

BULLETIN

of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

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

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Message from the Secretary General

by Svanibor Pettan



The period following the April 2014 issue of the *Bulletin* was marked by intense activities, and as a result plenty of news are shared here. Let me start with some encouraging updates concerning our World Network, then move to our standard scholarly gatherings (World Conference, Study Group Symposia, and Colloquia), some new ones (Joint Meeting of National Committees, Joint SEM/ICTM Forum), then to some news about the Rules, Memoranda, and Guidelines of the Council, and finally, to pay our respects to deceased colleagues.

Do not miss, on pages 4-5, the call for nominations for the 2015 ICTM elections, and a special address by Allegra Fuller Snyder.

World Network

Since April 2014, the ICTM World Network of National and Regional Representatives has been enriched by 12 new countries. Let me take this opportunity to warmly welcome the new representatives endorsed at the 2014 Executive Board meeting held in Astana, Kazakhstan. Join me in welcoming Maya Saidani (Algeria), Mário Lúcio de Sousa (Cape Verde), Juan Pablo González (Chile), Susan Campos Fonseca (Costa Rica), Laura Vilar (Cuba), Daniel Avorgbedor (Ghana), Munira Chudoba (Kyrgyzstan), Luka Mukhavelle (Mozambique), Mareia Quintero Rivera (Puerto Rico), Faroghat Azizi (Tajikistan), Shakhym Gullyev (Turkmenistan), and Jean Lambert (Yemen).

Furthermore, eight changes in representation have occurred since the last *Bulletin*. I would like to both welcome the

new representatives and express sincerest thanks to the past representatives for serving as a link between their respective countries and ICTM: Ardian Ahmedaja replaces Sokol Shupo (Albania), Nefen Michaelides replaces Panikos Giourgoudes (Cyprus), Mohammed Azadehfar replaces Hooman Asadi (Iran), Daithí Kearney replaces Jaime Jones (Ireland), Essica Marks replaces Edwin Seroussi (Israel), Anda Beitāne replaces Martin Boiko (Latvia), Ingrid Åkesson replaces Krister Malm (Sweden), and Monika Stern replaces Raymond Ammann (Vanuatu).



Members of the ICTM Executive Board and the Local Arrangements Committee of the 2015 ICTM World Conference, together before one of the symbols of Astana, the Bayterek Tower, July 2014.

2015 ICTM World Conference

We are glad to announce that the preparations for the 2015 ICTM World Conference continue at full speed. A record number of proposals was received, and both the Programme and Local Arrangements Committees are

doing their absolute best to ensure the 43rd ICTM World Conference will be a landmark in the history of both the Council and our discipline. I would like to express my special thanks to LAC member Fatima Nurlybaeva for her crucial executive work in the preparations of the World Conference.

Together with Razia Sultanova (Co-Chair of the World Conference's Programme Committee) I also attended an international roundtable at the Kurmangazy National Conservatoire of Almaty, Kazakhstan's former capital. Superbly organized by ICTM National Representative for Kazakhstan Saule Utegaliyeva, the event further confirmed the country's commitment to strengthen its bonds of friendship with the international scholarly community.

Last but not least, please be aware that the **registration for the Conference is now open**. To learn more about the Conference please see the Third Notice on pages 6-9 of this *Bulletin*.

Study Groups and Their Symposia

Years in between ICTM World Conferences are always particularly rich with Study Group activities. Most Study Groups have already held their symposia in 2014, and I was able to attend three of them in the past few months: Performing Arts of Southeast Asia (Denpasar, Indonesia), Ethnochoreology (Korčula, Croatia), and Music and Dance in Southeastern Europe (Belgrade and Petnica, Serbia). The quality of presented papers, the interaction among scholars, and the level of organization convinced me that these segments of ICTM are in excellent health. Congratulations to the Study Groups' authorities, and the Programme and Local Arrangement Committees of each symposium. As usual,

you can learn more about these and other Study Group Symposia in the **Reports** section of this *Bulletin*. It is also important to mention a Joint Symposium of two ICTM Study Groups, which will take place in December 2014. Cenk Güray and his team will host the ICTM Study Groups on Maqām and on Music in the Arab World, in Ankara, Turkey.

I would also like to warmly welcome the new Study Group Chairs and to thank the colleagues who have stepped down: Ruth Davies replaces Marcello Sorce Keller as Chair of Mediterranean Music Studies, Terauchi Naoko replaces Frederick Lau as Chair of Musics of East Asia, and Catherine E. Foley replaces László Felföldi as Chair of Ethnochoreology.

Finally, the forthcoming World Conference in Astana will, for the first time, host not only an Assembly of ICTM National and Regional Representatives, but an **Assembly of Study Group Chairs** as well. This novelty, endorsed by the Executive Board, reflects the wish for optimal coordination and closer cooperation among all Study Groups.

23rd ICTM Colloquium

The 23rd ICTM Colloquium, titled “Between Speech and Song: Liminal Utterances”, will take place on 20-22 May 2015 in Nanterre, France, at the Campus of the Paris West University Nanterre La Défense. We thank Colloquium organizer Estelle Amy de la Bretèque for her commitment to making this colloquium a very special ICTM event. You can read more about the Colloquium on page 13 of this *Bulletin*. If you would like to propose a new ICTM Colloquium, please consult the relevant [Memorandum on ICTM Colloquia](#).

Joint Meetings of National Committees

In 9-10 May 2014, the ICTM National Committees of Austria, Italy, and Slovenia convened for a joint meeting in Pulfero, an Italian village a few kilometres from the Slovenia border (see full report by Ignazio Macchiarella on pages 22-24). I had the pleasure of participating in the event, and I truly believe that joint national meetings greatly contribute to expanding regional cooperation across political borders. This kind of events, pioneered by former Chair of the Austrian National Committee Regine Allgayer-Kaufmann, should be an inspiration for other similar initiatives.

Joint SEM-ICTM Forum

The two largest ethnomusicological organizations will come together for the first SEM-ICTM Forum, which will take place on 13-16 September 2015 at the Irish World Academy in Limerick, Ireland.

