariat was working with the leaders of the Study Group on Music and Gender to find a means for its revitalization, and invited the members of the Assembly to collaborate in that effort.

#### COLLOQUIA

Since the previous General Assembly, one Colloquium had been held in Portel (Portugal) on 1–5 December 2011, devoted to the discussion of ‘Pan-Mediterranean Poetic Competitions and their Music: Historical Perspectives and Contemporary Practice.’

#### PUBLICATIONS

Volumes 43 and 44 of the *Yearbook for Traditional Music* were printed in Ljubljana in 2011 and 2012, respectively, and distributed to more than 1000 addresses all over the world.

Gratitude was extended to General Editor Don Niles and his editorial team for their outstanding work on the *Yearbook*.

Four issues of the *Bulletin of the ICTM* were distributed electronically since the previous General Assembly. The positive feedback received and the steadily increasing number of submissions to the *Bulletin* had clearly indicated that the move to a rich, free, online-only publication had constituted a major step in improving communications between the Council, its members, and the public.

However, as the April 2013 *Bulletin* had reached 100 pages, the Executive Board had agreed to increase the frequency of the *Bulletin* to three times a year, adding an additional issue in January.

The Online Membership Directory would be reworked and relaunched within the next 12 months, and that any suggestions to improve it should be

directed to Executive Assistant Carlos Yoder before that major project would start.

Finally, the Secretary General highlighted the value of Study Group publications, and recommended all Study Group Chairs to make available their lists of publications through their respective websites.

#### WORLD NETWORK

Thanks to new initiatives adapted at previous Executive Board meetings, systematic steps were taken by the Secretariat to examine and improve the ICTM World Network, which resulted in the Council having official representation in 85 countries and territories.

Since the previous General Assembly, 11 new countries had been added to the World Network, two new National Committees had been recognized, five new Liaison Officers of existing countries had been appointed, and 13 new Chairs of National/Regional Committees had been elected.

#### ICTM ELECTIONS 2013

The Secretary General commended the work of the Nomination Committee for producing an ‘excellent ballot’, and announced that the response to the very first electronic ICTM elections had been ‘very strong.’

#### UNESCO

Pettan considered that the Council, as a ‘Non-Governmental Organization in Formal Consultative Relations with UNESCO’, had marked interests in being actively involved with the ongoing processes led by UNESCO, reminding the Assembly that ICTM had been elected into the Consultative Body of the 2003 UNESCO Convention about Safeguarding Intangible Cultural Heritage until 2015.

Wim van Zanten, long-time ICTM representative at UNESCO, was succeeded by Naila Ceribašić, who had already attended three experts’ meetings.

#### RILM

Pettan informed the Assembly that the Council was a member of RILM’s governing body, along with the International Music Council and International Association of Music Libraries. Thanks to initiatives led by Zdravko Blažeković (Chair of the ICTM Study Group on Iconography of the Performing Arts, and Executive Editor at RILM), ICTM and RILM were increasingly finding grounds for cooperation.

Since the previous General Assembly the ICTM representatives at RILM had changed, welcoming Virginia Danielson, Margaret Kartomi, Terada Yoshitaka, and Xiao Mei to their appointed functions.

#### ICTM WEBSITE

The Secretary General invited all National and Regional Representatives to consider enriching the ICTM website with their content, by taking advantage of the possibility to administer their own country/region subpages at the ICTM website.

#### NEW ICTM BROCHURE

In October 2012 the Secretariat produced a new ICTM Brochure, which was sent to National and Regional Representatives, Chairs of Study Groups, and Chairs of LACs. The response to it was so positive that a new batch had to be commissioned. Pettan invited those assembled to take home as many issues of the brochure as they pleased from the Secretariat’s office.

#### FAREWELLS

In the last two years four very active members of the Council had passed away: Gerlinde Haid (Austria), Katalin

Kovalcsik (Hungary), Olive Lewin (Jamaica), and Barbara Sparti (Italy). He praised their remarkable work at the regional, national, and international levels, and informed that the obituaries for Haid and Kovalcsik had been published in the April 2013 *Bulletin*, whereas those for Lewin and Sparti would be included in the October 2013 *Bulletin* (*editor's note: read more on pages 6-7*).

#### EXPRESSIONS OF GRATITUDE

The Secretary General shared that he had wondered whether the Council had sufficiently honoured its outstanding members during their lifetimes, a thought that took him to Bamberg (Germany) in March 2013, to present Marianne Bröcker, who was organizing the Symposium of the Study Group on Folk Musical Instruments despite an incurable health condition, with a Lifetime Recognition Award expressing the Council's gratitude 'for her extraordinary contribution ... in a number of different capacities over a period of four decades.'

The Secretary General concluded his report considering that the period July 2011-July 2013 had been very active, characterized by increased participation owing to a growing and increasingly diverse membership. On behalf of the Executive Board, he expressed his sincere gratitude for the continuing trust and support shown by the membership.

#### Financial reports for the previous two years

The Secretary General announced that a full financial report for 2011 would not be provided, as the Secretariat had been transferred in the middle of that year. However, he noted that great efforts had been made to operate in positive figures during the second half of 2011 (e.g., halving the budgeted print-

ing costs of the 2011 *Yearbook* due to Slovenia's smaller economy), which resulted in savings exceeding 10,000 USD, and practically no deficit.

At the next General Assembly in 2015, a full comparative financial report of expenditures and revenues for 2012, 2013, and 2014 would be presented.

The year 2012, the first 12-month period completely operated by the Ljubljana Secretariat, was a financially very strong year for ICTM, especially in back sales, institutional subscriptions (including electronic subscriptions via JSTOR), and royalties.

Pettan remarked that while ICTM membership numbers had usually decreased in off-conference years, during 2012 the number of members and subscribers in good standing had indeed increased.

The Secretary General showed a slide detailing all revenues and expenditures for 2012, and concluded his report by remarking that as of 31 December 2012, revenues had exceeded expenditures by a large amount.



*Svanibor Pettan (right) reporting on the activities of the Council during the past two years.*

#### New Honorary Memberships

Kaepler thanked Pettan for his reports, and asked the General Assembly to consider awarding Honorary Memberships to five individuals for their 'extraordinary services to ICTM over a long period of time.'

Pettan introduced the candidacy of Marianne Bröcker to become Honorary Member of ICTM, highlighting her years of service on the Executive Board, her involvement with multiple Study Groups, and the Chairing of the Germany National Committee for twenty years.

Kidula introduced the candidacy of Joseph H. Kwabena Nketia, 'probably the best known and most highly respected ethnomusicologist on the music of Africa' to become an Honorary Member of ICTM, due to his contributions in research, education, and policy making, and to his long service to the Council in many capacities, including Executive Board Member (1960-1971), and Chair of Local Arrangements of the 1966 World Conference in Ghana. Kidula added that as far as she could ascertain, Prof. Nketia had been the first Black African scholar to present a paper at an ICTM World Conference, and to serve at the Executive Board.

Kaepler introduced the candidacy of Barbara Barnard Smith to become an Honorary Member of ICTM, for her contributions to research, publications, and teaching of Pacific and Asian Music for more than six decades. Smith introduced a program in ethnomusicology in 1960 at the University of Hawaii at Manoa, where she trained at least seven generations of ethnomusicologists. She had served the Council as Chair of the ICTM Study Group on Music and Dance of Oceania, Chair of Local Arrangements of the 1977 World Conference in Honolulu, and by contributing to the Travel Award grant which bears her name.

Trần introduced the candidacy of Trần Văn Khê to become an Honorary Member of ICTM, for his contributions to Vietnamese, French, and global ethnomusicology, his service to ICTM as Vice President, and to UNESCO, as



President of the International Music Council for over 30 years.

Wild introduced the candidacy of Wim van Zanten to become an Honorary Member of ICTM, for his service to the Council as Executive Board member, Vice President, Editor of the UNESCO record series, ICTM representative at UNESCO before and after the proclamation of the 2003 Convention about Safeguarding Intangible Cultural Heritage, and Program Chair of the 2007 and 2009 World Conferences.

The President summarized the candidates' names, and the General Assembly approved their nominations by applause.

### Report of General Editor of the *Yearbook for Traditional Music*

Don Niles congratulated Salwa El-Shawan Castelo-Branco, Beverley Diamond, and Kati Szego on their work as Guest Editors of the 2012 *Yearbook*, which had focused on the themes from the 2011 World Conference in St. John's, Newfoundland, Canada. The journals were distributed in early November, effectively moving the schedule up a full month, to ensure that the journal would be printed and distributed before the holidays. The 2012 *Yearbook* was also uploaded to JSTOR, so it could be made available publicly through their Current Scholarship Program.

Niles informed that 2013 *Yearbook* (to be published in November 2013) would be divided in two sections, one devoted to the topic of Music and Poverty (edited by Klisala Harrison), and another open for general submissions.

The authors included in the 'Music and Poverty' section were Klisala Harrison, Pirkko Moisala, Samuel Araújo and Vincenzo Cambria, Rebecca Dirksen,

Jeff Todd Titon, and Stefan Fiol. The authors included in the general section were Margaret Kartomi, Imani Sanga, Ray Casserly, Adrienne L. Kaeppler, Waseda Minako, Miriam Roving Olsen, and Jörgen Torp. The articles would be supplemented by reviews from the respective editors: Sydney Hutchinson (books), Byron Dueck (audio), Lisa Urkevich (films/videos), and Barbara Alge (websites).

Beginning with the 2013 issue, Niles reported, Michael Silvers would be Assistant Book Notes Editor, Web. He would be responsible for book reviews that will appear on the ICTM website, a decision which would greatly expand the number of books reviewed.

The General Editor announced that Urkevich would be retiring as film/video reviews editor after the 2013 volume, and that the position would be taken up by Terada Yoshitaka starting with the 2014 *Yearbook*.

Niles announced that he would be retiring as General Editor after the completion of the 2013 *Yearbook*, after serving in that position since 2005. He extended his gratitude to the Executive Board and the Secretariat for their trust and support, and to all Guest Editors, Review Editors, authors, referees, and reviewers, who helped to create the 2006-2013 volumes and to maintain the scholarly reputation of the *Yearbook*.

Finally, Niles wished the incoming General Editor all his best.

Kaeppler explained the a special Executive Board committee had convened to appoint a new General Editor of the *Yearbook*, and that after many proposals were considered, Kati Szego had been appointed for the position.



*Don Niles giving his last report as General Editor of the Yearbook for Traditional Music.*

### Proposed Changes to ICTM Rules

Pettan introduced the changes to Rule 7b of ICTM, explaining that the change was made necessary by the recent extension to the rights of Corporate Members.

Kaeppler called for a motion to approve the changes to Rule 7b. Moved by Dan Bendrups, seconded by Inna Naroditskaya, motion passed.

### Report of the Nomination Committee

Stephen Wild, Convener of the Nomination Committee (consisting of himself, Dan Bendrups, and Gisa Jäh-nichen), reminded the Assembly of the process for nominating and electing members of the Executive Board, and summarized the positions which would become vacant at the present General Assembly: three Ordinary Members, one Vice President, and the President.

The Nomination Committee had prepared a slate of candidates according to the ICTM Rules, consisting of nine nominations for the three vacant Ordinary Members, three nominations for Vice President, and two for the position of President.

Wild reported that the 2013 Elections had been the first to allow for electronic voting (as approved by the General Assembly in 2011 and ratified by

postal ballot in February 2012), and that the response had been very positive, with only a small number of queries regarding security or anonymity.

The total number of votes in the ICTM 2013 Elections was 441, out of 933 eligible, with only 5 votes being invalid. Wild considered the turnout a considerable improvement over the previous elections, and expressed that electronic voting had been ‘a resounding success.’ Wild finished his introduction by thanking the other members of the Nomination Committee and to Executive Assistant Carlos Yoder for their hard work, and considering that the success of the election was ‘in greater part thanks to their efforts’.

Wild then announced the names of the successful candidates for the vacant positions, as follows:

- \* For Ordinary Members of the Executive Board: Jonathan Stock, Terada Yoshitaka, and Xiao Mei.
- \* For Vice President: Don Niles.
- \* For President: Salwa El-Shawan Castelo-Branco.

After the applause from the Assembly had concluded, Wild encouraged those who were not elected to run again next time.

## Announcement of Program

### Chair of next World Conference

The President announced that the Executive Board had appointed Razia Sultanova as the Program Chair of the 2015 ICTM World Conference.

Sultanova briefly reported that the Program Committee was already working on the themes for the next Conference, also considering those which had been suggested by participants of the Shanghai Conference.

## Other Business

Kaeppler presented the recently published volume of proceedings from the 2nd Symposium of the Study Group on Performing Arts of Southeast Asia, and reminded the assembly that copies could be obtained from the exhibit room.

The President then opened the floor for questions and/or comments.

Charles Nyakiti Orawo, Liaison Officer for Kenya, on behalf of the participants from Africa and her Diaspora expressed his gratitude to the Executive Board of ICTM and to the Local Arrangements Committee of the World Conference, for the sponsorship and support African participants had received, which had contributed in a major way towards enabling them to attend the World Conference.

Gisa Jähnichen proposed to organize a system of exchange of language expertise, from people who are native English speakers to those who are not, to volunteer to proofread and revise manuscripts.

Frederick Lau announced the next Symposium of the Study Group on Musics of East Asia in Nara (*editor's note: see Call for Papers on page 30*).

George Dor commented on the Conference which had been held in honour of Prof. Nketia's 90th birthday in Ghana in 2011, and reported that the book *The Life and Works of Emeritus Professor J.H. Kwabena Nketia*, the second Festschrift presented to Prof. Nketia, would soon be published by the African Studies Center of the University of Michigan.

Bussakorn Binson, Liaison Officer for Thailand, invited the assembly to join the project of making available short online music lessons, as they had

started at the University of Chulalongkorn (*editor's note: see page 41 for more*).

Kimasi Browne announced the publishing of *A Festschrift in Honor of Jacqueline Cogdell DjeDje*, co-edited by himself and Jean Kidula, adding that many of its contributors were present at the Conference.

As there were no further contributions from the assembly, Pettan thanked everybody for the level of communication which had occurred during the previous two years, and thanked Executive Assistant Carlos Yoder for his hard work in implementing a number of ideas and suggestions from the Executive Board and the membership at large.

The Secretary General then presented Kaeppler and Niles with certificates expressing the Council's gratitude to their work as President and General Editor of the *Yearbook for Traditional Music*, respectively.

## Adjournment

Kaeppler called for a motion to adjourn the 41st General Assembly of the ICTM at 17:07, local time. Moved by David Harnish, seconded by James Isabirye, motion passed.

## Minutes of 12th Assembly of ICTM National and Regional Representatives

Held at the Shanghai Conservatory of Music, Shanghai, China, on Saturday 13 July 2013. Chair: Adrienne L. Kaeppler.

## Opening of the meeting

The Chair opened the Assembly at 14:06, local time.

## Minutes of the previous meeting

The minutes of the previous Assembly of ICTM National and Regional Representatives were amended by Ursula Hemetek. Kaeppler called for a motion to approve the amended Minutes of the 11th Assembly of ICTM National and Regional Representatives. Moved by Hemetek, seconded by Joe Peters, motion passed.

## Introductions

After those assembled had introduced themselves, Secretary General Svanibor Pettan expressed his satisfaction regarding the communication between the members of the ICTM World Network, and encouraged them to continue cooperating for the benefit of the Council and its members. He said that the Executive Board routinely reviews all National and Regional Representatives, and that many shared initiatives had been started, the results of which were evidenced by the steady extension of the ICTM World Network in the previous two years.

Made Mantle Hood expressed his gratitude for the ‘great job’ the Secretariat had been doing for the Council in the previous years.

Hemetek introduced the subject of Country Subpages (i.e., subpages on the ICTM website dedicated to countries and territories having official ICTM representation), to which ICTM Executive Assistant and Webmaster Carlos Yoder answered, summarizing the different ways by which Country Subpages could be edited, and their benefits and shortcomings.

Yoder considered that the Country Subpage of the Philippines ([link here](#)) was a good example of what could be done. Furthermore, Yoder invited those present who had not yet opened their Country Subpages, to do so.

Krister Malm considered that a policy should be established by the Executive Board about the contents of Country Subpages, to prevent misuse and encourage standard practices. Pettan agreed, adding that the Executive Board would discuss that issue at their next Ordinary Meeting, immediately after the World Conference’s conclusion.

## Appointment of two members to the Nomination Committee

Stephen Wild, Convener of the Nomination Committee (consisting of himself, Dan Bendrups, and Gisa Jähnichen), reported on the 2013 ICTM Elections, briefly summarizing the election of the members of the Nomination Committee, the Call for Proposals for Nominations, the slate of candidates, and the particularities of the first ICTM elections conducted primarily electronically (*editor’s note: for a full report, please see pages 15-16*).

Kaeppler thanked Wild, Jähnichen, Bendrups, and Yoder for their coordinated efforts in making the first electronic ICTM elections a success.

The responsibilities of the members of the Nomination Committee were outlined by Wild, and Niles considered that the main purpose of the Committee was to find good candidates.

Hemetek nominated Malm to become a member of the Nomination Committee. He accepted.

Tan Sooi Beng nominated Hood, but he declined, as he intended to run for a seat on the Executive Board.

Don Niles nominated Waseda Minako. She accepted.

