

BULLETIN

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TRADITIONAL MUSIC

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

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Message from the Secretary General

by Svanibor Pettan



Dear members and other friends of the ICTM,

Despite the fact that the previous issue of the *Bulletin* reached you only three months ago (in January 2014, rather than in October the previous year, as it used to be the case for decades), the size of the current issue is quite remarkable, and its rich and diverse contents will hopefully attract your attention and satisfy your expectations.

As you know, UNESCO is emphasized in the very definition of ICTM, and the Membership Directory counts as one of the Council's three principal publications, besides the *Yearbook for Traditional Music* and the *Bulletin of the ICTM*. It is therefore appropriate to give space to Naila Ceribašić and Carlos Yoder to inform you about some major developments in these two respective domains (see pages 3-4).

In this volume we are starting a new series of **interviews** with distinguished senior scholars who have received Honorary Memberships to ICTM. The first two interviews, found on pages 5-8, are with **Joseph Hanson Kwabena Nketia** and **Trần Văn Khê**.

The importance of J.H. Kwabena Nketia in the history of ethnomusicology in Africa matches the prominence of Trần Văn Khê in the history of our discipline in Asia. Both were born in 1921, about a month apart from each other, and both significantly affected my decision to become an ethnomusicologist—and certainly I am not alone in being entitled to such a statement. Nketia's *The Music of Africa* (1974) was the first book on African music I

read, while Khê was the first non-Western scholar whose lecture I experienced as an undergraduate student at the University of Zagreb in 1979.

Nketia was interviewed by his well-known Ghanaian fellow ethnomusicologist Daniel Avorgbedor, and Khê by his son, Vietnamese scholar, musician, and ICTM Executive Board member Trần Quang Hải.

Since the January *Bulletin*, several important steps were made towards the realization of the 2015 ICTM World Conference in Astana, Kazakhstan. The **Second Notice and Call for Papers** can be found on pages 9-11 of this *Bulletin*, and you are welcome to visit [the conference webpage](#) and [submit an abstract proposal](#). A list of Consulates of Kazakhstan in various parts of the world was kindly prepared by the Local Arrangements Committee in order to assist your visa application. For any questions concerning the travel and stay in Kazakhstan that may have remained unanswered in the Second Call for Papers, please contact the Local Arrangements Committee (see page 9), while questions related to the conference programme should be addressed to the Programme Co-Chairs (see page 9). The Executive Board will have its regular annual meeting in Astana in July 2014, approximately a year prior to the World Conference, and you will consequently be provided with further important updates in the October *Bulletin*.

The **Announcements** section of this *Bulletin* features one somewhat unusual item: a joint symposium three ICTM National Committees in Pulfero, Italy (see page 15). Ignazio Macchiarella and his colleagues are bringing together ethnomusicologists from Austria, Italy, and Slovenia, to stimulate further development of regional cooperation in our field. To an extent overshadowed

by the principal ICTM gatherings—World Conferences, Study Group Symposia and Colloquia—these very useful events, which exist in central Europe for several years, deserve special mention as an example of good praxis and as inspiration for ICTM members in other parts of the world.

I am delighted to point your attention to the inaugural meeting of the North American Subsection of the Study Group on African Musics, the first scholarly gathering of this Study Group. See page 15 for further details.

Reports from ICTM national and regional representatives come from seven countries in three continents. Let me especially point out to the first report ever from Sudan (by Mohammed Adam Sulaiman) and to the first reports by new representatives of Romania (Constantin Secară) and UK (Keith Howard). Kirsty Gillespie, new Chair of the Study Group on Music and Dance in Oceania, has submitted her first report, which can be found on page 36.

Even a brief look at the Calendar of Events (pages 37-38) suggests that 2014 will be very rich in both ICTM and other scholarly gatherings. Two among them are expected to spark the creation of new ICTM Study Groups. If you are interested in Music and Dance of the Slavic People or in Visual Ethnomusicology, please support with your presence the efforts of Elena Shishkina in Astrakhan, Russia and Enrique Cámara de Landa in Valladolid, Spain, respectively.

The *Bulletin's* section dedicated to new **publications** is enriched by a special appendix: a brief presentation of new publications by ethnomusicologists from Cuba. In March 2014 I was invited to represent ICTM at the conference “Latin America and the Canon”, organized by the International Musi-



From left to right: Barbara Dobbs Mackenzie (President, International Association of Music Libraries, Archives and Documentation Centres and Editor-in-chief of *Répertoire International de Littérature Musicale*), Dinko Fabris (President, International Musicological Society), Svanibor Pettan (ICTM Secretary General), and Malena Kuss (Vice President, International Musicological Society). Havana, Cuba, March 2014.

cological Society Regional Association for Latin America and the Caribbean. It is my hope that several countries from Central and South America will enrich our World Network in the forthcoming months. The other positive outcome of our presence in Cuba were the talks on ICTM's cooperation with "[The Four Rs of International Music Research](#)", i.e., RILM, RISM, RIPM, and RIDIM. Besides RILM, with which we have an active relationship—Virginia Danielson, Margaret Kartomi, Terada Yoshitaka, and Xiao Mei represent ICTM in RILM's governing body along with representatives of International Musicological Society and International Association of Music Libraries—we would like to assess in which way formal relation with the other three Rs would benefit ICTM members. Therefore, you are kindly invited to take a close look at [these three websites](#) and provide the Secretariat with your valuable feedback. ICTM looks forward to take part in the scholarly celebration of RILM's fiftieth anniversary in New

York next year, together with IMS and IAML.

Finally, the Chairpersons of the Slovakia National Committee and Australia and New Zealand Regional Committee have changed. We warmly thank Oskár Elschek and Dan Bendrups for their dedicated service to the Council and welcome their successors, Bernard Garaj and Henry Johnson respectively.

All the best wishes for your present and future contributions to the flourishing of our scholarly field, and of the International Council for Traditional Music.

More issues of the *Bulletins* are now available online

Following a fruitful collaboration with the library of the Institute of Ethnology and Folklore (Zagreb, Croatia), many more past issues of the *Bulletin of the ICTM* have been scanned, OCR'd, and made available [at the ICTM website](#). We are very grateful to Naila Cerbašić for her important role in this project.

Currently, 106 scanned issues of the *Bulletin* are available, and only 16 issues are missing (3-15, 18, 21, and 22). We hope to add many of these in upcoming months, so please keep checking the website. If you have access to any of the missing issues in a personal collection or library and could be able scan them, please [contact the Secretariat](#).

New 25% discount for ICTM members off new book by Fiona Magowan and Louise Wrazen

Until 31 July 2014, all ICTM members in good standing will be able to benefit from a 25% discount off the regular price of the book *Performing Gender, Place, and Emotion in Music*, edited by Fiona Magowan and Louise Wrazen.

To benefit from the discount you must order directly from the publisher (Boydell and Brewer) and use a special code at checkout time. Please login to the ICTM website with you username and password, visit the [My account](#) page, and click on the link titled "Discount on book by Fiona Magowan and Louise Wrazen (till 31 July 2014)", which will take you to a new page with instructions on how to order, and how to use the special code.

Important UNESCO Intangible Cultural Heritage news

by Naila Cerbašić,
ICTM representative at
UNESCO



The 2014 cycle of the examination of files submitted for safeguarding intangible cultural heritage is now under process. There are 48 nominations for the Representative List, 8 for the Urgent Safeguarding List, 4 proposals for the Reg-

ister of Best Safeguarding Practices and 2 requests for International Assistance of more than US\$ 25,000. They are posted [online](#) to allow the public or other concerned parties to contribute their comments and opinions regarding the quality of the examination process and, consequently, the potential inscriptions.

The addressee of possible correspondence is the [ICH Secretariat](#), which will request the submitting State to respond to such comments so that the Intergovernmental Committee and its advisory bodies could benefit from the most comprehensive information possible regarding any issues raised. The process for the 2014 cycle will be completed during the Ninth session of the Committee in November 2014.

Online Membership Directory relaunched

by Carlos Yoder



After a few months of intense development, it is my great pleasure to announce the relaunch of the Online Membership Directory—a rich, comprehensive, and secure repository of information about the Council’s constituency, and a powerful research tool for our members.

Among the most important new features are:

- * **Improved search.** Members can now search for colleagues by full name, e-mail address, country of residence, research interests, field-work locations, and/or projects.
- * **Richer profiles.** Members can now add more information to their profiles, such as their photo, personal website, Facebook, LinkedIn, Twitter, and Academia.edu profiles, affiliation to ICTM Study Groups, and

both academic and ICTM-related biographies (see accompanying screenshot).

- * **Enhanced privacy.** Members can now select precisely what information appears in the Directory, and what should remain private.

The Online Membership Directory is available exclusively to ICTM members in good standing. Lapsed members will be automatically removed from the Directory after a grace period of three months, and their access to the Directory will be suspended until their memberships are renewed.

My sincere thanks to Anne von Bibra Wharton, Elsie Dunin, Pat Matusky, Don Niles, Svanibor Pettan, Tim Rice, and Wim van Zanten, for their invaluable input during the testing stage of the project.

To start using the Online Membership Directory, login to the ICTM website using your username and password, and click on “Online Membership Directory” at the left navigation menu ([or just click here](#)).

To edit your profile, make sure you are logged in to the ICTM website and click on “My Account”, then on “Edit your profile” ([or just click here](#)). Alternatively, use the Directory to view your profile, and then click on “Edit”.

The new Online Membership Directory aims to be a dynamic and evolving project shared by all members of the Council. Please consider using the **Send feedback** buttons (available at every page of the Directory) to share your thoughts, suggestions, and criticism.

Online Membership Directory - Edit your profile

Names and styling [Send feedback](#)

Title: Given name/名: Additional names: Surnames/姓: Alternate spelling of full name:

How should your name be styled? ☒ John Doe | ☐ Doe John

Personal information [feedback](#)

Profile image: no file selected

Gender: ☐ Female ☐ Male (clear)

Date of birth: (clear)

Contact information [Send feedback](#)

E-mail address:

Show e-mail address in Directory? ☒ Yes ☐ No

Phone number:

Show phone number in Directory? ☒ Yes ☐ No

Fax number:

Show fax number in Directory? ☒ Yes ☐ No

Personal website:

Show personal website in Directory? ☒ Yes ☐ No

An alternate spelling of your full name. You can use non-Latin scripts, such as 漢字, Cyrillic, Thai, Devanagari, etc.

The Edit Profile screen of the new Online Membership Directory.

An interview with Joseph Hanson Kwabena Nketia

by Daniel Avorgbedor



AVORGBEDOR: Prof, you were recently recognized with an ICTM Honorary Membership, and as one of the very few “living archives” of our discipline, I believe you will have some words of wisdom for us, especially regarding our contemporary times. Let’s open the conversation by asking you to share some highlights and memories of the 18th conference of the International Folk Music Council [editor’s note: ICTM’s previous name], which took place at the University of Ghana in 1966.

NKETIA: At first, IFMC’s conferences were held mainly in Europe. I became aware of the Council after receiving a notice for the forthcoming 1957 Conference, to be held in Denmark. The Conference’s themes were very relevant to my own research, so I wrote a paper on possession dances in African societies and submitted it to Maud Karpeles. My paper was accepted, but I could not get the money to travel to the conference. Fortunately Klaus Wachsmann [editor’s note: then an Executive Board Member of IFMC], who was interested in African cultures and lived in Uganda, read the paper in my name, despite regulations that papers would not be read if their author did not attend the conference. That was what opened the doors to the Council for me.

IFMC’s next conference was held in 1958 in Liège, and the organizers invited me to come and present a paper. They covered my airfare and living expenses. Later I became a member of the Executive Board, and that is how I got involved with IFMC, now ICTM.

A few years after, the Executive Board decided to host a conference in Africa, so they relied on me to organize a meeting in Ghana in 1966. My work with the first President of Ghana, the late Dr. Kwame Nkrumah, was ongoing at the time, and so all sectors of the government—both military and civilian—supported the idea of Ghana to host the conference. A few months before the start of the meeting, a military coup ousted the government, worrying people in the rest of the world who were otherwise very excited to come to Ghana. But the new military authorities took care of the conference’s needs and expenses (even more than initially envisaged), and the 1966 Conference was a success.

I often say that I survived all the coups in Ghana, because of my interest in bringing tradition to the forefront and making it an integral part of contemporary society. Every military government supported me.

We had a very interesting conference with people who had never visited Africa before, including Maud Karpeles and Hugh Tracey. Klaus Wachsmann was a very important figure at the time, and his involvement was instrumental in the success of the conference. We visited the Akosombo Dam area, and the participants were impressed by the performance of the Ghana Dance Ensemble.

There was something in the “African thing” that attracted attention; it was not the material—there was a lot enthusiasm. The fact that I was not using other peoples’ data but on-the-spot experience caught attendees’ attention.

AVORGBEDOR: To what extent do you think the Ghana conference made a positive impact on the scholarly audiences?



Joseph Hanson Kwabena Nketia. Photo by Daniel Avorgbedor

NKETIA: The conference was a great experience for all, especially to those coming to Africa for the first time and in view of all those stories which circulated about Africa at the time. The opportunity to combine the scholarly programme with its practical extensions through performances was impressive.

AVORGBEDOR: What thoughts and advice would you have on the subject of a future ICTM conference in Ghana?

NKETIA: I think that Ghana can host an ICTM conference the way we did it then, with much support. It is extremely important to be part of the world, and of ICTM. It would be very interesting if an ICTM Conference would come back to Ghana, because we would have participants from other parts of Africa. Furthermore, we are in need of African solidarity, but with the financial situation in Ghana now, I do not know how easily it could be done.

Certainly we should not withdraw from finding solutions, any way we can advance the cause of Africa should be



JH Kwabena Nketia recording a radio programme.

explored, including the help of corporate donors.

AVORGBEDOR: Could you elaborate on the circumstances and procedures that led to the self-redefinition by which IFMC became ICTM, including any further thoughts you may have about the influences of North American scholars on the growth or expansion of the Council?

NKETIA: The whole problem concerned the term *folk*, which was all right [to use] in Western Europe because folk music was a tradition being revived, plus there were also *folk musicians* in France who were performing and recording, but who were not scholars. So the *folk* term of IFMC represented all those layers. Then there were those who thought that we should replace *folk* with *traditional* to accommodate not only what people call “folk music” but also the classical traditions of parts of Asia which were *traditional*. And so, that changed the question from one of approach (amateur vs. professional) to another of consideration and presentation of values.

The new name, ICTM, was first suggested by Dieter Christensen of Columbia University. This coincided with the work of Alain Daniélou, a French scholar who was then promoting the music of India. ICTM sought to study and document all kinds of traditional music, both professional and amateur, which belong under the “traditional” category, and thus the musics of the Orient and Africa were accommodated. This new framework allowed for non-differentiation in terms of qualities of traditional music—for example the high professionalism in Indian classical music and the other varieties of folk music that continued as essential elements or foundations of each culture.

There are people who spend time with their music, creating theories, etc., and systematizing in their own way so that in the Orient, for example, you have traditional music which is very high. And we needed to recognize the same here in Africa—here we have the common practitioners and also the highly specialized. *Traditional* then stood for music with some kind of historical foundation because it is part of the culture, moving in certain directions

and along with the other ones which are simpler. The problem in Africa was whether we have that fine distinction. Of course we have, e.g., court music, such as the Akan Adowa which was held in high esteem; so in Africa the distinction was not so great but it was evident.

AVORGBEDOR: Could you tell us about the extent to which your theoretical works and their implications for practical application in contemporary African societies are clarified by subsequent work with the International Music Council and related regional organizations, beginning with the 1991 work edited by Max Peter Baumann and Ulrich Wegner? [“Music and Cultural Policy in Contemporary Africa” in *Music in the Dialogue of Cultures: Traditional Music and Cultural Policy*, pp. 77-94. Intercultural Music Studies, vol. 2. Wilhelmshaven: Florian Noetzel Verlag.]