The Forum is being coordinated by the Presidents of both sister societies, Salwa El-Shawan Castelo-Branco and Beverley Diamond, and the Programme Committee is formed by colleagues active in both ICTM and SEM. The theme of the Joint Forum, shaped by Samuel Araújo, Jr., will be “Transforming Ethnomusicological Praxis through Activism and Community Engagement”. The Local Arrangements Committee will be led by Colin Quigley and Aileen Dillane. The European Seminar in Ethnomusicology (ESEM) will also overlap with the Forum for one day.

You can see the complete Call for Papers on page 14 of this *Bulletin*, as well as [online at the ICTM website](#). **The deadline for submissions is 1 November 2014.**

The Joint Forum will be anticipated by the Roundtable “ICTM and SEM: Ethnomusicology in the International Arena”, which will be held during the 59th Annual Meeting of the Society for Ethnomusicology, in November 2014.

Rules, Memoranda, and Guidelines

The definition, objectives, and operations of the Council are governed by the [Rules of the ICTM](#) and a number of related [Memoranda and Guidelines](#).

Following preliminary approval by the General Assembly during the 42nd ICTM World Conference in Shanghai, the amendment of Rule 7b (concerning the rights of Corporate Related Members) was ratified by electronic ballot earlier this year. A total of 145 votes were received, with 139 in favour of the change, and 6 against.

During the latest ordinary meeting of the Executive Board (July 2014, Astana, Kazakhstan), the [Memorandum on ICTM Study Groups](#) was updated, and three new Guidelines (on [Honorary Memberships](#), on [Nominations and Elections](#), and on [Publications](#)) were introduced. All members of the Council are welcome to read these documents, and get acquainted with the changes.

Farewells

During the past few months we also learned about the deaths of three ethnomusicologists who left important imprints in our field: Ruža Bonifačić, Judith McCullogh, and Amnon Shiloah. You can read about them and their achievements in the inspiring obituaries written by [Naila Ceribašić](#) (Bonifačić), and [Edwin Seroussi](#) (Shiloah). McCullogh's obituary (by Bruno Nettl) will be included in the next issue of the SEM Newsletter.

Call for Nominations for ICTM 2015 Elections

The Nomination Committee requests proposals for nominations to fill positions on the ICTM Executive Board which will become vacant at the time of the next General Assembly, to be held on 18 July 2015. These positions are:

- * 1 Vice President
- * 2 Ordinary Members

The vacant position of Vice President is currently occupied by Stephen Wild (Australia). In July 2015 Prof. Wild will have completed one term of office (four years) and will therefore be eligible for nomination and re-election. The vacant positions for Ordinary Members are currently occupied by Jean Ngoya Kidula (Kenya/USA) and J. Lawrence Witzleben (USA). In July 2015 each of these Ordinary Members will have completed one term of office (six years) and will therefore be eligible for nomination and re-election.

Any ICTM members in good standing may be proposed for positions on the Executive Board. According to the ICTM Rules, proposals may be made by the Executive Board, by National and Regional Committees, and by **two individual members from different countries**. If the total number of proposals exceeds three for any of the positions, it is the responsibility of the Nomination Committee to decide which three names will appear on the ballot.

Proposals should be sent to [the Secretariat](#) or to two of the members of the Nomination Committee (see below). All those proposed should be current paid-up members of ICTM. The deadline for receiving proposals is **31 December 2014**.

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Notice: Complete run of Bulletins of the IFCM/ICTM is now available online

All issues of the *Bulletin* are now available in PDF format for download [from the ICTM website](#). This includes all 58 issues of the *Bulletin of the International Folk Music Council*, from October 1948 until April 1981, as well as its successor, the *Bulletin of the International Council for Traditional Music*, from October 1981 to the present.

Locating and scanning these issues has involved a truly international effort, involving assistance from individuals and institutions in Australia (National Library of Australia), Croatia (Institut za etnologiju i folkloristiku), Papua New Guinea (Institute of Papua New Guinea Studies), Slovenia (ICTM Secretariat), and the United States of America (American Folklife Center, Library of Congress). We very much appreciate all their hard work to make these documents available to everyone.

The *Bulletins* are invaluable resources on the history of the Council, its numerous activities, and many of its members. Anyone interested in the Council will find many fascinating details in these pages.

Notice: ICTM mailing list available for current members

In August 2014, the ICTM mailing list (aka ICTM Listserv and ICTM-L) was launched. All current members of ICTM were invited to join.

We believe the ICTM mailing list to be an important communication tool for our members. It is meant to provide an arena for discussion on topics of concern to ICTM members, thereby promoting the work of the Council and its Study Groups, National Committees, Liaison Officers, and individual members.

All ICTM members in good standing are welcome to participate in the mailing list. Joining is voluntary, and participants can unsubscribe at any time.

To join the ICTM mailing list, please send an e-mail to

ictm-l-request@ictmusic.org

with the word **Subscribe** as the message subject. After your membership status has been confirmed by the Secretariat, you will be able to communicate with all other members who have joined the list. For more information about the mailing list, please visit [its homepage](#).

Some closing thoughts

by Allegra Fuller
Snyder, special address
during the 28th
Symposium of the
ICTM Study Group on
Ethnochoreology, held in Korčula, 7-17
July 2014



Thank you for giving me the permission to share several minutes of thoughts with you, because there is a good possibility that this is the last time I may be with you.

I treasure my membership in the [Ethnochoreology] Study Group. You are a very special group of people, both thinkers and doers, but you must have courage, because I believe there is a tremendous challenge particularly addressed to you now, a challenge which you must take on.

We are confronted with the dichotomy between culturalism, with the enriched identity of shared worldviews, and racism, where the sense of self-identity expresses itself in fear and anger towards others. Almost every area of the world is in turmoil because of the confrontation between those two points of view.

Perhaps I should start by reminding ourselves that the concept of culture, and therefore cultural differences, is relatively new. It was introduced into the English language only in the 1880s by Mathew Arnold and Edward B. Tylor. During the 1890s the term “culture” was used in the singular, and was synonymous with “civilization”. The fieldwork of anthropologist Franz Boas led him to perceive cultures, in the plural, and to appreciate that each one had a unity, coherence, and history of its own.

I feel it is extremely important that we confront dance not as performance, not

as an art form, not as entertainment, but as a **way of knowing** for the dancer, and as a **body of knowledge** for the observer.

