

# BULLETIN

*of the*  
INTERNATIONAL COUNCIL  
*for*  
TRADITIONAL MUSIC

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## Message from the Secretary General

by Svanibor Pettan



Dear members and friends of ICTM, Happy New Year and welcome to the very first January issue of the *Bulletin of the ICTM!*

### A year in review

The year 2013 was a very good one for the Council. We witnessed an increase in membership figures (1085 members and 271 institutional subscribers in good standing), the best-attended ICTM World Conference ever (with more than 500 participants), four Study Group symposia, and ten new countries added to our [World Network](#).

The expressions of deep gratitude to past President Adrienne L. Kaeppler and Executive Board members Ursula Hemetek and Timothy Rice for their service to the Council are accompanied by a warm welcome to new President Salwa El-Shawan Castelo-Branco, Vice President Don Niles, elected Executive Board members Xiao Mei, Jonathan Stock, and Terada Yoshitaka, and co-opted Executive Board members Mohd Anis Md Nor, Razia Sultanova, and Saida Yelemanova.

Due to the regular change in the Presidency of the Society for Ethnomusicology, we thank Harris Berger and welcome Beverley Diamond as the new Chair of the ICTM USA National Committee. Similarly, it is a pleasure to thank Denis Crowdy for his service as Chair of the Study Group on Music and Dance in Oceania, and to welcome the new Chair, Kirsty Gillespie.

In 2013 five Honorary Memberships were awarded by the General Assembly: Marianne Bröcker, Joseph Hanson Kwabena Nketia, Barbara Barnard

Smith, Trần Văn Khê, and Wim van Zanten. The Council also suffered in 2013 the loss of some extraordinarily active members: Marianne Bröcker, Gerlinde Haid, Katalin Kovalcsik, Olive Lewin, Jan Ling, and Barbara Sparti.

Let me complete this section with my sincere expression of gratitude to you for the continuous inspiration and support given to the Secretariat and the Council.

### ICTM's online initiatives: Past, present, and future

During 2013 the online presence of the Council (including our [website](#) and [Facebook](#) and [LinkedIn](#) pages) saw a considerable improvement, for which the work of Executive Assistant Carlos Yoder should be especially commended.

In 2014 the Secretariat, together with the Executive Board's Website Committee, will continue making the Council's Internet presence the best possible for members, subscribers, partners, and affiliates.

We therefore invite you to participate in the following online initiatives.

#### 1. BECOME A BETA TESTER OF THE NEW ICTM ONLINE MEMBERSHIP DIRECTORY

Since the last issue of the *Bulletin*, a good deal of progress has been made towards relaunching the Online Membership Directory (currently offline).

We would like to start testing its many new features, but we can't do it by ourselves. If you are a member of ICTM in good standing and are familiar with reviewing websites, please consider becoming a beta tester so we can create together a better directory for all.

If you would like to participate in the beta testing programme, please contact [the Secretariat](#) for additional details.

#### 2. DIGITIZE PAST BULLETINS

Since October 2011 the *Bulletin of the ICTM* is an online-only publication available for free download directly [from ICTM's website](#). However, we would like that **all** past IFMC and ICTM *Bulletins* become available for free download.

Please take a look at [this webpage](#). It already contains scanned copies of the first two *Bulletins* from 1948 and 1949, plus many others (but not all) from 1974 to the present day. Each *Bulletin* is filled with the history, work, and persons involved in the Council.

**Can you help us?** If you or a library near you has a good collection of *Bulletins*, please check if you can add any to our website. In addition to the *Bulletin* concerned, you only need a scanner. For further information about what to do and how you can help, please write to [the Secretariat](#).

#### 3. COMPLETE THE WEBPAGE ON PAST ICTM WORLD CONFERENCES

The [Past ICTM World Conferences](#) webpage is one of the most recent additions to the ICTM website. Currently we list the dates and location of every IFMC/ICTM Conference, but we feel much more information could be included.

For example, for every conference we could feature the host institution, the themes, the chairs of the programme and local arrangements committees, the name of the keynote speaker, the conference website, a PDF of the programme and/or abstracts, etc. Much of this information is contained in past issues of the *Bulletin*, but we need your

help to dig it out and make it presentable for the website.

If you are interested in helping us make such information available, please write to [the Secretariat](#).

#### 4. COMPLETE THE WEBPAGE ON PAST ICTM COLLOQUIA

The [Past ICTM Colloquia](#) webpage is another recent addition to the website. Every Colloquium is listed, including their themes, venues, dates, and resulting publications.

Some information, however, is missing. If you would like to help us complete the list, please write to [the Secretariat](#).

### From a historical picture to a new project: the ICTM Online Photo Gallery

In early December 2013, the Secretariat received an unexpected e-mail from the mayor of Záriačie, a village in north-western Slovakia. He wrote that in 1962 participants of the 15th IFMC Annual Conference (held in Gottwaldov, Czechoslovakia, now called Zlín in Czech Republic) had visited the village and attended a performance by folk singers. A scanned photo was attached,

which is reproduced below, with permission.

With the help of the Chair of the ICTM National Committee of Slovakia Oskár Elschek, who was present at the 1962 conference, we learned that the IFMC delegation had travelled to Záriačie to get acquainted with the multipart singing traditions of North-western Slovakia. Elschek even identified by name a few of the people seen in the photo, such as Czech cinematographer and folklorist Karol Plicka, and the nationalities (Hungary, USA, Sweden) of a few others.

If you can recognize any of the people portrayed, please write to [the Secretariat](#) and help us enrich the visual history of the early years of the Council.

Receiving this rare document motivated us to start a **new ICTM Online Photo Gallery**, curated by the Secretariat, and hosted by photo sharing website [Flickr](#). The Gallery will strive to document both past and present activities of the Council, and we hope you will share our enthusiasm in starting such a project!

We therefore **ask for your submissions to the ICTM Online Photo**

#### From the ICTM Online Photo Gallery



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

**Gallery**, either of historical events of the Council (such as the 1962 photo shown below), or of current activities of ICTM members, such as fieldwork, lectures, symposia and other meetings, concerts, book presentations, workshops, etc.

Submitted photos should be no larger than 2000 pixels to a side, and encoded in JPEG format with a resolution of 72 pixels per inch (standard 'web resolution'). A caption should also be provided for every submitted photo, as well as the name of the photographer.

By sending your submissions to the ICTM Online Photo Gallery you will be granting the Secretariat permission to use the photos in the *Bulletin* (examples of which can be seen at the top of this page and on pages 12 and 29), the ICTM website, and other online channels. Credit will always be given to the photographer, next to the caption.

Please send your photos by e-mail to [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org), or via the the Online Photo Gallery's page on Flickr, [www.flickr.com/groups/ictmusic](http://www.flickr.com/groups/ictmusic).

We look forward to your submissions.



*Participants of the 15th International Folk Music Council Conference held on 3-21 July 1962 in Gottwaldov, Czechoslovakia.*

## Envisioning 2014

As it is characteristic of years between World Conferences, 2014 will be prominently marked by Symposia involving as many as ten Study Groups (see Calendar of Events on pages 35-36).

I would particularly like to highlight a forthcoming joint symposium of the Study Groups on Maqām and on Music in the Arab World, as an inspiration to other Study Groups to benefit from such joint ventures.

Speaking of Study Groups, the former Study Group on East Asian Historical Musical Sources will continue its activities as a Sub-Study Group within the larger Study Group on Musics of East Asia. It is also to be expected that at least two new Study Groups will emerge from this year's scholarly gatherings in Astrakhan and Valladolid (see pages 14-16).

The ICTM Executive Board will have its yearly meeting in July in Astana, Kazakhstan. The venue of the meeting was chosen, as usual, to assist the Local Arrangements Committee of the forthcoming World Conference with the efforts related to organizing a successful meeting in 2015.

The year 2014 will also be marked by the continuation of our systematic efforts in strengthening the Council's relationships with sister societies, and by cooperation towards realizing mutually beneficial projects. The two photos shown on this page testify to such efforts in connection with the International Musicological Society, the International Music Council, and the European Music Council.

## Final thoughts

I would like to close this message by congratulating ICTM President Salwa



*From left to right: Higuchi Ryuichi (Japan, Vice President of the International Musicological Society), Malena Kuss (USA, Vice President of IMS), Svanibor Pettan, Dinko Fabris (Italy, President of IMS). Taipei, October 2013.*



*From left to right: Stef Coninx (Belgium, President of the European Music Council), Simone Dudit (Germany, Secretary General of EMC), Frans de Ruiter (The Netherlands, President of the International Music Council), Salwa El-Shawan Castelo-Branco, Svanibor Pettan, Silja Fischer (Germany, Secretary General of IMC). Brisbane, November 2013.*

El-Shawan Castelo-Branco for receiving the **2013 Glarean Award** for her achievements in the field of ethnomusicology (see page 25 for more), and by thanking Executive Assistant Carlos Yoder and Vice President Don Niles for making our collaboration on this first January issue of the *Bulletin* such a pleasant experience.

All my best wishes for the realization of your professional and personal plans in 2014, and look for a new series of interviews with Honorary ICTM Members in forthcoming issues of the *Bulletin of the ICTM*.

# 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

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Maria Elizabeth Lucas (Brazil)

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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 programme committee may suggest the addition of a panellist. The programme 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 — ICTM

## Annual Symposium of the ICTM Germany National Committee

7-8 February 2014.

Rostock, Germany.

The forthcoming General Assembly and Symposium of the ICTM Germany National Committee will take place on 7-8 February 2014 at the Rostock University of Music and Drama. The Local Organizer is Barbara Alge, and the topic of the symposium is “Participatory Music Practise” (“*Partizipatorisches Musizieren*”).

Looking towards a future cooperation with the ICTM Switzerland National Committee, a panel about “Positioning ethnomusicology at music colleges” will be held with colleagues from Switzerland. Furthermore a roundtable will discuss the “Importance of intangible cultural expressions and their preservation for Ethnomusicology - the implementation of UNESCO conventions”.

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

14-19 June 2014.

Denpasar, Bali, Indonesia.

The 3rd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA) will be hosted by the Indonesian Institute of the Arts (ISI) Denpasar, Bali, Indonesia. This Symposium will open on 14 June 2014 in conjunction with the opening of the Bali Arts Festival, which features a month of daily performances, handi-craft exhibitions and other culture-

related activities from throughout Indonesia, and which will take place at the Taman Werdhi Budaya Art Centre just adjacent to the ISI campus.

The Symposium will feature several paper presentations, panels and a film showing. A cultural excursion day for symposium attendees will include the hands-on experience of a *kecak* workshop led by the GEOKS performance group/studio and visits to nearby workshops of mask (*topeng*) makers, *wayang* puppet craftsmen and other artists, a visit to a gamelan factory and to the Setia Darma House of Masks and Puppets, culminating with a stop at a well-known outdoor market featuring paintings and crafts of Bali as well as commercial goods.

The **Tentative Schedule** is: 13 June (Friday)–Registration; 14 June (Saturday)–Opening of Symposium and Sessions; 15-16 June (Sunday-Monday) Sessions; 17 June (Tuesday) Excursion; June 18-19-20 (Wednesday-Friday) Sessions and Closing on Friday afternoon. All sessions in this Symposium will take place in the newly completed seminar facilities of the Gedung Serba Guna multipurpose building on the ISI campus located along Jalan Nusa Indah in Denpasar ([www.isi-dps.ac.id](http://www.isi-dps.ac.id)).

A tentative Post-Symposium cultural tour is being planned to Lombok to visit sites and performances by the Sasak community and will take place immediately after the Symposium in Denpasar. The tentative date for the Post-Symposium tour is from Saturday 21 June to Monday 25 June. This tour will be organized through a travel agent in Lombok with the assistance of David Harnish, Mohd Anis Md Nor, and Made Mantle Hood. More informa-

tion on this Post-Symposium tour will be provided in the next announcement on local arrangements.



The Symposium will focus on **two major themes** that will form the basis of the presentations and discussions, and will also include papers on new research.

### 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 multisensory experience, the interactions between sound and movement, the field of metonymic relationships between music, dance, and space in Southeast Asian societies.

## 3. NEW RESEARCH (ALL TOPICS)

While English is the official language of this symposium, 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.

For PASEA members who are interested in starting a Sub-Study Group focusing on a specific theme or topic, please select a chair or spokesperson and write up a brief description of your proposed Sub-Study Group, noting the rationale and any projects that can be earmarked by the group at the time of your proposal. Submit your proposal for the particular Sub-Study Group to the Study Group Chair Patricia Matusky at [pmatusky@gmail.com](mailto:pmatusky@gmail.com). Your proposal will be included at the Study Group Meeting for discussion and consideration for approval. If you are interested in joining one of the existing Sub-Study Groups, please contact the following Sub-Study Group Chairs: [Mohd Anis Md. Nor](#) for “Performing Arts of the Muslim Communities in Southeast Asia” and [Lawrence Ross](#) for “Studies of Performance in Royal Contexts in Southeast Asia”.

All registration fees and other information on accommodation will be forthcoming from the Co-Chairs of the **Local Arrangements Committee**, Mohd Anis Md Nor and Made Hood. Those visitors who wish to attend this Symposium will be able to do so according to instructions forthcoming by the Local Arrangements team.

The **Programme Committee** for this Symposium is Tan Sooi Beng, Chair (Malaysia), Lilymae Montano (Philippines), Ako Mashino (Japan), Sumarsam (USA), R. Anderson Sutton (USA), Bussakorn Binson (Thailand), Tan Shzr Ee (UK), and Paul Mason (Australia).

If you are interested in joining the ICTM Study Group on Performing Arts of Southeast Asia, please inform the Chair ([Patricia Matusky](#)) and see the main [ICTM website](#) for membership information.

See you in Bali!

## Second 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.*

I am very pleased to be able to run once again this call for papers in our *Bulletin*, and so announce that Gary Tomlinson, of Yale University, will be with us in Cambridge, give a commentary of papers and discussions, and bring our Symposium to a conclusion.

As this *Bulletin* appears in January 2014, when the deadline for submitting proposals may have already expired, or be about to, I urge all interested to send us their proposal **as soon as possible**. We would hate to miss a good paper, only because it reaches us a couple of days after the deadline – and yet, the planning of this event requires us to move on with as little delay as possible.

*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 Castelvechi (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.

## Call for Papers: Joint Symposium of the ICTM Study Groups on Maqām and on Music in the Arab World

*Date December 2014 (exact date TBA). Ankara, Turkey.*

*Submissions deadline: 30 Apr 2014.*

By invitation of the General Directorate of Fine Arts of the Turkish Ministry of Culture and Tourism and the Yildirim Beyazit University State Conservatory for Turkish Music of Ankara, a Joint Symposium of the ICTM Study Groups on Maqām and on Music in the Arab World will be held in Ankara, Turkey, in December 2014.

More information about the exact date of the Symposium, plus local arrangement issues will be given by the host as early as possible, and will be published on the webpages of both Study Groups.