NKETIA: IMC’s intervention was very important, as they began to look at things from universal perspectives—it is important to have an organization whose objectives consider the whole world. There were Westerners interested in their own great composers, but one important change in the life of IMC was when they somewhat became aware of non-Western music. A conference was organized in Tehran and IMC recognized Henry Cowell, my teacher at Columbia University who had specialized in Oriental music. He was an important American composer who employed all kinds of resources and was asked to give a keynote address focusing on music cultures of the world. I suspect it was Cowell who told the secretary of IMC to invite me, as I was the only African scholar present at that conference. They saw that my presentation was different and that caught their attention.

Then came the idea of setting something for Africa, since at that time IMC was dealing mainly with Europe and Asia. IMC co-opted me into their board and that was the beginning of the “revolution.” As a board member of IMC I had always something to say; so when the idea for a Rostrum came up—especially [the African Rostrum](#)—I was the one being asked for advice, so my voice became very important at UNESCO. I was invited to every UNESCO event that had an African component, and that is how I became involved in cultural policy, an issue we had talked about in Ghana before it appeared in UNESCO’s agenda.

Reconciling ethnicity and nation through cultural policy must focus on contextualization as an important element in its achievement; contextualization means bringing something from one environment to another, creating a new consciousness of differences. The contemporary individuals have opportunities to specialize not only in their own traditions, but also those of the others. The time has come for us to recognize ourselves not as Ewe, Ga, Twi, but as Ewe-Ghanaian, Akan-Ghanaian, and so on. If we did that then we could follow and exemplify the idea of Pan-Africanism.

AVORGBEDOR: So Prof, I would like to thank you so much for your time.

An interview with Trần Văn Khê

by Trần Quang Hải

The Executive Board of ICTM asked me to do an interview with my father, Trần Văn Khê, after the ICTM General Assembly awarded him an Honorary Membership in July 2013. The following interview was conducted by telephone.



TRẦN QUANG HẢI (TQH): The reason I am calling you today is to talk about your life, career, and especially your activities involving IFMC/ICTM.

TRẦN VĂN KHÊ (TVK): You know, son, I am getting old and my memory is not good enough to remember everything, but if you ask me easy questions, I’ll try to do my best to give the answers you are looking for, OK?

TQH (laughing): Thank you very much Dad! Could you start by telling me about yourself, where you were born, and a bit about your career?

TVK: I was born on 24 July 1921, in a small village called Bình Hòa Đông in the province of Mỹ Tho, in southern

Vietnam. I studied medicine at the University of Hanoi for two years, and in 1949 went to Paris, France, where I studied political science at the Institut d’Etudes Politiques, obtaining my diploma in 1951. Then I fell very ill, and for four years I was hospitalized. During that time, I thought a lot about Vietnamese traditional music, and since I was born into a family of four generations of traditional musicians, I decided to study musicology upon my recovery from illness in 1955. In 1958, I earned my PhD from the Sorbonne University of Paris, and since that date I devoted all my time to the research and teaching of musicology, until I went back to Vietnam in 2004.

TQH: Can you tell me about different positions you held during your professional life?

TVK: I was Director of Research at the Centre National de la Recherche Scientifique (CNRS), professor at the Sorbonne University (1958-1988), and Honorary Member of the Conseil International de la Musique (UNESCO).

My research and activities in traditional music have earned me many distinctions and prizes from prestigious



Trần Văn Khê. Photo by Loc Nguyen.



Father and son, Trần Văn Khê and Trần Quang Hải. Photo by Trần Quang Hải.

universities, academies and international institutions. In the past 55 years, I have supervised a considerable number of PhD dissertations and taught thousands of students all over the world. I have also given several hundred lectures at numerous universities in the USA, Russia, China, Italy, India, Iran, Algeria, Japan, Taiwan, Brazil, Madagascar and New Zealand.

TQH: That's amazing, Dad. Now, I'd like to ask you about your activities when you were a member of the IFMC, which later became ICTM. Can you recall a few important dates?

TVK: It is a long story but I'll cut it short. In 1958, I met several ethnomusicologists at the IMC's conference in Paris: Samuel Baud-Bovy, Willard Rhodes, Walter Wiora, Marius Schneider, and Paul Collaer. They appreciated my paper and invited me to join the International Folk Music Council. I attended regularly the IFMC's Conferences, and I often met with members to exchange experiences and sometimes to collaborate with them in certain topics of research. I also wrote a few articles

and reviews for the *Journal of the IFMC* [editor's note: predecessor of the *Yearbook of the IFMC/Yearbook for Traditional Music*].

In 1963, while attending the IFMC Conference in Jerusalem, I took part in an international concert organized on that occasion, by playing Vietnamese traditional music. The President of IFMC at that time, Zoltán Kodály, congratulated me on my performance and asked to meet some day to discuss pentatonic scales. After that I had the opportunity to meet Kodály in Budapest, where we had a very interesting exchange of our experiences on pentatonicism.

In 1975 I was elected to the Executive Board of IFMC, and then I was Vice President from 1979 to 1987.

I recall that when I was Vice President of ICTM, Lưu Hữu Phước organized a festival of traditional music in Vietnam, and he invited Eric Stockman, then President of ICTM, to come to the festival as a special guest. Stockman could

not accept the invitation because of his poor health, so I went there instead.

TQH: Were you present at the Seoul conference in 1981, where the new name of the Council was adopted?

TVK: Yes, I was. At that conference, I witnessed the name change of the organization from International Folk Music Council to International Council for Traditional Music. There was an important discussion about that matter. Poul Rosing Olsen became President of the new Council, with Dieter Christensen as Secretary General.

TQH: For the last question, what have you done since you went back to live in Vietnam in 2004?

TVK: I have been actively participating in the cultural life of the whole country of Vietnam. I collaborated in the presentation of several files to UNESCO to be included in the Lists of Oral and Intangible Heritage of Humanity, such as Nhã Nhạc Huế Court Music ([inscribed in 2008](#)), Quan Họ Bắc Ninh folk songs ([inscribed in 2009](#)), Ca Trù singing ([inscribed in 2009](#)), Gongs from the Central Highlands of Vietnam ([inscribed in 2008](#)), and the art of Đờn Ca Tài Tử from Nam bộ ([inscribed in 2013](#)).

TQH: Thank you so much. I hope that with this interview the members of ICTM will get to know you better.

TVK: I am happy to be interviewed by you, my son. You have taken my place in the framework of ICTM. I sincerely thank the members of ICTM for accepting me as an honorary member.

43rd ICTM World Conference

16-22 July 2015

Kazakh National University of Arts, Astana, Kazakhstan.

Second Notice and Call for Proposals

You are cordially invited to attend the 43rd ICTM World Conference which will be held between 16 and 22 July 2015 at the [Kazakh National University of Arts](#) in Astana, Kazakhstan.

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—like that in Shanghai, China, in July of 2013—is a truly stimulating place to be.

Kazakhstan has become a well-integrated and successful affiliate of the European community, as reflected by the fact that Kazakhstan is the only Central-Asian state within the [European Higher Education Area](#), and the first country to chair the [Summit of the OSCE in 2010](#). 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.

The **Conference website** is now online [here](#).

Programme Committee

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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, transna-

tionalism, 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).

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.

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).

5. WORKSHOP

Presentational aspects of music and dance are better suited to the workshop format. The submitted proposal should include a 300-word abstract stating the

intended duration of the workshop (max. 90 minutes).

Submissions

Proposals can be submitted directly from [the Conference website](#).

Timeline

- * First call for proposals: October 2013
- * Second call for proposals: April 2014
- * Deadline for submission of proposals: 30 September 2014
- * Notification of acceptances: December 2014.

The Preliminary Programme will be published in the April 2015 issue of the *Bulletin of the ICTM*.

Local Arrangements Information

Astana is a large political, administrative, business, and cultural centre of the Republic of Kazakhstan. All central authorities of the country, diplomatic missions, headquarters of domestic and foreign companies, leading universities, state-of-the-art medical clinics, and

significant cultural institutions are located here.

Basic information

Kazakhstan is transcontinental country located in Central Asia and Europe. Astana lies to the North of Central Kazakhstan.

The territory of Kazakhstan is 2,727,300 square kilometres, making it ninth largest country in the world and the world's largest landlocked country, bordering with Russia, China, Kyrgyzstan, Uzbekistan, and Turkmenistan.

The population of the country is 16.6 million (2011), and of Astana is 708,794 (2010).

Kazakh is the official language of Kazakhstan, but in state institutions and local administration bodies Russian is used equally with Kazakh.

Kazakhstan's voltage system is 220 volts. European two-pin sockets are used.

The international calling country code of Kazakhstan is +7.



Astana by night



Astana skyline

CURRENCY

The currency of Kazakhstan is the Tenge (KZT). Major international credit cards are accepted in most hotels, malls, and restaurants. There is a good network of ATMs throughout the city. Banks are open on weekdays from 9 AM to 6 PM. Money can be exchanged in any bank at the rates stated on the information table. No commission is applied. ID is obligatory. It is advisable to retain all exchange receipts. If you bring money in cash, it should rather be in USD or Euro.

As of April 2014, the following [currency exchange rates](#) were current:

- * 1 USD: 182.02 KZT
- * 1 EUR: 252.72 KZT
- * 1 GBP: 304.28 KZT

Arriving in Astana

Many airlines operate flights to Astana. You will land on an elegant but striking masterpiece by Japanese architect Kisho Kurokawa, the Astana International airport, located 15 kilometres away from the city.

You will be greeted with the sign of ICTM upon arrival to the airport.



The Astana Airport

Stay connected

TELEPHONE CALLS

You can place local, regional, and international calls from within Kazakhstan.

You can purchase a local SIM card for your mobile phone at the 2nd floor of the airport and in big shopping malls. All telephone companies operate on a prepaid system. Once your credit runs out, it can be easily recharged at terminals throughout the city (every small shop has one!).

INTERNET

Most hotels and shopping malls in Astana provide free wireless Internet.

List of diplomatic missions of the Republic of Kazakhstan

The Republic of Kazakhstan operates embassies, permanent missions, diplomatic missions, and consulates is present in the following countries: Afghanistan, Armenia, Austria, Azerbaijan, Belarus, Belgium, Brazil, Bulgaria, Canada, China, Croatia, Cuba, Czech Republic, Egypt, Finland, France, Georgia, Germany, Greece, Hungary, India, Indonesia, Iran, Israel, Italy, Japan, Jordan, Korea (ROK), Kyrgyzstan, Lebanon, Libya, Lithuania, Malaysia, Mongolia, The Netherlands, Norway, Pakistan, Poland, Romania, Russia, Saudi Arabia, Singapore, Slovakia, Spain, Switzerland, Tajikistan, Thailand, Turkey, Turkmenistan, Ukraine, United Arab Emirates, United Kingdom, USA, and Uzbekistan.

For a full list, including postal, e-mail and Internet addresses, [please click here](#).



Vista of Astana



Vista of Astana

Announcements — ICTM

Programme: 4th Symposium of the ICTM Study Group on Music of the Turkic-speaking World

18-20 April 2014.

Istanbul, Turkey.

Friday, 18 April

9:00-9:30 Opening ceremony

9:30-10:30 Keynote address by Timothy Rice (UCLA, USA). Turkish Musical Traditions and Influences in Bulgaria

FIRST SESSION: MUSIC THEORY, ANALYSIS AND GENRES (Chair: Nilgün Doğrusöz (ITU TMSC, Turkey)

10:30-10:45 Walter Zev Feldman (New York University-Abu Dhabi, USA). Turkic Elements in Early Ottoman Music: A Methodological Enquiry

10:50-11:05 Okan Murat Öztürk (Başkent University, Turkey). A New Conception and Method for Analysing Ottoman Makam-related Melodies

11:10-11:25 Jacob Olley (King's College, UK). Notation, Education, Civilization: European Influences in Late Ottoman Music Theory

11:30-11:45 Mohammad R. Azadehfar (University of Arts, Iran). Comparative Studies on Rhythmic Cycles Presented in 'Abd Al-Qadir Maraghi's Treatises and North Indian Talas

11:50-12:05 Fattakh Khalig-Zade (National Academy of Music, Azerbaijan). Music of Azerbaijanis and Non-Turkic Neighbours In the Light of Methodology

12:30-13:10 Lunch Break

SECOND SESSION: TURKIC WORLD AND NEIGHBOURS (Chair: János Sipos, Academy of Sciences, Hungary)

13:30-13:45 Alexander Djumaev (University of Central Asia, Kyrgyz Republic). Constructed and Inherited "Musical Spaces": Tajik-Uzbek (Iranian-Turkic) Musical Relations Through Eyes of Traditional Musicians

13:50-14:05 Saida Yelemanova (Kazakh National University of Arts, Kazakhstan) Identifying Turkic Musical Identity

14:10-14:25 Faroghat Azizi (Deputy Minister of Culture, Tajikistan) Shashmaqom and Its Artistic School

14:30-14:45 Sanaz Nakhjavani (Iran). Music Theory in Systematic School According to Persian Sources: Influence of This Theory on Iranian Music

14:50-15:05 Elena Shishkina (Astrakhan State Technical University, Russia). The Lower Volga Music: The Turkic World in the Context of Neighbouring Peoples

15:10-15:30 Coffee Break

THIRD SESSION: TURKIC MUSICS: SIMILARITIES AND DIFFERENCES (Chair: Alexander Djumaev, University of Central Asia, Kyrgyz Republic)

15:30-15:45 Ruth Davis (University of Cambridge, UK). The Turkic Strain in Tunisian Instrumental Music

15:50-16:05 Feza Tansuğ (İpek University, Turkey). The Turkic Impact on World Music

16:10-16:25 Galina Sychenko (Novosibirsk State Conservatory, Russia) Song Traditions of Turkic Peoples of

Southern Siberia and Its Neighbours: Programme of Comparative Studies

16:30-16:45 Marziet Anzarokova (Russian Art Institute, Adygh Republic, Russia). To the Question on the Influence of Turkish Culture on Circassian Diaspora's Music Culture in Turkey: The Specificity and the Perspectives of the Study

16:50-17:00 Short Break

FOURTH SESSION: SPECIAL PRESENTATION I (Chair: Okan Murat ÖZTÜRK, Başkent University, Turkey)

17:00-17:40 Razia Sultanova (University of Cambridge, UK) Music of the Uzbeks of Northern Afghanistan

17:40-18:00 Discussion

18:30-20:00 Dinner

20:00-21:30 Traditional Turkish Music Concert

Saturday, 19 April

FIFTH SESSION: TURKIC PEOPLES AND MUSICAL INSTRUMENTS (Chair: Ş. Şehvar Beşiroğlu, ITU TMSC, Turkey)

10:00-10:15 Bayan Abisheva (Almaty State Conservatory, Kazakhstan). Dombyra: The Experience of Comparative-Typological Study

10:20-10:35 Gulnar Abdirakhman (Kazakh National University of Arts, Kazakhstan). Common Elements in the Cultural Traditions of the South Slavs and Turks (on an Example of Language and Musical Instruments)

10:40-10:55 Luvsannorov Oyunchimeg (University of Art and Culture,

Mongolia). Shudarga: Tree Stringed Long Zither of Mongolia

11:00-11:15 Korlan Kartenbayeva (Almaty State Conservatory, Kazakhstan). The Zhetigen-type Musical Instruments of The Turkic Nations and the Kazakh Zhetigen

11:20-11:35 Emin Soydaş (Cankiri Karatekin University, Turkey). Some Reflections on the Historical Journey of the Ozan Kopuzu

11:40-11:55 Dorit Klebe (Freie Universität, Germany). The Ottoman-Turkish Instrumental Genres Saz Semai and Longa in Recent Middle-Eastern Music Performances

12:00-13:30 Lunch Break

SIXTH SESSION: MUSICAL IDENTITY AND HERITAGE (Chair: Razia Sultanova, University of Cambridge, UK)

13:30-13:45 Valentina Suzukei (Tuvan Institute for Humanities Research, Russia). Music Heritage of the Descendants of Central Asia's Ancient Nomads

13:50-14:05 Thomas Solomon (University of Bergen, Norway). Music in the Norway-Azerbaijan Connection: Distant Neighbours, Imagined Pasts

14:50-14:05 Violetta Yunusova (Moscow State Conservatory, Russia). Turkic-Slavic Cultural Relations: The Great Azerbaijani Musician Bahram Mansurov as a Teacher of the Russian Researcher

14:30-14:45 Suraya Agayeva (Institute of Arch. and Art of the NAS, Azerbaijan). Turkic Tunes and Their Integration with Arabic and Persian Music in the Medieval Treatises

14:50-15:05 Tiron E. L. (Novosibirsk State Conservatory, Russia). Songs of

the Tuva-Toju: Local Prevalence of Kozamyk and Yr "Model Tunes"

15:10-15:30 Coffee Break

SEVENTH SESSION: TURKIC IMPACTS AND MUSICAL INTERACTIONS (Chair: Ruth Davis, University of Cambridge, UK)

15:30-15:45 Anna G. Alyabyeva (Krasnodar University of Culture and Arts, Russia). Traditional Culture of Kabardino-Balkaria and North Caucasus: from Dream to Reality in Structuring the Pitch Space

15:50-16:05 János Sipos (Academy of Science, Hungary). Are There Common Folk Music Styles in the Music of the Turkic-Speaking Peoples?