Hilda Kuper, late Professor Emeritus at UCLA, has said: “Dance is one of the richest expressions of human culture, but also is one of the most difficult to analyse and interpret. It is easy to observe actions and to miss meanings. Dance can be interpreted in various ways and at different levels of perception; and it is necessary to know not only the dances, but also when and why and by whom they are danced, in order to understand what is communicated in the dance. To try to fathom the depths of “the dance”, or to explain adequately a single performance in a different culture, requires a grasp of the way of life of the people by whom the particular dances were created and accepted”.

Dance brings together the conceptual and the physical, the mind and the body, into an experiential whole. I know of no other activity that does this as fully and completely. This suggests why dance on a worldwide basis appears critical to the functioning of mankind.

In the early 1990s a cover story in *Time* magazine discussed what gets lost when homogeneous cultures disappear, and the Earth Summit of 1992 urged us to wonder if the ecological issues raised by global warming and rainforest depletion, may not also be applicable to cultural issues. What are their cultural equivalents? As we come to know what we are doing to the environment, we may also discover what we are doing to our human inhabitation. The *Time* article went as far as to use the term “cultural holocaust”. It stated, “Until quite recently, few in the developed world cared much about this cultural holocaust. The prevailing attitude has been

that Western science, has little to learn from tribal knowledge... [Now] some scientists are beginning to recognize that the world is losing an enormous amount of basic research as indigenous peoples lose their culture and traditions. (We) may someday be struggling to reconstruct this body of wisdom to secure the developed world’s future”.

“What really matters in the struggle for [...] survival is intelligence—the rate at which we are able to learn from past experience”. Rothschild stresses, in using the computer metaphor, that the code is king. “The essence of every biological organism is a strand of DNA code. The essence of every digital system is a string of binary code”. What is the DNA that describes the complex role and function which dance has historically played within cultures? What is the ecosystem that encompasses the experiencing of dancing, the communication through dance, the self-identity gained by dance, the transformation that occurs while dancing?

When we look at country after country, culture after culture, over centuries and millennia (if cave paintings and hieroglyphics are accurate historical sources), why do we see dance at the center of the functioning of a culture? The integrity, the completeness, the fulfilment, the empowerment of a human being in the process of dancing must be readdressed. We need to acknowledge the essential factors unique to this expressive form. We need to develop the means to articulate, not annihilate, the values of dance to human society, to find ways to reintegrate that knowledge within world society. The challenges are tremendous, the task difficult, the demands almost superhuman—but each one of you can do it, and do it *you must*.

43rd ICTM World Conference

16-22 July 2015

Kazakh National University of Arts, Astana, Kazakhstan.

Third Notice

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, and a wonderful place to meet and share ideas with colleagues from all over the world.

Kazakhstan has become a well-integrated and successful affiliate of the European community, as reflected by the fact that it 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.

World Conference Website

www.ictmusic.org/ictm2015



Programme Committee

Timothy Rice (Co-Chair, USA)
 Razia Sultanova (Co-Chair, UK)
 Jean Kidula (USA)
 Maria Elizabeth Lucas (Brazil)
 Inna Naroditskaya (USA)
 Svanibor Pettan (Slovenia, ex-officio)
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 Serik Erkimbekov
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Conference Themes

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

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

2. THE CREATORS OF MUSIC AND DANCE

In a field of study that tends to focus on the music and dance of groups of people, what is the status of studies of individual creators of music, dance, artistic institutions, and scholarship? These creators may be musicians, singers, dancers, composers, choreographers, instrument-makers, social activists, government officials, or scholars. How do we understand the role of these individual creators in particular socie-

ties? 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.

Timeline

- * First call for proposals: October 2013
- * Second call for proposals: April 2014
- * Deadline for submission of proposals: 15 October 2014

Submissions are now closed

- * Notification of acceptances: December 2014

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

Conference Schedule

- * 15 July: Arrival of participants and registration
- * 16 July Opening Ceremony (9 AM) and Welcome Reception (7 PM)
- * 16-18 July Sessions, business meetings, concerts, workshops, and films
- * 18 July General Assembly
- * 19 July Organized excursions
- * 20-22 July Sessions, business meetings, concerts, workshops, and films
- * 22 July Closing Ceremony
- * 23 July Departures

Conference participants are encouraged to arrive at the Kazakh National University of Arts on **Wednesday 15 July**, where registration will be open from noon to 5 PM. The first day of the Conference (Thursday 16 July) will begin with the Opening Ceremony at 9 AM, immediately followed by sessions.

Exhibits

The conference organizers will provide booths for displaying and selling of relevant books, audio, audio-visual, and other materials during the conference. If you are interested in exhibiting such materials, please contact the Local Arrangements Committee at ictm2015@ictmusic.org.

Entertainment

Music and dance workshops will be offered each day. A programme of evening concerts, organized by TÜRKSOY, the Ministry of Culture of Kazakhstan, and Kazakhstan National

Federation of UNESCO Clubs, will be offered to all Conference participants.

Registration fees

The registration fee includes all the costs for sessions, workshops, materials, booklets, exhibitions, concerts and performances, as well as the welcome reception on 16 July.

Early registration fees (until 15 April 2015)

- * Ordinary ICTM Member: 120 EUR
- * Student ICTM Member: 40 EUR

Late registration fees (from 16 April 2015)

- * Ordinary ICTM Member: 160 EUR
- * Student ICTM Member: 65 EUR

As an extra encouragement, students enrolled in universities of the Turkic-speaking world will be eligible to be **exempt from paying registration fees**.

For non-ICTM members, family members, and other companions, a daily rate will be offered at the registration desk. This daily rate will give access only to sessions, workshops, and coffee breaks.

You can pay your registration fees with any credit/debit cards supported by PayPal in your country, by bank transfer to the Secretariat's account, or in cash on the first day of the Conference.

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.

Although still growing, the **Kazakh National University of Arts** has established itself on the foundations of the Kazakh National Academy of Music, which opened in 1998 in Astana.

During the conference, the University will allocate enough meeting rooms of various sizes for paper presentations and panels, and the Local Arrangements Committee team will provide information on accommodation and cater to all your needs during your stay. Accommodation in student hostels and in hotel rooms of different types have been arranged for your convenience.