### Topics

The general topic of the symposium is "Maqām Traditions between Theory and Contemporary Music Making". A variety of possible approaches to this extended field of research appear in the following subtopics:

1. Concepts, interpretations, and practice of maqām in space and time (ideas, conceptions, metaphysics, roots and theoretical models, maqām in performance).
2. Relationship of maqām and music making (Description and analysis of art music from various regional traditions).

3. Reproduction and creativity in traditional music making (the position of the musician in the network of maqām traditions; repertoires, performance, renewal, and development).
4. Ottoman influence on traditional regional repertoires.
5. Modern teaching and interpretation of traditional music (modern musical thinking and the impact of Western music, its theory, and the influence of its performance models).
6. Current contexts of music making (nation-state policies of representation, transnational circulation of traditions, and issues of identity in the context of wars and migration).

### Submissions

Abstracts of up to 250 words (plus up to 200 words of biographical data) should be submitted via email to Jürgen Elsner or to Scheherazade Hassan (see below for contact information).

The deadline for abstracts is **30 April 2014**, and early submissions are highly appreciated. Please indicate the kind of technical support you may need.

We hope to be able to announce very soon on our sites the exact dates of the symposium so that you will have enough time to organize your trip and eventual funding. Please, do not hesitate in case of any questions to contact the local organizer or the programme committee.

**Presentation format:** individual paper (standard 20 minutes plus 10 minutes of Q&A).

## Programme Committee

Jürgen Elsner: [elsnermw@web.de](mailto:elsnermw@web.de).

Scheherazade Q. Hassan:

[sch.hassan@gmail.com](mailto:sch.hassan@gmail.com)

Cenk Guray: [cenk.guray@gmail.com](mailto:cenk.guray@gmail.com)

Gisa Jähnichen: [gisajaehnichen@web.de](mailto:gisajaehnichen@web.de)

Okan Murat Öztürk:

[okanmurat@gmail.com](mailto:okanmurat@gmail.com)

## Call for Papers: 20th Symposium of the ICTM Study Group on Folk Musical Instruments

10-13 June, 2015.

Luang Prabang, Laos.

Submissions deadline: 1 Mar 2014.

### Themes

#### 1. DANCE INSTRUMENTS - SONG INSTRUMENTS

Many local music traditions are complex and involve to a big part dance alternating with songs. The idea to deepen insights on instrumental functionality from the perspective of performative demands is, therefore, of some urgency, especially in times of increasing substitution of live music through fixed and pre-produced media items.

Studies on the duality of performance functions, observed differentiation in playing techniques or repertoire, the physical inclusion of musical instruments in performance, musical instruments as subjects in song texts or vocally represented in sound imitation, might be some research fields that deserve to be looked at.

#### 2. EMOTIONAL IMPLICATIONS OF INSTRUMENTAL SOUND

This topic includes cross-disciplinary studies that investigate into instrumental sound with regard to music psychology, acoustics and social behaviour,

dynamics of aesthetic norms within communities, ethnic labelling, gendering / age grouping of musical instruments according to sound qualities, or any associative structuring in the perception of instrumental sound.

Until today, only few previous researches were dedicated to aspects of religious, therapeutic and ritual ideas that base on the effect of instrumental sound. Insofar, this second topic can open up new research areas bridging disciplinary boundaries with the means of modern analytical tools.

#### 3. NEW RESEARCH

Any truly new research is welcome to be introduced to the participants of the symposium.

### Presentation formats

- \* Single paper of 20 minutes followed by a 10-minute Q&A session.
- \* Panel of three papers on a joint topic that can be arranged accordingly.
- \* Film session with two short films (each lasting no more than 25 minutes) or one long film (not more than 55 minutes). Film sessions should be accompanied by an introduction and research background lasting no more than 10 minutes.

Abstracts of up to 250 words plus bio-data and technical needs (including media-file extensions, in case you want to screen video or audio) should be sent to programme committee members [Rinko Fujita](#), [Manfred Bartmann](#), and [Rewadee Ungpho](#), as well as to local organizer [Thongbang Homsombat](#).

### Important dates

- \* Deadline for abstract submissions: 1 March 2014.
- \* Decision on abstract acceptance: 1 May 2014.
- \* Expected arrival date: 9 June 2015.

- \* Deadline for submission of print versions: 20 July 2014.

Please consider submitting an abstract only if you really intend to attend the symposium, and submitting a print version of your paper / a publication version of your film.

Since this call for papers is being circulated well in advance, please try to have your paper ready in time.

### Local Arrangements

The symposium will take place in the World Heritage City of Luang Prabang.

Luang Prabang can be reached by air from Bangkok, Hanoi, Vientiane, Pakse, and Siem Reap. Flights from Kunming, Seoul, Singapore, and Kuala Lumpur also reach Vientiane, Laos' capital city, from which buses drive regularly to Luang Prabang.

Conference rooms and hotel will be in the same place, Villa Ban Lao ([link to home page](#)). Accommodation includes airport transfer, breakfast, free WiFi, and optional half or full board. Prices per person per day range from 18 to 72 USD accordingly. Other accommodation is available in walking distance, from 8 to 120 USD per person per night.

Please, let the local organizers know well in advance if you need to obtain a visa to enter Laos, so they will be able to send you all necessary documentation in time. Citizens from most countries can get a visa upon arrival for about 15 to 35 USD, and some (ASEAN countries) do not need any visa at all. Visa on arrival is **not** available to citizens of Afghanistan, Algeria, Bangladesh, Burundi, Cameroon, Congo, Côte d'Ivoire, Ghana, Guinea, Guinea Bissau, Jordan, Lesotho, Liberia, Libya, Mozambique, Nauru, Niger, Nigeria, Pakistan, Senegal, Sierra Le-

one, Sri Lanka, Suriname, Syria, Swaziland, Tonga, Turkey, Zambia, and Zimbabwe. In case that you are citizen of one of these countries, you have to apply in the nearest Laos embassy or consulate using the documents that will be provided by the local organizer.

The conference fees will not exceed 120 USD for Study Group members. Students will get special discount as well as local participants. Fees collected on site will cover the costs for meeting rooms, print materials, tea breaks, welcome dinner, two evening performances, and the use of the business centre.

**Local Organization:** National Library of Laos, Ministry of Information, Culture and Tourism.

**Programme Committee:** [Rinko Fujita](#), [Manfred Bartmann](#), [Rewadee Ungpho](#).

**Organizing Committee:** [Thongbang Homsombat](#), [Gisa Jähnichen](#).

## Next Symposium of the ICTM Study Group on Music Archaeology

17-23 August 2015.

Biskupin, Poland.

*Submissions deadline: to be announced.*

The next Symposium of the ICTM Study Group on Music Archaeology will be held August 17-23, 2015, in Biskupin, Poland. A call for abstracts will be circulated among Study Group members and beyond during the first half of next year. The topic of the symposium will focus on European Music Archaeology: influence, integration and outreach of past European music cultures.

### From the ICTM Online Photo Gallery



*Participants of 36th ICTM World Conference (Rio de Janeiro, Brazil. July 2001. Unknown photographer). [Visit gallery](#).*

### From the ICTM Online Photo Gallery



*Concert by Trần Quang Hải & Friends celebrating the ICTM Secretariat arriving in Ljubljana (Ljubljana, Slovenia, 30 August 2011, photo by Svanibor Pettan. Pictured from left to right: Carlos Yoder, Goran Krmac, Trần Quang Hải, Janez Dovč, and Boštjan Gombač). [Visit gallery](#).*

# Announcements — Related Organizations

## Call for Papers: 7th Musicological Meeting of the Université Antonine: “Which Music Education for Lebanon? (2)”

2-4 June 2014.

Hadath-Baabda, Lebanon.

Submissions deadline: 27 Feb 2014.

The Université Antonine (UA) - Higher Institute of Music (ISM), in collaboration with The Arab Academy of Music (League of Arab States) and The Université Paris-Sorbonne presents the 7th Musicological Meeting of The Université Antonine: “Which Music Education for Lebanon? (2)”, which will take place at the Main Campus of the Université Antonine in Hadath-Baabda, Lebanon.

### Subject

Ten years after the organization of the symposium “Which Music Education for Lebanon? (1)”, a reassessment of music education in Lebanon and the Arab world, especially in the context of primary school education, becomes imperative. This is the main purpose of the meeting, where a statement in reference to criteria related to both science of music education, musicology, and anthropology will be drawn up. The aim is to reflect on the pertinence of contemporary approaches in music teaching which use significant elements from the scheme of aural initiation, specific to musical traditions of the *Mašriq*, and integrate them into the modern educational school context of Lebanon and the Arab world, in paral-

lel to the discovery of world music and Western art music.

The efficient usage of traditional music within the educational process constitutes the core questioning of this forum. This issue is tackled from a multidisciplinary approach, combining cognitive, psycho-educational, didactical and musicological perspectives, and that according to the development of children’s musical cultural identity.

### Research Questions

The conference proposes five major concerns to be discussed:

1. Problems inherent to the dialectic between innate universals and acquired cultural particularities in music education;
2. Problems related to the epistemic contrast between musical tradition and science of music education;
3. Problems linked to the assessment of the efficiency of music education within schools, as for developing the cultural identity in multicultural environments;
4. Problems associated with the societal decision-making process regarding the content of music education, taking into consideration the roles of governing bodies, directors of educational institutions, civil society agents, etc.;
5. Problems corresponding to the audiovisual and electronic media power in shaping the children’s musical cultural identity.

### Scientific Council

Jean During, Professor, Centre National de la Recherche Scientifique (CNRS) - Université Paris Ouest-Nanterre (France);

Kifah Fakhouri, Professor, Arab Academy of Music (Jordan);

François Madurell, Professor, Université Paris-Sorbonne (France).

### Director of the Symposium

Nidaa Abou Mrad, Professor, Université Antonine (Lebanon).

### Rapporteurs of the Symposium

Bouchra Béchéalany, Associate Professor, Université Antonine (Lebanon);

Hayaf Yassine, Assistant Professor, Université Antonine (Lebanon).

### Website

<http://www.upa.edu.lb/actualites/...>

### Submission guidelines

Abstracts of no more than 200 words (saved as MS Word or PDF file) should be sent by 28 February 2014 to [directeur.ism@upa.edu.lb](mailto:directeur.ism@upa.edu.lb) accompanied by a short biographical note of no more than 100 words. Please include your name, surname, affiliation, institutional email, title of proposal, and abstract. Feedback will be communicated by 15 March 2014.

### Languages

Communications can be written in Arabic, French or English.

## Ethnomusicological activities in China in 2014

*July-August 2014.*

*Wuhan and Guizhou, China.*

In 2014, two large-scale conferences focused on traditional music will take place in China: the 18th Conference of the Institute of Traditional Music in China and the 14th Conference of the Music Society for Chinese Ethnic Minorities.

The 18th Conference of the Institute of Traditional Music in China, which takes place every two years, will be held at the School of Music of the Central China Normal University, in the city of Wuhan from 11 to 16 July 2014. The main theme of this conference will be “Research of Traditional Music and the Construction of Modern Life”, having six topics under the theme: (1) traditional music and modern presentation, (2) Chinese traditional music and Guoxue (Chinese ancient civilization), (3) study by Chinese musicologists, (4) traditional music in the countryside, city and school, (5) study on the musical culture of the Chu region, and (6) new studies. International scholars are welcome to the conference. For specific information about the conference, please visit the official websites [www.cctmusic.org.cn](http://www.cctmusic.org.cn) and [musicology.cn](http://musicology.cn) (in Chinese).

The Music Society for Chinese Ethnic Minorities will celebrate its 30th birthday in 2014, and its national conference will be held between July and August in the Guizhou Province, the very place where it first was held 30 years ago. This conference aims to review and summarize the experience and accomplishment obtained in the last 30 years, explore the possibilities for theoretical innovation in this field, promote the study on the musics of all Chinese ethnic minorities, and thus advance the

construction of theories on the preservation and development of the musical intangible cultural heritage of China. For relevant information, please visit the official website [www.mscm.com.cn](http://www.mscm.com.cn).

## XXX European Seminar in Ethnomusicology: Crossing Bridges

*3-7 September 2014.*

*Prague, Czech Republic.*

The XXX European Seminar in Ethnomusicology (ESEM) will take place on 3-7 September 2014, in Prague, Czech Republic. The main host will be the Institute for Ethnomusicology of the Faculty of Humanities of Charles University.

The basic thematic frame of the conference, “Crossing Bridges” is inspired by the venue: Prague, a metropolis not only on both banks of a river, but also—in the words of Bruno Nettl (1993)—“combining Czech and German languages and cultures”, and “reaching an equilibrium between Christians and Jews.” The visible shape of Prague witnesses transmission and crossing at each step. And it is exactly here, in the dynamics of these most various interactions, that we see a metaphor for the seminar.

The following sub-themes suggest a focus on aspects of the central theme:

1. **Across generations** focuses on the diachronic aspect – on the narratives and interpretations that provide human society with continuity (Assman 2001) and give it a perspective from which to look at the future (Hall 1996).
2. **Journeys, migrations, and diaspora** focus on the synchronic dimension, on contemporary events and their impact on human inter-

action across geopolitical, cultural and social boundaries, on the effects of that interaction on music and musical life.

3. **Moving across paradigms** puts the focus on the theory that formulates and refines questions and helps explain the human creativity and musical expression that result from historical events (the focus of “Across generations”) and contemporary phenomena (the focus of “Journeys”).

The programme will be announced in March 2014 along with details concerning accommodations, etc.

## Programme Committee

Zuzana Jurková

Adelaida Reyes

Ian Russell

Britta Sweers

## Call for Papers: Music and Dance Traditions of the Slavs in the Modern World

*18-22 September 2014.*

*Astrakhan, Russia.*

*Submissions deadline: 15 Mar 2014.*

## Conference Themes

HISTORICAL AND CONTEMPORARY APPROACHES TO SLAVIC MUSIC AND DANCE

The notion of related music and dance traditions among the diverse peoples who speak Slavic languages receives attention in different times and places. This theme intends to bring together representatives of diverse research approaches, to demonstrate in a systematic manner what has already been done within the realm of Slavic music and dance research, and to challenge the attitudes referring to the relations between tradition and modernity.

## SLAVIC MUSIC AND DANCE IN RITUAL CONTEXTS

Several scholars noticed the impact of the loss of ritual contexts on music and dance traditions in the modern world. This theme calls for studies with focus on Slavs' domestic everyday life and the repertoires related to annual and life cycles. Studies on Slavic diasporas are desirable.

## THEORETICAL AND METHODOLOGICAL ISSUES IN STUDYING SLAVIC MUSIC AND DANCE

This theme calls for presentations of theoretical frameworks and methodological challenges in studying traditional singing, instrumental music, and dance of Slavs in the fast-changing world. Presentations are expected to demonstrate a large number of approaches, from historical-comparative and structural-typological research to modern cross-disciplinary tendencies.

### Submissions

**Presentation formats:** papers, organized panels, roundtables, films, computer presentations.

**Abstracts** consisting of up to 250-word should be sent to Helena Shishkina ([helena@astrasong.ru](mailto:helena@astrasong.ru)) by 15 March 2014. The authors will be notified about the decision of the Programme Committee by 30 April 2014. The organizer plans to publish a volume of essays based on the conference presentations.