16:10-16:25 Gyultekin B. Shamili (Russian State Institute of Arts, Russia). How We Can Talk About Similarity and Differences in Music of Turkic World and Neighbours?

16:30-16:45 Omarova Gulzada (Kazakh National Academy of Arts, Kazakhstan). The Problems of Comparative and Typological Study of Turkic Musical Traditions (on the Example of Stringed Instruments)

16:50-17:00 Short Break

EIGHTH SESSION: SPECIAL PRESENTATION II (Chair: Songül Karahasanoglu (ITU TMSC, Turkey)

17:00-17:40 Ameneh Youssefzadeh & Stephen Blum (City University of New York, USA). The Khorasani Baxşi and the Turkmen Bagşy

17:40-18:00 Discussion

18:30-20:00 Dinner

20:00-21:30 Turkic People's Music Concert

Sunday, 20 April

NINTH SESSION: LOCAL TRADITIONS AND INSTRUMENTS (Chair: Walter Zev Feldman (NYU-Abu Dhabi, USA)

10:00-10:15 Özlem Doğuş Varlı (KTU State Conservatory, Turkey). Differences and Similarities of "Hada-Throat Songs" in the Context of Music and Expression

10:20-10:35 Luvsannorov Erdenechimeg (Indiana University, USA). The New Discovery of 24 Microtones (Between F-G) on the Mongolian "Horse Fiddle" Instruments

10:40-10:55 Ulrich Morgenstern (Ins. für Volks. und Ethnomusikologie, Austria). The Balalaika as a Subject of Ethnopolitical Discourse

11:00-11:15 Wei Xiaoshi (Tash Music & Archives, China). The Works of Tash Music & Archives on Turkic-Speaking Groups in China

11:20-11:35 Alla Sokolova (Adyghe State University, Russia). Circum Pontiac Lezginka Dance

12:00-13:00 Lunch Break

TENTH SESSION: MUSIC, BELIEFS AND CHANGE (Chair: Fattakh Khalig-Zade, National Academy of Music, Azerbaijan)

13:30-13:45 Cenk Güray (Yıldırım Beyazıt University, Turkey). The Traces of the Shaman Tradition Within the Historical and Current Musical Resources: The Examples of Kazakhstan and Turkey

13:50-14:05 Zilya Imamutdinova (Moscow Islamic Institute, Russia). Religious Musical Tradition of Muslims in Modern Russia

14:10-14:25 Frédéric Léotar (University of Montreal, Canada). Karakalpak Epics: A Musical Culture Based on (at least) Two Traditions

14:30-14:45 Csaki Eva (Peter Pazmany Catholic University, Hungary). Rain-magic: Incantations with Similar Aims Throughout the Steppe Region

14:50-15:05 Togay Şenalp (Muğla Sıtkı Koçman University, Turkey). The Change of Turkish Urban Music in the Intersection of Makam and Tonal Music

15:10-15:30 Coffee Break

ELEVENTH SESSION: SPECIAL PRESENTATION III (Chair: Farohat Azizi, Deputy Minister of Culture, Tajikistan)

15:30-16:10 Abdullah Akat (KTU State Conservatory, Turkey). Analysing and Evaluating of Crimean Tatars Sound Recordings in Berlin Phonograph Archive

16:10-16:30 Discussion

16:30-17:30 SYMPOSIUM
EVALUATION MEETING AND
CLOSING

Joint Symposium of the National Committees of Austria, Italy, and Slovenia

*9-10 May 2014.
Pulfero, Italy.*

The joint meeting of the ICTM National Committees for Austria, Italy, and Slovenia has been coordinated by their three Chairs, Thomas Nußbauer, Ignazio Macchiarella, and Mojca Kovačič.

This meeting will have three main aims.

First, the scholarly part will be focused on three themes selected by the Italian organizers.

1. Crossing Categories, Shifting Viewpoints: Musical Instrument/Noise Maker/Hunting Call; Dance/Game; Song/Speech. Session chaired by Cristina Ghirardini.
2. Music Genres within Contemporary Mediatized and Globalized Contexts. Session chaired by Fulvia Caruso.
3. Time and/or Space in Music-making. Session chaired by Ignazio Macchiarella.

Second, there will be a discussion about the possibilities of joining forces when applying for major European projects.

Third, there will be a music and dance programme, including a Slovenian dance workshop led by the Istrian ensemble Vruja, and a visit to the nearby museum in San Pietro al Natison, which features the theme of the borders.

This event, initiated and coordinated by the Chair of the Italian National Committee Ignazio Macchiarella, will be opened by the Rector of the University of Udine.

Inaugural Meeting of the North American Subsection of the ICTM Study Group on African Musics

*5-7 June 2014
Pittsburgh, USA*

The theme of this meeting will be “Pedagogy and Performance of African and African American Music in Higher Education: Experiences and Challenges”, and it will take place on 4-7 June 2014 at Duquesne University,

Mary Pappert School of Music, Pittsburgh.

The host will be Sister Marie Agatha Ozah.

10th Symposium of the ICTM Study Group on Mediterranean Music Studies

*27-29 June 2014.
Cambridge, UK.*

We are very pleased to communicate to the ICTM membership the preliminary programme of this forthcoming Symposium. In addition to the papers listed below, Allan Marett (University of Sydney) will give a keynote lecture, and Gary Tomlinson (Yale University) will conclude the symposium as respondent. Confirmed presenters include:

- * Cassandre Balosso-Bardin (SOAS, London) – Demons, Saints and Xeremies: The Use of Bagpipes in Mallorcan Para-Liturgical Ceremonies
- * Linda Barwick (University of Sydney) – Magic and Mysticism in Contemporary Practice of the Garfagnino Maggio
- * Francesco Del Bravo (Freie Universität, Berlin) – “Il faut méditer la musique”: Nietzsche and the Mediterranean Turn.
- * Loren Chuse (Berkeley, University of California) – El Duende Flamenco: Magic, Mysticism and Marketing
- * Ruth F. Davis (Corpus Christi College Cambridge) – Jacob Bsiri and the Festival of Miracles: Homage to a Musician turned Healer
- * John C. Franklin (University of Vermont) – Kinyras: The Divine Lyre

- * Oliver Gerlach (Naples, Italy) – Magic Dance and Its Para-liturgical Function in Southern-Italian Arbëreshë Communities
- * Gail Holst-Warhaft (Cornell University) – The Dark Magic of Lament
- * Nadia Incoronata Inserra (University of Hawaii, Manoa) – From Folk to World and to New Age: Alessandra Belloni's Tarantella Ritual in the US
- * Sonia Kieser (Ethnomusikologischer Kulturverein, Vienna) – The Influence of Tarantism on the Music Scene in the Italian Region of Salento
- * Teodora Konach (Jagiellonian University, Cracow) – Samodivi: Thracian Mythology in the Bulgarian Epics
- * Jacomien Prins (University of Warwick) – Girolamo Cardano: The Passions and the Power of Music
- * Claudio Rizzoni (University of Rome La Sapienza) – From Devotional Singing to Ritual Crisis: Music as Experience of the Sacred in Present Day Naples
- * Miriam Røvsing Olsen (Université Paris X-Nanterre) – Actions of Magic in some Wedding Rituals (Morocco)
- * Marcello Sorce Keller (University of Malta) – How Magic Is the Mediterranean: Musings on the Survival of Musical Magic in Modern Times
- * Francesco De Zorzi (University Ca' Foscari, Venice) – Between Ecstasy and Choreography: The Ceremony of Samâ in the Ottoman-Turkish Mevlevi Tradition and Its Development

Programme outline

FRIDAY, 27 JUNE

9.45-10.00 Welcome address by Stefano Castelvechi and Marcello Sorce Keller

10.00-11.00 Paper Session 1

11.00-11.30 Coffee break

11.30-12.30 Paper Session 21

12.30 Lunch

14.00-15.30 Paper Session 3

15.30-16.00 Coffee break

16.00-17.00 Paper Session 4

SATURDAY, 28 JUNE

10.00-11.30 Paper Session 5

11.30-12.00 Coffee break

12.00-13.00 Keynote lecture by Allan Marett. Mysticism, Magic and Supernatural beyond the Mediterranean

13.00 Lunch

14.30-15.30 Paper Session 6

15.30-16.00 Coffee break

16.00-17.00 Paper Session 7

SUNDAY, 29 JUNE

09.30-11.00 Responses, conclusion, and general discussion. Gary Tomlinson.

11.00 Coffee break and Business Meeting

Local Arrangements Information

The Symposium will take place in the gracious environment of St John's Divinity School, opposite the main entrance to St John's College. Since the dates coincide with University graduation, both College and tourist accommodation in the city is in especially high demand. The following accommodation is currently being held for symposium delegates (for a limited period) for the three nights of Thursday 26, Friday 27 and Saturday 28 June (checkout on the 29th). All these places provide easy and efficient access to St John's Divinity School, whether on foot or by direct bus service to Bridge Street, within close walking distance.

Due to high demand, early confirmation of bookings will be much appreciated.

Please contact the individual establishments as advised quoting "Ruth Davis for the conference 26-29 June".

KING'S COLLEGE

- * King's Parade, Cambridge CB2 1ST
- * www.kings.cam.ac.uk
- * Short walk from St John's College. 1 fellows' guest room, ensuite, £50 room only
- * Contact: Terry at guestrooms@kings.cam.ac.uk
- * Holding until the end of May at the latest

GIRTON COLLEGE

- * Huntingdon Road, Cambridge CB3 0JG
- * www.girton.cam.ac.uk
- * Two miles from St John's College with frequent direct bus service. 7 single rooms (designated conference accommodation) with shared bathroom, £51.60 including breakfast
- * Contact Graham Rawlings at conferences@girton.cam.ac.uk
- * Holding until the end of May at the latest

WESTMINSTER COLLEGE

- * Madingley Road, Cambridge CB3 0AA
- * www.westminster.cam.ac.uk
- * Short walk round the corner from St John's College
- * 2 large single ensuite, £69 including breakfast. 3 double ensuite, £92 single occupancy, c. £100 double occupancy, including breakfast
- * Contact the accommodation office at admin@westminster.cam.ac.uk, +44-1223-330633
- * Holding until end April latest

TUDOR COTTAGE

- * 292 Histon Road, Cambridge CB4 3HS
- * Awarded 4* Visit Britain award and 5* Health and Hygiene rating
- * www.tudorcottageguesthouse.co.uk
- * 1.3 miles from St John's College, bus stop outside house providing frequent direct service
- * 2 single, shared bathroom, £45 including breakfast.
- * Contact: info@tudorcottageguesthouse.co.uk +44-1223-565212.
- * Holding until 16 May latest.

LOVELL LODGE

- * 365 Milton Road Cambridge, CB4 1SR
- * www.lovell-lodge.co.uk
- * 2 miles from St John's College, bus stop opposite hotel providing frequent direct service.
- * 6 single ensuite, £65 including breakfast.
- * Contact: info@lovell-lodge.co.uk +44-1223-425478.
- * Holding until end of May latest.

We look forward to seeing you in Cambridge in June!

8th Symposium of the ICTM Study Group on Music and Minorities

18-24 July 2014.

Osaka, Japan

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

The tentative programme follows:

- * 18 July: Arrival of delegates

- * 19 July: Opening ceremony, Keynote speech (TBA), Paper sessions 1-3
- * 20 July: Paper session 4, Concert
- * 21 July: Paper session 5-7, Film screening, Study Group Meeting
- * 22 July: Excursion
- * 23 July: Paper sessions 8-10, Closing ceremony
- * 24 July: Departure of delegates

The Symposium will begin with welcome speeches by Sudo Ken'ichi (Director-General of the National Museum of Ethnology) and Ursula Hemecek (Chair of the Study Group). I am pleased to report that Ricardo Trimillos (Professor Emeritus, University of Hawaii) has agreed to deliver the keynote lecture which will follow the welcome speeches.

The Symposium will be very international, featuring 29 paper and film presentations by colleagues from 16 different countries. The presentations will be given within the symposium's in four themes: (1) cultural policy, (2) tourism, (3) gender and sexuality, and (4) new research. The presenters will include (in alphabetical order) Kai Åberg (Finland), Marziet Anzarokova (Russia), Shino Arisawa (Japan), Marjia Balubdzic-Markičić (Serbia), Johannes Brusila (Finland), Anne Caufriez (Belgium), Nancy Hao-Ming Chao (Taiwan), Prageeth Meddegoda Chinthaka (Malaysia), Chow Ow Wei (Malaysia), Yves Defrance (France), Rinko Fujita (Austria), Barbara Hampton (USA), Gisa Jähnichen (Malaysia), Marko Kölbl (Austria), Lin WeiYa (Austria/Taiwan), Dan Lundberg (Sweden), Essika Marks (Israel), Ako Mashino (Japan), Pirkko Moisala (Finland), Bożena Muszkaska (Poland), Mia Nakamura (Japan), Lonán Ó Briain (United Kingdom), Sheen Dae-Cheol (South Korea), Elena Shishkina (Russia), Tom Solomon (Norway),

Khotko Bella Stanislavovna (Republic of Adygea), Jun'ichiro Suwa (Japan), Sachiko Takiguchi (Japan), and Kumiiko Uyeda (USA).

Costs: the participation fee (¥5,000) will be collected on the first day of the symposium. The costs of travel and accommodation will be covered by the participants themselves.

Local organizer: Terada Yoshitaka (Chair, Local Arrangement Committee)

Language: English

Venue

The National Museum of Ethnology, popularly known as Minpaku, is a research institute for cultural anthropology and ethnology. It was founded in 1974 as an Inter-University Research Institute, and is expected to play a leading role in developing and conducting research projects throughout Japan and with foreign countries. Minpaku shares research results with the general public through exhibitions curated by its academic staff. It is located in the north of Osaka, in the midst of the World Expo Park, the site of the World Expo of 1970. For details of the organization and facility, please see the following website: www.minpaku.ac.jp.