In honour of the conference, many outstanding concerts will be organized, as well as unique workshops with famous musicians from Kazakhstan and the Turkic-speaking world.

We are confident that your trip to Astana will be wonderful and unforgettable, and we welcome you to our city, and to the 43rd ICTM World Conference at the Kazakh National University of Arts!

The registration to the 2015 ICTM World Conference is now open. To register now, please visit [the registration website](#).

Excursions (Sunday 19 July)

1) ASTANA, THE HEART OF KAZAKHSTAN (9:00—14:00)

Participants of this excursion will have the opportunity to get acquainted with Kazakhstan's young capital, and see both the old city on the right bank of the Ishim River, and the new city centre on the left bank. During this 5-hour-long tour, participants will have a chance to visit the main monument of the capital **Astana-Bayterek**, the embankments of the river Ishim, the Hazrat Sultan Mosque, the Independence Palace, the National Museum, and the Palace of Peace and Accord.

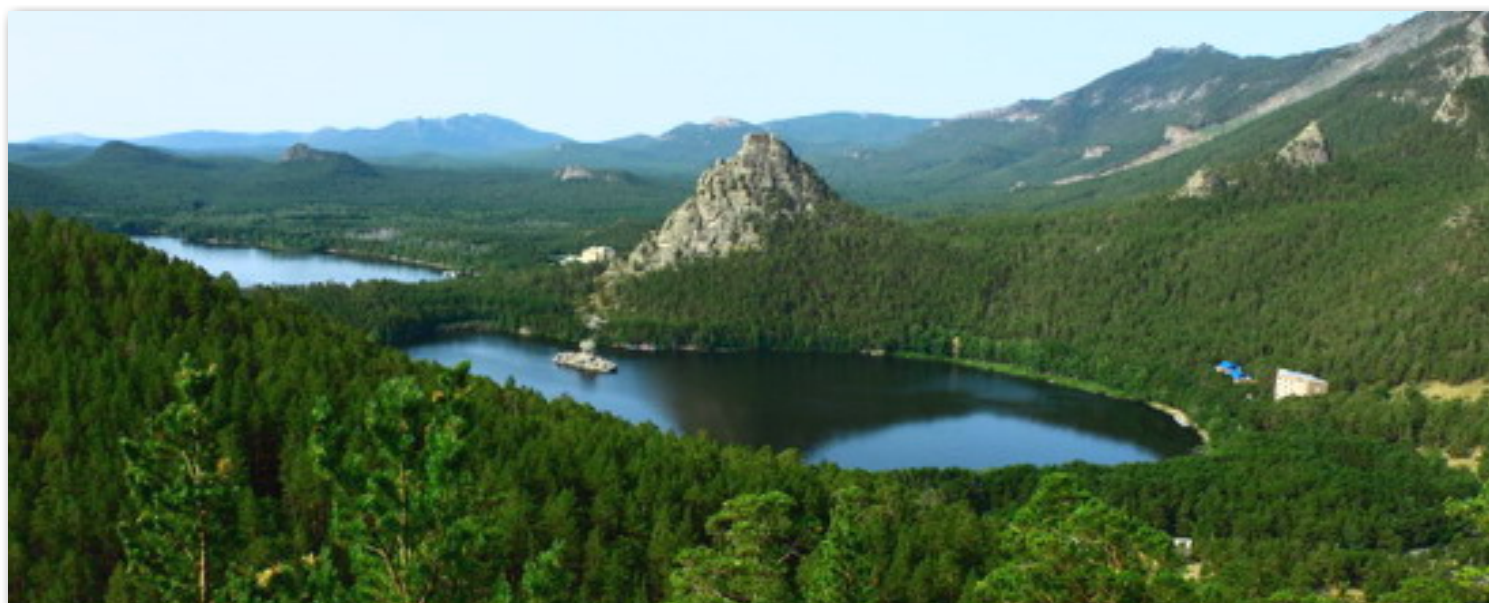
2) BURABAI, THE PEARL OF KAZAKHSTAN (10:00—21:00)

This all-day excursion to the National Nature Park of Burabai (Borovoe) in the Kokshetau steppe, will give participants plenty of time to visit sites such as the Glade Ablaykhan, the Blue Bay, the Imanaevskie keys, or the Museum of Nature, or to just enjoy the fresh air and breathtaking vistas of pine forests, cliffs, and lakes.

The excursion includes both lunch and dinner.



Astana by night



Burabai National Park

Announcements — ICTM

Call for Papers: Joint Conference of France and UK ICTM National Committees

2-5 July 2015

Paris, France

Submissions deadline: 31 Oct 2014

The Société Française d’Ethnomusicologie (SFE) and the British Forum for Ethnomusicology (BFE), which form the France and UK ICTM National Committees, invite abstracts for their joint conference titled **Border Crossings/Boundary Maintenance** in Paris, 2-5 July 2015.

The theme identifies several areas of scholarly reflection and inquiry to be undertaken. For contemporary ethnomusicologists, “boundaries” invoke a myriad of solid, porous, and imagined lines to be negotiated, crossed, or dissolved. On the one hand, they suggest the national, legal and political borders—and the cultural and linguistic differences—that once largely determined our notions of Self and Other. On the other hand, they bring to mind the abstract binaries that shaped comparative musicology and early ethnomusicology, such as Western/non-Western, past/present, sacred/secular, rural/urban, traditional/modern, oral/written, and female/male. Within the overarching theme of “boundaries”, we welcome abstracts that address some of the following sub-topics:

1. Music crossing boundaries
2. The bounds of tradition in music
3. Crossing categories
4. Intellectual territories

The conference will take place on 2–5 July 2015 at the Musée du quai Branly in Paris; it will be a bilingual event. We welcome proposals for 20-minute papers and for panels comprising three 20-minute papers. Please submit abstracts in French or English (maximum 250 words), complete with names of authors and titles, to sfe@ethnomusicologie.fr by 31 October 2014.

Local Arrangements Information: 20th Symposium of the Study Group on Folk Musical Instruments

10-13 June 2015

Luang Prabang, Laos

Reservations deadline: 31 October 2014

The symposium will take place in the World Heritage City of Luang Prabang, and it will be attended by speakers coming from Australia, Austria, Ethiopia, Germany, Iran, Japan, Laos, Malaysia, Mongolia, Norway, Papua New Guinea, Russia, Singapore, Sri Lanka, Slovenia, Taiwan, Thailand, Turkey, and the USA. The full programme can be found [at this website](#).