As there were no further nominations, it was agreed (by applause) to appoint that Krister Malm and Waseda Minako

to the Nomination Committee of the 2015 ICTM Elections.

## Other business

Bendrups expressed his strong support for creating Regional Committees for Micronesia and similar regions, but considered it should not be a task to be left to individual ICTM members. He asked the Executive Board to create a mechanism to evaluate and regulate similar multinational committees. Bendrups added that Guam would likely not be able to negotiate in the same terms as other independent states of Micronesia, because of it being an unincorporated territory of the USA, and asked ‘the politics of the issue’ to be explored by the Executive Board.

A discussion, led by Wild and Bendrups, followed regarding the status of the Musicological Society of Australia (MSA) within the larger Australia and New Zealand Regional Committee, as the President of MSA (Aaron Corn) had been excluded from the Assembly of ICTM National and Regional Representatives, as it had been assumed that a Regional Committee grouping two or more countries would necessarily supersede their individual representation. Bendrups, noting that MSA had a constitutional relationship with ICTM, formally asked the Executive Board to revisit, or even revise, the rules governing the creation of Regional Committees and their impact in those societies which are joined or dissolved.

The 12th Assembly of ICTM National and Regional Representatives was adjourned by Kaeppler at 15:35, local time.



# 43rd ICTM World Conference

16-22 July 2015

*Kazakh National University of Arts, Astana, Kazakhstan.*

## First Notice and Call for Proposals

You are cordially invited to attend the 43rd ICTM World Conference which will be held in the summer of 2015 in Astana, Kazakhstan, hosted by the Kazakh National University of Arts.

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 on-going work. A successful World Conference is a truly stimulating place to be.

A conference website is in preparation. Details will be provided in the April 2014 issue of the *Bulletin*, and will also be forthcoming on the ICTM and conference websites.

## Programme Committee

### CO-CHAIRS

Razia Sultanova (UK)

Timothy Rice (USA)

### MEMBERS

Jean Kidula (USA)

Maria Elizabeth Lucas (Brazil)

Inna Naroditskaya (USA)

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## Conference Themes

### 1. MUSIC AND NEW POLITICAL GEOGRAPHIES IN THE TURKIC SPEAKING WORLD AND BEYOND

A conference held in Kazakhstan, a nation-state formed in 1991, provides a perfect opportunity to consider the role of music and dance in the formation, in our time, of new political and cultural geographies. Such new geographies may include new nation-states in the wake of the collapse of the Soviet Union; new alliances along transnational ethnic lines, as in the cases of the Turkic-speaking area of the world's twenty-eight countries, republics and districts, or the formation of the European Union; the challenge to national identity posed by globalization; and the rise of new subnational, regional sensibilities as a response to nationalism, transnationalism, and globalization. This topic is particularly relevant to the location of the meeting, but also inspires new submissions for other regions of the world affected by 'new political geographies.' How have these new and emerging political and cultural alliances at the junction of a decision to merge or to choose independence used music to further their geopolitical goals and how have musicians and their audiences resisted new forms of economic and political domination and hegemony through music-making and dancing?

## 2. THE CREATORS OF MUSIC AND DANCE

In a field of study that tends to focus on the music and dance of groups of people, what is the status of studies of individual creators of music, dance, artistic institutions, and scholarship? These creators may be musicians, singers, dancers, composers, choreographers, instrument-makers, social activists, government officials, or scholars. How do we understand the role of these individual creators in particular societies? How do we define creativity in terms of contributions to aesthetic forms? What cultural and social power do we attribute to individual creators? What cultural and social restraints do individual creators work under in particular communities?

## 3. MUSIC, DANCE, THE BODY, AND SOCIETY

Music and dance performance in many societies are events that bring some people together while excluding other people. How do these processes of inclusion and exclusion work at the intersection of the body and society? How is the body politic formed by musicking and dancing bodies? How does society use music and dance performances to heal ailing bodies and reintegrate them into society? How do people use their able or (dis)abled bodies to counter social exclusion through music and dance performance? How is the gendered body interpreted and made in music and dance performance? How do minorities, immigrants, and displaced people use their musical and dancing bodies to deal with the power of the mainstream to define their social status?

## 4. SOUND ENVIRONMENTS: FROM NATURAL AND URBAN SPACES TO PERSONAL LISTENING

In the last decade there have been a number of calls for ethnomusicologists

to broaden their studies from music to the more general area of sound. Questions are being asked about the relationship between the sounds of war and industrialization and the sound of music. Other questions concern the change of natural and musical sounds in environments altered by climate change. How is ethnomusicology responding to developments in the field of sound studies? How might ethnomusicological methods and perspectives contribute to sound studies? How do individuals and communities respond to their sound environments through personal listening choices, the building of new performance venues, the creation of new songs, performance styles, and genres, and the use of new electronic media and listening devices?

## 5. VISUAL REPRESENTATION OF MUSIC CULTURES

From Persian miniatures to YouTube and Vine, music and dance have nearly always and nearly everywhere been the subject of visual representation. Such representations have presented music historians with many problems under the rubric of musical iconography. What methodological and theoretical issues are still prominent in this long-established area of study? On the other hand, how do new electronic visual media affect the transmission of musical and dance knowledge? How do they affect the social life of music and dance in particular societies? How are these new media altering our research methods? How can the visual images in these new media be adequately archived and preserved? How do these new media, and the opportunities they provide for self-expression, alter the balance of representation between researchers and research subjects? What is the relationship between representations of, and the flow of knowledge

about, 'traditional' and popular musics in these new media?

## 6. NEW RESEARCH

Proposals on new research on other relevant topics are also welcome.

## Abstracts

Abstracts should be no more than 300 words in length, and written in English (papers may be presented in either English or Russian, but all abstracts must be in English). Guidelines for submission will be included in the April 2014 *Bulletin*. Following evaluation by the Programme Committee, authors will be notified by December 2014.

### 1. INDIVIDUAL PAPER

Individual paper should be 20 minutes long and followed by 10 minutes of discussion. The proposal must include a 300-word maximum abstract.

### 2. PANEL

Organized panels are 90 minutes (three papers, each 20 minutes, followed by 10 minutes of discussion) or 120 minutes long (four papers, or three papers and a discussant). A proposal by the panel organizer (300 words) as well as one by each individual presenter (300 words each) are required. Where an independently submitted abstract appears to fit a panel, the program committee may suggest the addition of a panellist. The program committee may also recommend acceptance of only some of the papers on a panel.

### 3. FILM/VIDEO SESSION

Recently completed films introduced by their author and discussed by conference participants may be proposed. Submit a 300-word abstract including titles, subjects, and formats, and indicate the duration of the proposed films/videos and introduction/discussion.

#### 4. FORUM/ROUNDTABLE

Forum/Roundtable sessions provide opportunities for participants to discuss a subject with each other and with members of the audience. Sessions of up to two hours long should include at least four but no more than five presenters. We encourage formats that stimulate discussion and audience participation. The organizer will solicit position papers of up to 15 minutes from each presenter and will facilitate questions and discussion for the remaining time. Proposals for forums/roundtables should be submitted by the session organizer (300 words).

#### Guidelines for Abstracts

Abstracts should include a clear focus of the problem, a coherent argument, evidence of the author's knowledge of previous research, and a statement of the implications for ethnomusicology, ethnochoreology, or other disciplines. Because abstract review is anonymous, do not include your name, the names of other panellists, or the names of fellow researchers in the body of the abstract.

#### Timeline

- \* First call for proposals: October 2013
- \* Second call for proposals: April 2014
- \* Deadline for submission of proposals: 7 September 2014
- \* Notification of acceptances: December 2014.

The Preliminary Program will be published in the April 2015 *Bulletin*.

#### Local Arrangements

ICTM has never held a World Conference in the territories of the former Soviet Union or in Central Asia. Thus, we believe that holding this most representative scholarly gathering for ethnomusicology in the capital of Kazakhstan, would create an excellent

opportunity for the beneficial sharing of knowledge and cultural experiences from all over the world, in Kazakhstan. The official languages of the Conference will be English and Russian.

Kazakhstan has become a well-integrated and successful affiliate of the European community, as reflected in the fact that Kazakhstan is the only Central-Asian state within the European Higher Education Area, the first to chair the OSCE in 2011 and to hold the World leaders' Summit the same year.

The capital city, Astana, is a rapidly evolving administrative centre, annually hosting several politically and economically motivated global events. This is a perfect opportunity for the addition of a cultural influence such as that of ICTM.

Today Astana is one of the most advanced cities of the former USSR, where the demanding criteria for hosting large international events have successfully been met. The city represents the core of political, economic and cultural activities in Central Asia, and as such increasingly becomes a regular venue for important international forums, symposia and conferences.

Astana has an international airport conveniently connected with hubs such as Frankfurt, Vienna, Moscow, Istanbul, Kiev, Minsk, Tashkent, Abu Dhabi, and Beijing.

Our host in Astana in 2015 will be the Kazakh National University of the Arts; directed by world famous violinist Ayman Musahadjayeva. The Kazakh National University of Arts plays an important role in establishing a cultural presence, through both performance orientated teaching and theoretical education of its students. It has its own research institute, and considers

traditional music as one of its fundamental interests.

The main sponsor of the forthcoming ICTM conference in Astana will be Türksoy, the cultural organization of the Turkic-speaking world. Based on a UNESCO-like model, its administrative centre in Ankara currently has 14 countries and autonomous regions as members. The aim of Türksoy is to develop cultural and artistic relations among people and countries of the Turkic speaking world whilst assisting in the development of music, both in academic and artistic forms. Türksoy's Secretary General, Düsen Kasseinov, was present at the 2013 ICTM World Conference, where he invited all participants to the next World Conference in Astana in 2015.

In honour of the conference, we shall organize many fabulous concerts including a special event titled 'Music of the Turkic-speaking World,' as well as many unique workshops with famous musicians from Kazakhstan, Central Asia and other parts of the world. We are confident that your trip to Astana will be wonderful and unforgettable, and we welcome you heartily to our city, and to the 43rd ICTM World Conference at the Kazakh National University of the Arts.

#### A NOTE ABOUT VISAS

Citizens of 40+ countries **do not** require official invitations issued by the Ministry of Foreign Affairs or the Ministry of Internal Affairs of the Republic of Kazakhstan to obtain a visa to enter Kazakhstan for up to 30 days.

Visit the website of the Embassy of Kazakhstan in London, UK, for more information.

[www.kazembassy.org.uk](http://www.kazembassy.org.uk)



# Announcements

## Call for Papers: 4th Symposium of the ICTM Study Group on Applied Ethnomusicology

*30 June–4 July 2014.*

*East London, Hogsback, and*

*Grahamstown, South Africa.*

*Submissions deadline: 25 Nov 2013.*

The International Council for Traditional Music's Study Group on Applied Ethnomusicology welcomes proposals for its 4th Symposium, which will be hosted by Bernhard Bleibinger of the University of Fort Hare Music Department on South Africa's Eastern Cape. The symposium will begin at the University of Fort Hare's campus in the seaside city of East London, and in the brand-new Miriam Makeba Centre of Performing Arts, which houses the [Eastern Cape Audio Visual Centre](#).

After a brief tour to the National Heritage and Cultural Studies Centre in Alice, the symposium will continue in Hogsback village amidst the beautiful Amathole Mountains at the university's conference facility [Hunterstoun Centre](#). The final day of the symposium features a tour in Grahamstown of the International Library of African Music at [Rhodes University](#) and [African Music Instruments](#), maker of African instruments. Delegates will have the opportunity either to return by shuttle to Hogsback and then East London, or to remain by their own arrangement in Grahamstown for the [National Arts Festival](#). Shuttles between the different conference venues will be provided *gratis* by the Local Arrangements Committee.

## Symposium themes

For all themes, papers are invited from people who undertake reflexive applied research on music and dance processes. This includes ethnomusicologists as well as scholars and practitioners from other disciplines.

### THEME 1: APPLIED ETHNOMUSICOLOGY AND INSTITUTIONS

Many activities of people doing applied work are influenced by, directed towards or occurring within institutions. Institutions may be defined robustly, as formal and informal rules, procedures and norms and as socially constructed and shared schemas that are cognitive and interpretive, or, more specifically, as formal organizations.

Papers are welcomed on the relationship of applications of musical expressions to all sorts of institutions. Possible paper topics might include, but are not limited to, musical applications in relation to regulative bodies, such as legal systems; and the relationship of applications of musical expressions to formal organizations. Other examples of topics and questions are the role of applied work in schools, including in intercultural encounters, and the role of music in cultural economies, for instance involving festivals and folklorization processes, as means of institutional influence or control. Which legal implications and ethics are faced by people doing applied work? What is the role of frameworks of regional, national and international institutions (e.g., UNESCO), and 'frameworking' or the setting up of broader contexts for acting, policy making and dealing with governments? What can ethnomusi-

cologists do in terms of establishing institutional infrastructures and institutionalization?

Proposals are also welcomed on the meaning of institutionalization and instituting in relation to applied ethnomusicology. This may not be tied to conventional views of 'institution.' Papers might also contest bringing musical interventions into such a framework at all. Is institutionalization necessary?

### THEME 2: MUSIC AND MEDIA

This theme addresses the rich variety of music and media relationships in applied work. What is the role of modern mass media? How are engaged artists doing applied work making use of modern media featuring music and other contemporary arts? What is the state of applied work in 'video ethnomusicology'—making videos, and analysing videos as well as any issues beyond video production (e.g., legal issues)? What are the social, political and cultural impacts of mass media involved in applied work? Who and what is controlling such impacts, media and applications? Is it governmental or economic forces? Where can ethnomusicologists make interventions? What are the problematic issues of such cultural production? Papers also can address the participation in media work of the advisor or critic, and the collaboration of ethnomusicologists with music groups, communities and academic units in order to produce media, among other relevant topics.

### THEME 3: NEW WORK IN APPLIED ETHNOMUSICOLOGY

This theme welcomes new work in applied ethnomusicology, on all topics,

and new applied research on music and dance. Presentations can address new approaches, challenges and works in progress. Possible topics are engagements with extra-academic communities/social groups, and challenges in the dialogues between academic and extra-academic subjects.

## Proposals

The Program Committee consists of Klisala Harrison, Chair (Finland), Britta Sweers (Switzerland), Anthony Seeger (USA), Diane Thram (South Africa), Samuel Araújo (Brazil) and Bernhard Bleibinger (South Africa).

We invite proposals for presentations in four basic formats, not excluding others. These are: individual papers, organized sessions, lecture demonstrations, and films.

Please submit abstracts of 250 words maximum to [britta.sweers@musik.unibe.ch](mailto:britta.sweers@musik.unibe.ch) by 25 November 2013, to enable peer review by year's end.

Proposals for organized sessions should include an abstract for the session as well as an abstract for each individual paper.

## Local arrangements

The Local Arrangements Committee consists of Bernhard Bleibinger, Chair, Germaine Gamiet, David Manchip, Zoliswa Twani, Jonathan Ncozana, Gwyneth Lloyd, Mkululi Milisi and Lotta Matambo.

- \* Delegates need to plan for East London Airport (ELS) to be their final arrival and departure destination.
- \* Phone numbers to specifically selected shuttle services will be supplied for delegates to contact for travel from the airport to hotels and conference venues (please note the

costs of the shuttles will be at individual expense).

- \* Shuttle costs from the airport are approximately R130 per trip.
- \* Travel from East London to Hogsback via Alice, between Hogsback and Grahamstown, and back to East London will be provided by the Local Arrangements Committee. However, should you decided to remain in Grahamstown or undertake personal travel outside of the study group schedule you will need to make your own travel arrangements, at your own expense.
- \* Several car rental companies do operate at the East London Airport should you wish to book your own vehicle.

## CURRENCY

- \* 1 Euro equals 13.70 South African Rand.
- \* 1 US Dollar equals 10.19 South African Rand.

## SYMPOSIUM SCHEDULE AND TOURS

**Monday 30 June:** Symposium Day 1 – East London. Symposium opening. Papers and presentations.

**Tuesday 1 July:** Symposium Day 2 – East London. Papers and presentations.

**Wednesday 2 July:** Symposium Day 3. Shuttle itinerary: East London – Alice – Hogsback (140 km). Tour of the National Heritage and Cultural Studies Centre at the University of Fort Hare Alice Campus, and a free afternoon to explore Hogsback.

**Thursday 3 July:** Symposium Day 4 – Hogsback. Papers and presentations.

**Friday 4 July:** Symposium Day 5

Shuttle itinerary: Hogsback – Grahamstown – Hogsback (280 km return trip)

Visit to the International Library of African Music, to African Music Instruments, and time to explore the National Arts Festival in Grahamstown. Symposium closing.

**Saturday 5 July:** shuttle from Hogsback to East London for departure flights.

## Accommodation

### SYMPOSIUM ACCOMMODATION SCHEDULE

**East London:** nights of Sunday 29 June, Monday 30 June, Tuesday 1 July.

**Hogsback:** nights of Wednesday 2 July, Thursday 3 July, Friday 4 July.

The entities listed below have been identified as conference accommodation options. You are responsible for securing your accommodation for the symposium. The rates presented below are per person, per night and inclusive of breakfast.

### ACCOMMODATION RECOMMENDATIONS IN EAST LONDON

- \* Jemima's Bunker on Bailie Guest House: R600 single. [Visit website.](#)
- \* Santorini Guest House: R580 single. [Visit website.](#)
- \* Gleneagles Bed and Breakfast: R450 single. [Contact.](#)

All three of the above accommodation options are at one intersection (in walking distance from each other), and some offer room sharing options.