Special Programs

Apart from paper and film presentations, two special events are being planned: a full-fledged **concert by Korean musicians in Japan** on 20 July, and an **all-day excursion** to Osaka's *buraku* minority neighbourhood on 22 July.

The concert, featuring three groups from Tokyo and Osaka, is designed to introduce the diverse musical styles practised in the Korean community in Japan. The music presented will include the *p'ansori* (a traditional narra-

tive genre) performed in a special style for those not conversant in Korean language, songs about Korean minority experiences performed in eclectic musical styles; and music played on modified traditional Korean instruments.

On 22 July we will visit the Naniwa section of Osaka city, which includes one of the largest neighbourhoods of the *buraku* minority. The excursion will begin with a visit to the Osaka Human Rights Museum, which comprehensively displays the history and culture of minority groups in Japan, and a visit to TaikoMasa Co., the largest *taiko* (drum) manufacturer in Osaka where we will observe the process of drum making. Then we will join the **annual summer festival** (pictured below) at the local Naniwa Shrine where Ikari, the prominent drumming group of the area, will give a performance. The excursion will end with a culinary experience to try selected *buraku* speciality food at a local restaurant.

Accommodation

There are a variety of hotels available, located within a short taxi, monorail, or bus ride to the venue of the symposium. We recommend hotels close to railway or monorail stations for easier access to restaurants and the downtown area. Below is a list of the hotels in the vicinity.

AROUND THE SENRI CHO STATION (OSAKA MONORAIL)

Senri Hankyu Hotel ¥15,444 single room, ¥27,090 double room, ¥27,324 twin room. All prices are per night, without breakfast.
Telephone: +81-6-6872-2211

Website: www.hankyu-hotel.com

This hotel offers a limited number of rooms available at a discounted rate if you make an online reservation in ad-



Summer Festival in Osaka

vance. **Directions to the venue:** go two stations on Osaka Monorail to the Banpaku Kinen Koen Station, then walk to the north for 10 minutes through a park to reach the museum.

AROUND IBARAKI STATION (JAPAN RAILWAY)

Hotel Crest Ibaraki ¥6,790 single room, ¥8,390 three-quarter bed room. All prices are per night, with breakfast included.

Telephone: +81-72-620-2020

Website: www.hotel-crest.co.jp

Ibaraki Central Hotel ¥6,696 single room, ¥11,556 double room, ¥13,716 twin room. All prices are per night, without breakfast.

Telephone: +81-72-624-1600

Website: www1.odn.ne.jp/centralhotel

Hotel Crest Dio ¥6,570 single room (breakfast included), ¥7,950 three-quarter bed room (breakfast not included). All prices are per night.

Telephone: +81-72-620-1010

Website: www.hotel-crest.co.jp

The three hotels listed above do not take reservations in English. If you need help, please [contact the LAC](#) and they will be glad to make a reservation

for you. **Directions to the venue:** share a taxi (2,000 yen) directly to the museum, or take the city bus to Nihon Teien Mae Stop, then walk west for 10 minutes through the park to the museum.

Additional excursions/activities

The visit to Osaka on 22 July is the only group excursion prepared by the local organizing committee, but there are a wide range of events and sites of historical and cultural interest which participants can explore on their own. The city of Osaka is a bustling cosmopolitan centre of commercial, entertainment and culinary activities, and it is also conveniently located for visiting historic sites in Japan, including the two ancient capital cities of Kyoto and Nara. Summers in Japan offer many exciting festivals, including the Gion Matsuri in Kyoto, which is famous for its pageant of ornately decorated floats on 17 July. Osaka is also home to the Bunraku puppet theater (declared a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2003), which will hold its summer season in July and August (dates to be announced).

For information and questions, contact the Local Arrangements Committee, ictm2014@idc.minpaku.ac.jp.

Call for Papers: Symposium and Concert of the Slovenia ICTM National Committee

28-29 August 2014.

Ljubljana, Slovenia.

Submissions deadline: 31 May 2014.

In the year 2000 Ljubljana hosted the first symposium of the ICTM Study Group on Music and Minorities, which affected ethnomusicological research in Slovenia and abroad in several positive ways. When the ICTM Secretariat moved to Ljubljana eleven years later, the concept of “a different Slovenia” was elaborated, pointing to a territory in which a myriad different music and dance traditions and their carriers meet and negotiate their cultural, ethnic, social, religious, economic, and other identities through their artistic expressions.

On 28-29 August 2014, the Cultural and Ethnomusicological Society Folk Slovenia, which forms the Slovenian National Committee of ICTM, plus [Imago Sloveniae](#), the Department of Musicology of the University of Ljubljana, the [Institute of Ethnomusicology SRS SASA](#), and [RTV Slovenia](#) will organize a multidisciplinary international symposium and a concert with the common title of “**Music and Otherness**”, which will bring together the results of the newest scholarly research, and demonstrate the current situation in the music and dance practice in the field. Special attention will be given to the situation of the most recent immigrants, senior citizens, and people with disabilities.

The Organizing Committee is formed by Teja Klobčar, Mojca Kovačič, Svanibor Pettan, and Carlos Yoder. The

keynote speaker will be Ursula Heme-tek.

Abstracts of 300 words can be sent to sekretariat@folkslovenija.org by 31 May 2014.

Seminar of the ICTM Study Group on Multipart Music

18-21 September 2014.

Tallinn, Estonia.

The current definition of multipart music as used by the ICTM Study Group on Multipart Music reads: “Multipart music is a specific mode of music making an expressive behaviour based on the intentionally distinct and coordinated participation in the performing act by sharing knowledge and shaping values.”

The term **multipart music**, and others connected with it, are applied in different meanings in both the scholarly literature and the Symposia of the Study Group. Therefore an in-depth discussion on theoretical approaches of this particular terminology seems to be very necessary. For this reason a seminar will take place in Tallinn, Estonia from 18 to 21 September 2014, hosted by the Estonian Academy of Music and Theatre. The Chair of the Seminar will be Žanna Pärtlas, ICTM Liaison Officer for Estonia and Secretary of the ICTM Study Group on Multipart Music.

In addition to members of the Study Group on Multipart Music, colleagues from the fields of music theory, jazz, and medieval studies will also participate of the seminar.

Call for Papers: Symposium of the ICTM Study Group on Music and Dance in Oceania

17-19 September 2014.

Madang, Papua New Guinea.

Submissions deadline: 30 May 2014

The 2014 Symposium of the ICTM Study Group on Music and Dance in Oceania will be held in conjunction with the annual conference of the Linguistic Society of Papua New Guinea (LSPNG), between 17 and 19 September 2014.

We invite papers that fit the theme “Celebrating Innovation and Continuity” (a sister theme to the LSPNG theme of “Celebrating Tok Pisin and Tok Ples”); however, all topics relating to the work of our Study Group will be considered. Papers are to be 20 minutes in length, with 10 minutes for discussion. Please send abstracts of up to 300 words to Kirsty Gillespie (k.gillespie@uq.edu.au) and Neil Coulter (n.coulter@sil.org.pg) by the end of May 2014, specifying any special technical/equipment needs. A laptop, projector, speakers, and PowerPoint software will be provided.

Registration for the symposium is PGK 150 (K 50 for students) and includes tea breaks, lunches, and dinners. Group accommodation is being sought, and we will advise you in due course. The day before the start of the LSPNG conference is Papua New Guinea Independence Day, and participants are encouraged to arrive early in order to experience these celebrations and the Madang Show.

For more information, and to register your interest, please contact Kirsty Gillespie and/or Neil Coulter. The symposium is sponsored by Divine Word University, the Institute of Papua

New Guinea Studies, and the Summer Institute of Linguistics.

Preliminary Programme: 4th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe

*24 September-1 October 2014.
Belgrade and Petnica, Serbia.*

Wednesday, 24 September

FACULTY OF MUSIC, BELGRADE

9.00–11.30 Arrival of the participants, symposium registration

12.00–12.30 **Opening ceremony**
Dubravka Jovičić (Dean of the Faculty of Music, Belgrade), Velika Stojkova Serafimovska (Study Group Chair)

12.30–13.00 **Opening speech**
“ICTM and ethnomusicology in South-eastern Europe”. Svanibor Pettan (University of Ljubljana, ICTM Secretary General)

13.00–14.00 **Concert of traditional music and dance** by Students of the Department of Ethnomusicology. Moderator: Sanja Ranković (Faculty of Arts, Belgrade)

14.00–15.00 **Cocktail**

15.00–17.00 **Departure to Petnica Science Center**

PETNICA SCIENCE CENTER

17.00–19.00 **Accommodation**

19.00–20.00 **Dinner**

20.00–21.00 **Announcement of the Guest of Honour Dr. Olivera Vasić:** “On the path of the Janković sisters: Ethnochoreological work of Olivera Vasić”. Moderators: Selena Rakočević and Zdravko Ranisavljević (Faculty of Arts, Belgrade)

Thursday, 25 September

9.00–10.30 **Session 1:** Improvisation and professionalization of music and dance of Southeastern Europe

10.30–11.00 **Coffee break**

11.00–13.00 **Session 2:** Inter/postdisciplinarity in ethnomusicology and ethnochoreology (A, panel 1)

13.00–14.30 **Lunch**

14.30–16.00 **Session 3:** Improvisation in music and dance of Southeastern Europe (A).

16.00–16.30 **Coffee break**

16.30–18.00 **Session 4:** Improvisation in music and dance of Southeastern Europe (B).

19.00–20.00 **Dinner**

20.00 **Concert.**
Moderator: Mirjana Zakić (Faculty of Arts, Belgrade).

Friday, 26 September

9.00–10.30 **Session 5:** Professionalization of music and dance in South-eastern Europe (A).

10.30–11.00 **Coffee break**

11.00–13.00 **Session 6:** Professionalization of music and dance in South-eastern Europe (B, panel 1).

13.00–14.30 **Lunch**

14.30–16.30 **Session 7:** Professionalization of music and dance in South-eastern Europe (C).

16.30–17.00 **Coffee break**

17.00–18.30 **Session 8:** Inter/postdisciplinarity in ethnomusicology and ethnochoreology (B).

19.00–20.00 **Dinner**

20.00 **Free night**

Saturday, 27 September

9.00–10.30 **Session 9:** Improvisation in music and dance of Southeastern Europe (C)

10.30–11.00 **Coffee break**

11.00–12.30 **Session 10:** Improvisation in music and dance of Southeastern Europe (D)

13.00 **Excursion**

Sunday, 28 September

9.00–10.30 **Session 11:** Professionalization of music and dance in South-eastern Europe (D)

10.30–11.00 **Coffee break**

11.00–12.30 **Session 12:** Professionalization of music and dance in South-eastern Europe (E, panel 2)

13.00–14.00 **Lunch**

14.00–15.30 **Session 13:** Professionalization of music and dance in South-eastern Europe (F)

15.30–16.00 **Coffee Break**

16.00–17.30 **Session 14:** Inter/postdisciplinarity in ethnomusicology and ethnochoreology (D)

17.30–18.00 **Coffee break**

18.00–19.30 **Session 15:** Inter/postdisciplinarity in ethnomusicology and ethnochoreology (C)

19.30–21.00 **Dinner**

21.00 **Traditional music/dance workshops**

Monday, 29 September

9.00–10.30 **Session 16:** Inter/postdisciplinarity in ethnomusicology and ethnochoreology (E)

10.30–11.00 Coffee break

11.00–12.30 Session 17: Inter/postdisciplinary in ethnomusicology and ethnochoreology (F, panel 2)

13.00–14.00 Lunch

14.00–15.30 Session 18: Professionalization of music and dance in South-eastern Europe (G)

15.30–16.00 Coffee break

16.00–17.30 Session 19: Improvisation in music and dance of Southeastern Europe (E)

17.30–19.00 Business meeting

19.00–20.00 Dinner

20.00–21.00 Legacy of Ljubica and Danica Janković in the National Library of Serbia. Velibor Prelić (Special Collection Department, National Library of Serbia), Mladena Prelić (Ethnographic Institute, Serbian Academy of Science and Arts)

21.00 Concert

Moderator: Iva Nenić (Faculty of Arts, Belgrade)

Tuesday, 30 September

9.00–10.30 Session 20: Improvisation in music and dance of Southeastern Europe (F)

10.30–11.00 Coffee Break

11.00–12.30 Session 21: Improvisation in music and dance of Southeastern Europe (G)

13.00–14.00 Lunch

14.00–15.30 Session 22: Improvisation in music and dance of Southeastern Europe (H)

15.30–16.00 Coffee Break

16.00–18.00 Session 23: Professionalization of music and dance in South-eastern Europe (H)

18.00–19.00 Closing ceremony

19.00–20.00 Closing dinner

21.00 Farewell party

Wednesday, 1 October

9.00 Departure to Belgrade

12.00–13.00 Visit to the National Library of Serbia, Legacy of Ljubica and Danica Janković (optional)

Call for Papers: 12th Symposium of the ICTM Study Group on Iconography of the Performing Arts

*6–10 October 2014.
Torino, Italy.*

Submissions deadline: 1 May 2014.

The ICTM Study Group on Iconography of the Performing Arts and Istituto per i beni musicali in Piemonte hereby announce the Symposium **Neoclassical Reverberations of Discovering Antiquity**, which will be held at the Archivio di Stato di Torino on 6–10 October 2014.

With the discoveries of Herculaneum and Pompeii, the eighteenth century marked the birth of modern archaeological methods. The newly discovered Roman sites became a leading attraction for intellectuals travelling in Italy on the Grand Tour, and equally admired by royalty, young British students, or artists and musicians. On the other hand, Napoleon's Egyptian Campaign inspired the fashion of Egyptomania, which could be in its different forms traced back to antiquity. These new opportunities for the study of Mediterranean antiquity and the general fascination with it, made the ancient artistic vocabulary fashionable throughout Europe, and it was reflected in the most diverse aspects of

nineteenth-century life, ranging from the decoration of public buildings and artistic and architectural styles, to fashion, furniture, and opera libretti. The symposium aims to examine the influences and reflections of this new knowledge of antiquity on visual arts as related to music.

Themes

Proposals for papers on the following topics are invited:

- * Music in neoclassical visual art
- * The impact of archaeological explorations at Pompeii and Herculaneum
- * New visions of ancient musical life and myths
- * Public buildings decorated in the ancient Roman style
- * Music of ancient Egypt and North Africa as seen by Western artists
- * Antiquity in operatic scenography
- * Musical impressions by artists on Grand Tours

Free papers will be also considered

Submissions

Abstracts of 200–300 words may be submitted before 1 May 2014 to:

Zdravko Blažeković
Research Center for Music Iconography
City University of New York, The Graduate Center
365 Fifth Avenue
New York, NY 10016-4309
USA
zblazekovic@gc.cuny.edu

Cristina Santarelli
Istituto per i beni musicali in Piemonte
Via Anton Giulio Barrili 7
10134 Torino
Italy
cristina.santarelli@tin.it

Further information will be posted at the websites of the Study Group ([link](#)) and the host institution ([link](#)).

News from the British Forum for Ethnomusicology, ICTM UK National Committee

Book prize

A British Forum for Ethnomusicology's Book Prize has been launched to recognize outstanding scholarship in ethnomusicology written in English. Both monographs and edited volumes published in 2012 or 2013 are eligible for the 2014 prize.

The award will be presented at the BFE annual conference at SOAS in July 2014 and carries a prize of £100.

New website

The BFE announces its new website, available at www.bfe.org.uk.