Climate

June is a hot month, and also the beginning of the rainy season. You may expect showers during the early afternoon and at night. Bring an umbrella or a very light raincoat, and wear simple shoes that can get wet. Since the conference dress code is rather informal, comfortable sandals or rubber shoes are fine.

Health

Laos is a tropical country with all its attributes, including mosquitoes and strong sunlight during daytime. It is recommended to wear long trousers, shirts that cover the shoulders, and a hat. Do bring your personal medical necessities since some types of medicine might be not available for purchase.

Transport

Luang Prabang can be reached by air from Bangkok, Hanoi, Vientiane, Pakse, Siem Reap, Singapore (Wednesdays, Fridays, and Sundays), Incheon (Mondays, Wednesdays, Thursdays and Fridays), and Jinhong (Thursdays and Sundays). Flights from Kunming, Guangzhou, Phnom Penh, and Kuala Lumpur also reach Vientiane, Laos’ capital city, from which buses drive regularly to Luang Prabang.

The bus terminal to Luang Prabang can only be reached by taxi or taxi vans, but please be aware that the transfer from the Vientiane airport to the bus terminal can take more than two hours. There are approximately 10 bus services operating daily between Vientiane and Luang Prabang, and a bus ticket costs about 20 USD (the trip takes 8 hours). An overview of the bus schedule can be found [at this website](#), but it is recommended to ask at any hotel or travel agency for the actual schedule prior to your bus ride.

Alternatively, a flight from Vientiane to Luang Prabang costs about 96 USD. The schedule of Lao Airlines flights which can be booked online can be found [at this website](#). Some difficulties may arise when changing planes in Bangkok, since you may have to change airports, which can take up to four ad-

ditional hours. Travellers from Europe should be aware that Vietnam and China do not provide visa upon arrival to citizens of all countries, so if you are planning to travel to Laos via China or Vietnam, you should arrange your visa in advance.

Once you have booked your transportation please let us know, so we can advise you how to get safely to your accommodation.

Accommodation

Conference rooms and accommodation will be in the same venue, [Villa Ban Lao](#). Accommodation costs include airport transfer, breakfast, and wifi usage. Taking optional half or full board is recommended. The price per person per day ranges from 18 to 62 USD (see below). Other possibilities of accommodation (from 8 to 120 USD per person per night) can be found in walking distance of the venue.

ACCOMMODATION AND MEALS AT VILLA BAN LAO

All prices are per person per night, and are expressed in US dollars.

Standard room

- * Only breakfast: 25 single, 35 double
- * Half board: 37 single, 59 double
- * Full board: 52 single, 89 double

Deluxe room

- * Only breakfast: 35 single, 45 double
- * Half board: 47 single, 69 double
- * Full board: 62 single, 99 double

Deluxe suite

- * Only breakfast: 55 single, 65 double
- * Half board: 57 single, 84 double
- * Full board: 72 single, 114 double

EXTRA BED

- * Only breakfast: 10
- * Half board: 22
- * Full board: 37

Participants are advised to share rooms to enable as many as possible to stay at the venue. The option “only breakfast” is not recommended for participants, but it might be a good choice for spouses who do not wish to attend sessions. Halal and vegetarian food is available, and is of very good quality.

Pre-booking is made via the local organizers, by sending the pre-booking form found below by **31 October 2014**. You will get a price quote, which you will then bring to the venue. Payment must be made in cash upon arrival.

PRE-BOOKING FORM

Full name:

Gender:

Date of birth:

Email address:

Arrival date:

Departure date:

I want to share a room (Y/N):

Type of accommodation:

- ☐ Standard single room
- ☐ Standard double room
- ☐ Deluxe single room
- ☐ Deluxe double room
- ☐ Deluxe suite single room
- ☐ Deluxe suite double room
- ☐ Extra bed

Meals

- ☐ Only breakfast
- ☐ Half board
- ☐ Full board

TOTAL AMOUNT:

Signature:

Please print out, fill in, scan and send to thongbang9@yahoo.com.

Deadline for accommodation reservation is 31 October 2014.

Payment will be conducted upon arrival in cash in US dollars. Free cancellation is until 1 March 2015, but later cancellations cannot be accepted. If so, a payment order for at least one night will be sent to the organizer, who will be charged on arrival.

Meeting of the ICTM Study Group on Music and Gender

13 November 2014

Pittsburgh, Pennsylvania, USA

The Study Group on Music and Gender will meet on Thursday, 13 November 2014 at 6:30 PM, at the restaurant Lidia's Pittsburgh, located at 1400 Smallman Street, in Pittsburgh, Pennsylvania. It will be a Business and Planning Meeting over dinner, with the following agenda:

1. Greetings
2. Election of Vice Chair and Secretary/Treasurer
3. Election of Bylaws Committee
4. Chair of 2015 Presentations at World Conference in Astana
5. Location of 2016 Study Group Symposium
6. Old Business
7. New Business
8. Adjournment

The price of the dinner includes choices from 9 to 35 US dollars, and a RSVP notice to Study Group Chair Barbara Hampton (bhampton@hunter.cuny.edu) is required in order to ensure adequate seating. We look forward to having all interested members attend this very important meeting.

Call for Papers: 14th Symposium of the ICTM Study Group on Music Archaeology

17-21 August 2015

Biskupin, Poland

Submissions deadline (panels): 15 Nov
2014

Submissions deadline (papers): 15 Jan
2015

The fourteenth Symposium of the ICTM Study Group on Music Archaeology will be held at the conference center and archaeological museum of Biskupin, Poland. This wonderful venue is located in the vicinity of Lake Biskupin, close to the excavated and partly reconstructed Bronze Age site of the same name.

The symposium will focus on past music cultures across the European continent, from the earliest evidence of music in the Palaeolithic period to early Medieval times, and how these cultures were related to each other in terms of musical knowledge and practice. The second part of the meeting will explore the mutual relations of past music cultures of the European continent with music cultures of Asia, Africa, and the Americas, which existed at certain periods of time.