**Conference languages:** English, Russian.

### Programme Committee

Elena Shishkina, chair (Russia)  
Gergana Panova, vice-chair (Bulgaria)  
Klaus Näumann (Germany)  
Svanibor Pettan (Slovenia)  
Nina Shved (Belarus)

Lukasz Smoluch (Poland)  
Elena Tyurikova (Ukraine)  
Tamara Yakimenko (Belarus)

### Local Arrangements Committee

Nadezhda Glebova, chair  
Michail Sychev, vice-chair  
Nadezda Lepechina  
Elena Semenova  
Elena Shishkina  
Vlasta Vataman

## Call for Papers: 9th International Symposium "Music in Society"

23-26 October 2014.

*Sarajevo, Bosnia and Herzegovina.*

*Submissions deadline: 31 Mar 2014.*

The Musicological Society of Bosnia and Herzegovina and the Academy of Music in Sarajevo are organizing the International Musicological Symposium "Music in Society" for the ninth time. Considering that in 2014 Sarajevo and Bosnia and Herzegovina will likely be in the centre of public attention on the occasion of the centenary of the beginning of World War I, one of the three proposed themes will be dedicated to Austro-Hungarian heritage in the music culture of the Balkans and beyond.

### Themes

1. "Year 1914" – local heritage and world contexts.
2. New researches in music: Musicology, Ethnomusicology, Music Theory, Music Pedagogy.
3. Applied (Ethno)musicology

The assassination of the Archduke Franz Ferdinand in Sarajevo, the heart of the Balkans on 28 June 1914 was the spark that ignited the flame of a war of a hitherto unprecedented scale. With several million dead and wounded, and immense human and material destruc-

tion, a new territorial division of Europe and the disappearance of the political order that existed at the time after the Napoleonic Wars was the most obvious consequence of World War I.

The year 1914 was a turning point in the history of the modern world. Whether it was also a turning point in the cultural history of Europe is a subject that takes different aspects of the musicological discourse. The programme committee encourages submissions within the following areas, although other topics are also welcome:

- \* Cultural and societal contexts of "small nations": music during the Austro-Hungarian rule.
- \* Music today as the continuity of Austro-Hungarian heritage and the cosmopolitanism of the local musical heritage.
- \* Historiographical, pedagogical, ethnomusicological and composers' practice.
- \* Historiography – break-in periods and the development of musical culture in 19th and 20th centuries.
- \* Ethnomusicological Balkanian researches.

### Programme Committee

Ivan Čavlović, Academy of Music in Sarajevo, University of Sarajevo, Bosnia and Herzegovina.  
Svanibor Pettan, Faculty of Arts, University of Ljubljana, Slovenia.  
Gerda Lechleitner, Phonogrammarchiv, Austrian Academy of Sciences, Vienna, Austria.  
Refik Hodžić, Academy of Music in Sarajevo, University of Sarajevo, Bosnia and Herzegovina.  
Senad Kazić, Academy of Music in Sarajevo, University of Sarajevo, Bosnia and Herzegovina.

Jasmina Talam, Academy of Music in Sarajevo, University of Sarajevo, Bosnia and Herzegovina.

Tamara Karača Beljak, Academy of Music in Sarajevo, University of Sarajevo, Bosnia and Herzegovina.

Manfred Heidler, Die Robert Schumann Hochschule, Düsseldorf, Germany.

Ivana Perković, Faculty of Music, University of Arts in Belgrade, Serbia.

Fatima Hadžić, Academy of Music in Sarajevo, University of Sarajevo, Bosnia and Herzegovina.

Sabina Vidulin-Orbanić, Juraj Dobrila University of Pula, Croatia.

The official languages of the conference are Bosnian/Croatian/Serbian and English.

Reviewed papers will be published in a collection of papers of the 9th International Symposium "Music in Society".

### Submissions

Interested participants should submit an abstract in English (up to 300 words), contact information, and a short CV (up to 150 words) via e-mail to [info@muzikolosko-drustvo.ba](mailto:info@muzikolosko-drustvo.ba), no later than **31 March 2014**.

The Programme Committee will make its final decision on the abstracts by the end of April 2014, and contributors will be informed immediately thereafter.

Further information about the programme, registration, travel and accommodation will be announced after that date.

For any additional information, please contact [info@muzikolosko-drustvo.ba](mailto:info@muzikolosko-drustvo.ba)

## Call for Papers: *MusiCam* 2014, International Conference on Visual Ethnomusicology

5-8 November 2014.

Valladolid, Spain.

Submissions deadline: 15 Feb 2014

*MusiCam* is a project that has been developed since 2009 at the University of Valladolid (Spain). It aims to provide a scholarly venue to reflect on the use of audiovisual media as a research tool in ethnomusicology. The fifth edition of *MusiCam* will be an International Conference, held at the University of Valladolid on 5-8 November 2014. The conference will gather international scholars working on the subject and it is expected to be a starting point for the creation of a new ICTM Study Group on Visual Ethnomusicology.

We welcome paper proposals in relation to the following topics:

- \* Theoretical and Methodological Reflections on Visual Ethnomusicology and Anthropology
- \* Music and Gender
- \* Life Stories
- \* Ritual Practices

Free papers will be also considered.

Video projections should be included in every presentation, with a total duration of up to 30 minutes.

### Deadlines

Participants should send a title and abstract of their papers (up to 300 words) to [musicam2014@gmail.com](mailto:musicam2014@gmail.com) by 15 February 2014. Selected papers will be announced no later than 15 April 2014. A collection of essays based on the conference is intended to be published via the university press or another publisher.

### Programme Committee

Leonardo D'Amico (Conservatorio di Mantova / Conservatorio di Brescia)

Yves de France (Université Européenne de Bretagne, Université Paris-Sorbonne, Université de Montréal)

Sandrine Locke (Université Paris 8)

Paolo Piquereddu (Istituto Superiore Regionale Etnografico della Sardegna, General Director)

Terada Yoshitaka (National Museum of Ethnology, Japan)

### Local Arrangements Committee

Enrique Cámara de Landa

Miguel Díaz-Empananza Almoguera

Iván Iglesias

Matías Nicolás Isolabella

Raquel Jiménez Pasalodos

Susana Moreno Fernández

Salvatore Rossano

Grazia Portoghesi Tuzi

### Conference Language

English

## Call for Papers: Society for Ethnomusicology 2014 Annual Meeting

13-16 November 2014.

Pittsburgh, USA.

Submissions deadline: 17 Feb 2014.

Abstract submission is now open for the Society for Ethnomusicology (SEM) 2014 Annual Meeting, which will be held at the Wyndham Grand Pittsburgh Downtown on 13-16 2014, with the University of Pittsburgh serving as the host institution.

For the Call for Proposals, abstract submission instructions, and preliminary meeting information, please visit [this website](#).

The deadline for submission of all abstracts is 17 February 2014.

In conjunction with the SEM Annual Meeting, the University of Pittsburgh will hold a pre-conference symposium, titled “Music and Labor”, on 12 November in Pittsburgh.

We look forward to seeing you in Pittsburgh next November!



## Call for Papers: Music and War in Europe from the Napoleonic Era to the First World War

28-30 November 2014.

Lucca, Italy.

Submissions deadline: 20 Apr 2014.

The Centro Studi Opera Omnia Luigi Boccherini of Lucca and the Palazzetto Bru Zane – Centre de musique romantique française are pleased to invite submissions of proposals for the symposium “Music and War in Europe from the Napoleonic Era to the First World War”, to be held in Lucca, Complesso Monumentale di San Michele, on 28-30 November 2014.

On the occasion of the centennial of the First World War the conference aims to investigate the complex phenomenon of war from the point of view of its influences on the musical landscape, in a timespan ranging from the Napoleonic Wars until the outbreak of the First World War.

This interdisciplinary conference will explore the political, social and economical transformations and the diverse musical responses to war during the whole of the nineteenth century,

starting from the French Revolution, followed by the Napoleonic Wars, encompassing phenomena such as colonialism and modernism.

The programme committee encourages submissions within the following areas, although other topics are also welcome:

- \* Music and Economics
- \* Music and Commercial Routes
- \* Music and Politics
- \* Music and Colonialism
- \* Modernism, WWI and the New World
- \* Music for War / Music and War: Aesthetic and Sociological Perspectives
- \* *Musique de bataille*: Descriptive Musical Works Inspired to War
- \* Symphonic Poems and Programme Music
- \* Battle Pieces: Beethoven’s *La Victoire de Wellington*, Tchaikovsky’s *Ouverture solennelle 1812*, Listz’s *Hunnenschlacht (The Battle of the Huns)*, D’Indy’s *Sinfonia brevis de bello gallico*, and so forth.
- \* Military Music during the Nineteenth Century
- \* Military bands and Ensembles
- \* Popular Music and Revolutions
- \* Iconography and the Music of War

### Programme Committee

Étienne Jardin, Paris/Venice

Roberto Illiano, Lucca

Fulvia Morabito, Lucca

Luca Lévi Sala, Poitiers

Massimiliano Sala, Bergamo

### Keynote Speakers

Martin Kaltenecker (Université Paris-Diderot)

Svanibor Pettan (University of Ljubljana/ICTM, Secretary General)

The official languages of the conference are English, French and Italian. Papers selected at the conference will be published in a miscellaneous volume.

Papers are limited to twenty minutes in length, allowing time for questions and discussion. Please submit an abstract of no more than 500 words and one page of biography.

All proposals should be submitted by email by **Sunday 20 April 2014** to [conferences@luigiboccherini.org](mailto:conferences@luigiboccherini.org). With your proposal please include your name, postal address, e-mail, telephone number, and (if applicable) your affiliation.

The committee will make its final decision on the abstracts by the end of May 2014, and contributors will be informed immediately thereafter. Further information about the programme, registration, travel and accommodation will be announced after that date.

For any additional information, please contact [conferences@luigiboccherini.org](mailto:conferences@luigiboccherini.org) and see at [the Conference’s website](#).

# Reports from ICTM National and Regional Representatives

## Austria

by *Thomas Nußbaumer*,  
Chair of National  
Committee



The Institute of Folk Music Research and Ethnomusicology presented a Bio-Bibliography of Gerlinde Haid on 29 November 2013, the first anniversary of her death.

This Internet-publication in German includes two different approaches to her biography by Nicola Benz and Maria Walcher, a *Laudatio* by Walter Deutsch, a photo-essay by Lisl Waltner, a previously unpublished manuscript by Gerlinde Haid on the history of Folk Music Research in Austria, and a comprehensive list of all her publications and lectures.

The presentation included statements by all the authors and selected musical contributions that characterized some of her research interests.

Please see page 18 for full information about this publication.



*Pictured right, Roma singer Ruza Nikolic-Lakatos, whom Gerlinde had appreciated very much. Photo by Lisl Waltner, IVE.*



*Walter Deutsch introduced "Tears for Gerlinde", an adagio composed by him which was performed for the first time on the anniversary of her death. Photo by Lisl Waltner, IVE.*

## Bulgaria

by *Rosemary Statelova*,  
*Liaison Officer*



Contemporary Bulgarian ethnomusicology has mainly developed in two research institutes of the Bulgarian Academy of Sciences: the Institute of Art Studies and the Institute of Ethnology and Folklore Studies with Ethnographic Museum. The first features a research group on ethnomusicology, while the second features a section on ethnomusicology and ethnochoreology.

### Opening up to the world

In the early 21st century an increasing number of Bulgarian ethnomusicologists are synchronizing their research practices and approaches with those established worldwide. Many have be-

come part of global academic life by making contacts with colleagues from abroad, publishing articles in established foreign periodicals, and becoming members of international scholarly organizations. The ethnomusicological voices of Bulgaria are receiving an international resonance by frequent citations of their studies by well-known foreign scholars, and Bulgarian researchers are also part of prestigious international scholar organizations and fora.

The "opening up" of Bulgarian ethnomusicology, striving for a wider collaborative international exchange and an intense intellectual cooperation in the international scholarly life, is celebrated by several events and publications.

In 2006, on the initiative of Bulgarian ethnomusicologists led by Rosemary Statelova, Bulgaria hosted the 4th Symposium of the ICTM Study Group on Music and Minorities, in the city of Varna. In 2008 a collection of papers presented at that symposium was published in Sofia, *The Human World and Musical Diversity*, by the Institute of Art Studies - Bulgarian Musicology, and edited by Rosemary Statelova, Angela Rodel, Lozanka Peycheva, Ivanka Vlaeva and Ventsislav Dimov.

During the 39th ICTM World Conference, held in Vienna in June 2007, Bulgarian scholars participated in two panels dedicated to music from the Balkans. They were also co-founding members of the Study Group on Music and Dance in Southeastern Europe. In 2008, the Institute of Art Studies pub-



*Naila Ceribašić, Ursula Hemetek, Svanibor Pettan and Rosemary Statelova at the 4th Symposium of the ICTM Study Group on Music and Minorities. Varna, August 2006.*

lished reports of Bulgarian researchers in the collection of papers *Vienna and the Balkans: Materials from 39th International Conference of the ICTM, Vienna 2007*.

In recent years, Bulgarian ethnomusicologists (Rosemary Statelova, Lozanka Peycheva Ventsislav Dimov, Ivanka Vlaeva, Gergana Panova-Tekath, Gueorgui Harizanov, Rumiana Margaritova, and Daniela Ivanova) have participated in the first three Symposia of the Study Group on Music and Dance in South-eastern Europe (Struga, 2008; Izmir, 2010; Berovo, 2012), and the Fourth and Fifth symposia of the ICTM Study Group on Music and Minorities (Varna, 2006; Prague 2008).

### **Seminars, conferences, and celebrations in Bulgaria**

One of the most defining events of the current life of Bulgarian ethnomusicology has to be the seminar “New Ideas in Ethnomusicology”, organized by the ethnomusicology research group of the Institute of Arts Studies of the Bulgarian Academy of Sciences, moderated by Rosemary Statelova and Ventsislav Dimov. Over the past two years articles by both Bulgarian and foreign scholars—Donna Buchanan of the Univer-

sity of Illinois, USA and Elka Tscher-nokoshewa of the Sorbian institute of Bautzen, Germany, among others—were included in the seminar’s publications.

Since 2003, the Institute has organized an annual interdisciplinary conference with international participation called *Izkustvovedski Chetenia* [Art Critic Readings). Seven volumes of conference proceedings (2005-2011) have been published to date, with contributions from Claire Levy, Ventsislav Dimov, Gorica Naidenova, Lozanka Peycheva, Ivanka Vlaeva, Veselka Tontcheva, Radka Bratanova, Eugenia Gruncharova, Angela Rodel, Gueorgui Harizanov, Alex Nushev, Galina Denkova, Tsenka Yordanova, and Juliana Zhabeva.