The BFE journal, *Ethnomusicology Forum* (formerly the *British Journal of Ethnomusicology*), has since 2011 been published three times per year. Routledge has recently set up a Twitter page for its music journals (twitter.com/routledge_music), on which *Ethnomusicology Forum* will feature from time to time.

Zimbabwean Society for Music Research

Following a gradual increase in music scholars in Zimbabwe, where three academics have earned their PhDs in Ethnomusicology since 2011, while several others are at varying levels of their doctoral studies in music on the Diaspora, a new national scholarly organization for research in music has been established in Zimbabwe: the Zimbabwean Society for Music Research

(ZIMSMR).

The proposed dates for the Society's inaugural seminar series are 7–10 August 2014. We are appealing for assistance from ICTM members who have the experience of running societies for research in music to assist the Steering Committee with ideas and/or participate in the planned seminar series.

Further details on the seminar series can be obtained from the Chairman of the Steering Committee and ICTM Liaison Officer for Zimbabwe, Jerry Rutsate at jerryruts@yahoo.com.

From the ICTM Online Photo Gallery



Participants of First Symposium of ICTM Study Group on Music and Minorities (Ljubljana, Slovenia, 2000, photo by Svanibor Pettan). Pictured from left to right: local tourist guide, Ankica Petrović, Katalin Kovalcsik, Nice Fracile, Ms. Cheng, Gerda Lechleitner, Christiane Fennesz-Juhasz, Alma Zubović, Ursula Hemetek, Adelaida Reyes, Ardian Ahmedaja, Kjell Skyllstad. [Visit gallery](#).

Announcements — Related Organizations

Call for Papers: 7th International Symposium on Traditional Polyphony

22-26 September, 2014.

Tbilisi, Georgia.

Submissions deadline: 1 May 2014.

The International Research Centre for Traditional Polyphony of the Vano Sarajishvili Tbilisi State Conservatoire and the International Centre for Georgian Folk Song are pleased to announce the 7th International Symposium on Traditional Polyphony, which will be held on 22-26 September 2014, in Tbilisi, Georgia.

Scholars working on issues of polyphony are invited to participate in the event. One of the features of the symposium is the diversity of themes, thanks to the interdisciplinary character of ethnomusicology.

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

Complete information including the history of previous symposia, information about participants, and contents of proceedings can be found at the website polyphony.ge.

Themes

Participants are encouraged to submit abstracts on all aspects of traditional polyphony. Submitted papers will be grouped according to the issues discussed in them and will be presented at corresponding sessions.

Alongside traditional themes, we would like to introduce a special new theme for the 7th Symposium, **Traditional Vocal Polyphony and National Minorities**.

Vocal polyphony is mostly found in parts of a country, and not everywhere. The presence of polyphony often coincides with the presence of national minorities. In some cases the study of polyphony is in a rudimentary state, as scholars concentrate more on the other forms for the expression of national musical culture. We would like to highlight the need for the further study of polyphony in minority traditions on different continents.

The other themes are as follows.

GENERAL THEORY AND MUSICAL-AESTHETIC ASPECTS OF POLYPHONY

This theme considers a wide range of general problems of polyphony, which are characteristic of contemporary cultural anthropology.

REGIONAL STYLES AND MUSICAL LANGUAGE OF TRADITIONAL POLYPHONY.

This theme addresses a wide range of regional studies, from the singing styles of vast regions to in-depth studies of a small region, ethnic minority, or even a village. The study of different stylistic elements of polyphony (multipart techniques, harmony, rhythm, scale) of different polyphonic traditions might be presented under this theme.

COMPARATIVE STUDY OF TRADITIONAL POLYPHONY

It is impossible to have a comprehensive understanding of the phenomenon of traditional polyphony without a comparative approach. We suggest that scholars work on the development of new methodologies in this direction.

SOCIOLOGICAL ASPECTS OF TRADITIONAL POLYPHONY: PERFORMERS AND LISTENERS, GENDER, AGE, SOCIAL CLASS, AND THE MEDIA

A wide range of topics on different aspects of the social life of traditional communities is covered by this theme. These problems will be viewed both in contemporary life and from historical perspectives. How do the changes of social patterns of our society affect our understanding of traditional polyphonic cultures? How do they affect the carriers of polyphonic singing traditions?

POLYPHONY IN SECULAR AND SACRED MUSIC

Interaction between traditional polyphony and early forms of professional polyphony in various European countries are the main topics of this theme, although papers dedicated to other regions and periods are also welcome.

TRADITIONAL INSTRUMENTAL POLYPHONY

Although the central topic of the symposium is vocal polyphony, different aspects of the interaction of vocal and instrumental polyphony might be discussed under this theme.

TRADITIONAL POLYPHONY AND TRADITIONAL DANCE

In many cultures singing and dancing are intimately connected. Dance is particularly closely related to specific dance forms (e.g., round dance), affecting each other's rhythmic and emotional development. We encourage research on the natural connections between singing and dance.

POLYPHONY AND MONOPHONY: IS THERE A BORDER BETWEEN THEM?

Let us discuss what we mean under the terms "Polyphony" and "Monophony". Would unison and heterophonic singing, or overtone singing be considered polyphony or monophony? Are there polyphonic elements in "monophonic cultures"? Are there any "purely polyphonic" or "purely monophonic" cultures in the world?

HISTORICAL SOURCES OF POLYPHONY

From Sumerian and Hurrian hymns to the Medieval European manuscripts and later, polyphony represents an important (although sometimes neglected) part of historical sources about music of different epochs and different regions. What do we learn from these sources?

TRADITIONAL POLYPHONY AND POPULAR MUSICAL GENRES

We suggest discussing the "long and winding road" from traditional forms of polyphonic singing to the "Europeanized" forms of contemporary urban polyphonic singing traditions and the polyphony in contemporary pop- and rock- music.

WORLD MUSIC AND TRADITIONAL POLYPHONY

International interest and appreciation towards "World Music" is growing. Actualizing the aspiration towards the

harmonization of different cultures, the idea of the "global village" testifies the universal character of music and arises the problem of the performing and transmission of traditional polyphony. Interested people study traditional singing at local places; traditional singers are invited to teach in other countries. What is lost or gained in this process?

IS POLYPHONIC SINGING A UNIQUELY HUMAN PHENOMENON? DUET SINGING AND CHORUSES IN ANIMAL SOCIETIES

Some animal species (ranging from whales and apes to birds) use interesting forms of duet singing and choruses in their social life. Could the studies of animal duets and choruses provide an evolutionary model for our understanding of the origins of human polyphony?

ROUNDTABLE ON TERMINOLOGY: LET'S TALK ABOUT DRONE

From the 7th Symposium on we would like to introduce a series of roundtables dedicated to various terms widely used in ethnomusicology, but often with partly different meanings. The first term to be discussed will be **drone**. Drone can be vocal and instrumental, pedal and rhythmic, a single note or multiple notes with various intervals in between. Drone can be in the bottom, middle, or top of the musical texture, it can remain on the same pitch, or move. Although scholars generally agree what the drone is, there are plenty of important details that we need to agree upon. For example, can we call a polyphonic texture "drone polyphony" if drone is present in one of the parts of the texture? How long should the drone be present to establish its presence? Experts from various polyphonic cultures are encouraged to take part in discussion and present examples from their cultures for discussion. We will try to formulate an agreeable definition

of the term drone and its various forms. These will be published in the materials of the Symposium.

Submissions

The Programme Committee encourages the submission of individual, panel, poster, and roundtable proposals:

- * Individual papers will be allotted up to 20 minutes followed by 10 minutes for questions and discussion.
- * Panel presentations include two or three papers, 20 minutes each, followed by 10 minutes discussion.
- * Poster presenters will be allotted 7 minutes for a PowerPoint presentation and 3 minutes for discussion. The paper must be sent in advance in the required format to be placed on the board.
- * Roundtable sessions should include not more than four presenters (10 minutes each). The audience is encouraged to participate in the discussion.

Deadlines

Abstracts and short CVs (both texts no longer than 150 words) should be e-mailed before **1 May 2014** to Rusudan Tsurtsumia (polyphony@polyphony.ge) and Joseph Jordania (josephjordania@yahoo.com.au).

Full papers (max. 7 pages at 12 pt font, 1.5 line) should be sent by 30 May 2014.

Programme Committee

Rusudan Tsurtsumia (Georgia)
Joseph Jordania (Australia/Georgia)
Izaly Zemtsovsky (USA/Russia)
Anzor Erqomaishvili (Georgia)
Nino Tsitsishvili (Australia/Georgia)
Daiva Rachiaunaite-Vichiniene (Lithuania)
Maka Khardziani (Georgia)

Symposium registration fee is USD 50 (USD 30 for students).

Local Arrangements Information

ARRIVAL: 21 SEPTEMBER 2014

DEPARTURE: 27 SEPTEMBER 2014

The cost of accommodation, meals and local transportation throughout the stay in Georgia, including the transfer Tbilisi International Airport –hotel–Tbilisi International Airport will be borne by the Organizing Committee of the Symposium.

CULTURAL PROGRAMME

The Organizing Committee is planning a day of cultural programme for Symposium participants. The programme will include a visit to a traditional village in one of Georgia's regions.

The Tbilisi International Symposium is not only a scholarly discussion of the issues of folk multi-part singing, it is accompanied by a wide spectrum of polyphonic music from Georgia and elsewhere. We expect that, as always, a number of ensembles from around the world will perform polyphonic singing during the Symposium.

Taichi Traditional Music Award

The award seeks to recognize outstanding and original contributions in four categories: performance, inheritance, theoretical study, or dissemination of traditional music. The following page from China Daily describes some of the 2012 awards: www.chinadaily.com.cn.

There is significant input from the Taichi Traditional Music Foundation for all finalists and winners, including prizes of USD 10,000 for finalists in the four categories and USD 50,000 for the final winners in each category, plus an expenses-paid invitation to attend the awards ceremony in Beijing in September.

The contest is run every two years, and the next deadline for applications is 31 May 2014.

The organizers are very keen to receive a globally diverse set of entrants. Applicants can submit all materials to the website of Taichi Award ([in Chinese](#), and [in English](#)). If you have questions about the award or the application process, please email taijiaward@163.com

UNESCO Collection of Traditional Music

by Meredith Holmgren, *Smithsonian Folkways Recordings*

We want you to be involved in the release of the **UNESCO Collection of Traditional Music**. We are very excited to begin publishing 125 albums, including 12 previously unreleased recordings.

Beginning 29 April 2014, two albums will be released each week. Extensive annotations and photographs accompany each release.

You can become part of this exciting process! Smithsonian Folkways invites you to be a **guest blogger** for the series. Writers will select *pairs* of albums that are complementary in some way (though not necessarily from the same region). The blogs will be posted every week as the albums are released, giving audiences a unique perspective on the recordings.

Below is a quick overview of the project and what we are looking for. Contact Morgan Brown (brownmm@si.edu) at Smithsonian Folkways if interested!

More about the Collection

Originally published between 1961 and 2003, the *UNESCO Collection of Traditional Music* is composed of more

than one hundred albums from around the world. Out of print since 2005, the entire collection will soon be published by Smithsonian Folkways Recordings, including many previously unreleased recordings in both digital and physical formats.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) launched the series in collaboration with ethnomusicologist Alain Daniélou (1907–1994) and the International Music Council. Collaboration continued more recently with the International Council for Traditional Music. The *UNESCO Collection of Traditional Music* stands as one of the earliest achievements of UNESCO's programme for safeguarding and revitalizing intangible cultural heritage.

With recordings from more than 70 nations, the UNESCO Collection of Traditional Music offers a staggering diversity of our shared humanity. Much of the collection was gathered *in situ* and is presented as field recordings. Extensive annotations and photographs accompany each release. The republishing of this collection marks renewed commitment to making this unique collection of diverse musical expressions accessible to the public. It becomes available in 2014 via digital download, streaming services, on-demand physical CDs, and library audio subscription.

Reports from ICTM National and Regional Representatives

China

by Xiao Mei (萧梅),
Chair of National
Committee



The China National Committee of ICTM is pleased to report some exciting scholarly activities by its members, particularly about two highly successful conferences and the awarding of a prize to one of the Committee's scholars.

2nd Song Dynasty Music Conference

The 2nd Song Dynasty Music Conference, hosted by the Anthropology of Music Division of the Shanghai Universities E-Institutes, was held at the Shanghai Conservatory of Music on 19-21 December 2013. The participants came from China, Taiwan, and the US. The first conference took place four years ago in 2009. With regard to Song Dynasty historical music research, ICTM member and chair of the E-Institutes, Luo Qin, remarked that the level of scholarship and quality of Chinese music history research will be greatly changed with the advent of the use of historical anthropology as a theoretical paradigm since it will help opening up new areas and raise the field's international profile.

1st Conference on the Construction of the Discipline of Oriental Music Research

This conference convened on 26-28 December 2013. It was organized by the Sino-Japanese Music Culture Research



Participants of the 2nd Song Dynasty Music Conference. Shanghai, December 2013.



Opening session of the 1st Conference on the Construction of the Discipline of Oriental Music Research. Shanghai, December 2013.

Center of the Shanghai Conservatory of Music, under the direction of ICTM member Zhao Weiping. The conference lasted two days and included six panels of paper presentations and discussions. It attracted more than 40 scholars from China's musicological circles, receiving

nearly 30 submitted proposed abstracts for the academic presentations. Scholars in attendance mainly discussed three subjects: (1) construction of the discipline of Oriental music research; (2) the research of Asian regional music and its method; and (3) the establish-

ment of a system for analysing Oriental music. They put forward valuable constructive criticism and numerous viewpoints with regard to the field of Oriental music research. It is the first time that such a conference has been held. Many reactions were received and it made quite an impact in the field.

Academic award

Shanghai Echoes Narrative 《海上回声叙事》 (Shanghai Conservatory of Music Press, 2010) by Luo Qin, received the Silver Prize from the Ninth Chinese Music Golden Bell Competition for published works in 2013. The book comprises four parts: (1) an introduction and a music history index; (2) twelve discussions on monographs and oral interviews about the glorious decades of the development of modern Chinese musical culture; (3) essays, including titles such as “The ‘Kitsch’ & ‘Fashion’ of Shanghai Music: The Sociocultural Significance of Ballroom Dance, Pop Music, and Jazz During the 1930s”; and (4) four DVDs with clips relevant to the contents of the book.

France

by Susanne Fűrniß,
Chair of National
Committee



The French Society for
Ethnomusicology
(SFE, [visit website](#))

has currently 195 members. The 2013 **board** was composed of Susanne Fűrniß (President), Madeleine Leclair (Vice President), Olga Velichkina (Secretary), Claire Schneider (Treasurer) and ordinary members Anne Damon-Guillot, Christine Guillebaud, Jean Lambert, Luciana Penna-Diaw, and Pribislav Pitoëff.

2013 was a very difficult year for our society, as the annual financial support from the Ministry for Culture and Communication was dramatically reduced. We had to rethink our organization and make hard choices in our numerous activities.