### ACCOMMODATION RECOMMENDATIONS IN HOGSBACK

- \* Kings Lodge: R400 single. Visit [website.](#)
- \* Arminel: R875 single. [Visit website.](#)

## News from the ICTM Study Group on Ethnochoreology

### 28th Symposium

The Study Group on Ethnochoreology is happy to report that Croatia's Commission for UNESCO has officially approved its support for the Study Group's 28th Symposium, which will take place between 7 and 17 July 2014. The meeting is hosted by the [Institute of Ethnology and Folklore Research](#) in cooperation with the Tourist Board of Korčula.

The themes for the 28th Study Group Symposium are:

#### 1. DANCE AND NARRATIVES

Narratives are connected to dance in various contexts, past and present. Sometimes they appear as constituent elements of human expressive complexes (music, movements, gestures, drama, play, and so on) and are positioned within different hierarchical structures (equal or subordinated to each other). At other times narratives occur in the discourses of socio-cultural contexts, such as local dance events, ritual complexes, historical reconstructions, cultural tourism, dance performance.

#### 2. DANCE AS INTANGIBLE AND TANGIBLE CULTURAL HERITAGE

Problems of dance-heritage creation and safeguarding heritage as Intangible Cultural Heritage (ICH), developing heritage industries and heritage communities are part of a multifaceted and multilevelled phenomenon offering new paths for ethnochoreological research.

The deadline for proposals is 10 October 2013. The program committee (Irene Loutzaki-chair, Barbara Alge, Ivana Katarinčić and Kendra Steppu-

tat) will accept proposals submitted online through the [Symposium website](#) or via email. Presenters are encouraged to submit proposals ranging from individual papers, media presentations, panels, roundtables and Film/DVD presentations. Notification of acceptance or rejection will be announced by 31 December 2013.

Further details about the Symposium, including information on the accommodations, transportation, registration, and excursion plans can be found on the Symposium website ([korcula-2014-ictm.info](#)), which will also provide updates on the program, schedule, and post-symposium publication guidelines as the information becomes available. In addition to presentations, participants will enjoy excursions to Lastovo island, Pupnat village, and, post-symposium, to Dubrovnik area villages.

### Sub-Study Groups

Since our last Symposium in Limerick, Ireland in July 2012, several of our sub-study groups have held meetings, such as the 'Dance, Field Research, and Interethnic Perspectives' research experience in the village of Svinița, Romania, 4-8 May 2013, organized by the **Sub-Study Group on Field Research Theory and Methods** (*editor's note: see page 44 for a full report*).

The newly established **Sub-Study Group on Movement Analysis** (Siri Mæland, Chair) held its first meeting in November 2012 as a part of the Memorial Session in honour of György Martin, on the anniversary of his 80th birthday at the Institute for Musicology of the Research Group on Humanities of the Hungarian Academy of Sciences, and as a part of a Hungarian-Norwegian collaboration with 3D technology in recording dance and dance analysis.

The **Sub-Study Group on Round Dances-19th Century Derived Couple Dances** (Egil Bakka, Chair) met in Prague, Czech Republic on 9-12 December 2012.

### Publications

The proceedings of our 2012 Limerick Symposium will be published by the Irish World Academy of Music and Dance, University of Limerick, with funding from the European Cultural Contact Point. The proceedings from our 2010 symposium in Třešť, Czech Republic, can be ordered from Jan Svec under the title *Dance, Gender, and Meanings from the production of AMU Press*. Those in Europe may find it easier to order it from [www.namu.cz](#) in e-shop or to order it directly from [knihy@amu.cz](#).

The proceedings from our 24th Symposium, *From Field to Text and Dance and Space*, has now been published by the Institutul Pentru Studierea Problemelor Minoritatilor Nationale, Cluj Napoca, Romania. Write to Csilla Könczei ([kcsilla2003@gmail.com](mailto:kcsilla2003@gmail.com)) for information about acquiring the Cluj publication.

Our searchable DVD publication encompassing the proceedings from ten Symposia between 1988 and 2008 is still available from the Heritage-Culture Educational Electronic Library ([info@heraldicart.hu](mailto:info@heraldicart.hu)). The cost is 35 Euro (including shipping) and payments can be made via bank transfer or PayPal.

### In Memoriam

The Study Group will greatly miss the presence and contributions of three long-time members who passed away in recent months: Massimo Zacchi, Barbara Sparti, and Marianne Bröcker.



## Call for Papers: 20th Symposium of the ICTM Study Group on Historical Sources of Traditional Music

12–17 May 2014.

Aveiro, Portugal.

Submissions deadline: 1 Oct 2013.

We are pleased to announce that the 20th Symposium of Study Group on Historical Sources of Traditional Music will take place at the University of Aveiro, Portugal, on 12–17 May 2014. We would like to inform in advance that the local organizer cannot provide any financial support, so please try to get funding from your home institution for travel, accommodation and stay in Aveiro.

The meeting will focus on the topic **Individual memory – Collective history: Historical sources as a meeting-point.**

Collections of historical sources, e.g. sound recordings, oral history and written documents, whether safeguarded in institutional archives or organized by individuals in private collections, may be regarded as sites for encounters of many kinds. The items of collections very often represent cultural expressions performed by individuals or small groups, and they have mostly been recorded by individual collectors. These individual memories stored and combined in collections and archives are creators of our collective history; they have played significant roles in multiple individual, collective and political discourses of national or ethnic history and identity.

Archives are built on various concepts (historical, ethnic, regional, genre-oriented etc.), and shaped by different strategies and specific requirements. In

the era of the so-called knowledge society, due to the contribution of information technologies, much knowledge can now be connected through the Web.

What kind of challenges does this situation promote for ethnomusicological research and inquiry?

Individual collections have been integrated in institutional archives and thus become part of ‘cultural heritage’. What are the roles of individuals and cultural institutions in these processes? How can ethnomusicologists integrate the collectors’ knowledge and experience in researching, studying and identifying the collection? How do private collections contribute to the construction of a collective history?

How do we ethnomusicologists pay attention to and study the potential dialogues between different individual cultural memories and expressions from different times and places? Can we use knowledge about e.g. social contexts or musical characteristics gained from one cultural area to shed light on similar traits in another place or time?

This symposium invites scholars to reflect on historical sources, in sound archives as well as in private collections, as an interface or meeting-point.

**Paper proposals**, not exceeding 300 words, should be sent to the programme committee consisting of Susanne Ziegler, Ingrid Åkesson, Gerda Lechleitner and Susana Sardo before 1 October 2013. We also encourage presentations in the format of panels, which should consist of at least three presenters. The Programme Committee reserves the right to accept those proposals that, in their opinion, fit best into the scheme of the symposium, and that can be accommodated within the time of the Symposium.

If you have any questions regarding the Study Group, former meetings, publi-

cations, and/or the forthcoming meeting, please contact us.

Details about accommodation, travel, and technical facilities will be given later this year.

We look forward to seeing you in Aveiro!

**Local organizer:** Susana Sardo, University of Aveiro, INET-MD

**Study Group Co-Chairs:** Susanne Ziegler & Ingrid Åkesson.

### SYMPOSIUM COMMITTEE

Susana Sardo, Local Organizer  
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## Call for Papers: ICTM Ireland Annual Conference

21–23 February 2014.

Galway, Ireland.

Submissions deadline: 2 Nov 2013.

**‘Music, Place, and Community’** with a keynote address by Martin Stokes, King Edward Professor of Music, King’s College London.

Throughout the history of ethnomusicology, the relationship between music, place, and community has been a central concern. While we no longer occupy ourselves with the ‘musical mapping’ of the planet, as the early comparative musicologists did, it can be argued that notions of place and community figure even more prominently in current discourse. At the same time, musicians in every locality find novel inspiration in their surroundings and communities, be it geographically or

affinity-based. This is partially in response to an increasing sense of displacement, stimulated by the intensification of globalization, and by the technologies of access that allow us to see (and hear) the world instantly, freely, and without context. What is remarkable today is the resilience of the connections between music, place and community, and the fact that music still 'evokes and organizes collective memories and presents experiences of place with an intensity, power, and simplicity unmatched by any other social activity' (Stokes 1994).

The theme for this year's conference invites scholars to address the complexities of imagined, constructed, and contested relationships between musics, places and communities. Papers that address the following topics will be especially welcome:

- \* musical constructions of place
- \* music and boundaries
- \* music and 'placelessness'
- \* performing local music
- \* acoustemologies and soundscapes
- \* musical communities (real, imagined, physical, virtual)
- \* music and relocation/migration
- \* music, the nation, the trans-nation
- \* music and the local

Conference conveners welcome submissions of 200 word abstracts from all relevant academic fields. Session presentations will be 20 minutes long.

Shorter postgraduate presentations of works in progress may also be considered. ICTM Ireland aims to include an even mix of research on Irish and non-Irish case studies. Once again we particularly welcome short (10 minute max.) video extract submissions, which will be shown between panel sessions.

**Deadline for submissions** is Monday 2 November 2013.

Abstracts can be sent to Jaime Jones, [jaime.jones@ucd.ie](mailto:jaime.jones@ucd.ie).

Please visit [www.ictm.ie](http://www.ictm.ie) for more details.

## Call for Papers: 10th Symposium of the ICTM Study Group on Mediterranean Music Studies

27–29 June 2014.

Cambridge, United Kingdom.

Submissions deadline: 15 Jan 2014.

The ICTM Study Group on Mediterranean Music Studies will hold its 10th Symposium at St John's College, Cambridge, from 27 to 29 June 2014, on the theme **Mysticism, Magic, and the Supernatural in Mediterranean Music**.

*Because of its highly abstract nature, its almost complete lack of explicit verbal or representational content, music is perhaps the most sensitive indicator of the culture, and of all the arts it is the most closely tied to the subconscious attitudes and assumptions on which we build our lives within a society – which must be why, in all cultures, music is the art most closely associated with the practice of magic.*

(Christopher Small, *Music, Society, Education*, 1977)

In 1909, Jules Combarieu published *La musique et la magie*, the first extended study devoted to the relation between organized/meaningful sound and activities/rituals meant to give human beings power over nature or over realities thought to exist above or beyond nature itself.

The Mediterranean area is one where such relation has been frequently observed and investigated. What makes the Mediterranean especially fascinating from this angle is that its ethnographic present is frequently examined in historical perspective. In this respect, Ernesto De Martino's *The Land of Remorse: A Study of Southern Italian Tarantism* (1961, Eng. trans. 2005), Gary Tomlinson's *Music in Renaissance Magic* (1993) and Joscelyn Godwin's *Music and the Occult, French Musical Philosophies, 1750–1950* (1995) are landmark studies, but the topic still deserves more comprehensive attention. That is why in proposing the theme 'Mysticism, Magic, and the Supernatural in Mediterranean Music' the ICTM Study Group on Mediterranean Music Studies is seeking contributions from ethnomusicology, music history, and other related fields that will highlight significant aspects of this fascinating, and in some respects universal, relation between music-making and esoteric practices.

The programme committee for this Symposium consists of Stefano Castelvetti (St John's College, Cambridge), Ruth F. Davis (Corpus Christi's College, Cambridge), Michael A. Figueroa (University of Chicago), Goffredo Plastino (Newcastle University), and Marcello Sorce Keller (MMS Chair). All wishing further information, and interested in submitting a paper proposal (one page at the most), are cordially invited to contact the Chair, Marcello Sorce Keller, at [mskeller1@bluewin.ch](mailto:mskeller1@bluewin.ch). The submission deadline is 15 January 2014.

## Second Call for Papers: 4th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe

24–30 September 2014.

Belgrade and Petnica Science Center, Valjevo, Serbia.

Submissions deadline: 1 Nov 2013.

We are pleased to announce the 4th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe and invite proposals to be submitted by 1 November 2013.

### Themes

#### 1. IMPROVISATION IN MUSIC AND DANCE OF SOUTHEASTERN EUROPE

Ethnomusicologists and ethnochoreologists have long considered the importance of improvisation and/or variability in traditional music and dance.

What values do contemporary actors attach to improvisation in Southeastern Europe? Do such values differ in terms of ethnicity, class, gender, age and/or other dimensions of social identification? What is the relationship between (the craft of) improvisation, a personal version and (the art of) pre-composition? What kind of music and dance material is used as a point of departure or inspiration for improvising, and how is it treated? What is the place of virtuosity in local taxonomies of improvisation? What kind of training is characteristic for distinguished improvisers, and generally, what is the place of improvisation in the process of learning within a given music and dance tradition? What kind of approaches can be employed in analysing improvisation?

#### 2. PROFESSIONALIZATION OF MUSIC AND DANCE IN SOUTHEASTERN EUROPE

'Balkan beats', folk song and dance ensembles, networks of performing venues, certified education, a variety of experts and institutions at national and international levels – these are just some of the phenomena that testify to the growing professionalization of traditional music and dance in Southeastern Europe. Symposium participants are invited to address in particular economic aspects of professionalization (payment and other forms of compensation), professionalized transmission of knowledge (formalization, standardization, specialization, etc.), and professionalized dissemination and promotion of the knowledge in society. What factors are being used to distinguish professionals from non-professionals in this new era?

#### 3. INTER/POSTDISCIPLINARITY IN ETHNOMUSICOLOGY AND ETHNOCHOREOLOGY

How do ethnomusicology and ethnochoreology correspond to the new, post-disciplinary alliances of today's academia? In order to encourage debate on the boundaries between ethnomusicology/ethnochoreology and other humanities and social sciences, the following topics are proposed: 1) The development of new fieldwork approaches and the emergence of new sites for ethnography that challenge traditional disciplinary parochialism; 2) The emergence of meta-discourses formulated within ethnomusicology and ethnochoreology that extend to wider scholarship, and vice versa, the domestication of important theoretical trends formulated elsewhere (e.g. identity politics, semiotics, biopolitics and the body, post-colonialism); 3) The history of ideas in ethnomusicology/ethnochoreology, especially in regard to

the relationship between local schools of thought and globally dominant trends; 4) The remodelling of ethnomusicology/ethnochoreology in the direction of a thrilling post-disciplinarity rather than a coherent 'disciplined discipline'. What contributions do Southeastern European studies of music and dance make to such disciplinary perspectives?

We welcome proposals for individual presentations, panels and round tables that address one or more of these questions and other related issues that arise directly from the themes. They are to be sent by email before November 1, 2013.

### Languages

English is the official language of the symposium, and only papers to be delivered in English can be accepted. Proposals must be submitted in English.

### Proposal format

Please send your proposal by email. The text should be pasted into the body of the email or sent as a Word.doc or Rich Text Format (RTF) attachment to ensure access. The proposal should include:

- \* Name of person submitting
- \* Institutional affiliation
- \* Mailing address
- \* Phone/fax number
- \* Email address
- \* Are you a current member of the ICTM? Only abstracts from members will be considered
- \* Type of presentation (individual, media, panel, round table)
- \* Title
- \* Equipment required (PC or Mac, slide projector, audio, other visual or



spatial requirements, other technical requirements)

- \* **ABSTRACT TEXT** (no more than 300 words)

Please label all communications clearly with your full contact details. It is expected that all individual presentations and panels will provide new insights. Proposals for presentations that were previously given or have appeared in print, or in other formats, will be rejected.

**Please note that participants are limited to a single presentation.**

The Program Committee reserves the right to accept those proposals that, in their opinion, fit best into the scheme of the symposium, and that can be accommodated within the time frame of the symposium.

### Program Committee

- \* Naila Ceribašić – Chair, Croatia
- \* Sonia Tamar Seeman, USA
- \* Anca Giurchescu, Denmark/Romania
- \* Belma Kurtişoğlu, Turkey
- \* Mirjana Zakić, Serbia
- \* Velika Stojkova Serafimovska, Macedonia

### Local Organizer Committee:

- \* Selena Rakočević – Chair, email: [selena@rakocevic.rs](mailto:selena@rakocevic.rs)
- \* Iva Nenić
- \* Zdravko Ranisavljević
- \* Ana Živčić
- \* Nada Jeftenić
- \* Milica Subotić

**Local Organizer:** Faculty of Music, University of Arts, Belgrade, [www.fmu.bg.ac.rs](http://www.fmu.bg.ac.rs)

**Co-organizer:** Petnica Science Center [www.petnica.rs](http://www.petnica.rs)

### Preliminary Schedule

24 SEPTEMBER

- \* Opening ceremony – Faculty of Music, Belgrade
- \* Departure to Petnica Science Center, Valjevo.

30 SEPTEMBER

- \* Closing ceremony – Petnica Science Center, Valjevo
- \* Departure to Belgrade

The local organizer will provide transportation to and from Petnica.

Program schedule, excursions and payment details will be detailed in later announcements.

### Accommodation

The following prices are for **full accommodation**.

Single room: € 43 per person, per day.

Double/triple rooms: € 38 per person, per day.

All rooms have bathrooms with showers, air conditioner and wireless.

### Symposium fees

(Covers opening reception, abstract and program booklet, and other organizational needs.)

€ 50

### Where to send the proposals

Proposals should be sent by email to both:

- \* Liz Mellish, secretary of the ICTM Study Group on Music and Dance in Southeastern Europe, [eliznik@eliznik.org.uk](mailto:eliznik@eliznik.org.uk).
- \* Naila Ceribašić – Chair of the Program Committee, [naila@ief.hr](mailto:naila@ief.hr)

The committee cannot consider proposals received after the deadline of 1

November 2013. Notification of acceptance or rejection will be announced by 31 January 2014. If you have a deadline for funding applications for travel, accommodation, and so on, please notify the Program Committee of your deadline date.