If you are interested in joining the symposium and propose a panel (composed of three to four selected papers) or a paper related to the above mentioned topics, please visit the websites indicated below, and contact [Arnd Adje Both](#) or [Dorota Popławska](#).

* [Study Group website](#)

* [Symposium website](#)



Biskupin, the location of the next Symposium of the ICTM Study Group on Music Archaeology.

Notice: Annual Symposium of Germany ICTM National Committee

28-29 November 2014

Weimar, Germany

The forthcoming General Assembly and Symposium of the ICTM Germany National Committee will take place on 28-29 November 2014 by invitation of Christoph Stölzl, President of the Liszt School of Music Weimar, and Tiago de Oliveira Pinto of the Department of Transcultural Music Studies of the Liszt School of Music Weimar.

The symposium's topic "Dance / Performance / Musical Instrument" [Tanz / Performance / Musikinstrument] was chosen in agreement with the inviting institution and can be regarded as posthumous homage to our former Chair, the recently deceased Marianne Bröcker. Marianne always worked intensively on dance research and fostering it within the ICTM and the discipline of ethnomusicology.

For further information you are cordially invited to contact the Chair of the National Committee [Dorit Klebe](#).

Please find more information and a preliminary programme of the symposium at the [page of the Germany National Committee on the ICTM website](#).

Notice: One-day Conference of the British Forum for Ethnomusicology

29 November 2014

City University, London

The autumn one-day conference of the British Forum for Ethnomusicology will be held at City University London on 29 November 2014. The theme for the day will be "Ethnomusicology and the City".

According to the UN State of the World Population report, the percentage of people living in cities grew from an estimated 13% in 1900 to 49% in 2005. Sometime in the middle of 2007 we reached the so-called "tipping point", with the majority of people living in towns or cities for the first time in human history, particularly in so-called "mega-cities" with populations over 10 million. Recently the United

Nations predicted that by 2050 75% of the world's population will live in urban environments. Perhaps unsurprisingly, this rapid expansion of urban settlement has attracted scholarly interest in a range of disciplines across the humanities and social sciences.

In this conference we want to build on these scholarly developments by asking what ethnomusicology offers to our understanding of the place of music cultures in relation to the cities in which they are found. Not until the late 1970s was there a renewal of interest in music and the urban environment, with landmark texts such as Bruno Nettl's volume *Eight Urban Musical Cultures* (1978) and the work of Adelaida Reyes, who in 1982 described urban ethnomusicology as a "new frontier". Since then, ethnomusicological work in urban environments has grown substantially, together with thematic imperatives particularly associated with the urban, including an interest in popular musics, and a focus on questions of identity, mass media, and politics and ideology.

The programme, and the abstracts of papers, is [available online](#).

Notice: 23rd ICTM Colloquium "Between Speech and Song: Liminal Utterances"

20-22 May 2015.
Nanterre, France

The 23rd ICTM Colloquium, titled "Between Speech and Song: Liminal Utterances", will take place on 20-22 May 2015 in Nanterre, France, at the Campus of the Paris West University Nanterre La Défense. The event will be hosted by the French Centre of Research in Ethnomusicology (CREM/LESC – CNRS).

The relation between speech and song is an old debate in ethnomusicology. The topic was notably addressed in List's important article on the boundaries of speech and song (1963), in George Herzog's early explorations of the relationship between music and text (1934, 1942, 1950), and in John Blacking's account of musical "discourse" (1982). Linguistically informed works addressed the question as well, such as those by Laura Graham (1984, 1987), Charles Briggs (1993), Jean-Jacques Nattiez (1999), and Aaron Fox (1992, 2004).

But five decades after List's foundation article, the topic continues to inspire discussion. The reason may be, as Anthony Seeger suggested, that the separation of disciplines that study different aspects of "vocal and verbal art has had a disastrous effect on the development of our thinking about them". The wish to reconsider this separation has been pointed out for decades. This is particularly the case for studies focusing on liminal utterances, such as glossolalias or scat. Described by practitioners as an "event occurring in my throat", glossolalias are cases of vocal production without clear semantic meaning which multiplies the possibilities of speech. The decomposition of syllables and the combination of elementary sounds in games of alliteration create "an indefinite space outside of the jurisdiction of a language". In his study on scat, Brent Hayes Edwards (2002) also argues about an extended vocal space: a continuum between instrumental uses of the voice and vocal uses of instruments. In jazz, both are supposed to narrate stories. But still very few studies build their analysis on the intimate link between the semantics and acoustics of voice production. As pointed out by Steven Feld and Aaron Fox (1994), most studies in ethnomusicology have difficulties in simultane-

ously taking into account the words and sounds of vocal production. Combined analyses of the semantics and acoustics of vocal production are still very few and mostly unsatisfactory.

To try to take up such a challenge, this colloquium will focus on liminal utterances, at the border between speech and song. We will consider utterances such as laments, nursery rhymes, Qur'anic chanting, recitative or the use of the monotone voice in liturgy, iconicity of language, scat, glossolalias, melodized narrations, sung tales, vocal intonation in poetical performances and in political discourses, among others. Special attention will be given to a deeply combined analysis of the acoustics and semantics of these utterances.

Colloquium coordinator

Estelle Amy de la Bretèque (Post-doctoral research fellow at INET/MD, Portugal – Member of CREM/LESC-CNRS, France).

Programme Committee

Stephen Wild (Australia)
C.K. Szego (Canada)
Anthony Seeger (USA)
Junzo Kawada (Japan)
Bernd Brabec de Mori (Austria)
Estelle Amy de la Bretèque (France)

Local Arrangements Committee

Victor A, Stoichiță (Director, CREM/LESC-CNRS)
Susanne Färniss (President, French Society for Ethnomusicology)
Andrea-Luz Gutiérrez Choquevilca (EPHE, LAS/CNRS)
Giordano Marmon
Magali de Ruyter
Estelle Amy de la Bretèque

Call for Papers: Joint SEM-ICTM Forum: Transforming Ethnomusicological Praxis through Activism and Community Engagement

13-16 September 2015

Limerick City, Ireland

Submissions deadline: 1 Nov 2014

This first collaboration between the two largest academic organizations for ethnomusicology endeavours to bring some of the finest thinkers and social activists within the global academy of music scholars together with public sector actors/advocates/activists who understand the relevance of sound and movement studies in addressing social, political and environmental issues of urgent importance.