Thanks to the support of the ICTM Executive Board and many individual ICTM-members, who signed the petition against the definitive termination of public subsidies, we have hopes that we may continue to receive smaller but stable funding. **Thank you very much to all of you!**

In spite of everything, we were able to organize several activities. The **annual conference** *Journées d'Etude*, held in Paris on 23-25 May 2013, was dedicated to the theme **Analysing Music**, having three sub-topics: (1) Transformations and permanences: the study of musical languages through archive recordings; (2) Criteria and validation of musical analysis, (3) Digital devices for musical analysis. The members of the organizing committee were François Picard, Madeleine Leclair, and Susanne Fűrniß. The Conference brought together 55 participants around 14 papers:

- * Nicolas Prévôt: Searching for the magic formula: How to play a musical motto in Central India
 - * Karen Nioche: How to integrate body knowledge? Understanding the relation between music and dance in Brittany
 - * Marie-France Mifune: Analysing performance in a ritual context
 - * Alice Tacaille: From a sound collection to a made-to-measure analysis: The internet project *Carnet de Notes*
 - * Gérald Guillot: Automatic diachronic and synchronic analyses of micro-rhythmic organizations in afro-diasporic music
 - * Stéphanie Weisser and Didier Demolin: How to analyse snarring timbres: The importance of a pluridisciplinary approach
 - * Julien Debove: Structure and cognitive processes in the *rāga* of the Rajam dynasty: Between composition and improvisation
 - * Suzy Félix: The *trovo* and its modes. A modal study of some melodies of Southern Spain
 - * Jeanne Miramon-Bonhoure: Analytical devices and strategies of representation: The advantages of the software iAnalyse for the communication of results
 - * Simha Arom, Philippe Cathé, Madeleine Leclair, François Picard, Susanne Fűrniß: Round-table: synthesis of the debates
- A selection of these papers will be published in the online-journal *Musimédi-ane* (www.musimediane.com).
- A smaller **Spring meeting** which took place on 23 March 2013 allowed us to listen to five papers by members who had received financial support for fieldwork or for publications in previous years:
- * Susanne Ziegler: One hundred years later – Historical recordings in the Berlin Phonogramm-Archiv revisited
 - * Marie Hirigoyen-Bidart: Pitch analysis on sound archives of Basque monodic singing (1900-1990)
 - * Diana Alzate: The sound archives of the Orenoko-Amazonas expedition (1948-1950)
 - * Emeline Lechaux: Exploring the history of the *bwétè*-ritual in Gabon through musical analysis
 - * Françoise Étay: Behind the mirror of analysis: the analyst

- * Giovanna Iacovazzi: [*A pious noise. Banda, music and feast in a village in Malta \(Zabbar\)*](#)
- * Victor Randrianary: *Abundance of voices from Madagascar to Mayotte (fieldwork report)*
- * François Picard: [*Avatars of the Sanskrit syllabary in Chinese music*](#)
- * Cassandre Balosso-Bardin: *Xeremies, playing the bag-pipe in Mallorca (fieldwork report)*
- * Amine Beyhom: [*Scale theories and melodic practices among the Arabs*](#)

Four new **grants** were given to members of SFE, three for publications (Clara Biermann, Frédéric Léotar, Gilbert Rouget) and one for fieldwork (Polo Vallejo).

The francophone yearbook [*Cahiers d'Ethnomusicologie*](#) is supported by SFE, published by the Ateliers d'ethnomusicologie in Geneva, Switzerland, and directed by ICTM member Laurent Aubert. The 2013 edition of the *Cahiers*, dedicated to "[Musical Humour](#)", launched a new [multimedia platform on the SFE website](#) focussed on audiovisual material as a complement to articles and other publications.

SFE has a long and important collaboration with the [Festival International Jean Rouch](#). We take part in the pre-selection process and have a seat in the jury.

The annual **Bartók Award** for best film on music was given in 2013 to Thierry Augé's film [Quand les mains murmurent](#), which shows the training of students enrolled in the conducting programme of the Conservatoire Supérieur de Musique in Paris. The year 2013 was also the [20th anniversary of the Bartók Award](#), which caused an increased interest in ethnographic films on music. Thus, the weekend of 16-17 November 2013 was dedicated to a ret-

spective of six films, discussions, and musical intermezzi.

An **international round-table** "Filming music" opened the festivities featuring Steven Feld, Idrissa Diabaté, Bernard Lortat-Jacob, Sandrine Loncke, Michel Chion, and Ariane Zévaco.

Japan

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



I am pleased to report that Robert Garfias (University of California, Irvine) and the Opera Theater Konnyakuza were awarded the 25th Koizumi Fumio Prize for Ethnomusicology.

This prize was established in 1989 to commemorate Koizumi's lifelong devotion to ethnomusicology and to honour individuals and organizations who have made significant contributions to the field. For further information about the prize, please refer to [the website of the Koizumi Fumio Memorial Archives](#).

Dr. Garfias was recognized "for his long-term contribution to ethnomusicology as a pioneer of research in regional music cultures from a global perspective, starting from *gagaku* studies", while the Opera Theater Konnyakuza was awarded "in recognition of the theater's achievement in pursuing possibilities of opera creation in Japanese, and persistent presentation of its fruitful results through excellent practices".

In honour of Dr. Garfias's prize winning, an international symposium titled "Audiovisual Documentation of Philippine Music by Robert Garfias: Historical Contributions and Future Applications" will be held on 18 May 2014 at the National Museum of Ethnology in Osaka, Japan.

Mexico

by Carlos Ruiz
*Rodriguez, Liaison
Officer*



The **Jesús C. Romero professorship** of the National Center for Information, Documentation and Music Research Carlos Chávez (Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez", [CENIDIM](#)), continues to be the most prestigious musicological event in Mexico. Each year, the chair is entrusted to a different professor distinguished for their academic work and contributions to the fields of historical musicology and ethnomusicology.

In 2012, the Chair was entrusted to Maya Ramos Smith, who lectured on "The performing arts in Mexico: Towards a shared history between music, theatre and dance". Within that framework, the world of Baroque New Spain, the age of Enlightenment, and the Independent (Mexican) Period were all addressed by this outstanding researcher.

In 2013, the Chair was commissioned to John Koegel from California State University. He titled his professorship "From South to North and back again: Mexican musical life across the border in the 19th and 20th centuries". Musical editions, historical recordings, musical theatre, and the circus were the main topics of his lectures and seminars.

One of the main activities recently organized by CENIDIM was a collaboration between the University of California (UCLA) and the National Institute for Fine Arts (Instituto Nacional de Bellas Artes, [INBA](#)) centred around world music and dance. Workshops,

lectures, and concerts concerning musical cultures of China, India, West Africa and the Balkans were their main topics in the last two years. Currently, this event is one of the few opportunities for the general public in Mexico to meet and explore different kinds of music from around the world.

In 2013, the [Faculty of Music of Universidad Veracruzana](#) hosted the second University Congress of Ethnomusicology ([Congreso Universitario de Etnomusicología](#)), this time paying homage to the late ethnomusicologist Manuel Álvarez Boada. A variety of subjects were considered at the event: music, education and cultural development, jazz instruction, interpretation and performance, ethnomusicological research in education, musical traditions in danger of extinction, etc. The Universidad Veracruzana continues to be one of the few institutions in the country holding frequent activities on ethnomusicological matters.

In anthropology, efforts continue to maintain the International Forum on Traditional Music held every year under the auspices of the National Institute of Anthropology and History (Instituto Nacional de Antropología e Historia, [INAH](#)). The 2013 event focused on the performance of fandangos. Also at INAH, the Permanent Seminar for Safeguarding Mexico's Musical Heritage, consisting of specialists from the main cultural institutions in the country, is maintaining its monthly sessions. In the past year, seminar activities have focused on two main aims: (1) the design of an "observatory" of public policies related to musical heritage, and (2) the elaboration of a study on the social impact of the recent inscriptions of four Mexican musical traditions into UNESCO's World Intangible Cultural Heritage lists. Seminar activities seek to provide well-founded information on

these issues, both for cultural authorities and social actors involved in these processes.

For many years the Permanent Seminar of History and Music in Mexico ([Seminario Permanente de Historia y Música en México](#)), sponsored by the Autonomous University of Mexico City, organizes an annual conference focused on historical musicology and ethnomusicology research.

In 2012, the 4th conference, titled "Music and Social Sciences", attracted papers on organology, brass bands, colonial music, musical industry, musical history, musical African influence on Mexico, sacred music, popular music, musical ethnography, music and education, sociology of music, and nineteenth-century music.

In 2013, the conference's topic was "Music and Power", where papers were presented concerning institutional education, power and violence, community and culture, transgression and resistance, theory and method, and nationalism and music.

Two institutions maintain master's programmes in ethnomusicology: the [University of Guadalajara](#) and the National School of Music of the National University of Mexico ([UNAM](#)). The latter also offers a PhD programme in ethnomusicology.

Montenegro

by Zlata Marjanović,
Liaison Officer

Scholarly meetings

The **International Conference** "Nematerijalna baština, muzičko nasljeđe Crne Gore" [Intangible heritage, musical heritage of Montenegro] took place in Cetinje, Montenegro, on 4-5 December

2013. The meeting was organized by the Ministry of Culture, the Royal Theatre Zetski dom, and the Academy of Music of Cetinje (organizing committee: Vedrana Marković, Jelena Martinović Blagojević, Dobrila Popović). The event was dedicated to Serbian ethnomusicologist Miodrag A. Vasiljević (1903-1963), on the occasion of the double anniversary of 110 years since his birth and 50 years since his death. Vasiljević, during his life in Serbia, Montenegro, and Macedonia, collected and recorded more than 2000 folk songs. In Montenegro he published 568 of them in his collection *Folk tunes of Montenegro*. Given that he researched the Montenegrin musical tradition, Miodrag Vasiljević's role and importance in Montenegrin music heritage is huge.

A **symposium** titled "Crnogorska tradicionalna muzika u savremenoj obradi" [Montenegrin traditional music in contemporary approaches] started the meeting on 4 December at the Royal Theatre Zetski dom. A concert followed the symposium, featuring performances of the vocal ensemble from Kolašin "KUD Mijat Mašković" and of students of Cetinje Music Academy. They performed traditional Montenegrin songs a cappella (according to the writings of Vasiljević), as well as including compositions by various Montenegrin composers, such as Branko Zenović, Nikola Hercigonja, Anton Pogačar, Aleksandar Tamindžić, and Borisav Tamindžić.

A roundtable was held on 5 December in the gallery of the Ministry of Culture of Montenegro. The theme was "Uloga i značaj istraživača muzičke baštine Crne Gore" [The role and importance of researchers of musical heritage of Montenegro]. The roundtable included presentations by experts who demonstrated how recordings of folk





Students of the Ethnomusicology Department of Stevan Mokranjac Music High School from Kraljevo. Symposium “In honour of Ljubiša: Paštrovići musical themes). 1 March 2014, Ethnographic Museum of Belgrade, Serbia.

songs by Vasiljević could be successfully applied in the teaching of solfeggio and piano performance, as well as by experts who studied the exemplary work of Vasiljević in terms of ethnomusicology.

The **symposium U počast Ljubiši : Paštrowske muzičke teme** [In honour to Ljubiša: Paštrowski musical themes] was held at the Ethnographic Museum of Belgrade on 1 March 2014, organized by the Association of Paštrowski and Friends of Paštrowski. The idea guiding the organizers was to remember the birthday of the greatest Paštrowski writer, Stefan Mitrov Ljubiša (1824-1878, wikipedia).

The symposium was opened by cultural historian Mila Medigović-Stefanović, devoting particular attention to Paštrowski lullabies in her presentation “Muzički kodovi Paštrowski” [Music codes of Paštrowski]. Ethnomusicologist Zlata Marjanović in her presentation “Muzička tradicija Paštrowski kroz tonske zapise (1953-2014): informacija i inspiracija” [Paštrowski music tradition through audio recordings: Information and inspiration] gave a “musical picture” of the Paštrowski music tradition, through sound recordings by Miodrag Vasiljević and Nikola Hercigonja, and through the live performance of arranged Paštrowski wedding songs, by students at the ethnomusicology department of the Stevan Mokranjac High Music School of the city of Kraljevo.

Kaća Zenović followed with her paper “Paštrowske narodne pjesme u nastavi solfeda” [Paštrowski folk songs in teaching solfeggio], about the application of the Paštrowski vocal tradition in teaching solfeggio as one of the most important tools in teaching music to young children, and as one of the most important ways of ensuring the continuity and development of the Paštrowski musical practice.

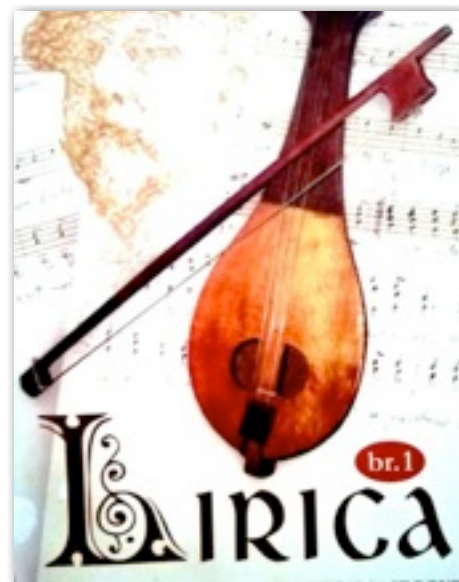
The presentation of Ana M. Zečević “Kanjōš Macedonović - Paštrowski vitez” [Kanjōš Macedonović – The knight of Paštrowski] explored the opera *The Knight of Paštrowski* by composer Mihovil Logar (1902-1998). Although the opera is in the repertoire of most opera houses, the participants had the chance to see one TV recording of some of its most memorable parts.

Publications

A promotional event for the book *Folk Music of Grbalj* by Zlata Marjanović was held on 25 July 2013 in the monastery Podlastva (Grbalj, Bay of Kotor). This study is the result of research on Grbalj musical heritage since 2000, and considers Grbljans through the features of their musical traditions, from singing in customary ritual-ceremonies (at weddings, Christmas celebrations, etc.) to recreational singing.

The event was moderated by journalist Dušan Davidović, and the author was accompanied by composer Marko Ro-

gošić (Composers’ Association of Montenegro) and Branko Đurić from Grbalj. The Singing Society of Grbalj performed several Grbalj traditional songs at the promotional event.



A promotional event for the first volume of *Lirica*, a collection of recordings of *klapa* songs edited by Zlata Marjanović and Jakša Primorac, was held on 27 July 2013 in Perast.

The first volume of *Lirica* consists of 38 songs intended for *klapa* performance, authored by Zlatko Baban, Vinko Didović, Vanda Ferić, Mario Katavić, Ana Kodrić Ivelić, Krešimir Magdić, and Jure Šaban Stanić.

The introduction “U harmoniji starog i novog” [In the harmony of old and new] was written by Zlata Marjanović.

The paper “Between Folklore and Folklorism: (Hi)story of One Tune in Music Tradition of Slovenia, Croatia, Serbia

and Montenegro” by Zlata Marjanović was included in the book *Trapped in Folklore? Studies in Music and Dance Tradition and Their Contemporary Transformations*, published in 2013 [editor’s note: this book was featured in *Bulletin of the ICTM* #123, page 49].

Romania

by Constantin Secară,
Liaison Officer



From 2007 to 2013, Romanian ethnomusicology developed in two main directions: fundamental research and musical university studies. Also, contributions by Romanian ethnomusicologists have been acknowledged both on national and international levels.

Research

The main directions of fundamental ethnomusicological research in Romania are represented by contributions to scientific ethnomusicological journals and books, CDs, DVDs, exhibitions, festivals, and special events concerning Romanian traditional music.

Ethnomusicological researchers in Romania are grouped in several institutions, among them the Institute of Ethnography and Folklore Constantin Brăiloiu of the Romanian Academy of Bucharest, the Folk Archive of the Romanian Academy of Cluj-Napoca, and the National Romanian Peasant Museum of Bucharest.

Regarding musical university studies, an important scientific activity has been developed by the Laboratory on Processing, Research, and Application of Folk Music from Transylvania, and by the Ensemble of Romanian Traditional Music “Icoane”, both part of the Gheorghe Dima Music Academy of Cluj-Napoca. Coordinated by Ioan Bocşa, the Laboratory and the Ensemble

both contribute to the analysis, revival, and promotion of Romanian traditional musical values, through field research, complex studies, CDs, and concerts. Some notable contributions regarding folk musical instruments belong to Ovidiu Papană, professor at the Faculty of Music of the West University of Timișoara. He is the most important collector of Romanian folk musical instruments, and he holds a large number of original pieces of tremendous documentary value.