### Membership

Please note that the Program Committee will only consider proposals by current members of the ICTM in good standing for 2013. Please contact the Chair, Velika Stojkova Serafimovska at [lika73@yahoo.com](mailto:lika73@yahoo.com) and/or the Secretary, Liz Mellish at [eliznik@eliznik.org.uk](mailto:eliznik@eliznik.org.uk) for membership of the Study Group. Members may join and submit a proposal at the same time. Membership application forms are available at the ICTM website. For membership questions, contact the [ICTM Secretariat directly](#).

### Presentation formats

You may present only once during the symposium. Please clearly indicate your preferred format. If members have any questions about the program, or the suitability of a proposal, please contact the Program Chair or a member of the Program Committee and ask for assistance. Colleagues are advised to bring alternative modes of presentation delivery if using PowerPoint, DVD, or other format in case of unexpected technical difficulties on the day of presentation.

### INDIVIDUAL PRESENTATIONS

The Program Committee will organize individual proposals that have been accepted into one and a half hour panel sessions. Each presentation will be allotted 20 minutes inclusive of all illustrations, audio-visual media or movement examples, plus 10 minutes for questions and discussion. There will be no deviation allowed from this time

allotment. A 20-minute paper is normally around 5 pages of double spaced type. Please submit a one page abstract (about 300 words) outlining the content, argument and conclusion, its relation to the symposium theme you have chosen to address, plus a brief bibliography and/or statement of sources, if appropriate, on a second page. Please include the type of illustrations to be used in the presentation, such as slides, DVD, video (including format), or other materials.

#### MEDIA PRESENTATIONS

Media presentations should be no more than 20 minutes in duration. You will be allotted 10 minutes extra for questions. Your presentation should engage critically with the media (video, CD, DVD, and so on) and key material for viewing should be pre-selected. It is essential that your presentation address one of the three themes. Please submit a one page abstract (about 300 words) outlining content, argument and conclusion, the relevance of the media presentation to the selected theme, plus a brief bibliography and/or other sources.

#### PANELS

We encourage presentations in the form of panel sessions. Panel sessions are a group of papers that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. Proposals may be submitted for panels consisting of three or four presenters and the structure is at the discretion of the coordinator. The proposal must explain the overall purpose, the role of the individual participants, and indicate the commitment of all participants to attend the symposium. Each panel proposal will be accepted or rejected as a whole. Submit a short summary (one-page) of the panel overview, and an

individual paper proposal, as described under Individual Papers above, for each presenter. All of the proposals for a panel should be sent together. Proposals should address one or more aspects of the established themes of this meeting. Total length of a panel will be one hour (with an additional 20 minutes for comments and responses).

#### ROUNDTABLES

We also encourage presentations in the form of roundtables. These are sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. The aim is to generate discussion between members of the roundtable who present questions, issues, and/or material for about 5 minutes on the pre-selected unifying theme of the roundtable. The following discussion, at the convener's discretion, may open into more general discussion with the audience. The total length of a roundtable will be one and a half hours inclusive of all discussion.

Proposals may be submitted for a roundtable consisting of up to 10 presenters, and the structure is at the discretion of the convener who will chair the event. The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants to attend the symposium. Each roundtable proposal will be accepted or rejected as a whole.

## Call for Papers: 8th Symposium of the ICTM Study Group on Music and Minorities

*18–24 July 2014.*

*Osaka, Japan.*

*Submissions deadline: 1 Dec 2013.*

The ICTM Study Group on Music and Minorities will hold its 8th Symposium on **18–24 July 2014**, at the National Museum of Ethnology in Osaka, Japan.

There will be four themes as described below and colleagues are warmly invited to join the meeting and present papers. Research papers should be based on original research and should not have already been presented elsewhere. Papers should be designed and presented to take no more than 20 minutes, including audio and audiovisual materials. The official language of the symposium is English.

The **deadline** for submission of all proposals (not to exceed one double-spaced printed or typewritten page) is **1 December 2013**.

Please note that all presenters must be current ICTM members and must pre-register for the symposium. Presenters who do not meet these two requirements will be dropped from the program and will not be permitted to present at the symposium.

### Themes

#### 1. CULTURAL POLICY AND MINORITIES

The link between a minority and a majority is an essential one: a minority presupposes a majority. Minority-majority interaction is therefore inevitable. Cultural policy governing minority music, dance, and expressive culture in general is one result of that interaction. This theme seeks to explore the

ways in which such policy comes into being, is enacted, and shapes cultural life as a whole.

## 2. TOURISM AND MINORITIES

The music and dance of minority groups are an important component of tourism in many countries. They are used to promote the idea of 'authenticity' and 'cultural diversity' in many places. This theme should examine the effect of tourism on the music and dance of minorities that are required to present their culture to foreign audiences in staged and artificial situations. The dynamics of the relationship between ethnography and tourism -- marked by complementarity, compromise, or conflict -- illuminates possible effects on cultural practices, musicians' employment, and local reappraisal of music and dance traditions.

## 3. GENDER AND SEXUAL MINORITIES

Gender has been a popular topic in ethnomusicology for many decades, but for the concerns of our study group, it needs to be recontextualized. Sexuality, on the other hand, has been one of the least researched topics in our study of music and minorities and we need to include this hitherto unexplored dimension in our attempt for general theorization of the minority concept. While gender and sexuality have important differences, they also share many common features and are frequently inseparable. This theme treats gender and sexuality as one unit of inquiry as the intersection of these two identities is often crucial in understanding the complexity of the issue.

## 4. NEW RESEARCH

For the first time in the history of the Music and Minorities study group, we have added the theme **New Research**. With the growing importance of the category, minorities, and the dramatic

increase in the world population of those who fall under the category, this theme seems particularly apt. Innovative and experimental approaches to the study of music and minorities will be particularly welcome.

Proposals for panel presentations and film screenings are also welcome.

## Program Committee

- \* Ursula Hemetek (University of Music and Performing Arts Vienna), chair
- \* Essica Marks (Zefat Academic College)
- \* Inna Naroditskaya (Northwestern University)
- \* Adelaida Reyes (New Jersey University)
- \* Terada Yoshitaka (National Museum of Ethnology)

## Local Arrangement Committee

- \* Terada Yoshitaka (National Museum of Ethnology), chair
- \* Takemura Yoshiaki (National Museum of Ethnology), secretary general
- \* Fukuoka Madoka (Osaka University)
- \* Fukuoka Shota (National Museum of Ethnology)
- \* Ito Satoru (Graduate University for Advanced Studies)
- \* Ko Jeongja (Kobe University)
- \* Yoneyama Tomoko (Kansai University)
- \* Yoshida Yukako (National Museum of Ethnology)

Contact email address:

[ictm2014@idc.minpaku.ac.jp](mailto:ictm2014@idc.minpaku.ac.jp)

## Tentative Schedule

18 July (Fri) – Arrival of participants.

19 July (Sat) – Day 1: Registration, Opening session, Paper/film sessions.

20 July (Sun) – Day 2: Paper/film sessions.

21 July (Mon) – Day 3: Paper/film sessions, Business meeting.

22 July (Tue) – Day 4: All-day Excursion.

23 July (Wed) – Day 5: Paper/Film sessions.

24 July (Thu) – Departure of participants.

## Costs

The costs of travel and accommodation will have to be covered by participants. There is also a registration fee of 5,000 yen (approximately \$50 US) payable at the time of registration. The fee covers the cost of the excursion to Osaka's minority neighbourhoods on 22 July (inclusive of dinner).

## Hosting Organization

The National Museum of Ethnology (popularly known as Minpaku), the site of the symposium, was founded in 1974 as one of the Inter-University Research Institutes, which are expected to play a leading role in promoting joint research projects throughout Japan. Minpaku is unique in that it is equipped with a museum where our research is shared with our visitors and that it also provides graduate-level training in anthropology and ethnology. Minpaku regularly hosts international symposia and conferences. Our meeting in 2014 will take place in a large seminar room that accommodates about 70 people and is equipped with all the technical equipment necessary for academic presentations. Please explore the following website for the various activities and facilities of the museum:

[www.minpaku.jp/english](http://www.minpaku.jp/english).



## Location

Minpaku is located north of Osaka, the third largest city and one of the commercial and cultural centres in Japan. A bustling, multicultural city, Osaka is best known for its unique cuisine, its castle, and down-home hospitality. Minpaku is also located within a day trip to Kyoto and Nara, two world famous and ancient capital cities with magnificent temples, shrines and gardens.

## Travel

Delegates should fly to the Kansai International Airport (KIX). A reliable shuttle bus service is available between the airport and various destinations in the area. For those staying at the hotels suggested below, take the bus bound for Ibaraki. Details can be found at the following site:

[www.kansai-airport.or.jp](http://www.kansai-airport.or.jp).

A train is also available from the airport, but we recommend the shuttle bus as it brings you directly to your destination.

## Accommodation

There are a variety of hotels which are located within a short bus or taxi ride to the museum. We recommend hotels close to railway or monorail stations for easier access to restaurants and the downtown area. There are several hotels near the Japan Railway (JR) Ibaraki Station and the room charges range from \$50 to \$120 per night per person. There are a limited number of rooms available at a good discounted rate if you make an online reservation in advance. Please contact the local arrangement committee for assistance.

Please send proposals (by 1 December 2013) to:

Ursula Hemetek  
Institut für Volksmusikforschung und  
Ethnomusikologie  
Anton von Weber Platz 1  
1030 Wien  
Tel: + 711 55-4211  
Fax: + 711 55-4299  
email: [hemetek@mdw.ac.at](mailto:hemetek@mdw.ac.at)

## Call for Papers: 4th Symposium of the ICTM Study Group on Musics of East Asia

*21–23 August 2014.*

*Nara, Japan.*

*Submissions deadline: 20 Dec 2013.*

The Study Group for Musics of East Asia (MEA), which was formed within the framework of the International Council for Traditional Music in 2006, is pleased to announce its fourth symposium, to be held from 21 to 23 August 2014 at Nara University of Education. Those interested in East Asian Musical Cultures are welcome to become members and attend the symposium to exchange knowledge and ideas and further develop the field.

## Themes

### 1. EAST ASIAN MUSICS FROM A CROSS-CULTURAL PERSPECTIVE

Recent years have seen increasing diversification in East Asian music-making, with traditional genres being performed outside their regions or cultures of origin, and genres from outside the region have been adopted within specifically East Asian contexts. What new meanings arise when musical genres cross cultural borders? We invite papers exploring these cross-cultural musical phenomena.

### 2. MUSIC IN DIGITAL CULTURE/ MASS MEDIA

Mass media such as radio, television, film and, more recently, the internet, have all been important contexts for music-making in East Asia, providing opportunities for performance, dissemination, and teaching of music, as well as the creation of listening communities. We invite papers examining the role of mass-media in East Asian music-making.

### 3. MUSIC AND RITUAL

Nara, the site for the 2014 meeting, is one of the most important historical centres for ritual music in Japan. As in most human cultures, music-making in East Asia has historically been hugely influenced by ritual belief, while shared ritual beliefs and traditions are perhaps one of the most important factors in considering East Asia as a cultural region. We look forward to receiving proposals dealing with any aspect of music and ritual in the region.

### 4. RESTORATION AND RECONSTRUCTION OF MUSICAL TRADITIONS

As a region with a particularly long recorded history of musical performance, East Asia has produced many examples of interaction with ancient or partially forgotten musical traditions. What techniques have been used in restoring these traditions? What meanings have they been assigned in the modern world? We encourage papers that examine the way historical aspects of music have been re-imagined or reconstructed in the present.

### 5. MUSIC AND GENDER

The role of gender and sexuality in East Asian musical traditions remains a little-explored, yet highly important area for research. How does gender affect the career paths of musicians? How is gender portrayed or performed in

musical performance? How does gender influence the way listeners engage with musical genres? We invite papers considering these and other issues.

#### 6. NEW RESEARCH

New research on other topics is also welcome.

### Presentation formats

We invite three presentation formats:

1. Individual paper presentations (20 minutes in length, with 10 minutes at the end for questions).
2. Group panels of either three or four individual papers on linked subjects (total 90 minutes for three speakers, 120 minutes for four speakers).
3. Roundtable discussion with up to six participants (90 minutes)

### Language

English is the official language of the meeting. Only proposals and presentations in English will be considered.

### AV equipment

The following will be available:

- \* Projector for PowerPoint presentations, etc.
- \* In-house PCs (though you may also bring and use your own Mac or PC)
- \* Multi-region VHS and DVD players
- \* CD players

Access to the internet will only be available through computers provided by the venue. We strongly recommend that presenters save all audio/visual data to their own computers or memory devices.

### Deadline for submissions / notification of acceptance

The deadline for proposal submissions is 20 December 2013. Decisions on acceptance of papers will be made by 20 March 2014.

### Submissions

Individual paper proposals should be submitted by email to [ictmmea2014abstracts@gmail.com](mailto:ictmmea2014abstracts@gmail.com).

### Proposal formats

1. Individual paper proposals should consist of the following:
  - a) An email in which you paste the following capitalized headers with the following information:  
 Family name  
 Given name  
 Institutional affiliation (\*please indicate if you are a student, as a prize will be offered for best student paper)  
 Email address  
 Postal address  
 Title of proposed paper  
 AV equipment required
  - b) As a PDF or DOC attachment, an English-language abstract of no more than 350 words (please do NOT include your name in the body of the abstract, since abstract review is anonymous).
2. Group panel proposals should include:
  - a) An email in which you paste the following capitalized headers with the following information:  
 Family name of panel organizer  
 Given name of panel organizer  
 Institutional affiliation of panel organizer  
 Postal address of panel organizer  
 Title of panel

Family name of presenter #1  
 Given name of presenter #1  
 Institutional affiliation of presenter #1 (\*please indicate if you are a student, as a prize will be offered for best student paper)  
 Email address of presenter #1  
 Postal address of presenter #1  
 Title of individual paper  
 AV equipment required

Please continue with the same information for presenters #2, #3, and #4. If one of the panel members is a discussant, please provide their details, as follows:

- a) Family name of discussant  
 Given name of discussant  
 Institutional affiliation of discussant  
 Email address of discussant  
 Postal address of discussant
  - b) As a PDF or DOC attachment, an English-language abstract of the panel as a whole, not exceeding 350 words (please do NOT include your names in the body of the panel abstract, since abstract review is anonymous).
  - c) As PDF or DOC attachments, individual English-language abstracts by each presenter, not exceeding 350 words (please do NOT include your names in the body of any individual abstracts, since abstract review is anonymous).
3. Proposals for roundtable discussion should include:
    - a) An email in which you paste the following capitalized headers with participants' information:  
 Family name of roundtable organizer  
 Given name of roundtable organizer  
 Institutional affiliation of roundtable organizer

Email address of roundtable organizer

Postal address of roundtable organizer

Title of roundtable

Names of roundtable presenters

AV equipment required

Family name of participant #1

Given name of participant #1

Institutional affiliation of participant #1

Email address of participant #1

Postal address of participant #1

Please continue with the same information for the other participants.

- a) As a pdf or .doc attachment, an English-language abstract of the roundtable, not to exceed 350 words (please do NOT include your names in the body of the abstract, since abstract review is anonymous).

## Membership

Following ICTM policy, all participants whose proposals have been accepted for the programme must be ICTM members. New members may join and submit a proposal at the same time. Proposals from students are strongly encouraged. Membership applications are available at the [ICTM website](#).

## Programme Committee

Kim Heesun (Korea), Lee Ching-huei (Taiwan), Qi Kun (China), Waseda Minako (Japan), Victor Vincente (Hong Kong), and Matt Gillan (Japan) as chair. For further questions about the programme for MEA 2014, please contact Matt Gillan by e-mail at [gillan@icu.ac.jp](mailto:gillan@icu.ac.jp)

## Symposium website

For further information and updates, please visit the symposium website: [sites.google.com/site/meanara2014](http://sites.google.com/site/meanara2014).

## Call for Papers: 3rd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA)

14-19 June 2014.

Denpasar, Bali, Indonesia.

Submissions deadline: 1 Nov 2013.

We are pleased to announce the 3rd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA) and offer this call for Abstract proposals to be submitted by **1 November 2013**. This symposium will focus on the themes noted below that will form the basis of the presentations and discussions.

The main hosts and local arrangers for this symposium comprise a collaborative effort by the Udayana University and STIKOM Bali (College of Information Management and Computer Technology) in Denpasar, Bali, Indonesia.

### Tentative Schedule:

14 June (Saturday): Registration & opening of symposium in conjunction with opening of the Bali Arts Festival, and sessions begin at Udayana University, Denpasar campus.