The Institute of Ethnology and Folklore Studies with Ethnographic Museum of the Bulgarian Academy of Sciences organizes “Heritage Days” which encompasses scientific conferences, roundtables, national singing and drawing contests, and thematic exhibitions. Materials from these events were published in commemorative book-collections such as *Days of Miladinovtsi 2011* (Sofia: Academic Publishing House “Prof. Marin Drinov”, 2012) and

*Shishmanov days 2012* (Sofia: Academic Publishing House “Prof. Marin Drinov”, 2013) which feature articles by ethnomusicologists Lozanka Peycheva, Ventsislav Dimov, Natalia Rashkova, and Radka Bratanova.

The Musicology section of the Union of Bulgarian Composers (UBC) organizes annual commemorative readings and the scholarly conference “New Ideas in Musicology”, where publications are judged in a competition concerning musicological creativity. In recent years some outstanding musical folklorists and ethno-musicologists have been celebrated, such as Elena Stoin, Nikolay Kaufman, Todor Djidjev, Svetlana Zaharieva, and Ilia Manolov, among others. Among the ethnomusicologists who have received awards are Rosemary Statelova, Lozanka Peycheva, Ventsislav Dimov, Ivanka Vlaeva, and Mikhail Bukureshtliev.

The anniversaries of eminent ethnomusicologists are noted in joint events. In 2012 the 70th birthday of Rosemary Statelova was celebrated with a collection of her articles compiled by Ventsislav Dimov (*Over the Years*. Sofia: Institute of the Art Studies) and a concert at UBC. Earlier in 2013 the 75th anniversary of Lyuben Botoucharov was celebrated with a scientific meeting at UBC entitled “Music Folklore - Interpretation and Forms of Existence” in which ethnomusicologists Rosemary Statelova, Lozanka Peycheva, Natalia Rashkova, Iskra Racheva, Gorica Naidenova, Galina Denkova, Mikhail Bukureshtliev, and Maria Kumichin took part.

### **New Books**

The new priorities of Bulgarian ethnomusicology are reflected in scholarly literature. In recent years the publication of several monographs has marked new terrains, ideas, and approaches in

the research work of the country's ethnomusicologists.

Among the more fundamental works is Lozanka Peycheva's *Between the Village and the Universe: The Old Folk Music from Bulgaria in New Times* (Sofia: Academic Publishing House "Prof. Marin Drinov", 2008, pictured on the next page). The book explores the transition of the Bulgarian traditional music of the past in new modern and global times and spaces, combining theoretical perspectives, empirical trajectories, and anthropological dimensions. The work is innovative and pioneering for Bulgarian science with its scope and span, the depth of its analysis, and the theoretical understanding of the current issues surrounding the existence of folklore in non-folkloric times.

Ivanka Vlaeva's *Music Along the Silk Road (Theoretical, Historical and Ethnomusicological Studies)* (Sofia: Uniskorp, 2009) is the first large-scale study of the musical culture of Asia in Bulgaria. The author, as a musicologist and anthropologist, reveals distant musical cultures on theoretical, historical, and ethnomusicological levels.

In the field of ethnochoreology, Gergana Panova-Tekath's two volumes of studies (*Der Körper als symbolische Form: Tanz nach der Wende [The Body as a Symbolic Form: Dance after the Change]* and *Volks-Choreographie als symbolische Kommunikation: Tanz nach der Wende [Folk Choreography as Symbolic Communication: The Dance after the Change]*) represent key new developments in Bulgarian science. These volumes (published in Essen, Germany by Klartext Verlag in 2010) examine dance practices in different cultures, focussing on the corporeal, the role of the body in the construction of images and meanings in tradition and modernity, and on folk dances as inter-

active games with historical, political and identity aspects.

A first for Bulgarian ethnomusicology was the monograph by Rosemary Statelova based on fieldwork experiences over eleven years: *Foreign Culture Up Close: Current Musical Practices of the Sorbs in Lusatia Bicultural Region of Germany* (Sofia: Institute of Arts Studies, 2011). The author narrates her meetings with Sorbs from Germany and their current musical practices of singing, in both professional and amateur fashion, individually and in groups, and of children, young people, and adults. Also studied are the musical works for children, Sorbian folk song, the lives and points of view of prominent musicians, Sorbian popular music, and the connection between Sorbian music and the media (the book is also published in German as *Musikalische Begegnungen bei den Sorben*, Domowina Verlag, 2013).

The ethnomusicological approach of Ventsislav Dimov's monograph *Dobru-gia: Memory and Songs* (Dobrich: Matador 74, 2012) should also be mentioned. The book studies for the very first time a cycle of songs reflecting historical events and characters as the living voices of tradition bearers, archi-

val and literary sources, media, and recorded music.

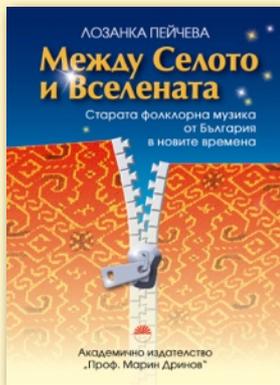
Gorica Naidenova offers a new interpretation of the individual theoretical contribution of Stoyan Djudjev to Bulgarian ethnomusicology in her monograph *From Philosophy to Folkloristics. The Unknown Stoyan Djudjev* (Sofia: Mars 09, 2013).

Unique to Bulgaria is the series Collection of Folklore and Ethnography. The first volume of the series was published in 1889, and two new volumes (Vols. 64 and 65) have been added recently. Volume 64, titled *Folk Songs from Thrace* and compiled by Bozhanka Ganeva and Nikolay Kaufmann, contains notated melodies and lyrics of 1752 songs, recorded in the regions of Yambol and Stara Zagora in the late 1960s. Volume 65, titled *Folk Songs of Strandja Region* and compiled by Todor Todorov, contains the music scores of 1146 folk songs and six instrumental melodies.

The song collection of Todor Djidjev *Folk Songs from Thrace* (2013), compiled by Lozanka Peycheva and Grigor Grigorov is also innovative, containing 1068 notated songs and instrumental melodies recorded by Todor Djidjev between 1964 and 1980 in different vil-



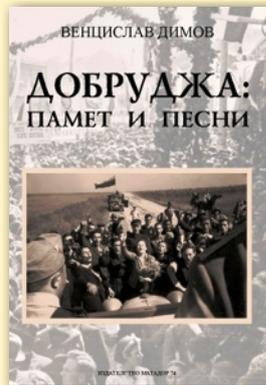
From left to right: Daniela Ivanova, Lozanka Peycheva, Carol Silverman, and Ivanka Vlaeva dance a horo during the the 3rd Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, Berovo, April 2012.



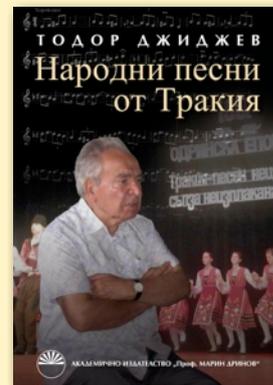
Lozanka Peycheva's *Between the Village and the Universe: Old Folk Music from Bulgaria in the New Times*, 2008.



Rosemary Statelova's *A Foreign Culture Up-Close. Current Musical Practices of the Sorbs in the Lusatia Bicultural Region of Germany*, 2011.



Ventsislav Dimov's *Dobrugia: Memory and Songs*.



*Folk Songs from Thrace* by Todor Dzhidzhev, 2013.

lages of Thrace (Southern Bulgaria). For the first time a printed song collection is complemented by a multimedia CD containing audio recordings, notated songs, song lyrics, verbal and musical bookmarks, and the digitized fieldwork notebooks of Todor Djidjev.

## Germany

by Dorit Klebe, Chair of National Committee



The Germany National Committee held its Assembly and Annual Symposium on 15-16 February 2013 in Cologne, by invitation of Reinhard Schneider, chair of the Institute for European Ethnomusicology at the Humanistic Faculty of the University of Cologne.

The topic of the 2013 symposium, "Traditional Music of European Regions in the Global Context" (*Traditionelle Musik europäischer Regionen im globalen Kontext*) was coordinated between the National Committee and the host institution. The topic was chosen in relation to the objectives and tasks of the host institution, recently renamed Institute for European Ethnomusicology (*Institut für Europäische Musikethnologie*). Thus the papers pre-

sented discussed music from different angles but mostly in Europe. In addition, reports on recent research projects were given.

Edda Brandes, Vice Chair of the National Committee, warmly welcomed the participants, after which the symposium was opened by local organizer **Klaus Näumann**, who in his introductory speech ("European ethnomusicology at the Humanistic Faculty of the University of Köln") focused on history and the fields of research since the founding of the institute by Ernst Klusen and the days when it was called *Niederrheinisches Volksliedarchiv*, later *Institut für musikalische Volkskunde* and since 2010 *Institut für Europäische Musikethnologie*. He explained that the renaming was done to emphasize the institute's position in the field of ethnomusicology and that its research is focused mainly on European musics and their contexts. **Edda Brandes** (Berlin) gave an overview of her research in Mali as well as the political and social problems that occurred since the increasing instability of the country since 2012. **Mikhail Kuchersky** (Essen) started the symposium's topic focussing on a Gagaku ensemble that performed traditional Japanese court music in Europe, Japan, and the US

(the ensemble had been founded by former professor of ethnomusicology in Köln, Robert Günther, in 2000).

**Barbara Alge** (Rostock) chose "Luso World music" as her topic, and explained the emergence of this transnational musical label, with its centre in Lisbon, bringing together various traditional and popular styles from lusophone countries. She also discussed the significance of nationalism, imperialism, Luso-Tropicalism, multiculturalism, and cosmopolitanism in relation to musical performance. **Lorenz Beyer** (Wien) explored "In which ways global and local influences left their mark on the Bavarian musician Haindling" (also known as Hans-Jürgen Buchner). Beyer first examined Haindling's socialization with various music styles, and then portrayed and analysed one of his songs.

Since the demise of communism in Poland (1989/90), the German minority there is quite active in the fields of music. **Klaus Näumann** explained in his presentation how vocal groups in Upper Silesia choose, use, and adapt songs (in German, Polish, Silesian, and mixed languages) for different occasions to express their partly hybrid identity. The last paper of the first day was a

report on recent research on Madrosh singing, which originated in the fourth century and is still one of the most important genres in Syrian's vocal church music. By using musical transcriptions **Maher Farkouh** (Rostock) demonstrated in his paper how stable the oral and written traditions of the Madrosh actually are.

The second day started with the members' assembly, opened by both Vice Chairs Edda Brandes and Ulrich Morgenstern. In their report they informed attendees about the activities of the National Committee.

The sessions of papers were continued with two reports on recent research/projects. **Rainer Polak** (Köln) reported about a DFG-financed research project dealing with "Pulsation, micro rhythms and timing patterns in five music cultures of West Africa (Mali and Ghana)". Essential for the chosen methodological approach—as he outlined—were comparative (transcultural and regional) perspectives, as well as the interdisciplinary exchange of ideas with music theory and music psychology. **Gabriele Berlin** (Berlin) detailed in her paper "The 177th museum in Berlin" the number and kind of impediments one has to overcome before finding such an institution. **Kirsten Seidlitz** (Köln) raised in her contribution the question "Who existed first: the scene or the club?" In her presentation she examined listening preferences and group-formation processes in one specific punk-rock club in the city of Köln. Her results were based on interviews she conducted as part of a project seminar on the subject of ethnomusicological fieldwork. In the last paper **Madeleine Klement** (Köln) considered fan singing in football stadiums. After a brief introduction about the current state of research, she concentrated on the results of her own field-

work on one specific group of fans, cheering and singing in the stadium of the football club 1. FC Köln. She outlined which songs are sung, the structure of these songs as well as how, why, and by whom they are "composed".

The 2013 Annual Meeting of the Germany National Committee was marked by a good atmosphere thanks to the friendly hosts at the Institute for European Ethnomusicology at the University of Cologne. We would like to express our gratitude to **Reinhard Schneider**, his staff, and to the students' helping hands. We are also thankful to all the participants who came to Köln and especially to those who presented papers and contributed to a successful symposium.

## Ireland

by *Jaime Jones, Chair of National Committee*



Over the past few months, ICTM-Ireland has been very busy, holding its first-ever postgraduate conference in November and preparing for the forthcoming annual conference in Galway in February.

The postgraduate conference "[Music and Ownership](#)" was a huge success.

With eighteen student presentations and a lively roundtable discussion, the conference drew a good audience and facilitated conversations amongst the participants. The quality of the papers by Ireland's postgraduates was extremely high, and we were all very grateful to Sheryl Lynch, our Education Officer, for organizing the event.

At the moment, most of the team's energy is invested in plans for our annual conference "[Music, Place, and Community](#)", which will take place at the Centre for Irish Studies, NUI Galway, from 21 to 23 February 2014. Martin Stokes will give the keynote address. The conference has generated a great deal of interest, with the committee receiving an unprecedented number of proposals this year, which is great news for the progress of ethnomusicology in Ireland. For the first time, our conference will feature parallel sessions in an effort to include as many of those who submitted as possible. The programme will be announced in the next few weeks. Plans for the conference also include a presentation and performance of Sean-nós song and dance on 21 Friday. The committee members as well as local organizers, Méabh Ní Fhuartháin and Verena Commins, are very much looking forward to the event.



*The final paper at "Music and Migration", ICTM Ireland's first postgraduate conference.*

ICTM-Ireland continues to work towards the production of its publications. The organization's peer-reviewed journal [Ethnomusicology Ireland](#) (which released its latest issue (2/3) in August 2013) is currently under the editorial leadership of Liz Doherty and Tony Langlois, who are already busy selecting and editing new articles. A new issue of [ICTM Ireland's biannual Bulletin, Spéis](#), will be out in time for the annual conference. As always, the members of the national committee are grateful to the active input and contributions of our members, and are energized for the next year.

## Italy

by Ignazio

Macchiarella, Chair of National Committee



In January 2013 the seat of the ICTM Italian National Committee was transferred to the University of Cagliari's Department of History, Cultural and Territorial Heritage (Sardinia). The Committee immediately started its own page on the ICTM website, [available here](#).

Under its new direction, the Committee's first public initiative was to take part in a joint meeting with the Austrian and Swiss ICTM National Committees, which took place from 31 May to 2 June 2013 (see report in the *Bulletin of the ICTM* 123, by Thomas Nußbaumer).

On 26-29 September about thirty members gathered in Sardinia for the National Committee's Conference, held in Cagliari and Orgosolo, at the University of Cagliari's Department of History, Cultural and Territorial Heritage for the first two days, and at the Municipality of Orgosolo's Auditorium afterwards.