The forum will focus on ethnomusicological praxis and collaborative strategies in different international contexts and political situations. While there is now a long history in ethnomusicology of initiatives that have sought to address problems of inequality, conflict and oppression, and a shorter history pertaining to such matters as health and environmental change, the symposium will focus, not on the problems per se, but on the methodologies that could best enable our work to have greater social impact. We are interested in critically assessing and finding strategies and best practices of collaboration, communication and policy formulation. Ethnomusicologists have collaborated as cultural enablers, as contributors to polysemic and multilingual texts, as builders of global networks and alliances, as mobilizers for repatriation, and as co-creators of new narratives through audio-visual, print, and other communication modes. Some have struggled to create alternative modes and frameworks for training in

music, ones that are more dialogic and process-oriented, challenging earlier object-oriented approaches in music research. Many have focused on the privileging of non-Western epistemologies. The forum seeks to explore strategies in which local, national, international, and global political arenas have failed or flourished. Instead of focusing on a specific area of social contestation, we hope to accept the challenges, discuss the collaborative ethnographic practices, and, in particular, embrace the multiple epistemologies that can provide ethnomusicologists with a way forward.

Read more about the Forum [on the ICTM website](#).

Notice: 29th Symposium of the ICTM Study Group on Ethnochoreology

9-16 July 2016

Retzhof Castle near Graz, Austria

The Study Group on Ethnochoreology will hold its 29th Symposium at the Retzhof Castle near Graz, Austria, from 9 to 16 July 2016. The local host will be the Institute of Ethnomusicology at the University of Music and Performing Arts Graz. There will be two themes: (1) Dance and the Senses and (2) Dancing and Dance Cultures in Urban Contexts.

From the ICTM Online Photo Gallery



Community of Living Chapey troupe learning the traditional instrument chapei. Phnom Penh, Cambodia. 13 July 2014. Photo by Richard Jenkins. Pictured: members of the troupe 'Community of Living Chapey' and Catherine Grant. [Visit gallery](#).

Announcements — Related Organizations

Call for Papers: Pan-Mediterranean Poetic Competitions and Their Music

2-3 May 2015. London, UK

Submissions deadline: 30 Oct 2014

On 1-5 December 2011, the 22nd ICTM Colloquium was held in Portel, Portugal. That Colloquium raised questions which are fundamental to our understandings of poetry, music, and dance in the Mediterranean area, and a “recall” conference is being organized at SOAS in early May 2015, at which the papers from the original colloquium can be re-presented, in updated form for eventual publication. Fresh proposals for papers are also invited from other researchers in the field. Read more [here](#).

Call for Papers: SDHS/CORD Annual Conference

4-7 June 2015

Athens, Greece

Submissions deadline: 31 Oct 2014

“Cut & Paste: Dance Advocacy in the Age of Austerity” is the title of the next joint conference of Society of Dance History Scholars/Congress of Research in Dance, which will be held on 4-7 June 2015 in Athens, Greece, in collaboration with the Hellenic Centre of the International Theatre Institute, and the Association of Greek Choreographers. Read more [here](#).

Call for Papers: CONFLUENCES 8

16-18 July 2015

Cape Town, South Africa

Submissions deadline: 21 Dec 2014

The theme of this conference will be “Negotiating Contemporary Dance in Africa”, hosted by the University of Cape Town. Submissions should be emailed to gerard.samuel@uct.ac.za and/or lisa.wilson@uct.ac.za. For more information about Confluences please visit www.dance.uct.ac.za.

Notice: *Die Musik in Geschichte und Gegenwart* goes digital

In 2014 the publishers Bärenreiter and J.B. Metzler entered a long-term partnership with Répertoire International de Littérature Musicale (RILM), publisher of the world’s most comprehensive bibliographic database of writings about music. MGG Online will include the content of the 1994–2008 print edition of MGG as well as future updates, revisions, and additions. Read more [here](#).

Notice: UNESCO Collection Reissued

[Smithsonian Folkways Recordings](#), the non-profit record label of the national museum of the U.S., has recently re-released the albums [Argentina: Tritonic Musics of the North-West](#) and [Peru: Music of the Indigenous Communities of Cuzco](#) as part of the extensive and influential [UNESCO Collection of Traditional Music](#).

Since April 29, Smithsonian Folkways has been re-releasing two albums per week from the [UNESCO Collection of Traditional Music](#), and will continue until all 127 albums (including twelve previously unreleased) are available as on-demand CDs, digital download, streaming service, and library subscription for the first time.

The albums in the series include music of 70 nations, including central African Pygmies, seven volumes from musical tradition from India, Portuguese *fado*, French bagpipes, and Canadian Inuit music.

Call for Proposals: SOAS Musicology Series

The SOAS Musicology Series, published by Ashgate, passed a significant milestone in July 2014, when it published its 50th volume. Starting from 2000, the SOAS Musicology Series has sought to reflect the diversity of current ethnomusicological theory and practice, while recognizing the value of interdisciplinary and collaborative research.

The series actively seeks contributions from ICTM members, and if you wish to submit a proposal, please visit [this website](#). The editorial board, chaired by National UK Representative Keith Howard, are particularly interested in volumes that utilize interdisciplinary methodologies, that integrate music and dance, theatre or the visual arts, that seek to create a dialogue between scholars and musicians, and which explore historical documentation or contemporary and popular musics.

Reports from ICTM National and Regional Representatives

Albania

by *Ardian Ahmedaja*,
Liaison Officer



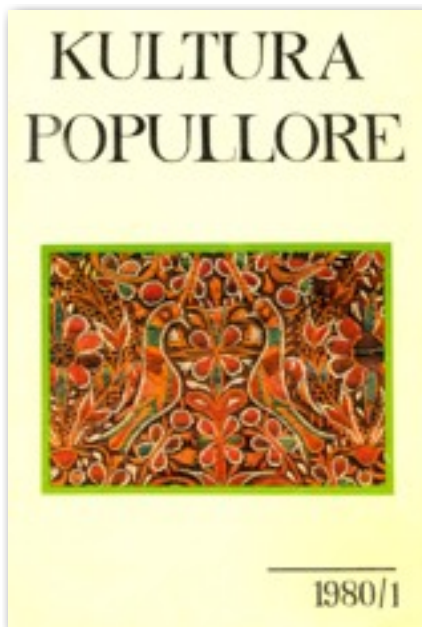
This is the first report from Albania in an ICTM *Bulletin*, although two Albanian participants of the 12th Annual Conference of the International Folk Music Council, which took place in August 1959 in Romania, were mentioned in the October 1959 *Bulletin*.