15 June (Sunday): Sessions at Udayana University, Denpasar campus.

16 June (Monday) Excursion: gong foundry, kecak workshop and performance, and other events.

17 June (Tuesday): Sessions at STIKOM campus, Denpasar.

18 June (Wednesday): Sessions at STIKOM campus, Denpasar.

19 June (Thursday): Sessions at STIKOM campus, Denpasar, closing ceremony, departure of participants.

## Themes

### 1. INTERCULTURALISM AND THE MOBILITY OF PERFORMING ARTS IN SOUTHEAST ASIA

Throughout the history of Southeast Asia, people have moved across the region, bringing with them their music, dance and theatre. Trade, colonialism, religious evangelization, and transnationalism have promoted the diverse flow of the arts, for example, the circulation of Muslims and associated music/dance genres in Southeast Asia, early exchanges between the courts of Yogyakarta and Siam, the presence of gong chime ensembles throughout insular Southeast Asia, the current pop music scene, and so on. Southeast Asian music and dance have also been displayed in world's fairs in Europe, North America, and other countries. What happens when the performing arts move across the regions or continents? What are the reception and the impact of the performing arts in question in their new cultural space? How do people, musicians, dancers and other artists represent cultural difference and appropriation? These are some of the pertinent questions that would challenge us to explore the kind of transformations that take place when the performing arts travel outside their home country, in the past and the present.

### 2. SOUND, MOVEMENT, PLACE: CHOREOMUSICOLOGY OF HUMANLY ORGANIZED EXPRESSION IN SOUTHEAST ASIA

This theme opens a platform for a rich description of the various aural and visual elements involved in Southeast Asian performing arts. Cross-modal relationships between sound and movement have deep implications for the way we perceive objects, moving bodies, colour and sonic events among others. The interactions between sound



and movement are not always congruent even though the two mediums may cohabit the same space. Analysing the convergence and divergence of sound, movement, and place is crucial to an understanding of the emotional, perceptual, and affective features of humanly organized expression. In music, dance, puppetry, and other movement arts, the variable relationships between sound and movement reveal characteristics of performance traditions housed in culturally organized social contexts. This theme brings attention to multi-sensory experience, the interactions between sound and movement, the field of metonymic relationships between music, dance, and space in Southeast Asian societies.

### 3. NEW RESEARCH

#### Language

English is the official language of this symposium, however, the official language of the host country is Indonesian and papers may be presented in Indonesian with English language Powerpoint and Abstract, and a detailed outline of the presentation in English to be handed out at the time of the session. The proposal Abstracts are to be submitted in English for review and selection purposes.

#### Proposals

Please send proposals **by 1 November 2013** to the three e-mail addresses listed here:

1. The Chair of the Program Committee, Tan Sooi Beng,  
[sbtan2@gmail.com](mailto:sbtan2@gmail.com).
2. Made Mantle Hood, Local Arrangements Co-Chair,  
[made.hood@gmail.com](mailto:made.hood@gmail.com).

3. Mohd Anis Md Nor, Local Arrangements Co-Chair, Email:  
[anisnor55@gmail.com](mailto:anisnor55@gmail.com).

More details on the Symposium are available on the [Study Group's website](#)).

# Reports from ICTM National and Regional Representatives

## Austria

by Thomas Nußbaumer,  
Chair of National  
Committee



### SYMPOSIUM ON 'MUSIC & SPACE'

On 31 May 2013, the Austria ICTM National Committee held its annual general meeting. The event was followed on 2 June by a joint symposium with the ICTM National Committees of Italy and Switzerland in Mals/Malles Venosta (Italy), in the border triangle of Austria, Switzerland, and Italy. The symposium, entitled 'Music & Space', was held entirely in English and divided into three panels: 'Virtual and/or (inter) Cultural Space', 'Perceptive/Acoustic Space' and 'Social Space' (with a final discussion). The panels were chaired by Gerd Grupe, Gerda Lechleitner, and Ursula Hemetek (all from the Austrian committee).

The first panel 'Virtual and/or (inter) Cultural space' started with a paper by Grazia Tuzi (Rome/Valladolid) about the significance of 'origin' culture for the Calabrian communities in Argentina. Marc-Antoine Camp (Lucerne) talked about processes of constructing intangible cultural heritage in Switzerland, also for touristic aims. Lorenz Beyer (Vienna) pointed out transcultural music processes in Upper Bavaria (Germany), referring to phenomena like 'New Folk Music' and Bavarian Pop Music, whereas Thomas Nußbaumer (Innsbruck) discussed the question 'The border triangle Austria, Switzerland, and Italy – a cultural region?' by

means of his fieldwork on traditional music in the border triangle.

The second panel, focused on 'Perceptive/Acoustic space', brought a variety of themes. Ignazio Macchiarella described buskers' music in urban spaces as 'shocking sounds' in unusual contexts. Jürgen Schöpf (Vienna) explained the connections between ethnomusicology, soundscapes, and soundscape art. Bernd Brabec de Mori (Graz) reported about a project in Paris on 'imaginary soundscapes'. Two Italian film presentations, *Il sangue nel canto* (by Paolo Vinati, La Valle) and *Voci alte* (by Renato Morelli, Trento), concluded the panel.

The third panel, 'Social Space', was concentrated on two subjects: 'Women in sound recordings from Romagna of the 1970s and 1980s', presented by Cristina Ghirardini (Ravenna), and 'Gender issues: Is there a creative space under the glass ceiling?' by Regine Allgayer-Kaufmann (Vienna).

The final event of the joint meeting was a folk-music presentation in the neighbouring village Laatsch/Laudes, carried out by folk musicians of the border triangle.

### FURTHER ACTIVITIES AND PUBLICATIONS BY MEMBERS OF THE AUSTRIAN NATIONAL COMMITTEE

An international symposium was held in commemoration of Gerlinde Haid on 26-28 April 2013, at the Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts, organized by Ardian Ahmedaja: 'European Voices III. The

Instrumentation and Instrumentalization of Sound. Local Multipart Music Cultures and Politics in Europe.' The instrumentation of sound is an inseparable part of music-making processes in local musical practices and is closely connected with the formation and perception of a common sound familiar to the performers and communities they are embedded in. This process is crucial, particularly for multipart music practices. In spite of the intensive research carried out, the instrumentation of sound has seldom been an investigative target in this framework.

These views were presented and discussed during the symposium by researchers with extensive fieldwork experience from more than a dozen countries in Europe and from the USA. Most of them took part for the first time at the 'European Voices'. The main theme was examined from different perspectives, focusing on 'Sound and Society', 'Performance as Instrumentation' and 'Tradition, Revival and Practice'.



Photo: Walter Deutsch upon the occasion of his 90th birthday during the symposium,  
Photo: Alfred Luger.

During the Symposium Walter Deutsch, the founder of the institute—whose 90th birthday was celebrated on this occasion—presented a keynote lecture on ‘Traditional Forms of Multipart Music in Austria’. The keynote at the opening came from the other side of the Atlantic: Philip Bohlman spoke about “‘But Glorious It Was” – The Pilgrim’s Progress and the Musical Instrumentation of the Heav-enly Host.’

## Estonia

by Žanna Pärtlas,  
*Liaison Officer*



This report provides an overview of ethnomusicological activities in Estonia during the last decade. Before we pass to the facts relating to the period in question, it would be useful to give a brief description of the historical background to the contemporary situation.

Historically, the study of traditional music in Estonia has been centred predominantly in the city of Tartu, where the main archive of Estonian folk music—the Estonian Folklore Archives—was established in 1927. Since 1940 this has been a branch of the Estonian Literary Museum (ELM), which is currently the main national research institution dedicated to collecting, preserving, and studying the cultural heritage of Estonia. Until 2000, however, there was no department at the ELM which officially focused on the study of traditional music. The first such department was created at the Institute of Language and Literature (now the Institute of the Estonian Language (IEL)) in Tallinn in 1978, and in the years between 1978 and 2000 virtually all of Estonia’s ethnomusicologists were connected with this institution. In 2000, however, the

Department of Folk Music at the IEL became the Department of Ethnomusicology at the ELM, thus marking the official return of the centre of Estonian ethnomusicology to Tartu. Additionally, for many years research into traditional music has also been carried out by ethnomusicologists from the Department of Musicology of the Estonian Academy of Music and Theatre (EAMT) in Tallinn (formerly the Tallinn Conservatoire); the number of scholars in this field at the EAMT, however, has always been fairly small.

Nowadays most of the ethnomusicological activities that take place—the field work, conferences and publications—are organized by the ELM and the EAMT. At the moment there are about 10 researchers in Estonia who are more or less actively involved in the study of traditional music. Sadly, during the last decade we have suffered the loss of two of our esteemed colleagues, Vaike Sarv (1946–2004) and Anu Vissel (1952–2005), both of whom were members of the ICTM.

## Conferences

Owing to the small number of ethnomusicologists in Estonia, conferences dedicated specifically to subjects relating to traditional music are rather rare. The most typical local events at which Estonian ethnomusicologists participate are the so-called *Regilaulukonverentsid* (conferences on runic songs), which are organized by the Estonian Folklore Archives (sometimes in conjunction with the Department of Literature and Folklore of the University of Tartu) and held every two years in Tartu, and where the majority of the participants are philologists, folklorists, mythologists and other specialists in related fields. During the last decade five such conferences have been held, in the years 2004, 2006, 2008, 2010, and 2012. Since

2006 these conferences have had international status, mainly because of the active participation of our Finnish colleagues.

One international conference devoted specifically to ethnomusicology was organized in Tallinn in 2004 jointly by the Department of Musicology of the EAMT and the Department of Ethnomusicology of the ELM. The theme of the conference was ‘Finno-Ugric Multipart Music in the Context of the Music Culture of the Slavic and Baltic Nations’. At this conference ethnomusicologists from Russia, Lithuania and Finland participated alongside their Estonian colleagues.

In 2005 the ELM, in collaboration with the Estonian National Folklore Council, held an international ethnomusicological conference in Tallinn to celebrate the 70th birthday of Ingrid Rüütel. The conference was titled ‘The Individual and Collective in Traditional Culture’.

## Dissertations/theses

During the last decade doctoral and master’s theses in the field of ethnomusicology were defended in three institutions: the EAMT (the Department of Musicology), the University of Tartu (Faculty of Philosophy, Department of Literature and Folklore), and Tallinn University (The Estonian Institute of Humanities).

### DOCTORAL THESES

- \* Särg, Taive. ‘Eesti keele prosodia ning teksti ja viisi seosed regilaulus.’ [Estonian Prosody and Words/Music Relationships in Estonian Old Folk Songs] PhD diss., University of Tartu, 2005.
- \* Oras, Janika. ‘Viie 20. sajandi naise regilaulumaailm. Arhiivitekstid, kogemused ja mälestused.’ [The *regilaul* World of Five 20th Century Women: Archival Texts, Experiences and



Memories] PhD diss., Estonian Academy of Music and Theatre, 2008.

#### MASTER'S THESES

- \* Sildoja, Krista. 'Põhja-Pärnumaa viiuldajad ja nende mängumaneer 20. sajandi I poolel.' [The Violinists from Northern Pärnumaa and Their Manner of Playing in the First Half of the 20th Century] Master's thesis, Estonian Academy of Music and Theatre, 2004.
- \* Kõmmus, Helen. 'Meloodia varieerimine Cyrillus Kreegi 1921. aastal salvestatud rahvakoraalides.' [Variations in Folk Hymn Melodies Collected by Cyrillus Kreek in 1921] Master's thesis, University of Tartu, 2006.
- \* Laanemets, Liisi. 'Setu lauliku Anne Vabarna viisirepertuaarist ERA helisalvestiste põhjal.' [The Melodic Repertoire of Setu Singer Anne Vabarna as Documented in the Estonian Folklore Archives] Master's thesis, Estonian Academy of Music and Theatre, 2007.
- \* Laanemets, Liisi. 'Iseendaks olemisest eneselavastamiseni Tallinna setode leelokoori Sõsarõ näitel.' [From Being Yourself to Performing Yourself: the Case of the Seto Choir Sõsarõ] Master's thesis, Tallinn University, 2007.

## Publications

#### COLLECTIONS OF ARTICLES

Among ethnomusicological publications in Estonia during the last decade the series *Töid etnomusikoloogialt* ('Works on Ethnomusicology'), published by the Department of Ethnomusicology of the ELM, should be named first. Established in 2002, five books have so far been issued in this series. Each issue has a specific theme, and the authors are from different countries

(Estonia, Finland, Russia, Lithuania, Hungary, Romania, etc.). The first three collections of articles are mostly in Estonian, the fourth in English and Estonian, and the fifth mostly in Russian. The issues of the last decade are:

- \* *Pärimusmuusika muutuvast ühiskonnas 2* [Traditional Music in a Changing World], edited by Ingrid Rüütel. Tartu: Eesti Kirjandusmuuseum, 2004 (Töid etnomusikoloogia alalt 2).
- \* *Pärimusmuusikast populaarmuusikani* [From Traditional Music to Popular Music], edited by Triinu Ojamaa, Taive Särg, and Kanni Labi. Tartu: Eesti Kirjandusmuuseum, 2005 (Töid etnomusikoloogia alalt 3).
- \* *Individual and collective in traditional culture*, edited by Triinu Ojamaa and Andreas Kalkun. Tartu: Eesti Kirjandusmuuseum, 2006 (Töid etnomusikoloogia alalt 4).
- \* Финно-угорское многоголосие в контексте других музыкальных культур [Finno-Ugric Multi-Part Music in the Context of Other Music Cultures], edited by Triinu Ojamaa and Žanna Pärtlas. Tartu: Eesti Kirjandusmuuseum, Eesti Muusika- ja Teatriakadeemia, 2008 (Töid etnomusikoloogia alalt 5).

Articles in the field of ethnomusicology have also been published in the journal *Res Musica* in 2012. *Res Musica*, founded in 2009, is the scholarly yearbook of the Estonian Musicological Society and the EAMT. The fourth issue of this yearbook (2012) was dedicated to ethnomusicological research, and consisted of papers by authors from Estonia, Latvia, Lithuania, and Russia. The articles are in Estonian and English.

A number of ethnomusicological articles may be also found in the collections dedicated to runic songs published by the ELM. It is a tradition

that after each *Regilaulikonverents* the ELM publishes a collection of articles which includes, amongst others, papers by Estonian ethnomusicologists. During the last decade two such collections were issued:

- \* *Regilaul – loodud või saadud?* [The Runic Song – Created or Received?], edited by Mari Sarv. Tartu: Eesti Kirjandusmuuseum, 2004.
- \* *Regilaul – esitus ja tõlgendus* [The Runic Song – Performance and Interpretation], edited by Aado Lintrip. Tartu: Eesti Kirjandusmuuseum, 2006 (Eesti Rahvaluule Arhiivi toimetused 23).

Ethnomusicological questions are touched upon in the collection of articles dedicated to the sound recordings of Estonian songs and speech which were made in the German prisoner-of-war camps in 1916-1918:

- \* *Encapsulated Voices. Estonian Sound Recordings from the German Prisoner-of-War Camps in 1916-1918*, edited by Jaan Ross. Köln, Weimar, Wien: Böhlau, 2012.

From time to time Estonian ethnomusicologists also publish their research papers in the electronic journals on folklore studies '[Folklore](#)' (in English) and '[Mäetagused](#)' (in Estonian).

#### MONOGRAPHS

Monographs in the field of ethnomusicology have been published in the series *Ars musicae popularis*:

- \* Vissel, Anu. *Lastepärimus muutuvast ühiskonnas* [Children's Folklore in a Changing Society]. Tartu: Eesti Kirjandusmuuseum, 2004 (*Ars musicae popularis* 15).
- \* Rüütel, Ingrid, and Ene-Margit Tiit. *Pärimuskultuur Eestis – kellele ja milleks I* [Traditional Culture in Estonia – to Whom and Why]. Tartu: Tartu Ülikooli Kirjastus, 2005 (*Ars*

musicae popularis 16).

- \* Rüütel, Ingrid, and Ene-Margit Tiit. *Pärimuskultuur Eestis – kellele ja milleks II* [Traditional Culture in Estonia – to Whom and Why]. Tartu: Eesti Kirjandusmuuseum, 2006 (Ars musicae popularis 17).
- \* Särg, Taive. *Karksi vanad rahvalaulud viisidega I* [The Old Folk Songs from Karksi with their Melodies]. Tartu: Eesti Kirjandusmuuseumi Teaduskirjastus, 2008 (Ars musicae popularis 18).

Three collections of the works of distinguished Estonian ethnomusicologists have been published during the last decade:

- \* Tampere, Herbert. *Lauluväelised* [Mighty Singers], edited by Mall Hiimäe. Tartu: Ilmamaa, 2009 (Eesti mõttelugu 85).
- \* Rüütel, Ingrid. *Muutudes endaks jääda: valik meenutusi, artikleid, uurimusi* [Changing and Remaining Oneself. Choice of Memoirs, Articles, Studies]. Tallinn: TEA, 2010.
- \* Kold, Udo. *Folkloori olemust otsides* [Searching for the Nature of the Folklore], edited by Madis Arukask. Tartu: Ilmamaa, 2013.

#### Other monographs

- \* Ojamaa, Triinu. *60 aastat eesti koorilaulu multikultuurses Torontos* [60 Years of Estonian Choral Singing in Multicultural Toronto]. Tartu: Eesti Kirjandusmuuseumi Teaduskirjastus, 2011.
- \* Rüütel, Ingrid. *Eesti uuema rahvalaulu kujunemine* [The Development of Newer Estonian Folk Song]. Tartu: Eesti Kirjandusmuuseumi Teaduskirjastus, 2012.