After the reading of Francesco Giannattasio's introductory address (who due to unexpected circumstances was unable to take part in the event), the main theme of the Conference—Current Perspectives of Ethnomusicological Research in Italy—was dealt with in five intense sessions by Giorgio Adamo, Sergio Bonanzinga, Paolo Bravi, Vincenzo Ciminello, Alessandro Cosentino, Vanna Crupi, Raffaele Di Mauro, Serena Facci, Giuliana Fugazzotto, Flavia Gervasi, Giuseppe Giordano, Marco Lutz, Grazia Magazù, Emiliano Migliorini, Claudio Rizzoni, and Paolo Vinati. A special session on the controversial topic of the patrimonialization processes and UNESCO's ICH programme was organized by Fulvia Caruso, with papers by Grazia Tuzi, Mauro Balma, and Cristina Ghirardini. Another special session about current research in Sardinia was held in Orgosolo, chaired by Ignazio Macchiarella with papers by young scholars such as Valentina Onnis, Chiara Chierroni, Roberto Milleddu, Ignazio Murru, and Sebastiano Pilosu. Again in Orgosolo, Giovanni Giuriati presented a lecture about the relevance of the sound sources of the Archivi di Etnomusicologia dell'Accademia Nazionale di Santa Cecilia (Rome) for the contemporary research. Furthermore, Renato Morelli screened a documentary on Pietro

Sassu's field research in Sardinia, whilst Marco Lutz presented the sixteen volumes of the *Enciclopedia della Musica Sarda* (*Encyclopedia of Sardinian Music*) which he and Francesco Casu have recently edited. The final act of the Conference was an open roundtable dealing with the relationships between scholars and local music makers, chaired by Ignazio Macchiarella and Sebastiano Pilosu, with presentations by various professional scholars, Sardinian *a tenore* singers, and amateur scholars from many places.

All sessions had interesting final debates, thanks to the active participation of the audience, including other ICTM members like Placida Staro, Carmela Stella, Michele Mossa, and Alessandro Faralli. Besides the contributions by esteemed scholars, the Conference provided an excellent opportunity to appreciate several very good papers by young scholars (both doctoral and master's students), confirming that in Italy today we can find an excellent young generation of ethnomusicologists, all of whom have a solid methodological basis and a very large range of interests, in spite of the enormous difficulties in finding funds for research, the great hardship in furthering the discipline's development within the universities, and the delays and



Participants of the Italian National Committee's annual meeting in Orgosolo, Sardinia, on 26-29 September 2013.

complications at its inclusion in conservatories, music academies, and other centres for research in the humanities.

The two days in Orgosolo were organized in collaboration with both the Tenore Supramonte (one of the *a tenore* song groups of the village) and the Associazione Sòtziu Tenores Sardigna (the association that gathers together almost all Sardinian *a tenore* groups). The period coincided with a special music event called *Jòbbiu natzionale de sos Tenores* (national meeting of the *a tenore* song groups: see [its webpage here](#)) attended by dozens of groups from different Sardinian villages, so that every day (and practically all night long), in the village streets and in bars and cellars, you could listen to performances of different styles of the *a tenore* song tradition, and also talk with many esteemed performers of this particular practice.

During the first two days in Cagliari, the Italian Committee's General Assembly took place to discuss the current state of the Committee and future initiatives, resulting in a series of fruitful mutual agreements, including numerous proposals for the revitalization of the Committee's activities. First the assembly decided that from 2013 onwards, the chair will be elected every three years. In order to encourage participation, it was decided against the constitution of a National Board or the like; instead, special attention was paid to setting up a manageable communication network amongst all the members through a mailing list: in this way, decisions on future activities will be shared by all established members. Together with the internet page on the ICTM website, the Committee will also have a space within the Italian newsletter *S[t]onata*, which has the highest circulation figures among ethnomusicology fans and scholars. To strengthen

academic relationships, the Committee has set up its own page on the Academia.edu website ([link here](#)). On that page Italian members can both promote their works and deposit essays, books or other materials, allowing them to be downloaded by other interested members and non-members. At the moment, the page includes texts in Italian, English, German, French, and Spanish.

The assembly also decided to renew the joint meeting experience, promoting a new meeting with the neighbouring ICTM National Committees of Austria and Slovenia. A small board (Cristina Ghirardini, Fulvia Caruso and the Chair) was entrusted with the organization. The proposal has subsequently been accepted by the other two Committees so the meeting is scheduled for 9-10 May in Udine, and its general topic will be "Music and Border" (more detailed information on the theme and logistics to follow).

Finally, the Cagliari Assembly expressed its hope that the National Conference would take place yearly: at the moment, thanks to Giorgio Adamo and Giovanni Giuriati, respectively, the 2014 conference will be held in Rome in the autumn, while the venue for 2015 shall be Venice.

Furthermore, the Italian National Committee has promoted a collective volume in English on the topic *Making ethnomusicology in the time of Youtube* (working title), with the support of the University of Cagliari's Department History, Cultural and Territorial Heritage. Its goal is to stimulate Italian scholars—especially young doctoral students, graduates, or researchers—to deal with the influences on music practices (regardless of the genre or type of music) due to both the technology for sound recording, and the (almost) unlimited possibilities of the diffusion of

music offered by the Internet. The volume will include ten essays approaching the topic from different perspectives, selected from the received abstracts by a reading Committee formed of Giorgio Adamo, Sergio Bonanzinga, Fulvia Caruso, Serena Facci, Girolamo Garofalo, Francesco Giannattasio, Giovanni Giuriati, Febo Guizzi, and coordinated by Ignazio Macchiarella (more information will be in the next report).

The collaborative spirit of all the initiatives of 2013 bodes well for the next few years, and for new richer reports from Italy in the next ICTM *Bulletins*.

## Japan

by Waseda Minako,  
*Liaison to ICTM of  
National Committee*



I am pleased to report that Canadian composer, writer, music educator, and environmentalist R. Murray Schafer has received the 24th Koizumi Fumio Prize for Ethnomusicology, "in recognition of his contribution to establishing a concept of soundscape and providing a new perspective of ethnomusicology through investigating sound environments from the viewpoint of culture".

This prize was established in 1989 to commemorate Koizumi's lifelong devotion to ethnomusicology and to honour individuals and organizations who have made significant contributions to the field. The prize is awarded each 4 April, the date of Koizumi's birthday. For further information, please take a look at the [website of the Koizumi Fumio Memorial Archives](#).

## Switzerland

by Raymond Ammann,  
Chair of National  
Committee



The [Swiss Society for Ethnomusicology](#) (CH-EM) functions as the Switzerland ICTM National Committee, and is an open academic organization. Its annual conference of 2013 was held jointly with the ICTM National Committees of Austria and Italy, from 31 May to 2 June 2013 in Mals/Malles Venosta (Italy). What should have been the “beginning of summer” was in reality a cold and rainy weekend, but the ambiance among the participants was warm and very sociable.

Among the Swiss participants were Silvia Delorenzi and Marc-Antoine Camp, who presented the paper “Processes of constructing intangible cultural heritage in Switzerland: from participatory valorization to tourism promotion”, Miguel Angel García, who showed extracts from his films on Cuban ceremonial music, and Raymond Ammann, who participated together with the Austrian ethnomusicologist Thomas Nußbaumer in a panel on “Comparison of teaching methods on traditional music in Austria and Switzerland”.

Several members of the Swiss Society for Ethnomusicology participated in the 42nd ICTM World Conference in Shanghai: Marc-Antoine Camp and Patricia Jaeggi presented the panel “Is It a Musical Heritage?”, Charlotte Vignau spoke on the topic of “Rendering Music through Film”, Britta Sweers gave a paper on “Germanic Mythology in Music: Cultural Memory and Conflict within Framework of Modern Globalization”, and Raymond Ammann’s presented his paper “Konggap –

Personal Songs of the Yupno in Papua New Guinea”.

Likewise the second half of 2013 was a vital time for ethnomusicology in Switzerland. The [2013 ESEM Seminar “Cultural Mapping and Musical Diversity”](#) took place in Bern between 4 and 8 September. The 2013 annual autumn meeting of the Swiss Society for Ethnomusicology took place on 9 November in Willisau, a town which holds a small but unique collection of musical instruments, and for this meeting the participants could take advantage of a guided tour through the temporary exhibition on bells (*Glocken immer & überall*). At this meeting the society held its general assembly and Claude Ferrier presented his beautiful film “Tejiendo Tiempo y Espacio”.

### Glarean Award presented to ICTM President

The Swiss Musicological Society presented the fourth Glarean Award for musical research to Salwa El-Shawan Castelo-Branco (Universidade Nova de Lisboa, Portugal, and ICTM President) for her lifelong achievements in the

field of ethnomusicology. It was the first time the award was presented to an ethnomusicologist.

The celebration took place on 5 December 2013 at the University of Bern where Castelo-Branco was introduced to the assembly by Cristina Urchueguia, Professor at that university and President of the Swiss Musicological Society (SMS). Marcello Sorce Keller, Chair of the ICTM Study Group on Mediterranean Music Studies and member of SMS, pronounced laudatory remarks in honour of Castelo-Branco, noting that she represents a kind of scholarship ‘without frontiers’—her interests ranging from Arab classical and traditional music to Portuguese urban, folk, pop, and jazz—which is an inspiration for approaching the study of music with the wide-angle lens our times require. At that point the prize winner presented her *Lectio Magistralis* “Une vision du Portugal moderne, la musique et la nation”. It was widely appreciated that the lecture was delivered in one of the national languages of Switzerland. It was a very happy event and quite a stimulating one for Swiss musicology.



Salwa El-Shawan Castelo-Branco presents her paper upon the receipt of the 4th Glarean Award. Bern, December 2013.

# Reports from ICTM Study Groups

## Ethnochoreology

by Daniela Stavělová

### The Ethnochoreology Sub-Study Group on Field Research Theory and Methods

had fieldwork experience in Vlčnov, Czech Republic, on 25-27 May 2012.



The Ride of the Kings, a horseback ride with gaily bedizened horses, is a splendid traditional ceremony observed only in a few villages in Southeastern and Central Moravia (Czech Republic), where it has become a permanent part of modern cultural life. This is particularly the case of Vlčnov, a village lying between the towns of Uherské Hradiště and Uherský Brod. Here the Ride of the Kings has kept its continuity and also adopted new elements; apart from the procession of boys in traditional costumes on decorated horses, there are numerous performances by folk groups, exhibitions, and other cultural events. The Ride takes place in Vlčnov at the end of May. The local community considers the living custom as part of their cultural heritage, and its existence gives rise to many questions concerning its meaning in the context of social relationships today.

The Ride of the Kings was chosen as the subject of international field research—initiated by the ICTM Study Group on Ethnochoreology (proposed by László Felföldi)—with special reference to the context offered by its inscription on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity (27 November 2011).

The Ethnochoreology Sub-Study Group on Field Research Theory and Methods, initiated and led by Anca Giurchescu, proposed the following objectives for the fieldwork experiment:

- \* To perform the complex documentation of an event taking place “here and now”, without interference from outsiders.
- \* To disclose the reasons and motivations of the local community for proposing the Ride of the Kings as Representative Cultural Heritage on UNESCO’s list.
- \* To research the impact of this project, and its justification as expressed by insiders of the community.
- \* To investigate the “living” character of the festivity:
  - Is it revitalization or revival or reconstruction?
  - Is it presentational or participatory?
  - Which processes of change, resulting from the continuous practice of the custom, have had an impact on the custom’s contemporary form?
- \* Last but not least, this research should raise new questions related to the theme of festivals, dealt with at the Study Group’s Symposium in Limerick, Ireland, held on 22–29 July 2012.

These issues are undoubtedly reflected in the way the custom is perceived by the society and in the way it is shared by the local community; it offers new opportunities for researching the viability of the custom and the process whereby this traditional custom changes in contemporary society. The above-mentioned research was a pilot project designed as an experiment be-

cause of the specific, collective, supra-national, and intergenerational approach and because some non-standard procedures were applied which combined monitoring and interviewing techniques. It was considered to be an experiment that might help reveal new connections, the principle of transmissions, and the existence of the phenomenon within different social contexts. The data collected by the qualitative research in the defined time and space should, first and foremost, help formulate new procedures, hypotheses, and issues related to the research of the importance of the traditional Pentecost custom in today’s society.

The participants of the fieldwork submitted the following essays which were published in the Czech journal *Národopisná revue [Journal of Ethnology]* 1, 2013: “The Ride of the Kings from the Point of View of Contemporary Research” by Daniela Stavělová, “The Ride of the Kings in Vlčnov Seen from Outside” by Lise Adersen and Heino Wessel Hansen, “The Ride of the Kings in Vlčnov – the Course and Major Themes of the Event” by Petra Dotlačilová, Petra Slavíková, Kateřina Syslová, and Daniela Zilvarová, “What Did Vlčnov Live for? Media Reports about the Ride of the Kings Held in Vlčnov in 2012” by Dorota Gremlicová and Daniela Zilvarová, “Ritual and Festival Interplay (using an example of the Ride of the Kings in Vlčnov)” by Anca Giurchescu, and “The Ride of the Kings Inscribed on the UNESCO List and a Matter of Sense of Ownership, Control and Decision-Making: Whose tradition, whose heritage?” by László Felföldi.

## Multipart Music

by Ardian Ahmedaja,  
Study Group Chair



The 3rd Symposium of the ICTM Study Group on Multipart Music took place on 12-16 September 2013 in Budapest, Hungary, hosted by the Institute for Musicology at the Research Centre for the Humanities of the Hungarian Academy of Sciences.

Approximately thirty speakers from eighteen countries took part. The symposium's success was thanks to the inspiring presentations, the lively discussions, and the excellent performances of local musical practices of different communities in Hungary and neighbouring countries by students of the Ferenc Liszt University of Music and by local musicians in Budapest and in Szob.

On behalf of the participants I would like to express my deepest gratitude to the organizers and especially to the head of the team, Lujza Tari, for creating such an inspiring working atmosphere at the Bartok hall and for bringing us nearer to the particular place occupied by local musical practices in the musical life of the country.

The proceedings of the symposium are being prepared under the supervision of the editors Pál Richter and Lujza Tari, whom I want to thank for their commitment and efforts.

## Music Archaeology

by Arnd Adje Both,  
Study Group Chair



The following **publication record** has been stimulated by the latest call from ICTM Vice President Don Niles to compile the conference and publication history of the ICTM Study Groups. It is a revised version of the introduction to the new book series *Publications of the ICTM Study Group on Music Archaeology*, to be published in vol. 1, *Music & Ritual: Bridging Material & Living Cultures* (Berlin 2013, see below).

Inspired by an innovative roundtable at the 12th Congress of the International Musicological Society held in Berkeley, California 1977, the ICTM Study Group on Music Archaeology was formed in the late 1970s by a small group of interested ethnomusicologists and archaeologists. It was formally founded on the occasion of the 26th World Conference of the International Folk Music Council, in Seoul, Korea in 1981. The Study Group has a prolific history of publications. Roughly estimated, one hundred monographs and many hundreds of articles have been published over the past three decades. The majority of the articles are dispersed through a broad variety of scientific journals. Only a small selection of articles and a lot of reports shared among early study group members were included in the bulletins and journals of the early ICTM Study Group on Music Archaeology, namely the hand-made *MAB – Music-Archaeological Bulletin/Bulletin d'Archéologie Musicale* (1984-1986, 6 unpublished vols., ed. by Catherine Homo [later Homo-Lechner]) and *Archaeologia Musicalis* (1987-1990, 6 vols., ed. by Homo-Lechner), which are nowadays difficult

to access. Other articles are compiled in special issues and special sections of journals, such as in *Acta Musicologica* (vol. 57, 1985), *World of Music* (vol. 49-2, 2007), *Yearbook for Traditional Music* (vol. 41, 2009), and *Music in Art* (vol. 36, 2011). In addition, between 1986 and 2000 a large number of papers have been published in conference proceedings of the ICTM Study Group on Music Archaeology.