Fieldwork

Between 2007 and 2013, Romanian ethnomusicological fieldwork focused on the processes of preserving, transmitting, and exploiting intangible heritage (musical folklore) within the specific conditions of globalization.

The **Institute of Ethnography and Folklore “Constantin Brăiloiu” of the Romanian Academy** carried out fieldwork on the following two themes, in order to introduce them into UNESCO’s Intangible Cultural Heritage of Humanity List:

1. *Doina* – Maramureș and Gorj County: 2008; Buzău County: 2010
2. Men’s group “Colindat”, Christmas-time ritual – Călărași County (Romania): 2010; Republic of Moldova: 2011

The **National Romanian Peasant Museum** carried out fieldwork in a diverse thematic area, including weddings, the *manele* repertoire, and church music with oral transmission):

1. Gorj County (2008, 2010, 2011)
2. Bucharest (2009, 2012)
3. Maramureș County (2010)
4. Bihor, Satu Mare, Cluj and Neamț Counties (2013)

Romanian elements within UNESCO’s Intangible Cultural Heritage of Humanity List

The **Căluș** ritual, inscribed in 2008 on the Representative List of the Intangible Cultural Heritage of Humanity: “Performed in the Olt region of southern Romania, the *Căluș* ritual dance also formed part of the cultural heritage of the Vlachs of Bulgaria and Serbia. Although the oldest documented music used in this dance dates from the seventeenth century, the ritual probably derived from ancient purification and fertility rites using the symbol of the horse, which was worshipped as an embodiment of the sun. The ritual’s name derives from the *Căluș*, the wooden part of the horse’s bridle. The *Căluș* ritual features a series of games, skits, songs and dances, and was enacted by all-male *Călușari* dancers to the accompaniment of two violins and an accordion. Young men used to be initiated into the ritual by a *vătaf* (master) who had inherited the knowledge of *descânțe* (magic charms) and the dance steps from his predecessor. Groups of *Călușari* dancers, sporting colourful hats, embroidered shirts and trousers adorned with small jingling bells, perform complex dances, which combine stamping, clicking of the heels, leaping and swinging of the legs. According to tradition, groups of dancing and chanting *Călușari*, who were thought to be endowed with magical, healing powers, went from house to house, promising good health and prosperity to villagers. Until today, *Călușari* meet to celebrate their dancing and musical prowess on Whit Sunday. Testifying the rich cultural diversity of Romania, the *Căluș* ritual is also widely promoted at folklore festivals, such as the Caracal festival in the region of Olt, turning it into a veritable national symbol”. [Link](#).

Doina, inscribed in 2009 on the Representative List of the Intangible Cultural Heritage of Humanity: “Known by various names throughout Romania, the *Doina* is a lyrical, solemn chant that is improvised and spontaneous. As the essence of Romanian folklore, until 1900 it was the only musical genre in many regions of the country. Technically, the *Doina* can be sung in any context (outdoors, at home, at work or during wakes), and is always performed solo, with or without instrumental accompaniment (which might include the traditional straight flute, bagpipes, and even improvised instruments). There are several regional variants. The *Doina* has a wide-ranging expressive and thematic palette that spans joy, sadness, solitude, social conflicts, brigand attacks, love, and so on. Expressing as it does the personal qualities, emotions and virtuosity of the creator-performer, the *Doina* also plays an important social role by providing a cathartic outlet that strengthens solidarity. It has also given rise to other artistic genres (dances). Today, the *Doina* is under threat locally because of a break in the line of transmission from parent to child. Although some fifteen people have been identified as representatives of the various types of *Doina*, an environment conducive to performance and transmission must be restored in order to ensure that this important feature of Romania’s intangible cultural heritage continues to flourish”. [Link](#).

Men’s group *Colindat*, Christmas-time ritual, inscribed in 2013 on the Representative List of the Intangible Cultural Heritage of Humanity; Countries: Romania and Republic of Moldova: “Each year before Christmas, groups of young men gather in villages throughout Romania and the Republic of Moldova to prepare for the ritual of *Colindat*. On Christmas Eve, they go from house to house performing festive

songs. Afterwards, the hosts offer the singers ritual gifts and money. The songs have an epic content, which is adapted to each host’s individual circumstances. Ritual performers also sing special, auspicious songs for unmarried girls and dance with them – a practice said to help them find a husband within the next year. *Colindat* is sometimes performed in costume, with instrumental accompaniment and choreography. Groups of young men (traditionally unmarried) are the main bearers and practitioners of the element; experienced men, often former group leaders, are responsible for the group’s training. The ritual songs are learned at daily rehearsals from the time the group is formed until Christmas Eve. In some areas, children are allowed to attend these rehearsals in order to learn the repertoire. As well as conveying the season’s greetings, this cultural heritage plays an important role in preserving social identity and ensuring cohesion”. [Link](#).

A complete bibliography of the Romanian ethnomusicological activities can be found at the ICTM’s [website](#).

Sudan

by Mohammed Adam Sulaiman, *Liaison Officer*



This is my first report as ICTM Liaison Officer for Sudan, so I will give a general description about the country and the environment of traditional music cultures.

Sudan, “the heart of Africa”, is one of the largest countries in the continent, sharing borders with nine other countries. By virtue of its geographical location, Sudan represents the natural extension of many musical cultures, which link the country to both Black and Arab Africa. There are many different tribes living on both sides of the new political border with South Sudan, each having its own culture and language.

The term **Sudan** was first coined by Arabic-speaking nomads, to name a vast area inhabited by black-skinned people (the word is derived from *soud*, meaning “black”). This area was historically divided in three regions: Eastern Sudan, comprising most of present-day Sudan, Central Sudan, which included Darfur and Wad-die (current



An ensemble of waza trumpets in Sudan.

Chad), and Western Sudan, which spread to the Atlantic Ocean.

This particular geographical location, with diverse ethnic groups, enriched Sudan's cultures and musical heritages. Every ethnic group has its unique types of musical and singing traditions, be it on the basis of rhythm, melody structure, or performance. Moreover, the fusion of so many cultures in Sudan has led to a unique musical diversity, especially in the various types of singing, music, and musical instruments. Most musicians play their music by heart, preserving it orally, but others who studied music in military school or graduated from the Institute of Music are working hard doing field research.

Sudan has a [Faculty of Music](#), part of the Sudan University of Science and Technology, the only faculty in the country. Its postgraduate programme started in 2000, and most of the research done is in the field of ethnomusicology.

Latest events

FESTIVAL

The Dal Culture Forum sponsored the First Khartoum Oud Festival, which took place on 21-27 February 2014, titled "Music without Borders". Many talented 'oud players participated, among them Nasser Shamma (Iraq), Trio Jubran (Palestine/France), Shireen Eltohamy (Egypt, the first woman to graduate as a soloist from the Arab 'Oud House), Gabriel Lavin (USA), and Ashraf Awad (Sudan). The festival is expected to happen every year on the same dates.

CONFERENCE

The First Conference on Sudanese Instrumental Music was held on 5-6 April 2014 in Omdurman. The conference will be organized again in 2015.

United Kingdom

by Keith Howard, *Chair of National Committee*

The British Forum for Ethnomusicology (BFE), the UK ICTM National Committee, has held a number of conferences since we last reported, reports for four of which follow.



2013 Annual Conference of BFE

by Suzel Reily (*Queen's University Belfast*)

The annual conference of the BFE was held jointly with ICTM-Ireland at Queen's University Belfast on 4-7 April 2013, with the theme "Ethnomusicology in the Digital Age". The conference invited participants to reflect on the ways in which digital technologies are mediating people's engagement with music, and on the new challenges this poses to traditional ethnomusicological orientations. Debate got underway with a keynote panel involving Carlos Sandroni (Federal University of Pernambuco), René Lysloff (University of California, Riverside) Jonathan Dueck (Duke University), and Simon Waters (Queen's University Belfast). The keynote address, delivered by Leslie Gay (University of Tennessee), was titled "Re-Sounding Forgotten Technologies: The Place of the Past in the Present", and called attention to how the challenges posed by technological changes in the past can help inform our understandings of current shifts.

During the conference nearly 100 papers were presented to around 200 attendees, including a significant international presence from Australia, Brazil, Canada, India, USA, and several European countries. Panels were structured around topics such as digital archiving, sound art, folk traditions in the digital

age, digital research methodology, migrants and diasporas, ethics and intellectual property, and the impact of digital technologies on particular genres and national traditions. The number of papers demonstrates clearly that ethnomusicologists are engaging critically with digital technologies and investigating their impact on contemporary genres, performers and audiences. As Leah O'Brien, whose research centres on how professional traditional musicians in Ireland confront music and commerce, noted in her review, "[it] provided welcome reassurance that ethnomusicologists are carefully considering the myriad repercussions of digital technologies on musicians and their music, as well as the relevant ethical and legal implications for ethnomusicologists".

Alongside the academic papers, the programme committee (Suzel Reily, Ioannis Tsioulakis and Noel Lobley) and local organizers (Suzel Reily, Ray Casserly and Gordon Ramsey) scheduled concerts showcasing the musical traditions of Northern Ireland, an open mic evening in which conference delegates performed for one another, and launched the recent CD produced by ICTM-Ireland.

Conference "Music around the Atlantic Rim"

by Matthew Machin-Autenrieth

The BFE's 2013 one-day conference was held at the School of Music, Cardiff University, on 19 October 2013. Presented in collaboration with the AHRC-funded project "Atlantic Sounds: Ships and Sailortowns" (Open University and University of Liverpool), and comprising their second colloquium, it was co-convened by Amanda Villepastour (Cardiff University) and Catherine Tackley (Open University). The conference explored

the multi-directional movements of musics and musicians across and around the Atlantic, and brought together 80 delegates. The geographical scope of the 19 papers was impressive, visiting a wealth of musical regions from the “Green Atlantic” (Ireland, Scotland, Wales), the “Black Atlantic” (Brazil, Cuba, Mexico, Senegal, The DR Congo), the Celtic and African nexus in Cape Verde, as well as areas not usually encompassed in the transatlantic model (the Jewish and Armenian Atlantics). The day concluded with a keynote by anthropologist Bob White (University of Montreal), “Critical Encounters in the Black Atlantic”.

Many of the papers were historiographical, focusing on the musical flows that have accompanied the movement of cultures across the Atlantic. The presence of music in ports and aboard ships was a recurring theme. Sea voyages and thriving ports around the Atlantic have provided spaces in which under-documented musical encounters have occurred, fusing together the cultural traditions of a diverse range of peoples and traditions. For example, Susan Hurley-Glowa’s (University of Texas) paper explored the musical repertoires of Cape Verdean sailors both on ships and at port, exhibiting an array of “Black Atlantic” and “Green Atlantic” influences. Diasporas were examined on both sides of the Atlantic, including Armenians (Alan Karass, Open University) and Jews (Judah Matras, University of Jerusalem). Other papers were comparative in nature, such as Rogerio Budasz’s (University of California, Riverside) transatlantic organological study of Brazilian *pluriacs* and Sara McGuiness’s (University of West London) performance-based research into groove in Cuban and Congolese popular musics. Justin Williams (University of Bristol) explored how Afro-Caribbean communities in Bristol

have used music to comment upon the city’s historical association with the slave trade. Other presenters approached topics that centred on the present. Hettie Malcomson (University of Southampton) explored differing claims to “blackness” in Mexico, in which the Afro-Cuban *danzón* genre has been used to promote a *mestizaje* culture as a prominent feature of local identity in Veracruz. The conference ended with a performance by Ballet Nimba, a traditional 11-member African dance ensemble from the Mande world in West Africa led by Cardiff-based Guinean dancer, Idrissa Camara.

Rethinking Interdisciplinary Collaboration: Towards New Ethical Paradigms in Music and Health Research

by Muriel Swijghuisen Reigersberg

The second one-day conference held in October 2013 was the interdisciplinary meeting “Rethinking Interdisciplinary Collaboration: Towards New Ethical Paradigms in Music and Health Research”. Jointly supported by the Society for Education, Music, and Psychology (SEMPRE) and BFE, this conference was organized by Muriel E. Swijghuisen Reigersberg. It was hosted by Goldsmiths College, University of London through the Music, Mind and Brain Centre, Psychology Department, and supported by the Music Department. The conference sought to explore the nature of research into the relationship between music, health and well-being. It aimed to investigate how research and practice might become more inclusive, and therefore more ethical, through collaborative endeavours that bring together researchers, practitioners, and students from various disciplines to encourage the re-thinking of research methodologies, epistemologies

and practices. The main disciplines represented included music (neuro)psychology, music therapy and applied/medical (ethno)musicology. The website can be accessed through [this link](#).

Panels were formed that mixed music therapists, music psychologists and ethnomusicologists to ensure cross-disciplinary debate. The themes selected included “Music, Stress and Trauma: Biomedical and Social Approaches to Enquiry”, “Inculturation, Enculturation and Musical Well-being”, and “Experience, Quantifying Outcomes, Ethics and Government Policy/Research Funding”. Speakers and chairs were asked to prepare presentations which would be intelligible to non-expert audiences and to ensure papers addressed the themes. The embodiment of music and experience was included through two workshops: one by Catherine Pestano of the Natural Voice Practitioners’ Network and one by Kate Binnie, a music therapist and yoga practitioner.

Martin Greve presenter a paper titled “Music in Dersim (East-Turkey: Research within a traumatized Society)”. Daisy Fancourt provided insights into the emerging field of music and psychoneuroimmunology and Friederike Haslbeck presented “Music Therapy in Neonatal Care: Insights into Culturally Appropriate Approaches and Research”. Amongst the distinguished speakers were Ian Cross (University of Cambridge), Caroline Bithell (University of Manchester), Gary Ansdell (Nordoff-Robbins Centre) and Giorgos Tsisris (Nordoff-Robbins Centre and St Christopher’s Hospice). The plenary session was chaired by Kathleen J. van Buren (ethnomusicologist, University of Sheffield). Cross discussed the paradigmatic and methodological challenges we face before reconciliation between ethnomusicologists and music scientists can oc-

cur. Bithell argued for, amongst other things, adopting an ethnographic approach to researching the benefits of community music-making and the value of qualitative, contextual, and experiential data. Ansdell offered insights into the experiential nature of research ethics in context, and Tsiris summed up the day nicely by asking further questions rather than providing answers, clearly suggesting that this interdisciplinary field is in an exploratory stage, and is not yet fully-fledged with a critical mass of research behind it.

Second International Bagpipe Day, 8 March 2014

by *Cassandre Balasso-Bardin*

The second International Bagpipe Conference was a great success. Organized in collaboration with the Institute of Musical Research and SOAS, and with the support of BFE, it gathered experts and enthusiasts from all over the world to exchange knowledge and expertise on bagpipes. The International Bagpipe Day was launched in 2012 by Cassandre Balasso-Bardin (SOAS, University of London) and Andy Letcher (The Bagpipe Society) with the first international bagpipe conference, widely featured on national radio and television. This year we launched the programme on 7 March 2014 with a SOAS Concert Series filled-to-capacity event featuring the Croatian piper Goran Farkaš, the all-female Galician band Habelas Hainas, and Andy May with his quartet from Northumbria.