#### PUBLICATIONS OF MUSICAL SOURCES

Estonian runic songs with their melodies are regularly published by the

ELM in the series *Vana kannel* (The Old Kannel):

- \* *Lüganuse regilaulud* [The runic songs from Lüganuse], edited by Ruth Mirov and Edna Tuvi. Tartu: Eesti Kirjandusmuuseumi Teaduskirjastus, 2009 (Vana kannel 9).
- \* *Paide ja Anna regilaulud* [The runic songs from Paide and Anna], edited by Otilie Kõiva and Janika Oras. Tartu: Eesti Kirjandusmuuseumi Teaduskirjastus, 2012 (Vana kannel 10).

#### Other collections of musical transcriptions:

- \* *Kihnu tantsulood* [Kihnu dance tunes], edited by Ingrid Rüütel, transcriptions by Krista Sildoja. Tallinn: Tallinna Ülikooli Kunstide Instituut, Eesti Kirjandusmuuseum, 2009 (includes 2 CDs).
- \* *12 rahvakoraali* [12 folk hymns], edited by Kärri Toomeos-Orglaan, Ergo-Hart Västriku, Helen Kõmmus and Elke Unt. Tallinn: Hugo Lepnurme Muusikaühing, 2010.

#### SOUND RECORDINGS

The ELM publishes collections of sound recordings of Estonian traditional music in the series *Helisalvestusi Eesti Rahvaluule Arhiivist* ('Recordings from the Estonian Folklore Archives'):

- \* *Eesti rahvamuusika antoloogia* [Anthology of Estonian Traditional Music], edited by Herbert Tampere, Erna Tampere, Otilie Kõiva, Janika Oras, Vaike Sarv, and Ergo-Hart Västriku. Tartu: Eesti Kirjandusmuuseum, 2003 (3 CDs) (Helisalvestusi Eesti Rahvaluule Arhiivist 3).
- \* *Leiko lauluq* [The Songs by the Leiko Choir], edited by Andreas Kalkun. Tartu: Eesti Kirjandusmuuseum, Seto Talumuuseum, 2004 (Helisalvestusi Eesti Rahvaluule Arhiivist 4).

- \* *Siberi eestlaste laulud* [The Songs of Siberian Estonians], edited by Anu Korb. Tartu: Eesti Kirjandusmuuseum, 2005 (2 CDs) (Helisalvestusi Eesti Rahvaluule Arhiivist 5).
- \* *Eesti parmupill* [The Estonian Jew's Harp], edited by Cätlin Jaago. Tartu: Eesti Kirjandusmuuseumi Teaduskirjastus, 2011 (Helisalvestusi Eesti Rahvaluule Arhiivist 6).
- \* *Siberi setode laulud* [The Songs of Siberian Seto], edited by Andreas Kalkun and Anu Korb. Tartu: Eesti Kirjandusmuuseumi Teaduskirjastus, 2012 (2 CDs and 1 DVD) (Helisalvestusi Eesti Rahvaluule Arhiivist 7).

#### ELECTRONIC EDITIONS

The first three volumes of the biggest collection of Estonian folk songs, compiled by Herbert Tampere between 1956 and 1965, is now available in an electronic edition:

- \* Tampere, Herbert. *Eesti rahvalaulu viisidega I-III* [Estonian Folk Songs with Melodies], E-edition prepared by Ingrid Rüütel, Taive Särg, Sander Laumets, Hanno Artur Särg, and Andres Kuperjanov. Tartu: Eesti Kirjandusmuuseumi Teaduskirjastus, 2010 – ([www.folklore.ee](http://www.folklore.ee)).

## Indonesia

by Made Mantle Hood,  
Liaison Officer



In October of 2012, I received an invitation from the ICTM Executive Board to serve as Liaison Officer for Indonesia. I accepted with enthusiasm. Since then, I have been working with colleagues both in and outside the country to increase academic dialog and exchange between ICTM and our Indonesian colleagues. The following is a brief report with a more extensive

account to follow in subsequent *Bulletins*.

In 2010, the ICTM Study Group on Performing Arts of Southeast Asia (PASEA) met in Singapore, and in 2012 in Manila. At both meetings only a few members from Indonesia participated, evidencing a slump in communications between the Council and active Indonesian scholars. Many PASEA attendees expressed concern that more efforts were needed to bolster participation, not only from Indonesia's established university academics, but also from its emerging graduate students and future arts community leaders. Therefore the PASEA Executive Committee deliberated on a strategy to generate more participation from Indonesia, the largest ASEAN member country but one with the fewest number of active ICTM members.

The Executive Committee entertained several 'bids' from member countries to host its 2014 Symposium. However, Indonesia was chosen to host the next ICTM PASEA meeting in Denpasar, Bali from 14 to 19 June 2014, in an effort to increase participation in scholarly endeavours.

The themes of the Symposium are in accordance with PASEA's fundamental principle of encouraging integrative approaches in performing arts research where visual, movement, and sonic expressions resist separation into the reductive categories of music, dance and theatre (*Editor's note: read more about this Symposium on pages 32-33*).

Because Indonesia's many arts institutions are also built on this integrative and holistic model, there are strong expressions of interest in the Symposium from Indonesia's arts institutions in major cities, including ISI Denpasar, Yogyakarta, Surakarta, and Padang Panjang, as well as Indonesia's top-

ranked research institution: Universitas Gajah Mada. ICTM PASEA Facebook pages register new 'Friends' from Indonesia on a daily basis. However, there is much work to be done on having this popular mode of communication translate into papers read at international symposia.

Often the language barrier prevents Indonesian scholars from traversing national boundaries into the international arena, where English dominates discourse. ICTM PASEA has made provisions to bridge the language gap through several means. It has invited Indonesian scholars to read papers in Indonesian so long as they complement their papers with PowerPoint presentations, written abstracts, and outline handouts in English.

Another means bridging the language gap to include more Indonesian scholars is the use of a virtual 'mentor system'. Active ICTM members who are bilingual in English and Indonesian are encouraged to be paired with Indonesian researchers who may request translation and interpretation assistance. This mentoring arrangement is designed as an informal on-line 'buddy system' between existing and future scholars of Indonesian performing arts.

There have been numerous publications on Indonesian music in recent years. A very short list is presented below with a more extensive compilation to follow in subsequent reports from Indonesia, an area where ICTM membership will increase significantly in the coming years.

\* McGraw, Andrew (2013). *Radical Traditions: Reimagining Culture in Balinese Contemporary Music*. The first monograph on Balinese contemporary music which combines theory, critical analysis and ethnography to inform academic circles on expressive

culture beyond traditional parameters.

- \* Stepputat, Kendra, ed. (2013). *Performing Arts in Postmodern Bali: Changing Interpretations, Founding Traditions*. From shadow plays, *topeng* masked dances, and arts institutions to topics such as aesthetics, neo-traditionalism, the negotiation of authenticities are just some of the extremely relevant subjects addressed in this edited volume on one of the most studied islands in the Indonesian archipelago.
- \* Kartomi, Margaret (2012). *Musical Journeys in Sumatra*. Despite being one of Indonesia's most richly diverse islands in terms of performing arts traditions, no book-length work has existed until now. This work is the culmination of Kartomi's life-long dedication to Sumatra's vibrant and ever-changing provinces.
- \* Harnish, David, and Anne Rasmussen eds. (2011). *Divine Inspirations: Music and Islam in Indonesia*. This edited volume compiles the work of 11 scholars who show the diversity of religion and performance expressions in the world's largest Muslim nation. Authors address a multiplicity of approaches including history, politics, spirituality, and issues of gender and ethnicity to the fore of research on Indonesian artistic expression.

## Ireland

by Ioannis Tsioulakis,  
Secretary of National  
Committee



Over the past year, ICTM-Ireland has been active with a number of events and publications, which have managed to bring music scholars, musicians, and aficionados closer together,



and increase the visibility of both the National Committee and the Council.

The established [Annual Conference](#) was this year organized in collaboration with the British Forum for Ethnomusicology, and was hosted between 4 and 7 April at Queen's University Belfast. The chosen theme, 'Ethnomusicology in the Digital Age', facilitated very engaging and productive academic discussions, as well as ensured the vibrant presence and contribution of junior scholars and postgraduate students. The event featured a large number of delegates and a very high standard of presentations, epitomized by Leslie C. Gay's (University of Tennessee) keynote speech and an esteemed keynote panel comprising Carlos Sandroni (Federal University of Pernambuco), René Lysloff (University of California, Riverside), Jonathan Dueck (Duke University), and Simon Waters (Queen's University Belfast).

Two more events were successfully organized by ICTM Ireland in the past twelve months, both targeting students, thus increasing the combined scholarly and performative educational impact of the institution. '[Notes on Notes](#)' was an exciting new development by ICTM Ireland. Bringing together undergraduate and postgraduate students from various third level institutions, 'Notes on Notes' included instrumental workshops and round-table discussions focusing on the performance of traditional music. Organised by Daithi Kearney, the event was hosted on Saturday, 24 November 2012 at the Dundalk Institute of Technology, with facilitators including the established musicians and educators Niall Keegan (University of Limerick) and Mel Mercier (University College Cork). Furthermore, the committee's Education Officer Sheryl Lynch organized the annual postgraduate skills development



*The Joint BFE and ICTM-Ireland Conference Organizing Committee including (from left to right): Noel Loble, Ray Casserly, Ioannis Tsioulakis, Suzel Reily, and Gordon Ramsey.*

day, entitled [Misneach](#). The event, which was held at University College Dublin on 20 October 2012, included sessions concerning film-making, writing skills, and music workshop facilitation, and received very positive feedback from all who attended.

Simultaneously, ICTM Ireland has increased its publishing activities with a number of print and audio outputs. The organization's peer-reviewed journal [Ethnomusicology Ireland](#) released its latest issue (2/3) in August 2013, and is now available for open online access, thus contributing to the free and unhindered communication of music and dance research in Ireland and abroad. The issue was edited by Colin Quigley and includes a number of articles on Irish music and other ethnomusicological topics. It was further announced that Liz Doherty and Tony Langlois will be taking over editorial responsibility for the next edition.

An exciting new development was the release of the first ICTM Ireland [Fieldwork CD](#), which features a range of

field audio recordings made by members and affiliates of the organization. The featured musics provide snapshots of the diverse interests of ICTM-Ireland members, expanding from Ireland to Eastern Europe, South America, the Middle East, East Asia, and South Africa.



*ICTM Ireland's CD Fieldwork. Artwork by Brian Hanlon.*

The CD also features some classic pieces by such pioneers in the field as Tom Munnelly and John Blacking. Edited by Tony Langlois and Desi Wilkinson with technical support by Aoife Granville, and funded by the Arts Council in Ireland, the project's aim is to illustrate ICTM-Ireland's unique mix of research into local and transnational indigenous musics, and to encourage newcomers to this field. The CD is now available to order from the Irish National Committee's website. Finally, two issues of *ICTM Ireland's biannual Bulletin, Spéis*, were published within the past twelve months, edited by Sheryl Lynch. Bringing together timely contributions from scholars and students including short articles, news, and reports on events and music releases, *Spéis* is steadily increasing its visibility and impact in ethnomusicology within and beyond Ireland.

## Madagascar

by Mireille Mialy  
Rakotomalala, *Liaison Officer*



The study of the Malagasy musical culture, like all other oral cultures, has required extensive fieldwork, analysis, and dissemination. Thus, the interdisciplinary nature of institutions such as the Ethnomusicology Laboratory of the Institute of Civilization of the University of Antananarivo (which includes archaeologists, historians, sociologists, and linguists) has greatly contributed to acknowledge ethnomusicology as a discipline to better understand the origin of Madagascar's population.

With that aim in mind, the Ethnomusicology Laboratory is interested in making comparative studies primarily with other cultures of the Indian Ocean, Africa, and Asia. The more recent influence of European culture should not be ignored, however. In

terms of dating, organological studies are of high importance, since musical instruments—archaeological objects—are primary pieces of evidence for research.

### RELATIONS WITH FOREIGN INSTITUTIONS

Besides academical collaborations with [Tokyo Geijutsu Daigaku](#), [Indiana University of Bloomington](#) and the [British Museum](#), the collaboration with the [University of Vienna](#) has led to numerous publications and the production of audiovisual archives. Recently, the Phonogrammarchiv of the Vienna Academy of Sciences restored data on Malagasy music (including songs, stories, and interviews) which will be available online. Indeed the Internet has become an indispensable tool for the advancement and dissemination of research in Madagascar.

### RECENT AND UPCOMING ACTIVITIES

Two officials of the [Brooklyn Academy of Music](#) came to Madagascar to select a group of dancers which will represent the country at the [DanceAfrica festival](#), to be held in New York in May 2014. They both were impressed by the

wealth and originality of the cultural heritage of Madagascar.

Furthermore, the 'Angaredona' Festival of traditional music will take place from 15 to 21 September 2013. Its purpose consists in giving young artists the opportunity to be acknowledged by the public. At the same time, foreign and Malagasy researchers will lead conferences on archives and research.

A seminar on education and data updating will be held at the University of Antananarivo in October, more precisely in the Department of Arts and Humanities, in close collaboration with the [University of Reunion Island](#) and the [Institute of Research and Development](#) of France.

Moreover, conferences and communications regularly take place at the Malagasy Academy of Arts, Letters and Sciences, more particularly about musical instruments which are the subjects of ongoing research.

We hope to get the opportunity to attend conferences and events organized by ICTM in the future, for it will be a chance to share our knowledge.



*Dance group Bakomena, selected to represent Madagascar at the 2014 edition of the DanceAfrica Festival in New York.*

## Thailand

by Bussakorn Binson,  
Liaison Officer



Though ethnomusicology is still a small discipline in Thailand, our recent 42nd ICTM World Conference in Shanghai had a record number of Thai attendees (over 30) as more scholars in Thailand are becoming interested in ICTM.

### ONLINE THAI MUSIC LESSONS

However, Thai music at the international level remains somewhat remote, due to a barrier of language and geography. To help educators and scholars, Thailand, with the assistance of the students at Chulalongkorn University's Faculty of Fine and Applied Arts, has launched a series of **online Thai Music Lessons**. This is a pioneering project to assist our ICTM colleagues in their understanding of Thai music and for use in their Ethnomusicology classrooms.

We hope to create and put online a worldwide collection of ICTM music lessons that will serve as an exchange vehicle for traditional music knowledge and practice as well as to promote ICTM as an educational network. Thailand is the first country of the ICTM World Network to begin offering content online, and we encourage all National and Regional Representatives to initiate the development of similar content to facilitate a better understanding of their country's traditional music.

For those who are interested, please search YouTube for 'ICTM Thailand Chulalongkorn University - Thai Music Lesson', or click on [this link](#). Lessons range from focusing on individual instruments to ensembles from the different regions of Thailand. Folk music and formal court music are also included.

### THE SOUTHEAST ASIAN PERFORMING ARTS COMMITTEE

Along with the online Thai music lesson project, the Faculty of Fine and Applied Arts at CU invited representative members of ICTM to formulate **SEAPAC**, the Southeast Asian Performing Arts Committee. SEAPAC's principal objectives centre on designing a graduate curriculum that may serve ASEAN universities with programs in performing arts.

SEAPAC met from 6 to 8 September 2013 in Pattaya, Thailand, to consider graduate research and training programs that may benefit from offering joint programs of outstanding quality at Masters and Doctoral levels. In 2008, the European Union initiated a similar program administered by EACEA (The Education, Audiovisual and Culture Executive Agency of the European Union) to encourage cooperation and mobility between institutions of higher education in the EU and other countries. With the approach of increased unilateral development for ASEAN 2015, SEAPAC proposes a joint postgraduate research program to be developed in the Performing Arts of Southeast Asia as a means to increase the quality and training of degree programs.

There have already been similar initiatives such as the ASEAN composer forum, first implemented in Banawe, Philippines, in 1989 and the Sonic Orders in ASEAN Traditional Music in Singapore in 2003. However, there has yet to be a sustained graduate research program shared between ASEAN member states that offers postgraduate theory and method relevant to Southeast Asian Performing Arts. The initial step is to initiate a Summer School program in 2014 attended by graduate research students and teachers and implement a pilot program.



# Reports from ICTM Study Groups

## African Musics

by Alvin Petersen,  
Study Group Secretary



With the only exception of the 40th World Conference of the ICTM, which was hosted by the School of Music of the University of KwaZulu Natal in Durban, South Africa, there was a record number (in excess of 30) of delegates from Africa at the 42nd World Conference of the International Council for Traditional Music, held in Shanghai in July 2013. This was facilitated by the financial sponsorship awarded by the Local Arrangements Committee to nine delegates from Kenya. Besides, there were delegates from France, Finland, the USA, the UK, and elsewhere, whose chief research interest is African music, either in Africa or in the diaspora.

About 40 delegates attended the meeting of the ICTM Study Group on African Musics. Svanibor Pettan, Secretary General of ICTM, was also present at the meeting. Robert Chanunkha, Dep-

uty Chair, deputized to Patricia Opond'o who was indisposed. The atmosphere was lively and the business was accomplished within the given time afforded by the conference time schedule. There is still a vacancy in the position as Treasurer.

Two of the 15 plenary presentations concerned African music. On behalf of the AMSG, may I take this opportunity to congratulate Susanne Fürniss (France), and Marie-Agatha Ozah (USA) for being wonderful ambassadors for the cause of the AMSG. Besides these, more than thirty papers were presented on a wide spectrum of topics from diverse regions of Africa as well as the diaspora.

During the General Assembly of the Shanghai World Conference, Charles Nyakiti Orawo (Liaison Officer for Kenya) thanked the Local Arrangements Committee and its Co-Chair Xiao Mei in particular, for sponsoring some Kenyan delegates.