In the following I will discuss the **publishing record** of the group, and thus give a brief introduction to its editorial publishing history and the background of the forthcoming series. The groundbreaking papers from the initial roundtable (“Music and Archaeology”) were published by Richard L. Crocker and Ellen Hickmann within the *Report of the 12th Congress, Berkeley 1977* (ed. by Hertz/Wade 1981: 844-865). Three years later, the abstracts from the second roundtable of the newly founded Study Group, held at the 27th World Conference of the ICTM in New York 1983, were published in the *Music-Archaeological Bulletin* (vol. 1, 1984), while the papers of this meeting were published by Ellen Hickmann in *Acta Musicologica* (vol. 57, 1985: 1-50).

Three scholars played a leading role in the development of the group: Ellen Hickmann, Catherine Homo-Lechner, and Cajsa S. Lund. Graeme Lawson also contributed substantially by organizing the 1st international meeting of the Study Group in Cambridge, UK. The first four international conferences of the ICTM Study Group—of which three were entitled “International Meetings” according to the ICTM nomenclature of the time—were organized and subsequently edited by the above-mentioned scholars (Lawson 1982 [summary and abstracts in the unpublished Music-Archaeological Report No. 6, see also *MAB*, vol. 1]; Lund 1986-

1987; Hickmann/Hughes 1988; Homo-Lechner/Bélis 1994).

In the prolific early phase of the Study Group (1980s and early 1990s), members also organized roundtables at other international conferences. However, research such as this seldom afforded opportunities for publication, with the exception of a roundtable at the *XIIe Congrès International des Sciences Préhistoriques et Protohistoriques* called “Music and Plays in Ancient Cultures”, the results of which were edited by Danica Staššiková-Štukovská and published in the 4th volume of the *Actes du XIIe Congrès International des Sciences Préhistoriques et Protohistoriques* (ed. by Pavuk 1993).

The proceedings of the 4th International Meeting of the ICTM Study Group on Music Archaeology in Paris (ed. by Homo-Lechner/Bélis 1994), and the 5th International Meeting in Liège, Belgium (ed. by Marcel Otte 1994), belong to the “francophone period” of the Study Group in the early 1990s, and reflect the great impact that music archaeology had in the French-speaking world. These volumes completed the initial phase of the early ICTM Study Group on Music Archaeology (what Cajsa Lund has called its “golden era”), which helped to establish a new scientific discipline at the cross-section between musicology, cultural history, and the arts.

After this period, although the Study Group was still active, a far smaller volume of research was published. A 6th International Meeting was held in Istanbul (1993), the 7th conference was in Jerusalem (1995), and the 8th conference in Limassol, Cyprus (1996). Only a few music archaeology papers from this period, those focussing on stringed instruments, were published in *Studien zur Musikarchäologie* (ed. by

Hickmann/Eichmann 2000), the first volume of the series of the new International Study Group on Music Archaeology (ISGMA).

In 1998 Ellen Hickmann and Ricardo Eichmann founded the ISGMA in order to develop within the field a greater focus on archaeological perspectives, and inspire more archaeologists to participate. The Study Group sank into oblivion until 2003, when Julia L. J. Sanchez (an archaeologist) re-established it on the initiative of Anthony Seeger. The revival of the Study Group began with meetings in Los Angeles, California (2003), and Wilmington, North Carolina (2006). These were followed by a highly successful joint-conference in New York (2009), the 11th of the Study Group since its foundation in 1981 (also the 12th Conference of the Research Center for Music Iconography). The 12th conference was then held in Valladolid, Spain (2011), which was the largest meeting of the ICTM Study Group so far, followed by the 13th Symposium of the Study Group held in Guatemala in 2013.

From a publishing point of view, the revival of the Study Group was difficult. From the first two meetings only a selection of articles focussing on the pre-Columbian Americas were published in a special issue of *World of Music* (vol. 49-2, “Music Archaeology: Mesoamerica”, ed. by Both/Sanchez 2007); from the joint-conference in New York only a few articles were published in *Music in Art* (vol. 36, ed. by Blažeković 2011).

### New publication series

To provide better opportunities for publication of the ICTM Study Group on Music Archaeology, a new series has been established, entitled *Publications of the ICTM Study Group on Music Archaeology*. The first

volume of the series is *Music & Ritual: Bridging Material & Living Cultures* (Jiménez Pasalodos/Till/Howell, eds.) and represents the first proper publication in book-form from the Study Group since 2000. The second volume of the series, *Crossing Borders: Musical Change & Exchange through Time*, is already in preparation (Both/Stöckli, forthcoming).

The volumes of this new series are anthologies of peer-reviewed articles, to ensure the highest standards of scholarly content. Also, the volumes are focused around a specific topic, rather than consisting solely of research presented at symposia of the Study Group, as was the case in the earlier history of the group. This approach is necessary because research on music-archaeological topics has dramatically diversified over the past decade, developing beyond a small circle of specialists to encompass an international body of experts from numerous disciplines.

The present series aims to bring together the world’s foremost researchers on a particular subject. In reflecting the wide scope of music-archaeological research worldwide, the volumes will draw in perspectives from a range of different disciplines, including related newly emerging fields such as archaeoacoustics, but particularly encouraging both music-archaeological and ethnomusicological perspectives.

More information on first two volumes can be found on pages 37-38.

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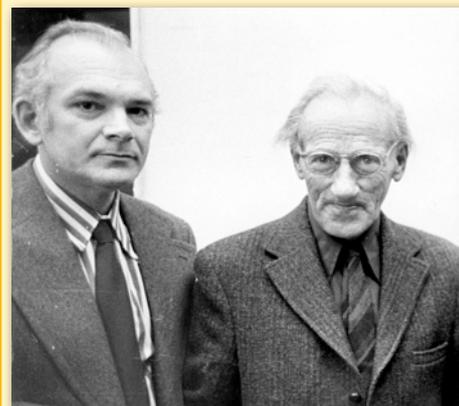
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#### *From the ICTM Online Photo Gallery*



*Erich Stockmann (ICTM President, 1983-1997) with Ernst Emsheimer. Unknown photographer. From the ICTM archives. [Visit gallery.](#)*

## Music of the Turkic-speaking World

by Jennifer C. Post

On 15 July 2013, the ICTM Study Group on Music of the Turkic-speaking World held its business meeting at the Shanghai Conservatory of Music, in Shanghai, China.



Study Group Co-Chair Razia Sultanova called the meeting to order at 13:30, and welcomed all twenty-six members to the meeting.

Under general business, Sultanova announced that Co-Chair Dorit Klebe had so far been unable to publish the proceedings of the Berlin symposium in 2010, but that work was being continued.

Sultanova briefly reviewed the history of the Study Group's symposia (London 2009, Berlin 2010, Cambridge 2012), and announced that the fourth symposium would be in Ankara on 18-20 April 2014.

Saida Yelemanova reported on the 2012 symposium in Cambridge, which had the theme "Popular culture in Turkic Asia and Afghanistan". It was well organized and well attended. There was a great diversity among the participants, with fifteen countries represented. The symposium also benefited from the presence of a Cambridge roundtable on Turkic languages that took place before the event. Sponsored by the British Council and Turksoy, the symposium had a tight programme with papers, workshops, and concerts by professional musicians from the Turkic-speaking world.

Yelemanova reported that plans to publish the papers in 2014-2015 were underway, and that the target publishing company was SOAS Ashgate.

Discussion following this announcement focused on the need to solve language issues at symposia (especially Russian to English) and on improving the overall quality of presentations. The group began a discussion on a possible mentoring programme to provide greater opportunity for speakers to work on translation and public speaking, especially geared towards conference-paper delivery.

The theme for the 2014 Study Group Symposia in Ankara would be "The Turkic World and Its Neighbours: Similarity and Differences in Music". Paper topics will revolve around (1) Musical intersections; (2) Persian influences; (3) Uyghur music; and (4) Other subjects. Primary sponsorship for the Ankara meeting will be provided by Turksoy. Şehvar Beşiroğlu and Okan Murat Öztürk will be chairs of the local arrangements committee.

This was followed by a discussion on the subject of language during symposia,

and it was noted that English is the main language of ICTM. Returning to the subject of contributing to the successful preparation for ICTM conferences for those whose first language is not English, Inna Naroditskaya led a discussion about mentoring plans, including offering Skype preparation well in advance of the meetings.

The meeting adjourned at 14:30.

### From the ICTM Online Photo Gallery



Liu Zhengguo (China) and Cajsa Lund (Sweden) interacting during the 37th ICTM World Conference (Fuzhou, China, January 2004). Photo by Svanibor Pettan. [Visit gallery.](#)

# Other Reports

## UNESCO

by Naila Cerbašić

### Report on the 8th Session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage, Baku, Azerbaijan, 2-7 December 2013



I was not present in person at the 8th Session of the Intergovernmental Committee, but I took the opportunity to be present there virtually through a live webcast, which functioned perfectly with good camera coverage and solid transmission. All other components of the organization were also without fault. The chair of the session, Azerbaijani Minister of Culture and Tourism Abulfaz Garayev, was especially commended at the end of the session for his excellent leadership, and all those involved in the local organization were acknowledged for their hospitality. The Secretariat was equally commended for their professional conduct, including the preparation of the extensive working material (agenda, reports, draft decisions, nominations, etc.) which was, as in previous years, available a few weeks in advance on the UNESCO website ([link](#)). The session was attended by some 780 delegates, grouped into the following categories: states parties (i.e., states that joined the Convention for the Safeguarding of the ICH) which are currently Committee members; states parties who are not Committee members; states not party to the Convention; intergovernmental organizations other than the UN and permanent observer missions; and, in

the back of the hall, NGOs accredited to the Committee.

The Committee's responsibility is to decide upon inscriptions of nominations submitted by states parties for the Representative List of the Intangible Cultural Heritage of Humanity (RL) and the List of Intangible Cultural Heritage in Need of Urgent Safeguarding (USL), proposals for the Register of Best Safeguarding Practices (BP), and requests for International Assistance greater than USD 25,000 (IA). It is also charged to develop other measures, provide guidance and/or make recommendations in order to advance and effectuate the objectives of the Convention, and encourage and monitor its implementation worldwide. In this regard, this session brought about several important novelties, which, to my impression, are all more or less connected to the difficult financial situation, and to the findings of the Internal Oversight Service, which conducted an evaluation of the working methods of this Convention.

**Cost-effective solutions** were broadly discussed at the session. UNESCO at large is faced with a 25% reduction of financing, while activities are supposed to expand, in particular as regards to this Convention. In order to respond adequately to this challenge, several concrete measures were taken: (a) UNESCO decided to establish the Common Services Team for all culture conventions, and consequently the previous four units of the ICH Section (i.e., the ICH Secretariat) are in the process of being reorganized into two; (b) after a long discussion, the Committee agreed to limit the number of files to be treated in 2015 and 2016 to

50 per annum (a reduction from the 60 previously planned) in order to alleviate the Secretariat of the workload and align it with available resources; (c) the Committee also agreed to reduce the duration and agenda of its future sessions; (d) after a very long discussion, the Committee finally reached a consensus as regards the establishment of a single evaluation body (instead of the Subsidiary Body and Consultative Body that exist in the present system), which will “produce significant economies, while offering other advantages” (cf. 8.COM 5.c.2, 11; see more below).

A confrontation with “an unprecedented financial situation that demands creative solutions” (cf. 8.COM 5.c.2, 8) reflected itself during the session in two additional thematic circles. First, and similar to capacity building at the 2012 session, **sustainable development** was a recurring, highlighted notion at the Baku session. It appeared over and over—in periodic reports by states parties, in examinations of the two Bodies, in the report and recommendations of the Internal Oversight Service, in discussions on other various items, and in a specific item dedicated to the issue of “safeguarding, commercialization and sustainable development” (8.COM 13.a). The Committee decided to organize an expert meeting on the topic in 2014 (which Turkey accepted to host), while during this session sustainable development was included in a couple of decisions. Thus the Committee congratulated states parties “that give prominence to the role of ICH in fostering sustainable development and that are re-orienting their policy-making in order to integrate it into development planning and strategy” (8.COM 6.a, 6); it encouraged them

and the Secretariat to “enhance cooperation with sustainable development experts for integrating ICH into non-cultural legislation, policy development and for other work related to ICH and sustainable development” (8.COM 5.c.1, 4.b); it recalled that “tourism could play an important role in improving the living standards of the communities that bear and practise intangible cultural elements and might enhance the local economy” (8.COM 6.a, 12); and it called upon all stakeholders (meaning, all parties concerned, from communities of bearers and local NGOs to national authorities and UNESCO Secretariat) to “encourage a debate on the role of the private sector and of private/public partnerships in safeguarding ICH at all levels” (8.COM 5.c.1, 5.e). Connected to sustainable development is also the issue of **intellectual property rights**, and at this session the Committee called upon all stakeholders to “strengthen UNESCO’s long-standing cooperation with WIPO over traditional knowledge and culture to ensure an ongoing exchange and learning between the two organizations and their Member States, especially in the context of WIPO’s current discussions about a new international standard-setting instrument for the protection of the intellectual property rights of communities” (8.COM 5.c.1, 5.d, see also 8.COM 13.a, 8). I think that ICTM should also consider engaging actively in such discussions.

Another thematic circle that, to my impression, comes partly as a consequence of an unfavourable financial situation refers to a new orientation towards a **synergy between culture conventions**. This idea gained a prominent place in the evaluation conducted by the Internal Oversight Service, and the Committee endorsed its recommendation to “create opportunities for joint thinking, exchange of ex-

periences, cooperation and synergies between UNESCO’s culture conventions of 1972, 2003 and 2005 and establish appropriate mechanisms for this”; it also invited “the respective Intergovernmental Committees of the 1972 and 2005 Conventions to join efforts to that end” (8.COM 5.c.1, 12). An expert meeting addressing the issue of synergy between UNESCO’s culture convention will be held in March 2014 in Bergen, Norway.

As noted above, UNESCO’s **Internal Oversight Service** conducted an evaluation of the 2003 Convention, as well as an audit of the working methods of this and other culture conventions (see 8.COM 5.c). It was the first evaluation conducted for this Convention, aiming “to generate findings and recommendations regarding the relevance and the effectiveness of the standard-setting work of the Culture Sector, with a focus on its impact on legislation, policies, and strategies of Parties to UNESCO’s culture conventions and on the implementation of the conventions at the national level” (8.COM 5.c, 2). A number of **recommendations** offered by the Internal Oversight Service (see 8.COM 5.c, annex I-II) were of crucial importance for all the main novelties introduced at this session. They were points of serious, long and sometimes heated discussions among the members of the Committee, yet nevertheless they were finally largely endorsed. All the above-mentioned emphases (regarding cost-effective solutions, sustainable development, intellectual property rights, and synergy between culture conventions) were recommended by the Service. The same is the case for issues which I will address below, that is, the emphasis given to the gender aspect of safeguarding, the increasing significance of NGOs, the promotion of the Urgent Safeguarding List and International

Assistance, and the establishment of a single evaluation body.