The conference, held in Senate house, featured speakers from Belarus, Greece, England, France, Israel, Scotland, and the US, who presented many different aspects of bagpipe research, including revivals in the Baltic Region, and composition methods for music and ethnomusicological discussions about the use

of instruments in island contexts. The papers were “Bagpipes of Belarus: History, Revival, Perspectives” (Eugen Baryshnikau), “Tsamboúna Tradition and Revival in Greece” (George-Pericles Schinas), “‘Soc un xeremie’ – the Status of the *Xeremier* in Mallorca” (Cassandre Balasso-Bardin), “Bagpiping and Gender Equity in the United States: The University of Iowa Scottish Highlanders, 1936-2008” (Martha Moore Davis), “Make Mine Gothic and Heavy: Trends in Bagpipe Construction within the Neo-Medievalist Gothic and Metal Community” (Will Connor), “Sublimation and Personification of the Bagpipe in French Baroque Opera: Aspects of the Musette in the Lyric Repertoire between Lully and Rameau” (Jean-Cristophe Maillard), “Bela Bartók’s Secret Plan” (Ron Atar), “The Bagpipe as an Instrument Stripped of Cultural Baggage – a Composer’s Perspective” (Rohan Kriwaczek), “Les Chabrettes Limousines, the Mirror-Bagpipes from Limousin (XVII-XX centuries): History, Semiotic, Musical Anthropology” (Eric Montbel), “The Romantic Legacy of the Bagpipe in Scotland: A Cultural History” (Vivien Estelle Williams) and “‘Bundle and Go’: Contradictions in the Record of Piping in Scotland” (Hugh Cheape).

The audience included a healthy mix of experts, enthusiasts, and non-specialists, many of which had travelled from abroad to attend. The conference left space for networking and lively discussion, but also for browsing various stalls and display presentations that included a bagpipe world-stamp collection put together by Tadeusz Rytwinski, Steve Wilson, and Alison Carpenter, a prototype electronic bagpipe and makers’ stalls where attendees could play and share tips. The day ended with a social French folk dance featuring virtuoso French bagpipe player Ju-

lien Cartonnet and melodeon player Léo Garnier.

Now having held a second conference, the International Bagpipe Day has become a global phenomenon with events being prepared and organized around the world to celebrate this instrument. A roundtable at Harvard University on 11 March 2014 focussed on Greek, Irish and medieval bagpipes. Our next conference is scheduled for 26-28 February 2016 at the National Piping Centre in Glasgow, Scotland.

From the ICTM Online Photo Gallery



Launch of the ICTM Secretariat at the Australian National University (Canberra, Australia. 3 Feb 2006. Photo by Lee-Anne Proberts). Pictured: Stephen Wild.

[Visit gallery.](#)

Reports from ICTM Study Groups

Music and Dance in Oceania

by Kirsty Gillespie,
Study Group Chair



In October 2013 I was elected chair of the Study Group on Music and Dance in Oceania, alongside my friend and colleague, Brian Diettrich. We will share the four-year term ahead of us, taking two years each. Thank you very much to Svanibor Pettan and members of the ICTM for the very warm welcome into the position. Thanks also to Denis Crowdy, outgoing Study Group Chair, for the very smooth hand-over.

We are currently planning a symposium to be held in conjunction with the annual conference of the Linguistic Society of Papua New Guinea, in September 2014. This symposium will be held in the beautiful coastal town of Madang, Papua New Guinea.

Please see the Announcements section of this *Bulletin* for the call for papers.



Madang, Papua New Guinea. Location of the next Symposium of the ICTM Study Group on Music and Dance in Oceania.

Late last year one of our members, Dan Milosavljevic, created a Facebook page for our Study Group, available at www.facebook.com/groups/ictmsgmdo. We also have an [updated page on the ICTM site](#), so please take a look, and consider joining us!

From the ICTM Online Photo Gallery



Participants of the 1st Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe (Struga, Macedonia. September 2008. Photo by Svanibor Pettan). [Visit gallery](#).

Calendar of Events — ICTM

- ★ **18-20 Apr 2014:** 4th Symposium of the Study Group on Music of the Turkic-speaking World.
Location: Istanbul, Turkey.
Read more on *Bulletin of the ICTM* #122, p35.
- ★ **9-10 May 2014:** Joint Symposium of the National Committees of Austria, Italy, and Slovenia
Location: Pulfero, Italy.
Read more about the event on page 15.
- ★ **12-17 May 2014:** 20th Symposium of the Study Group on Historical Sources of Traditional Music.
Location: Aveiro, Portugal.
Read more about the event [here](#).
- ★ **5-7 June 2014:** Inaugural meeting of the North American Subsection of the ICTM Study Group on African Musics.
Location: Pittsburgh, USA.
Read more about the event on page 15.
- ★ **14-19 Jun 2014:** 3rd Symposium of the 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 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 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 Study Group on Ethnochoreology.
Location: Korčula, Croatia.
Read more about the event [on its website](#).
- ★ **18-24 Jul 2014:** 8th Symposium of the Study Group on Music and Minorities.
Location: Osaka, Japan.
Read more about the event [here](#).
- ★ **21-23 Aug 2014:** 4th Symposium of the Study Group on Musics of East Asia.
Location: Nara, Japan.
Read more about the event [here](#).
- ★ **28-29 Aug 2014:** Symposium and Concert of the Slovenia ICTM National Committee.
Location: Ljubljana, Slovenia.
Read more about the event on page XX.
- ★ **17-19 Sep 2014:** Symposium of the Study Group on Music and Dance in Oceania.
Location: Madang, Papua New Guinea.
Read more about the event on page 36.
- ★ **18-21 Sep 2014:** Seminar of the Study Group on Multipart Music.
Location: Tallinn, Estonia.
Read more about the event on page 19.
- ★ **24-30 Sep 2014:** 4th Symposium of the Study Group on Music and Dance in Southeastern Europe.
Location: Belgrade and Valjevo, Serbia.
Read more about the event [here](#).
- ★ **6-10 Oct 2014:** 12th Symposium of the Study Group on Iconography of the Performing Arts
Location: Torino, Italy.
Read more about the event [here](#).
- ★ **18-21 Dec 2014:** Joint Symposium of the Study Groups on Maqām and on Music in the Arab World.
Location: Ankara, Turkey.
Read more on *Bulletin of the ICTM* #124, p10.
- ★ **10-13 Jun 2015:** 20th Symposium of the Study Group on Folk Musical Instruments.
Location: Luang Prabang, Laos.
Read more on *Bulletin of the ICTM* #124, p11.
- ★ **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 Study Group on Music Archaeology.
Location: Biskupin, Poland.
Read more on *Bulletin of the ICTM* #124, p12.

Calendar of Events — Related Organizations

- ★ **26-30 May 2014:** International Summer School of Romani Music.
Location: Prague, Czech Republic.
Read more about the event [here](#).
- ★ **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 *Bulletin of the ICTM* #124, 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 *Bulletin of the ICTM* #124, page 14.
- ★ **Jul-Aug 2014:** 14th Conference of the Music Society for Chinese Ethnic Minorities.
Location: Guizhou, China.
Read more about the event on *Bulletin of the ICTM* #124, page 14.
- ★ **3-7 Sep 2014:** XXX European Seminar in Ethnomusicology: Crossing Bridges.
Location: Prague, Czech Republic.
Read more about the event on *Bulletin of the ICTM* #124, 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 *Bulletin of the ICTM* #124, pages 14-15.
- ★ **22-26 Sep 2014:** 7th International Symposium on Traditional Polyphony.
Location: Tbilisi, Georgia.
Read more about the event on pages 23-25.
- ★ **23-26 Oct 2014:** 9th International Symposium “Music in Society”.
Location: Sarajevo, Bosnia and Herzegovina.
Read more about the event on *Bulletin of the ICTM* #124, pages 15-16.
- ★ **5-8 Nov 2014:** MusiCam 2014, International Conference on Visual Ethnomusicology.
Location: Valladolid, Spain.
Read more about the event on *Bulletin of the ICTM* #124, page 16.
- ★ **13-16 Nov 2014:** Society for Ethnomusicology 2014 Annual Meeting.
Location: Pittsburgh, USA.
Read more about the event on *Bulletin of the ICTM* #124, pages 16-17.
- ★ **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 *Bulletin of the ICTM* #124, page 17.

Recent Publications by ICTM Members

Ethnomusicology and Popular Studies

Gerd Grupe, ed.

Aachen: Shaker Verlag, 2014.

Graz Studies in
Ethnomusicology
Vol. 25.



If ethnomusicology is primarily defined by its research methods rather than by focusing on certain conventional objects of study labelled as “traditional” musics, an ethnomusicologically informed investigation of popular musics might yield new insights into phenomena that have so far been approached mainly from other perspectives, such as music sociology or the study of popular culture in general. If the study of popular musics is viewed as legitimate and necessary for contemporary ethnomusicology, does it present any specific challenges? Are there substantial differences between Western and non-Western popular musics that would affect research questions and/or methodology? After a general introduction by the editor, these issues are addressed in ten contributions by Regine Allgayer-Kaufmann, Raymond Ammann, Klaus-Peter Brenner, Anja Brunner, Dietmar Elflein, Nils Grosch, Julio Mendivil, Andreas Meyer, Babak Nikzat, and Malik Sharif.

- Hardcover, 302 pages, illustrations.
- Language: English.
- ISBN: 978-3-8440-2389-3.
- Price: EUR 49.80.
- Available from [the publisher](#).

For the Sake of a Song: Wangga Songmen and Their Repertoires

Allan Marett, Linda Barwick, and

Lysbeth Ford.

Sydney: Sydney University Press, 2012.

Wangga, originating in the Daly region of Australia's Top End, is one of the most prominent Indigenous genres of public dance-songs.



This book focuses on the songmen who created and performed the songs for their own communities and for the general public over the past 50 years.

The book is organized around six repertoires: four from the Belyuen-based songmen Barrtjap, Muluk, Mandji and Lambudju, and two from the Wadeye-based Walakandha and Ma-yawa wangga groups, the repertoires being named after the ancestral song-giving ghosts of the Marri Tjavin and Marri Ammu people respectively.

Representing the fruit of more than 20 years' work by Marett, Barwick, and Ford with the families of the songmen, and drawing on a rich archival record of photographs and recordings from the communities of Belyuen and Wadeye, this book is the first phase of a multimedia publication project that will also include a website and a series of CD packages. It is the second book in the series “The Indigenous Music of Australia” published by Sydney University Press.

- Paperback, 436 pages, illustrations, maps, multimedia.
- Language: English.
- ISBN: 978-1-9208-9975-2.
- Price: AUD 35.
- Available from the publisher .

Music & Mind

Gisa Jähnichen, Made Mantle Hood, Chinthaka Prageeth Meddegoda, eds.
Serdang: UPM Press, 2014.

UPM Book Series
on Music Research
Vol 6.



This volume is dedicated to the topic of Music and Mind, including subtopics such as music and cognitive processes, music and perception, and music therapy.

Papers included in this volume embrace a wide geographical spectrum: Indonesia, Vietnam, Central Europe, India, Sri Lanka, China, Malaysia, Laos, Singapore, the United States, as well as some general problems in the world of music that reach out globally. Authors from nine different countries contributed to this volume.

- 270 pages, includes DVD.
- Language: English.
- ISSN 2289-3938.
- Price: MYR 64 / USD 19.70.
- Available from the publisher .

Appendix: Recent Publications by Cuban Scholars

Catálogo de Instrumentos Musicales: Tomo I, Instrumentos Cubanos

Jesús Gómez Cairo et al.

La Habana: Ediciones Museo de la Música, 2013.

This catalogue of Cuban musical instruments is the result of a joint project for the preservation, documentation, restoration, and promotion of Cuban musical heritage, led by the Cuban Institute of Music and financed by the European Union. The majority of the instruments featured in this volume are part of the Fernando Ortiz collection of the National Museum of Music (Havana, Cuba), including traditional Afro-Cuban and Cuban instruments.



- Hardcover, 320 pages, colour photos.
- Language: Spanish.
- ISBN: 978-959-7184-47-8.
- To obtain a copy, contact [the author](#).

Jam Session: la Nueva Generación

Carmen Souto Anido, ed.

This volume features essays by young Cuban ethnomusicologists on several different topics, including “Contemporary Jazz in Cuba: Structural Components”, “Mi-

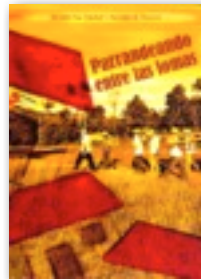


gration of Young Jazz Musicians from Cuba to Spain”, “Processes of Synthesis in the Piano Performance: Rolando Luna and Harold López-Nussa”, and “Social Application of Jazz in Havana by Young Jazz Musicians’ Concertgoers”.

- Paperback, 220 pages, transcriptions.
- Language: Spanish.
- ISBN: 978-959-7216-06-3
- Available from [the publisher](#).

Parranda “Los Sánchez”/Parranda de Florencia: Parrandeando entre las lomas

This audiovisual project by Patricia Tápanes and Sonia Pérez Cassola features a documentary filmed on location in 2009, and two CDs of field recordings of the *parranda* groups “Parranda Los Sánchez” and “Parranda de Florencia”, both from Ciego de Ávila, in the central region of Cuba.



- Format: double CD + DVD.
- Language: Spanish.
- Available from [the publisher](#).

Ta makuende yaya: La fiesta de San Antonio y el Kinfuiti

This CD and DVD title is the result of research by Sonia Pérez Cassola in 2005, who filmed and recorded the celebration of Fiesta de San Antonio de



Padua or Kinfuiti, one of the oldest traditional ceremonies in Cuba, as performed in Mariel, Artemisa province.

- Format: double CD + DVD.
- Language: Spanish.
- Available from [the publisher](#).

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 links between the Council and the community of individuals and organizations involved with traditional music and dance in their country or region.

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Study Groups

ICTM Study Groups are formed by ICTM members sharing a common area of scholarly study. Their general provisions are defined by the [Memorandum on Study Groups](#), and they are typically further governed by their own bylaws.

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

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Applied Ethnomusicology

Chair: Klisala Harrison

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Ethnochoreology

Chair: László Felföldi

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Folk Musical Instruments

Chair: Gisa Jähnichen

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Co-Chairs: Susanne Ziegler & Ingrid Åkesson

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Iconography of the Performing Arts

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Portugal



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Vice President
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Razia Sultanova
Executive Board Member
UK



Kati Szego
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Executive Board Member
Japan



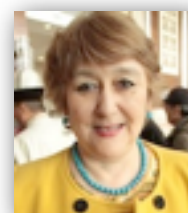
Trần Quang Hải
Executive Board Member
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Executive Board Member
USA



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.



Svanibor Pettan
Secretary General
Slovenia



Carlos Yoder
Executive Assistant
Argentina/Slovenia

Contact Information

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

Membership Information

The **International Council for Traditional Music** is a **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 a rich [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 contributes to promoting 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 to do so by paying an additional fee of EUR 30.00 for each sponsored individual or institution. If the recipient is not named, ICTM will award the supported membership to one or more individuals or institutions in such countries.

Payment methods

Remittance payable to the ICTM Secretariat is preferred in euros via Electronic Funds Transfer (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.

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*. 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. Starting with its October 2011 issue (Vol. 119), the *Bulletin* became an electronic-only publication.

The *Bulletin of the ICTM* is made available through the ICTM's website in January, April, and October each year. It can be downloaded free of charge, and all are encouraged to redistribute it according to the [Creative Commons BY-NC-SA 3.0 Unported License](#), which protects it.

For more information about submissions, and how to access or purchase back issues, please visit [the Bulletin's home page](#).

Online Membership Directory

The *Online Membership Directory* is a rich, comprehensive, and secure repository of information about the Council's constituency, and a powerful research tool for members. It is available to ICTM members in good standing at the following address: www.ictmusic.org/online-membership-directory.

The *Online Membership Directory* is the successor of the print *Directory of Traditional Music*, which was published biennially until 2005.