AMSG members are urged to develop their paper presentations into articles and submit them to ICTM for possible

inclusion in the *Yearbook for Traditional Music*.

AMSG members are also urged to refer regularly to the Study Group website for news about a forthcoming AMSG Study Group Symposium during 2015. Further details concerning the location and dates will be given as soon as they become available.

### NEW STUDY GROUP SUBSECTION

During the AMSG general meeting, Marie Agatha Ozah presented a proposal for the formation of a North American Subsection of the AMSG. She explained that it had been near impossible for members in North America to interact in a scholarly manner with those in the continent. The aim of the Subsection is to increase the frequency of research activities and collaboration among scholars in the larger study group. The Subsection will hold biannual meetings-symposia in North America and the activities of the Subsection will be reported to AMSG bi-annually. After a brief deliberation, AMSG members approved the formation of the Subsection.

The North American Subsection of the ICTM Study Group on African Musics met for the first time on 17 July 2013 during the 42nd ICTM World Conference in Shanghai, China. Nine members were present at the inaugural meeting.



Members of the Study Group on African Musics present at the Shanghai World Conference

## Applied Ethnomusicology

by Britta Sweers, Study Group Secretary



### Minutes of the 6th Meeting of the ICTM Study Group on Applied Ethnomusicology

Shanghai Conservatory of Music, Shanghai, (12 July 2013, 16:00-17:15).

Co-chairs: Klisala Harrison (Study Group Chair), Samuel Araújo (Vice Chair), Britta Sweers (Secretary).

Approximately 30 members were present, including Evert Bisschop Boele, Genevieve Campbell, Aaron Corn, Denis Crowdy, Beverley Diamond, Nina Graeff, Ana Hofman, Keith Howard, Heejin Kim, Kwon Oh-Sung, Bo-Hyung Lee, Marcelo Lopes, Dan Lundberg, Daniel Milosavljević, Pirkko Moisala, Min Y. Ong, Marie Christine Parent, Svanibor Pettan, François Picard, Sabrina Salis, Mary Saurman, Todd Saurman, Huib Schippers, Anthony Seeger, Anthea Skinner, Shzr Ee Tan, and Nathan Watkins.

#### 1. STUDY GROUP ACTIVITIES

Harrison informed members about the history and biennial symposia of the Study Group, which was initiated by Svanibor Pettan in 2007. The Study Group has had three symposia so far: in Ljubljana, Slovenia (2008), in Hanoi, Vietnam (2010), and in Nicosia, Cyprus (2012). A summary of the Cyprus Symposium was provided and the main themes covered so far, including the topics of the highly interactive 'talking circles' that have been a central feature of all Study Group Symposia.

The assembled discussed the option of a creating Facebook page for the Study Group, and Hofman volunteered to create it.

#### 2. LOCATION OF THE NEXT SYMPOSIUM

The assembled decided that the 4th Symposium of the Study Group will take place in South Africa's Eastern Cape in 2014. The main organizer, who was very keen to host the Study Group, is Bernhard Bleibinger of the University of Fort Hare, who gave a presentation via Skype. The assembled participants discussed venue options of various campuses of the University of Fort Hare in East London, Alice, and Hogsback.

Bleibinger will take care to select a range of accommodation affordable for all. It was suggested that it would be reasonable to visit the National Arts Festival in Grahamstown, which takes place in early July.

Security was discussed. As Bleibinger pointed out, it is no problem to walk in groups; likewise, one can take taxis. One can fly to an airport in East London via Johannesburg and Capetown. Seeger and Howard also asked for the option of visiting the International Library of African Music (ILAM) and African Musical Instruments (AMI) in Grahamstown during the symposium.

#### 3. THEMES FOR THE 2014 SYMPOSIUM

The themes of the 2014 symposium were announced. They are:

- \* Applied ethnomusicology and institutions
- \* Music and media
- \* New work in applied ethnomusicology

(Editor's note: please see this symposium's Call for Papers on page 21.)

#### 4. STUDY GROUP PUBLICATIONS

Plans are in progress to publish a 'mega-volume' from the Cyprus and South Africa Symposia. Harrison had

approached Ashgate and Routledge, and the former was interested, while the latter expressed its preference for textbooks. Svanibor Pettan suggested the option of publishing the volume as part of the journal of the Department of Musicology of the University of Ljubljana, *Musicology Annual*. The *World of Music* was mentioned as another possible venue. The intention is to produce a peer-reviewed volume.

Those assembled discussed delays regarding a volume planned in 2010 that suffered from the withdrawal of its two editors. We were informed that a number of papers were collected, and there a table of contents also existed. As past and present Study Group chairs had never had access to those papers, the authors were being asked to send in their latest versions in hopes to restart the process. Schippers and Diamond suggested an online publication in this case.

A book featuring the work of Study Group members, *Applied Ethnomusicology: Historical and Contemporary Approaches* (2010), continues to attract interest and readership.

#### 5. ADDITIONAL BUSINESS

Members informed about recent publications and projects. For Australian examples, Corn spoke about the Information Technology and Indigenous Communities project, while Campbell described The Strong Kids' Songs project. Examples of publications on applied ethnomusicology within the past year include an article by Harrison in *Ethnomusicology* (vol. 56, no. 3) and an interview with Seeger published in the journal *El oído pensante* (vol. 1, no. 2).

Publications in development include the *Oxford Handbook of Applied Ethnomusicology*, edited by Svanibor Pettan and Jeff Todd Titon.

## Ethnochoreology

by Liz Mellish



The Ethnochoreology: Sub-Study Group on Field Research Theory and Methods held a research experience entitled 'Dance, Field Research, and Interethnic Perspectives' in the village of Svinița, Romania, 4-7 May 2013.

A small group from the Sub-Study Group spent four days in the village of Svinița in the Danube Gorge in Romania. The villages along the Gorge are ethnically divided into Romanian and Serbian settlements. Svinița is the most eastern Serbian village, which was geographically and historically separated from the others. The trip was organized by Selena Rakočević in co-ordination with Nicolae Kurić, the mayor of Svinița, and we were delighted that Anca Giurchescu, also Secretary of this Sub-Study Group, was able to join us and guide us during the trip.

The purpose of the trip was to record Easter customs in the village, and in particular the custom of *giving a dance* or *giving alms to the dead* that is performed on the second day of Easter, and in addition we were able to observe and document the contemporary dance practice in Svinița during two evening dance balls that are held on Easter Sunday and Monday.

We arrived in Svinița on Easter Saturday evening, and were entertained by the local dance group 'Dunav' who performed Serbian dances for us. Anca stayed in the village with Cveta Novak, one of the elderly village ladies, whereas the rest of the group stayed at a local pension.

After the all-night Easter service, early in the morning all of us went to a special place outside the village to record a village custom of pouring water for the



*Participants of the Svinița fieldwork experience.*

dead known as *izlivanje*. We returned to the church for the mid-morning service and then followed a procession to the local graveyard, where the priest blessed the graves, and relatives of the deceased left cakes and drinks for their departed loved ones. Later in the day we took part in the village competition in breaking coloured Easter eggs, and then spent the evening both recording and joining in the dancing at the village ball.

On the following day in the afternoon the mayor organized, and we recorded, the custom of *giving a dance* or *giving alms to the dead*, which is still alive in this village and was performed at the start of the second night of the evening ball. On our final day we made interviews with the mayor and one of the local musicians.

The results of our observations will be published towards the end of this year in co-operation with the Union of Serbs in Timișoara. We were very grateful to the mayor and people of Svinița for their hospitality.

## Folk Musical Instruments

by Gisa Jähnichen,  
Study Group Chair



### Report on the 19th Symposium of the ICTM Study Group on Folk Musical Instruments, Bamberg, 20–23 March, 2013

On 20-23 March 2013, the ICTM Study Group on Folk Musical Instruments held its 19th Symposium in Bamberg, Germany, invited by Marianne Bröcker, who organized the symposium in the Concert Hall of the 'Schwenk & Seggelke Werkstätte für innovativen Klarinettenbau', and who was able to mobilize local support from various companies, colleagues and students. Forty-two Study Group members met in the heart of this wonderful World Heritage city and had an inspiring time in a great atmosphere with unique evening events.

The Symposium was dedicated to two main topics. The first topic dealt with **Wind Instruments in Regional Cultures**, whereby special emphasis was given to reed instruments due to the outstanding venue of the Symposium. The topic comprised the history



of regional standards, as in the papers of Christopher Meinel, 'Aspects of *Koncertina* Playing in Upper Franco-nia', Rinko Fujita, '*Chin-don-ya* チンドン屋: Adaptation of Reed Aerophones in Japan', Gisa Jähnichen, 'Sound Aesthetics in *Lue Pi* Performances', Lolita Surmanidze, '*Chiboni*: A Traditional Wind Instrument as a Symbol of The Region', Rewadee Ungpho, '*Pi Gayok*: the Musical Instrument of Urak Lawoi Martial Arts', Arle Lommel, 'Standardization and Diversification of Bagpipes in the Carpathian Region', Katriin Lengwinat, 'Construction, Social Practice and Music Production of two Reed Instruments among the Wayuu Indians from Western Venezuela', or Jürgen Elsner, 'A Wind-Instrument of Its Own: The *Mizmar* of Yemen, Construction and Production, Musical Proficiency and Social Function'.

Papers focusing mainly on regional ensembles and their social functions were contributed by Ali Fuat Aydin, 'The *Kaba Zurna* Tradition in the Aegean Region of Turkey', Rūta Žarskienė, 'The Role of Brass Bands in Funeral Rituals of Samogitia', Timkehet Tefera, 'Brass Instruments in Ethiopian Popular Music', as well as one panel presented by Danka Lajić-Mihajlović, Mirjana Zakić, and Miroslava Lukić-Krstanović, 'The Festival Of Folklore Trumpetry In Guča (Serbia): Music as Aesthetics and Communication', and the panel led by Rudolf Pietsch with participation of Daniela Mayrlechner, Manfred Riedl, and Marie-Theres Stickler about 'The Edler-Trio'.

Cross-disciplinary papers on wind instruments were delivered by Chinthaka P. Meddegoda, 'Adaptation of the Harmonium in Malaysia: Indian or British Heritage?', Irina Popova, 'About Teaching Methods of Playing the Harmonica in the Folk Traditions of the Russian North', Rastko Jakovlje-

vić, 'Master's Work: Constructing Music Instrument as a Material, Cultural and Social Object', Juan Javier Rivera Andia, 'An Amazonian Flute in the Andes? Morphology and Distribution of an Exceptional Aerophone in Peru', and Otgonbayar Chuluunbaatar: 'The Cuur as Endangered Musical Instrument of the Uriankhai Ethnic Group in the Mongolian Altai Mountains'. Furthermore, Ulrich Morgenstern introduced his recent fieldwork on Russian double clarinets and Şebnem Sençerman spoke about the 'Organological and Metaphorical Adaptation of Zurna to the Changes in the Market'.

Another group of papers served the second topic of the Symposium, **Social Significance of Instrumental Music Practice**. This topic explored musicians and teachers of instrumental music and their social status within their communities, general status issues and politics on the instrumental music market and other status dichotomies. Contributions came from Nana Zeh, 'Musicians and Musical Leaders, their Social Status within their Communities and the Changes Due to the Entrance of Scholars', Susana Moreno, 'From Marginalized Musical Instrument to Regional Identity Symbol: the New Status of the Rabel in Cantabria (Spain)', Vida Palubinskienė, 'The Lithuanian Traditional Kanklės and Kanklės players on Festivals', Marko Aho, 'The introduction of Art Music Elements to Folk Music Performance and High Social Status: the Case of Kantele-Master Eino Tulikari', Gaila Kirdienė, 'Significance of Instrumental Music Making of Lithuanians in Forced Exile', Jasmina Talam, 'Players of traditional folk instruments in Bosnia and Herzegovina', Margita Matuskova, 'Status Dichotomies Regarding Instrumental Music Practice in Children's Folklore Ensembles', Nino Makharadze, 'Children's Musical Instruments in

Georgia', and Manfred Bartmann, 'Open G Tuning + Banjo + Cassette Recorder = Rolling Stones. Traditional Tunings of Banjos, Bouzoukis, and 5-String Guitars in Rock Music, Folk Music and Beyond'. The latter also presented an interesting multi-themed poster for general discussion. Finally, Madeleine Modin gave an overview on her research of Ernst Emsheimer's Extensive Network.

On Saturday afternoon, 23 March 2013, the Study Group members discussed some important points such as how papers will be submitted to the next volume of *Studia instrumentorum musicae popularis*. Also, the existing procedures for elections of Study Group Chair and Co-Chair were confirmed by present Study Group members.

Topics for the next Symposium were discussed after collecting proposals during the three days of the Symposium. So far, the following topics were suggested:

- \* Dance instruments – Song instruments
- \* Instrumental ensembles and cultural discontinuities
- \* Emotional implications of instrumental sound

The Study Group members were invited to discuss a change or modification of the name of the Study Group.

It was agreed to conduct the next Study Group Symposium in the World Heritage city of Luang Prabang, Laos, on 10-13 June 2015. The program committee consists of Rinko Fujita, Manfred Bartmann, and Rewadee Ungpho. Local organizers are Thongbang Homsombat and Gisa Jähnichen. The coordination is institutionally bound to the Archives of Traditional Music in Laos at the National Library of Laos.



Travel grants cannot be provided. Long term planning of attendance may keep the costs for plane tickets low. The registration fee will not exceed 120 USD per person, and students will be offered a discount. The Symposium venue and accommodation will be in one place. Other, very low priced accommodation will be available within walking distance. A call for papers will be circulated by January 2014 at the latest.

Finally, it should be mentioned that ICTM Secretary General Svanibor Pettan attended the Symposium, and surprised Marianne Bröcker with a certificate of gratitude for her outstanding service to ICTM during more than four decades. All present Study Group members and friends heartily appreciated this gesture of recognition, and joined his congratulation to one of the most outstanding ICTM members, with a big heart for her colleagues' and students' work, uncounted academic contributions, and a never dwindling thirst for knowledge.

## Music and Minorities

by Terada Yoshitaka,  
Study Group Secretary



### Minutes of the 2013 Meeting of the ICTM Study Group on Music and Minorities

Shanghai Conservatory of Music, 16 July 2013

During the 42nd ICTM World Conference in Shanghai, China (11-17 July 2013), the Study Group on Music and Minorities held its business meeting, chaired by Ursula Hemetek. The meeting was called to order at 6:00 PM.

1. Introductory remarks included a warm welcome to members present;

and a moment of silence was then observed for Gerlinde Haid and Katalin Kovalcsik, who had passed away since the last meeting of the Study Group in 2012.

2. The Minutes of the Study Group's 2012 Symposium in Zefat were approved unanimously by hand vote.
3. Essica Marks reported that Cambridge Scholars Press had agreed to publish the collection of essays based on papers presented in the 2012 Symposium in Zefat. The new due date for the submission of articles, which will be peer reviewed, has been set for 15 August 2013. The editing committee consists of Ursula Hemetek, Adelaida Reyes and Essica Marks.
4. The Chair announced a plan to establish the website of the Study Group and solicited cooperation from those with expertise. Wei Ya Lin volunteered her service toward the establishment of the website.
5. Terada Yoshitaka extended a formal invitation to the assembled to hold its next symposium on 19-23 July 2014 at the National Museum of Ethnology in Osaka, Japan. He provided a PowerPoint presentation showing the museum's activities and facility. A general discussion about travel, accommodations, dates, and possible excursions followed. A Call for Papers will be announced in September and the deadline for the paper proposals will be 1 December 2013
6. In addition to the themes proposed during the last Study Group Symposium in Zefat (postcolonial theory, cultural policy, digital media, refugees, and sexuality), a few others were suggested at the meeting: definitions of the minority concept, and tourism. As is customary, a

theme suggested by the local organizer was especially considered, and Terada Yoshitaka suggested a focus on gender and sexuality. A vote was called for, and the following three themes were thus selected.

- a) Gender and Sexuality in Music/Dance and Minority Studies
- b) Cultural Policy and Minorities' Music/Dance
- c) Music/Dance, Minorities and Tourism

Besides these three themes, 'new research' was added for the first time in the history of the Study Group to accommodate other worthy issues.

7. The Program Committee of the next Symposium will consist of the members of the Executive Committee, plus Inna Naroditskaya and Essica Marks. The last two members volunteered to serve in that capacity upon the Chair's solicitation.
8. The release of the following publications was announced.
  - a) Statelova, Rosemary. 2013. *Musikalische Begegnungen bei den Sorben* (Musical encounters with the Sorbs). Bautzen: Domowina-Verlag (in German language).
  - b) Pettan, Svanibor. 2012. 'Music and minorities: An ethnomusicological vignette.' In *New Unknown Music. Essays in Honour of Nikša Gligo*, edited by Dalibor Davidović and Nada Bezić, 447-456. Zagreb: DAF.
9. The Chair thanked all present and adjourned the meeting at 6:55 PM.