The **gender aspect** of the ICH programme, as I detected through the analysis of inscriptions on the RL from 2009 onwards, used to be squeezed between the idea of gender equality and the reality of traditional cultures, and between human and cultural rights. But for the last few years, a growing concern for gender equality and an acknowledgement of women’s roles are quite tangible; they brought about a more gender-correct discourse, even if the practice of inscribed elements does not always fit such discourse. At this session, in line with the Service’s recommendations, the Committee decided, among other things, to “revise periodic reporting forms to include specific questions on policy, legislation and gender” (8.COM 5.c.1, 9.a; see also 8.COM 6.a, 15.a); it requested the Secretariat to “revise all relevant documents and forms ... to include gender-specific guidance and questions” (8.COM 5.c.1, 11.a); it commended states parties “for increasingly addressing the gender aspects of intangible cultural heritage” (8.COM 8, 7); and it recalled “the importance of gender and generational roles and responsibilities in the practice, safeguarding and transmission of intangible cultural heritage” (8.COM 6.a, 11).

Currently, there are **156 NGOs** accredited by the General Assembly of the Convention to **provide advisory services to the Committee**. Last year the Committee recommended to the Assembly ten new NGOs for approval, and twelve at this session. Criteria for accreditation are fairly undemanding, while the mentioned advisory services are quite demanding; namely, up to now they actually refer only to service in the Consultative Body. Both the Committee and the Assembly have

been discussing for a couple of years whether they should revise the accreditation process and criteria for NGOs to ensure that all accredited NGOs have the required experience and capacity to provide such a service, or whether they should broaden the scope of NGOs' services, and thereby maintain a great variety among accredited NGOs. An all-encompassing solution was found at this session. From one side, the Committee recommended to the Assembly the **revision of the accreditation process** (8.COM 5.c.1, 6.b). On the other side, in several decisions was emphasized "the **need to strengthen NGO participation** in the implementation of the Convention at all levels" (8.COM 14.b, 4; see also 8.COM 5.c.1, 4.a; emphasis mine). On its part, the NGO Forum ([www.ichngoforum.org](http://www.ichngoforum.org)) welcomed "the decisions of the Committee on the recognition of the role of NGOs and on the necessity of their greater involvement in the implementation of the Convention" (NGO Statement ICH-8.COM, 3), expressed its willingness to proceed along its already important contributions (capacity building, informing on the Convention, enriching documentation on ICH, mediating between states and communities, and developing networks to foster exchange of safeguarding experiences; see *ibid.*, 8), and listed the additional tasks it is willing to take on: help in developing alternate ways of sharing safeguarding experiences to complement the register of best safeguarding practices; contribution to policies, legislation, and elaboration of safeguarding plans that contribute to sustainable development; and complement periodic reports by states parties on the implementation of the Convention on national levels (see *ibid.*, 9). The role of NGOs within the framework of the 2003 Convention was also the topic of an NGO symposium held in Baku on 2

December, the day before the Committee's session.

ICTM is one of those 156 accredited NGOs, as well as one of just ten NGOs which have served in the **Consultative Body** (CB) to date. The task of the CB is to examine nominations for USL, proposals for BP and requests for IA, and to provide the Committee with its evaluation report and recommendations regarding the inscriptions. The CB is composed of six accredited NGOs and six independent experts appointed by the Committee. As regards the RL, the same task is allocated to the **Subsidiary Body**, which consists of six representatives of states parties that are members of the Committee. Last year, the Committee established a system of rotation among the seats in both Bodies, so that the duration of office cannot exceed four years, and one quarter of the members is renewed each year. ICTM is supposed to keep its seat in the CB until the end of 2015 (all members of the CB and SB appointed for the 2013 cycle are listed in ITH-13-8.COM-7, 2, and ITH-13-8.COM-8, 1).

The issue of **inscriptions** is the central, the most extensive, the most visible, and for many the most important part of the Committee's work and sessions. The same was the case at the session held in Baku. As in previous years, favourable recommendations by SB and CB were accepted smoothly and quickly, without objections or discussions, in contrast to unfavourable recommendations. This year, out of twelve USL nominations, the CB recommended for inscription three elements. Our unfavourable recommendation was changed by the Committee into a favourable decision in only one case. All of our unfavourable recommendations provoked discussions (in two cases very long and intense), how-

ever the recommendations survived the critique. The same was the case with two proposals for BP and one IA request – our recommendations were endorsed by the Committee, namely the recommendation to inscribe one BP, and not to inscribe the remaining proposal and the request. The Committee also accepted and commended our suggestion to boost the use of the ICH fund by the establishment of "an integrated mechanism permitting States Parties to simultaneously nominate an element for inscription on the Urgent Safeguarding List and request International Assistance from the Intangible Cultural Heritage Fund to finance the proposed safeguarding plan" (8.COM 7, 11).

The situation with nominations for the RL was very different. The SB was much more inclusive in their recommendations – thus out of 31 nominations in total, 23 were recommended for inscription, one for referring (meaning that only minor deficiencies were noticed, and that accordingly the state party can resubmit the improved file for the next cycle), and seven received unfavourable recommendations. It was followed by the withdrawal of nominations by three states parties whose nominations received unfavourable recommendations (since this is a way to evade the rule by which the same element cannot be nominated more than once every four years; such a rule exists only for the RL). The remaining four cases of unfavourable recommendations were, after a long discussion, changed into decisions to inscribe (in two cases) and to refer the files forward (in two other cases). So, at the end, not a single unfavourable decision remained in the case of files examined by the SB, in contrast to 10 unfavourable decisions (making 66%) in the case of files examined by the CB. The issue of differences between the works of Consultative and

Subsidiary Bodies is very complex, and thus it is not appropriate to be addressed within a report such as this. However, these differences are the main reason for the big novelty brought by the Baku session, namely the **establishment of a single evaluation body**.

If the General Assembly approves it in June 2014, this new body will start to operate in 2015, taking the role that is nowadays allocated to the CB and SB. The novelty was instigated by the Internal Oversight Service, which has found that many stakeholders “believe that nominations to the RL and to the USL should be examined by one body only in order to ensure that the same standards are applied in the evaluation of nomination files. The fact that the members of the SB are representatives of State Parties also raises considerable discontent and concerns about possible conflicts of interest” (8.COM 5.c, Annex I, [unpag.]). At the same time, the Service has found that the “relative importance” of the RL is “overrated”, while the three other mechanisms are “underused”, concluding that “a better balance needs to be found between these mechanisms by (a) clarifying all misperceptions regarding the concepts and intention of the RL; (b) promoting and re-positioning the USL; (c) promoting the IA Programme; and (d) rethinking the way best practices are identified and disseminated” (ibid.; see also recommendations Nos. 8-10, 12-14 within the same document). Based on these findings, the Service also recommended to “suspend the SB, so that all nominations are evaluated by one common and independent body” (recommendation No. 11). An intense and long-lasting discussion developed among the Committee members on these issues. They agreed rather easily to promote the USL and the IA (see 8.COM 5.c.1, 5.a), as well as to com-

plement the Register of BP by developing alternate ways of sharing safeguarding experiences such as dedicated websites, e-newsletters, online forums, etc. (8.COM 5.c.1, 5.c; see also NGO Statement). However, as for understanding of the purpose and meaning of the RL, it did not go so easily. The most prominent concern was a misgiving that the practice of inclusiveness applied by the SB regarding the RL will be endangered by the establishment of a new body; in other words, that—as repeatedly formulated by one member state—the letter of the Convention will prevail over its spirit; that is, that a strict rule to evaluate not the intrinsic merits of nominated elements but only the adequacy of the information presented in the nomination files—which is already questionable—will be taken even more literally. Finally, a solution was found in the consensual decision that all four mechanisms “on an experimental basis ... shall be accomplished by a consultative body of the Committee ..., to be known as the Evaluation Body. The Evaluation Body will make recommendations to the Committee for its decision. The Evaluation Body shall be composed of twelve members appointed by the Committee: six experts qualified in the various fields of the ICH representatives of States Parties non-Members of the Committee and six accredited NGOs, taking into consideration equitable geographical representation and various domains of ICH” (8.COM 13.d, Annex).

As noted above, according to the present system, ICTM is supposed to keep its seat in the CB until the end of 2015. The establishment of the new Evaluation Body implies the election of new members for it, which will happen at the next 9th Session of the Committee, after the approval of the establishment of the Evaluation Body at the General

Assembly. The next Assembly will be held from 2 to 5 June 2014 in Paris, and the next Committee session from 24 to 28 November 2014, also in Paris.

# Calendar of Events — ICTM

- ★ **21–23 Feb 2014:** ICTM Ireland Annual Conference.  
Location: Galway, Ireland.  
Read more about the event [here](#).
- ★ **18–20 Apr 2014:** 4th Fourth Symposium of the ICTM Study Group on Music of the Turkic-speaking World.  
Location: Ankara, Turkey.  
Read more about the event on *Bulletin of the ICTM* #122, page 35.
- ★ **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 event [here](#).
- ★ **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 [here](#).
- ★ **27–29 Jun 2014:** 10th Symposium of the ICTM Study Group on Mediterranean Music Studies.  
Location: Cambridge, United Kingdom.  
Read more about the event [here](#).
- ★ **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 event [here](#).
- ★ **7–17 Jul 2014:** 28th Symposium of the ICTM Study Group on Ethnochoreology.  
Location: Korčula, Croatia.  
Read more about the event [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 event [here](#).
- ★ **21–23 Aug 2014:** 4th Symposium of the ICTM Study Group on Musics of East Asia.  
Location: Nara, Japan.  
Read more about the event [here](#).
- ★ **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 event [here](#).
- ★ **Dec 2014:** Joint Symposium of the ICTM Study Groups on Maqām and on Music in the Arab World.  
Location: Ankara, Turkey.  
Read more about the event on page 10.
- ★ **Dec 2014:** notification of acceptances of proposals for the 43rd ICTM World Conference.
- ★ **10–13 Jun 2015:** 20th Symposium of the ICTM Study Group on Folk Musical Instruments.  
Location: Luang Prabang, Laos.  
Read more about the event on pages 11–12.
- ★ **16–22 Jul 2015:** 43rd ICTM World Conference.  
Location: Astana, Kazakhstan.  
Read more about the World Conference [here](#).
- ★ **17–23 Aug 2015:** Next Symposium of the ICTM Study Group on Music Archaeology.  
Location: Biskupin, Poland.  
Read more about the event on page 12.

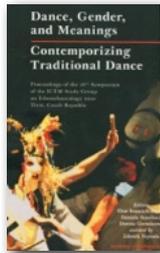
# Calendar of Events — Related Organizations

- ★ **3-4 March 2014:** Urban Research Plaza's 12th Urban Culture Forum.  
Location: Bangkok, Thailand.  
Read more about the event [here](#).
- ★ **13-16 Nov 2014:** Society for Ethnomusicology 2014 Annual Meeting.  
Location: Pittsburgh, USA.  
Read more about the event on pages 16-17.
- ★ **26-30 May 2014:** International Summer School of Romani Music.  
Location: Prague, Czech Republic.  
Read more about the event [here](#).
- ★ **28-30 Nov 2014:** Music and War in Europe from the Napoleonic Era to the First World War.  
Location: Lucca, Italy.  
Read more about the event on page 17.
- ★ **2-4 Jun 2014:** 7th Musicological Meeting of the Université Antonine: "Which Music Education for Lebanon? (2)"  
Location: Hadath-Baabda, Lebanon.  
Read more about the event on page 13.
- ★ **11-16 Jul 2014:** 18th Conference of the Institute of Traditional Music in China.  
Location: Wuhan, China.  
Read more about the event on page 14.
- ★ **Jul-Aug 2014:** 14th Conference of the Music Society for Chinese Ethnic Minorities.  
Location: Guizhou, China.  
Read more about the event on page 14.
- ★ **3-7 Sep 2014:** XXX European Seminar in Ethnomusicology: Crossing Bridges.  
Location: Prague, Czech Republic.  
Read more about the event on page 14.
- ★ **18-22 Sep 2014:** Music and Dance Traditions of the Slavs in the Modern World.  
Location: Astrakhan, Russia.  
Read more about the event on pages 14-15.
- ★ **23-26 Oct 2014:** 9th International Symposium "Music in Society".  
Location: Sarajevo, Bosnia and Herzegovina.  
Read more about the event on pages 15-16.
- ★ **5-8 Nov 2014:** MusiCam 2014, International Conference on Visual Ethnomusicology.  
Location: Valladolid, Spain.  
Read more about the event on page 16.

# Recent Publications by ICTM Members

## Dance, Gender, and Meanings: Contemporising Traditional Dance

*Elsie Ivancich Dunin, Daniela Stavělová, Dorota Gremlicová, eds. Prague: Academy of Performing Arts Prague, Institute of Ethnology of the Academy of Sciences of the Czech Republic, 2012.*



This volume of proceedings includes contributions from the 26th Symposium of the ICTM Study Group on Ethnochoreology. These texts concern two themes, “Dance, Gender, and Meaning”, and “Contemporising Traditional Dance”. They advance various points of view, examples, and conceptual frames for understanding dance in connection with these two topics. The authors are researchers from around the world, examining dance from numerous perspectives, but with a common theoretical background formed by ethnochoreology, ethnology, and dance anthropology. Seven papers on the first theme research the relationship between gender, dance, and its meaning in connection with the issues of identity, socialization, the teaching process, femininity and masculinity, etc. Fifteen contributions and three panels are related to the second theme. The phenomenon of contemporising traditional dance is explored from the perspectives of identity, issues of safeguarding heritage and its preservation, various social contexts, relations between traditional dance and theatre, authenticity, politics, aesthetic

and cultural values, and commodification. The texts are accompanied by photos.

- Paperback, 314 pages, photos.
- Language: English.
- ISBN: 978-80-7331-236-7.
- Price: CZK 224.
- Available from [the publisher](#).

## Flower World – Music Archaeology of the Americas, vol. 2

*Matthias Stöckli and Arnd Adje Both, eds. Berlin: Ekho Verlag, 2013.*

For the first time, a book series featuring scientific research on the music archaeology of the pre-Columbian Americas is available.

Each high-quality bilingual volume (English/Spanish) includes studies on both past and living music traditions from South, Central and North America, and thus encompass all facets of current interdisciplinary research on the topic. The contributions are written by renowned scholars in the fields of anthropology, cultural history, and musicology, and are peer-reviewed by a general editor and changing co-editors. The series constitutes a platform for the most up-to-date information on the music archaeology of the continent.

The second volume of the series includes research on the acoustics and musical setting of Inca ceremonial



spaces, ancient Nasca whistles, the Nasca iconography of the ‘Lord of the Panpipe’, the ethnohistory of Muisca ceremonial gatherings (Colombia), period and culture-related styles of musical instruments from Central America, a classification of the polyglobular flutes from Mesoamerica, the Voladores dance from Mexico, and Hopewell panpipes from the US.

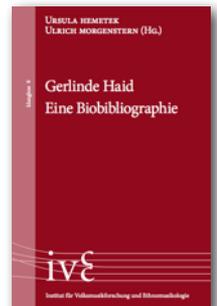
- Hardcover and electronic, 200 pages, 117 illustrations, charts.
- Languages: English and Spanish.
- ISSN 2195-7665 / ISBN 978-3-944415-00-0 (Series).
- ISBN 978-3-944415-14-7 (vol. 2).
- Price: EUR 115 (institutional) / EUR 79 (individual) / EUR 39 (PDF).
- Available from [the publisher](#) and [Harrassowitz](#).

## Gerlinde Haid (1943-2012). Eine Biobibliographie (klanglese 8)

*Ursula Hemetek & Ulrich Morgenstern, eds.*

*Wien: Institut für Volksmusikforschung und Ethnomusikologie, 2013.*

The Institute of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna presents a Bio-Bibliography of Gerlinde Haid, on the first anniversary of her passing.



This Internet-publication features two different approaches to her biography by Nicola Benz and Maria Walcher, a *Laudatio* by Walter Deutsch, a photo-essay by Lisl Waltner, a previously unpublished manuscript by Gerlinde Haid on the history of Folk Music Research in Austria, and a comprehensive list of all her publications and lectures.

- E-book (73.7 MB), 155 pages, colour photos, transcriptions, illustrations, audio samples.
- Language: German.
- ISBN: 978-3-902153-07-4.
- Available free of charge from [the publisher](#).

## Growing into Music Azerbaijan: The ancient arts of Mugham and ashiq in the XXI century

*A film by Sanubar Baghirova, edited by Michele Banal.*

The mugham and art of *ashiqs* are classical genres of Azerbaijani traditional music inscribed by UNESCO



on the Lists of oral and intangible cultural heritage of the humankind.

This 90-minute documentary film shot on location between 2009 and 2012 is about children from urban and rural areas of Azerbaijan who study national traditional music to become professional musicians, or to play it just for pleasure. The film explores how they are growing into this ancient music, learning it from teachers at music schools, and from listening to performances in their neighbourhoods and national radio and TV programmes.

The film is a part of the three-year multicultural project “Growing into music: Childhood music learning in

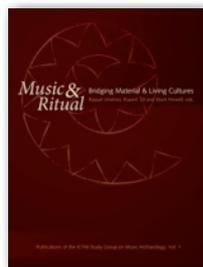
India, Azerbaijan, Mali, Cuba, Venezuela” funded through AHRC’s Beyond Text scheme, and directed by Lucy Duran.

- Language: Azerbaijani with English subtitles and commentary.
- For more information please visit [the documentary’s website](#).

## Music & Ritual: Bridging Material & Living Cultures

*Raquel Jiménez Pasalodos, Rupert Till, Mark Howell, eds.  
Berlin: Ekho Verlag, 2013.*

To provide better opportunities for publication of the ICTM Study Group on Music Archaeology, a new series has been established, Publications of the ICTM Study Group on Music Archaeology. This first volume is *Music & Ritual: Bridging Material & Living Cultures* and represents the first proper publication in book-form from the ICTM Study Group since the year 2000.



In reflecting the wide scope of music-archaeological research world-wide, the volumes draw in perspectives from a range of different disciplines, including related newly emerging fields such as archaeoacoustics, but particularly encouraging both music-archaeological and ethnomusicological perspectives. This first volume includes 18 case studies on ritual music in Mesopotamia, ancient China, the Classical Antiquity, the pre-Columbian Americas, and pre-historic Europe.

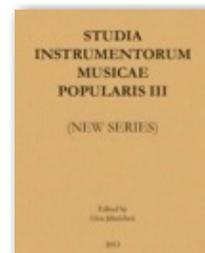
- Hardcover and electronic, 394 pages with 78 figures, 4 tables and 2 charts.
- Language: English.
- ISSN 2198-039X.

- ISBN 978-3-944415-10-9 (Series),
- ISBN 978-3-944415-11-6 (Vol. 1).
- Price: EUR 72 (institutional) / EUR 49 / EUR 32 (PDF).
- Available from [the publisher](#) and [Harrassowitz](#).

## Studia Instrumentorum Musicae Popularis III

*Gisa Jähnichen, ed.  
Münster: MV Wissenschaft, 2013.*

This volume is dedicated to the themes discussed during the 19th Symposium of the ICTM Study



Group on Folk Musical Instruments which took place in Bamberg, Germany, in March 2013. Twenty-nine authors from all parts of the world contributed to the volume. The first topic deals with “Wind Instruments in Regional Cultures”, whereby special emphasis was given to reed instruments. This topic comprises the history of regional standards and cross-disciplinary approaches to wind instruments. The topic “Social Significance of Instrumental Music Practice” explores musicians and teachers of instrumental music and their social position within their communities, general status issues and politics on the instrumental music market. Additionally, an overview on Ernst Emshheimer’s Extensive Network represents a part of historical studies in the field of organology.

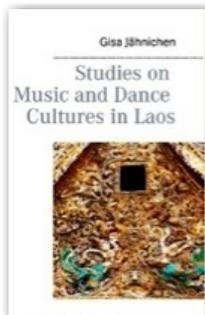
- Softcover, 448 pages.
- Language: English.
- ISSN: 2191-5261.
- Price: EUR 31.00.
- Available [from the publisher](#).

## Studies on Music and Dance Cultures in Laos

Gisa Jähnichen

Norderstedt/Vientiane: BoD/  
Sengsowan Publisher, 2013.

This volume comprises 12 sections dealing with Lao, Khmu, Hmong, Katu, Brau, Alak, Ta Oi, Bru, Katang, Jahoen, Xek, Tarieng, Nghe, Lue, Pray and Kado peoples, and some of their music and dance practices. The sections derive from translated, revised, and extended research papers collected during the last 10 years in the course of fieldwork undertaken together with Lao colleagues of the Archives of Traditional Music in Laos. Since Laos is home to many cultures with a large range of individual variation, the twelve sections are only a beginning in exploring a remarkable amount of data collected in the last two decades all over the country and brought into a wider academic context of studies on mainland South-east Asia. This volume is published in Germany and Laos at the same time in order to make research outcomes accessible to the people concerned as well as to an international academic community.

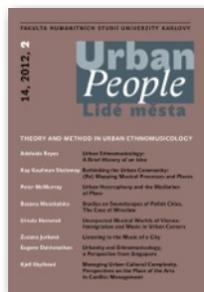


- Paperback, 296 pages.
- Languages: English and Lao.
- ISBN (Germany): 978-373-2290-01-7.
- ISBN (Laos): 978-9932-404-88-9.
- Price: USD 25.65.
- Available from [Amazon](#).

## Theory and Method in Urban Ethnomusicology: a special issue of *Lidé města* [Urban People]

Zuzana Jurková, ed.  
Prague, 2012.

Articles of this issue of *Urban People* are based on papers presented at the round table “Theory and Method in Urban Ethnomusicology” held in June 2011 in Prague.

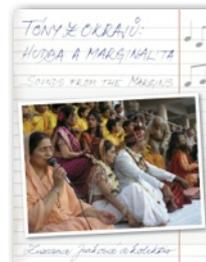


Ten articles from the roundtable (by Adelaida Reyes, Kay Kaufman Shelemay, Peter McMurray, Božena Muszkalska, Ursula Hemetek, Zuzana Jurková, Eugen Dairianathan and Kjell Skylstad) are joined by one paper by Zita Skořepová Honzlová, one editorial and Jurková, and three book reviews.

- Digital publication including text and images.
- Language: English.
- ISSN: 1212-8112.
- Available free of charge from [the publication's website](#).

## Tóny z Okrajů: Hudba a Marginalita [Sounds from the Margins]

Zuzana Jurková et al.  
Prague: Faculty of Humanities, Charles University and Kher e-publishing, 2013.



This collective monograph was written by a group of authors from the Institute of Ethnomusicology at Charles University in Prague. Music—as is usually emphasized—is a phenomenon reflecting or strengthening group identity. In the case of marginalization, sociologists, anthropologists and researchers in related disciplines place emphasis on processuality. The authors were thus interested in knowing which role music—its performance, the creation of a certain genre or a concrete musical event—plays in the process leading to social exclusion or, on the contrary, out of it.

- Digital publication including text and images.
- Language: Czech.
- ISBN: 978-80-87398-39-5.
- Available from [the publisher](#).

### From the ICTM Online Photo Gallery



Zulu dancers performing at the 40th ICTM World Conference (Durban, South Africa. July 2009. Photo by Trần Quang Hải. [Visit gallery](#).

# 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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Liaison Officer  
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**Vanuatu**

Raymond Ammann  
Liaison Officer  
[Send e-mail](#)

**Venezuela**

Katrin Lengwinat  
Liaison Officer  
[Send e-mail](#)

**Vietnam**

Phạm Minh Hương  
Chair of National Committee  
[Send e-mail](#)

**Zambia**

Mwesa I. Mapoma  
Liaison Officer  
[Send e-mail](#)

**Zimbabwe**

Jerry Rutsate  
Liaison Officer  
[Send e-mail](#)

# 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.

## African Music

Chair: Patricia A. Opondo

[Send e-mail to Chair](#)

[Visit Study Group website](#)

## Applied Ethnomusicology

Chair: Klisala Harrison

[Send e-mail to Chair](#)

[Visit Study Group website](#)

## Ethnochoreology

Chair: László Felföldi

[Send e-mail to Chair](#)

[Visit Study Group website](#)

## Folk Musical Instruments

Chair: Gisa Jähnichen

[Send e-mail to Chair](#)

[Visit Study Group website](#)

## Historical Sources of Traditional Music

Co-Chairs: Susanne Ziegler & Ingrid Åkesson

[Send e-mail to Chairs](#)

[Visit Study Group website](#)

## Iconography of the Performing Arts

Chair: Zdravko Blažeković

[Send e-mail to Chair](#)

[Visit Study Group website](#)

## Maqām

Chair: Jürgen Elsner

[Send e-mail to Chair](#)

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## Mediterranean Music Studies

Chair: Marcello Sorce Keller

[Send e-mail to Chair](#)

[Visit Study Group website](#)

## Multipart Music

Chair: Ardian Ahmedaja

[Send e-mail to Chair](#)

[Visit Study Group website](#)

## Music and Dance in Southeastern Europe

Chair: Velika Stojkova Serafimovska

[Send e-mail to Chair](#)

[Visit Study Group website](#)

## Music and Dance in Oceania

Chair: Kirsty Gillespie

[Send e-mail to Chair](#)

[Visit Study Group website](#)

## Music and Gender

Chair: Barbara Hampton

[Send e-mail to Chair](#)

[Visit Study Group website](#)

## Music and Minorities

Chair: Ursula Hemetek

[Send e-mail to Chair](#)

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## Music Archaeology

Chair: Arnd Adje Both

[Send e-mail to Chair](#)

[Visit Study Group website](#)

## Music in the Arab World

Chair: Scheherazade Hassan

[Send e-mail to Chair](#)

[Visit Study Group website](#)

## Music of the Turkic-speaking World

Co-Chairs: Dorit Klebe & Razia Sultanova

[Send e-mail to Chairs](#)

[Visit Study Group website](#)

## Musics of East Asia

Chair: Frederick Lau

[Send e-mail to Chair](#)

[Visit Study Group website](#)

## Performing Arts of Southeast Asia

Chair: Patricia Matusky

[Send e-mail to Chair](#)

[Visit Study Group website](#)

# Executive Board

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



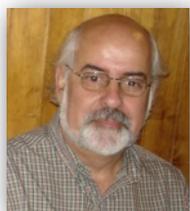
Salwa El-Shawan Castelo-Branco  
President  
Portugal



Don Niles  
Vice President  
Papua New Guinea



Stephen Wild  
Vice President  
Australia



Samuel Araújo, Jr.  
Executive Board Member  
Brazil



Naila Ceribašić  
Executive Board Member  
Croatia



Jean Kidula  
Executive Board Member  
Kenya/USA



Mohd Anis Md Nor  
Executive Board Member  
Malaysia



Jonathan P.J. Stock  
Executive Board Member  
UK/Ireland



Razia Sultanova  
Executive Board Member  
UK



Kati Szego  
Executive Board Member  
Canada



Terada Yoshitaka  
Executive Board Member  
Japan



Trần Quang Hải  
Executive Board Member  
France



J. Lawrence Witzleben  
Executive Board Member  
USA



Xiao Mei (萧梅)  
Executive Board Member  
China



Saida Yelemanova  
Executive Board Member  
Kazakhstan

# Secretariat

The Secretariat is the body responsible for the day-to-day operations of the ICTM, and the main channel of communication between the Council's governing body—the Executive Board—and its members, subscribers, partners, and affiliates.

The Secretariat comprises the Secretary General and the Executive Assistant, who are both appointed by the Executive Board for an initial period of four years.

According to her role in the first years of the International Folk Music Council, and even though her position was not named as such, we consider Maud Karpeles to be the Council's first Secretary General.

She was succeeded by Graham George (1969-1980), Dieter Christensen (1981-2001), Anthony Seeger (2001-2006), Stephen Wild (2006-2011), and Svanibor Pettan (2011-present).

Executive Assistants include Nerthus Christensen (1981-2001), Kelly Salloum (2001-2006), Lee-Anne Proberts (2006-2011), and Carlos Yoder (2011-present).



Svanibor Pettan  
Secretary General  
Slovenia



Carlos Yoder  
Executive Assistant  
Argentina/Slovenia

## Contact information

International Council for Traditional Music

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Facebook: [www.facebook.com/ictmusic](http://www.facebook.com/ictmusic)



*The University of Ljubljana, host institution of the current ICTM Secretariat.*

## Past Secretaries General of IFMC and ICTM



Maud Karpeles  
UK



Graham George  
Canada



Dieter Christensen  
USA



Anthony Seeger  
USA



Stephen Wild  
Australia

# 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 also promotes these goals by publishing the *Yearbook for Traditional Music*, distributing the online *Bulletin of the ICTM*, and maintaining 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 ICTM memberships run from 1 January to 31 December, except for Life and Joint Life Memberships (see below).

Members in good standing are entitled to:

1. Participate in 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 the other privileges and responsibilities of Ordinary Members.

(\*\*) Individuals may take advantage of Student Membership rates for a maximum of five years. Proof of student status will be required.

(\*\*\*) Available only to applicants retired from full time work who have been members of the ICTM for at least five years.

## Memberships for organizations

**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 (a minimum of four). These "Corporate Related Members" enjoy the same benefits as full Ordinary Members, i.e., participation in the Council's activities, voting in elections, receipt of publications, and access premium website content.

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

## Supporting memberships

All members who are able to sponsor individuals or institutions in a soft-currency country are urged do so by paying an additional fee of EUR 30.00 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 countries.

## 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 latest issue of the *Yearbook* is Vol. 45, corresponding to the year 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* was a 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, USA.

ISSN (Print): 0893-3068.

The transition to an online-only publication, restricted to members in good standing, will be completed in 2014.