# Calendar of Events

## Upcoming ICTM Events

- ★ **1 Jan 2014:** Deadline for submissions, 2014 *Year-book for Traditional Music*.
- ★ **21–23 Feb 2014:** ICTM Ireland Annual Conference.  
Location: Galway, Ireland.  
Read more about the Symposium on pages 24–25.
- ★ **15 Apr 2014:** Second Call for Proposals for the 43rd ICTM World Conference.
- ★ **12–17 May 2014:** 20th Symposium of the ICTM Study Group on Historical Sources of Traditional Music.  
Location: Aveiro, Portugal.  
Read more about the Symposium on page 24.
- ★ **14–19 Jun 2014:** 3rd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia.  
Location: Denpasar, Bali, Indonesia.  
Read more about the Symposium on pages 32–33.
- ★ **27–29 Jun 2014:** 10th Symposium of the ICTM Study Group on Mediterranean Music Studies.  
Location: Cambridge, United Kingdom.  
Read more about the Symposium on page 25.
- ★ **30 Jun–4 Jul 2014:** 4th Symposium of the ICTM Study Group on Applied Ethnomusicology.  
Location: East London, Hogsback, Grahamstown (South Africa).  
Read more about the Symposium on pages 21–22.
- ★ **7–17 Jul 2014:** 28th Symposium of the ICTM Study Group on Ethnochoreology.  
Location: Korčula, Croatia.  
Read more about the Symposium [on its website](#).
- ★ **18–24 Jul 2014:** 8th Symposium of the ICTM Study Group on Music and Minorities.  
Location: Osaka, Japan.  
Read more about the Symposium on pages 28–30.

- ★ **21–23 Aug 2014:** 4th Symposium of the ICTM Study Group on Musics of East Asia.  
Location: Nara, Japan.  
Read more about the Symposium on pages 30–32.
- ★ **24–30 Sep 2014:** 4th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe.  
Location: Belgrade and Valjevo, Serbia.  
Read more about the Symposium on pages 26–28.
- ★ **Dec 2014:** notification of acceptances of proposals for the 43rd ICTM World Conference.
- ★ **16–22 Jul 2015:** 43rd ICTM World Conference.  
Location: Astana, Kazakhstan.  
Read more about the World Conference on pages 18–20.

## Upcoming events of related organizations

- ★ **14–17 Nov 2013:** 58th Annual Meeting of the Society for Ethnomusicology.  
Location: Indianapolis, USA.  
Read more about the meeting [here](#).
- ★ **22–26 Sep 2014:** 7th International Symposium on Traditional Polyphony.  
Location: Tbilisi, Georgia.  
Read more about the Symposium [here](#).
- ★ **16–18 Oct 2014:** The Transnationalization of Religion through Music, International Conference.  
Location: Montréal, Canada.  
For more information, please contact [Hugo Ferran](#), chair of the organizing committee.

# Recent Publications by ICTM Members

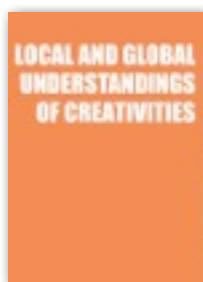
## Local and Global Understandings of Creativities: Multipart Music Making and the Construction of Ideas, Contexts and Contents

*Ardian Ahmedaja, ed.*

*Cambridge: Cambridge Scholars Publishing, 2013.*

In music making 'in company', the protagonists have to follow the rules of interaction and create the cohesion of 'being together'. At the same time, they try to promote personal goals that depend on specific personal treasures of experience. These are continuously being modified also as a result of the exchange between individuals. The perspective of the 'individuals in company' leads the emphasis of the investigations to the ways in which the acts of performance, interpretation and local discourse give shape to creative processes in multipart music making and to the definition of the individual, collective, and collaborative dimensions in this context.

Focusing on the 'creators' rather than on the 'produced object', the studies included in this volume explore the diversity of the roles, powers, symbolism, meanings and values given to the 'polyphony of voices' in secular and religious traditions based on extensive fieldwork experience. The contributors to this volume also consider the



UNESCO's Intangible Cultural Heritage List in this context, as well as the role of local, national and international awards. By understanding 'culture as a drug', whose absorption is realized within interacting cells, culture appears as a cellular network and music as quite an efficient device for its functioning.

- Hardcover, 380 pages.
- Language: English.
- ISBN: 978-1-4438-4741-4.
- Price: GBP 49.99.
- Available [from Amazon](#).

## La polyphonie dans les Pyrénées gasconnes: Tradition, évolution, résilience

*Jean-Jacques Castéret*

*Paris: L'Harmattan, 2013.*

In the region of Pyrenean Gascony, multipart singing is frequently performed at Sunday masses, patronal festivities, or festive gatherings. It has, however, long been neglected by ethnomusicological research.

After fifteen years of research, this book invites the reader to discover a social practice that draws on a very classical and post-modern field. The author explores beyond the history of this very resilient practice: the process of transmission in the last fifty years in the context of mutation of the traditional society.



- Hardcover, 374 pages.
- Language: French.
- ISBN: 978-2-336-00821-9.
- Price: EUR 37.50.
- Available from [the publisher](#).

## Dschila le Romendar andar o Burgenland - Lieder der burgenländischen Roma

*Christiane Fennesz-Juhász and*

*Emmerich Gärtner-Horvath.*

*Uprutni Schica Oberschützen, 2013.*

This volume presents a collection of songs which are sung to this day by the Roma peoples of Burgenland, Austria. The songs were collected in the areas of Oberwart and Lovara (northern Burgenland), during fieldwork conducted in the middle of the twentieth century. The samples were selected and prepared by Christiane Fennesz-Juhász from the Phonogrammarchiv of the Austrian Academy of Sciences and Emmerich Gardener Horvath, from the Roma Association service, Kleinbachselten.



- Paperback, 76 pages, photos, musical transcriptions.
- Language: German, Romany.
- ISBN: 978-3-200-03109-8.
- Available from [the author](#).

## Triguna: A Hindu-Balinese Philosophy for Gamelan Gong Gede Music

Made Mantle Hood.

Berlin: Lit Verlag, 2010.

The author combines ethnography, philosophy, and musical analysis and applies it to the social context and musical praxis of



*gamelan gong gede*, the largest gamelan orchestra of bronze gongs and percussion on the island of Bali, Indonesia.

This is the first monograph to address Balinese temple music through historical and religious texts. The first section gives voice to a small but representative group of communities in Bali's mountainous highlands. Through interviews, the book empowers musician's local narratives about the origins and ownership of their ancient heirloom orchestras of bronze gongs and metallophones. The second section involves an hermeneutic analysis of composition titles according to Hindu-Balinese religious philosophies. The final section uses colours to highlight modal movement within melodies. The analyses take into account indigenous Balinese musical terminology to describe tonal hierarchies in the most widespread repertoire of religious instrumental music on the island.

- Paperback, 476 pages, illustrations, musical analysis transcriptions in colour, charts, diagrams.
- Language: English.
- ISBN: 978-3-8258-1230-0.
- Price: USD 74.95.
- Available from [Amazon](#).

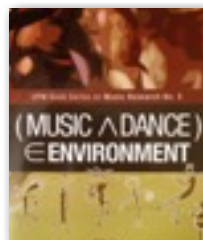
## (Music $\wedge$ Dance) $\in$ Environment

Gisa Jähnichen and Chinthaka

Meddegoda, eds.

Serdang: UPM, 2013.

A fast-changing sound environment creates re-structured musical experiences from various historical, social and ethnic backgrounds, which influence one of the most significant cultural identity markers: the auditive self-positioning in space and time including related dynamic movements. Due to new dimensions of mobility this kind of self-positioning becomes even more important than the real local placement of individuals. It represents distinctiveness, inclusion and exclusion of soundscapes and movement patterns in a multilayered relationship among different groups.



The fifth volume of the Universiti Putra Malaysia book series on music research deals with the many aspects of music and dance in and as environment. The title expresses in a formula the dual existence as being part of and being part within a whole that determines features and functions of music and dance throughout their history.

- Paperback, 286 pages, photos, transcriptions, CD-ROM with audiovisual examples.
- Language: English.
- ISSN: 2289-3938.
- Available from [the publisher](#).

## Trapped in Folklore? Studies in Music and Dance Tradition and Their Contemporary Transformations

Drago Kunej and Urša Šivic, eds.

Zürich, Berlin: LIT, 2013.

Questions like 'Trapped in folklore?' open up many possibilities for reflection and prompt different answers.

This thematic publication with a rather provocative title discusses questions as to whether the selected musical phenomena are a fossilized form of tradition, folklore and folklorism and, as such, are trapped in a museum-like image isolated from contemporary cultural life, or whether we are looking at active events, changes and adjustments within contemporary society.



The aim of the publication is to present the openness and diversity of views on folklore and to create a connection between (past and present) folklore phenomena, between researchers and between their fields of expertise.

- Hardcover, 222 pages, illustrations, transcriptions.
- Language: English.
- ISBN: 978-3-643-90232-0.
- Available from [the editor](#).



## The Art of Đờn Ca Tài Tử and Styles of Improvisation

*Le Van Toàn, Phạm Minh Hương, eds.  
Hanoi: Hong Duc, 2011.*

This volume contains the proceedings of the International Conference ‘The Art of Đờn Ca Tài Tử’, which was held in Ho Chi Minh City on 9-11

January 2011. It features 33 papers by authors from Cyprus, France, Germany, Japan, Korea, Philippines, Singapore, and Vietnam.

- Hardback, 400 pages, photos, transcriptions, diagrams.
- Language: English.
- Price: EUR 10 plus shipping.
- Available from [the publisher](#).

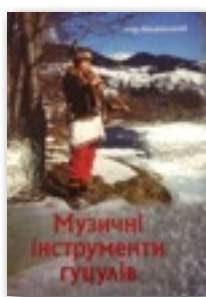


## Музичні інструменти гуцулів [Musical Instruments of the Hutsuls]

*Ihor Matsiyevs'kyĭ.*

*Vinnytsia: Nova Kniga, 2012.*

This is a study of the musical instruments of the Carpathian Ukrainians known as Hutsuls. It covers their entire ethnic area including Galicia, Bucovina, and Transcarpathia both in Ukraine and in Romania. The study is based on a great variety of sources, namely printed matter, manuscripts, iconographic materials, oral evidence, and data from museums and private collections, but mainly on the author's own research on traditional instrumental music in the daily life and creative practice of the Hutsuls.



- Hardback, 464 pages.
- Language: Ukrainian and English.
- Available from [the publisher](#).

## Musical Traditions. Discovery, Inquiry, Interpretation, and Application

*Pál Richter, ed.*

*Budapest: HAS, Research Centre for the Humanities, 2012.*

This volume of proceedings from the [XXVI European Seminar in Ethnomusicology](#), includes 26 papers by authors from Australia, Austria, Czech Republic, Greece, Hungary, Ireland, Israel, Lithuania, Poland, Slovakia, Slovenia, and Switzerland, the John Blacking Memorial Lecture by Felföldi László, and the Keynote Paper by Vilmos Voigt.

- Paperback, 440 pages, photos, musical transcriptions.
- Language: English.
- ISBN: 978-615-5167-01-1.
- Available from [the editor](#).



## Javanese Gamelan and the West

*Sumarsam.*

*New York: Rochester University Press, 2013.*

This book examines the development of Javanese performing arts from the perspective of its contact with Western culture. With a focus on changes in meaning and adapta-



tions of form, the author looks back to nineteenth century colonial encounters in Java to demonstrate how Western performing arts practices were adapted into the Javanese pallet of expression. The author has made a comprehensive treatment of the hybridized construction of modern Javanese performing arts and evidences how an art form may dramatize cultural transformation, change, and development processes.

- Hardback, 280 pages, illustrations, charts, diagrams.
- Language: English.
- ISBN: 978-158-0464-45-1.
- Price: USD 79.58.
- Available from [Amazon](#).

## Bartók Béla hangszeres magyar népzenei gyűjtése könyvbemutatója

*Tari, Lujza.*

*Dunaszerdahely: Cultural Institute Csemadok, 2011.*

This book represents the collections of Béla Bartók, an outstanding personality in both Hungarian and international ethnomusicology. Bartók collected Hungarian

instrumental folk music between 1906 and 1914. This collection is only now released as a whole. Bartók transcribed the tunes very carefully after listening to his phonograph recordings. The results of his collection are introduced in chronological order and in the order he visited the villages of Hungary before World War I. Bartók's collections from Nagymegyer and Iployság (1910) bear special significance for the Hungarian minorities of Slovakia, as his family ties in the area in Pozsony and Gömör country made the trips unique for the



composer as well. Many of the tunes that were collected in the area became parts of Hungarian and European music through Bartók, Weiner, and Kodály's utilization of folk songs in classical music. This publication salutes Béla Bartók on his 130th birthday anniversary.

- Hardback, 396 pages, photos, musical transcriptions.
- Language: Hungarian.
- ISBN: 978-80-89001-53-8.
- Available from [the author](#).

## One Common Thread: The Musical World of Lament (Humanities Research Volume XIX No. 3. 2013)

*Wild, Stephen, Di Roy, Aaron Corn, and Ruth Lee Martin, eds.*

This volume includes a selection of papers based on those presented at the 21st ICTM Colloquium on Laments, held in Canberra, Australia, on 20-22 April 2011.



The concept of laments was broadly conceived as 'the musical expression of loss and bereavement'. There were three main themes: (1) loss of place/displacement; (2) personal loss, death, funerals; and (3) cultural loss/language loss. Musical cultures represented in the colloquium included Scots Gaelic, Chinese Australian, Fijian, Hawaiian, Mongolian, Irish, Irish Australian, Uzbekistani, Western popular music, Papua New Guinean, and Australian Aboriginal. Most of the presentations appear as papers in the published volume.

- Language: English.
- ISSN: 1440-0669 (Print version), ISSN 1834-8491 (Online).

- Price: AUD 24.95 (print on demand), or free download from [publisher's website](#).

# ICTM World Network

The ICTM World Network is composed of individuals (Liaison Officers) and representatives of organizations (National and Regional Committees). All act as a link between the Council and the community of individuals involved with traditional music and dance in their country or region.

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# 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 they are typically governed by their own further bylaws.

Study Groups organize meetings and symposia, and publish their own works.

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## Applied Ethnomusicology

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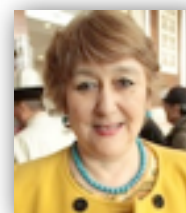
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# Membership information

The **International Council for Traditional Music is an Non-Governmental Organization in formal consultative relations with UNESCO**. Its aims are to further the study, practice, documentation, preservation and dissemination of traditional music and dance of all countries. To these ends the Council organizes World Conferences, Symposia and Colloquia.

The Council publishes the *Yearbook for Traditional Music*, distributes the online *Bulletin of the ICTM*, and maintains an online Membership Directory.

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 serves the peace of humankind.

## Membership

All memberships to ICTM run from 1 January to 31 December, except for Life and Joint Life Memberships (see below).

Members in good standing are entitled to:

1. Participate in the activities of the Council (such as presenting a paper at a World Conference).
2. Receive the Council's publications.
3. Obtain access to premium website content (such as the ICTM Online Directory).
4. Vote in ICTM elections.

## Memberships for individuals

- \* Ordinary Membership: EUR 60.00
- \* Joint Ordinary Membership (\*): EUR 90.00
- \* Student Membership (\*\*): EUR 40.00
- \* Emeritus Membership (\*\*\*): EUR 40.00
- \* Life Membership: EUR 1,200.00
- \* Joint Life Membership (\*): EUR 1,500.00

(\*) Joint Memberships are available for spouses who both wish to join. They receive only one set of ICTM publications, but otherwise enjoy all 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 which had been members of the ICTM for at least 5 years.

## Memberships for organizations

**Corporate Memberships** are available to institutions, libraries, regional scholarly societies, radio-television organizations and other corporate bodies. Corporate Members are able to choose the number of individuals they would like to attach to their Corporate Membership (minimum 4). These 'Corporate Related Members' enjoy the same benefits of full Ordinary Members, i.e., participate in the Council's activities, vote in elections, receive publications, and access premium website content.

**Institutional Subscriptions** to the *Yearbook for Traditional Music* are available in electronic-only, print+only and print+electronic formats. Please visit [this page](#) for more information.

## Supporting memberships

All members who are able to sponsor individuals or institutions in a soft currency country are urged do so by paying an additional fee of EUR 30.00 for each sponsored membership or institution. If the recipient is not named, ICTM will award the supported membership to one or more individuals or institutions in such country.

## Payment methods

Remittance payable to the ICTM Secretariat is preferred in euros via Electronic Funds Transfer (aka bank transfer, giro, wire transfer, or SEPA/UPO order). Other currencies and payment methods are accepted (major credit and debit cards, PayPal, cheques), but additional charges may apply.

For any questions regarding memberships, please write to [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org).

# Publications by ICTM

## *Yearbook for Traditional Music*

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

ISSN (Print): 0740-1558.

ISSN (Online): 2304-3857.

General Editor: [Kati Szego](#).

The *Yearbook* was established in 1949 as the *Journal of the International Folk Music Council*, and 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 2013 issue of the *Yearbook* (Vol. 45) will be published next month, in November 2013.



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 in good standing. 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, 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](#).

## *Directory of Traditional Music*

The Directory of Traditional Music is a discontinued biennial publication which listed ICTM members in good standing, ordered by country, interests, projects, and fieldwork. A complete alphabetical index of members and subscribers in good standing was also included.

Its last issue was published in 2005 by the Department of Ethnomusicology of the University of California, United States of America.

ISSN (Print): 0893-3068.

In 2010, the Directory was relaunched as an electronic-only publication within the main ICTM website.