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

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

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

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



Journal Kultura popullore (1980)

Austria

by *Thomas Nußbaumer*,
Chair of National Committee



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

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

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

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

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

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

China

by Xiao Mei (萧梅),
Chair of National
Committee



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

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

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

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



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

Ecuador

by María Gabriela López
Yáñez, *Liaison Officer*,
and Juan Mullo
Sandoval



As ICTM Liaison Officer for Ecuador submitting this first ever report on behalf of my country, I will begin by describing Ecuadorian music and dances, followed by a brief discussion of the most important historical studies on the matter. In the final section some of the most important studies in recent years will also be mentioned.

The most well-known Ecuadorian music is called “National Music”, that is, genres and styles originating in the Ecuadorian Republican period, from the nineteenth to the mid-twentieth century. “National Music” emerged as part of a process by mestizo-Ecuadorians to develop an Ecuadorian expression that would represent the nation as a whole. Mestizo-Ecuadorian is an identity for the group comprising descendants of Spanish colonizers who acquired dominance in Ecuador. Therefore, “National Music” has been the most recognized sonic representation of the entire territory. Even today, genres that are considered “National Music” such as *pascalle*, *pasillo*, and *aire típico*, still have wide appeal among most Ecuadorians (it is important to mention that particular genres of National Music have always been accompanied by specific dances).

However, beginning in the late twentieth century, other Ecuadorian music and dance genres and styles generated by Afroecuatorians, Montubio (a culture and a people from the tropical mountains of Ecuador’s coastal lowlands), and indigenous Ecuadorians began to be recognized due to modernization, industrialization, and

globalization processes. From the second half of the twentieth century, Ecuadorian *rocolera*, *chichera*, and *tecnocumbia* styles emerged especially from popular groups, rapidly becoming the most prominent local genres, which have changed Ecuadorian music by adding urban and eclectic influences with a more direct and quotidian style. The basic function of these novel genres is to make the audience dance at mass consumption shows.

Regarding musicology, Ecuadorian music has been documented since the mid-nineteenth century. The first of such publications was written by Juan Agustín Guerrero (1876), focusing on the description of music at the end of the colonial period and at the beginning of the Republican period. In 1930, Segundo Luis Moreno published *La Música en el Ecuador* [The music in Ecuador], in which the author wrote short ethnographies about each of the country’s regions. However, Moreno did not include Afroecuatorian and Montubio music cultures. In 1964, Brazilian researcher Paulo de Carvalho Neto published *Diccionario del Folclor Ecuatoriano* [Dictionary of Ecuadorian folklore], focusing on bibliographical research and fieldwork. During the 1970s, the Instituto Andino de Artes Populares or IADAP [Institute of Popular Arts] proposed the concept of “popular culture”, and at the same time, the Instituto Otavaleño de Antropología [Otavaleñean Institute of Anthropology] was founded, where researcher Carlos Coba Andrade produced important research on Ecuadorian music (1985). From the 1980s on, two anthropologists and music researchers, Juan Carlos Franco and Juan Mullo Sandoval, proposed the study of Ecuadorian musical cultures from the perspectives of sociocultural anthropology and contemporary ethnomusicology. Researcher Pablo Guerrero (2003-2004) has gath-

ered a considerably large amount of written and sonic documentation of Ecuadorian music from the end of the nineteenth century.

With regards to dance, it is important to mention the ethnographic studies of Segundo Luis Moreno (1882-1972), whose work focused on describing Ecuadorian Republican dances (1996). Additionally, ethnomusicologist Carlos Coba (1985) and anthropologists Piedad and Alfredo Costales (1968) have written important ethnographies related to local dances. Regarding documentation of dance, Patricia Aulestia could be considered one of the pioneers in the field, particularly through the publication of her book *Mi Ballet Nacional Ecuatoriano* [My National Ecuadorian Ballet] (Aulestia, 2004). There is also a remarkable group of aesthetic-historical research of Ecuadorian dances completed by local dancers and/or choreographers such as Patricia Aulestia (2003), Wilson Pico (1988), Noralma Vera (1984), Rubén Guarderas (1984), Marcelo Ordóñez (1984), Paco Salvador (2006), and Isabel Bustos (1988). Other dance publications have been produced by researchers such as Susana Mariño (1997, 1994), Mayra Aguirre (1994), and Natasha Salguero (1997). Folklore publications have been produced most notably by Guido Garray (1987, 1989) and Wilman Ordoñez (1998, 2009, 2010) with a focus on Montubio dances.

In recent years, Ecuadorian dancer Wilson Pico and anthropologist Amaranta Pico have published an artistic-anthropological research of twelve national festivities (Pico & Pico, 2011) while ethnomusicologist and anthropologist Juan Mullo (2012) focused his research on Republican ballroom dances, and has also developed important documents regarding the documentation of Ecuadorian dances (2013).

Finally, my own research focuses on the Afroecuadorian dance *La Bomba* (2013), and on the description and analysis of the dance techniques of Ecuadorian Modern dancers Wilson Pico (2014) and Klever Viera (2014), both rooted in specific Ecuadorian traditional dances.

[Editor's note: due to space constraints, a comprehensive appendix with references could not be included in this issue of the *Bulletin*, but it is [available online](#).]

Greece

by Irene Loutzaki,
Liaison Officer



With this report I aim to provide an overview of the wide spectrum of ethnomusicological and ethnochoreological activities which have been accomplished in Greece from 2011 to 2014. This report focuses on the activities of some major institutions related in one way or another to Greek ICTM members, without claiming to cover the entirety of relevant activities.

Honouring the 50th anniversary of the passing of Manolis Kalomiris (1883–1962), founder of the Greek National School of Music, the Faculty of Music Studies of the University of Athens and the Music Library of Greece “Lilian Voudouri” organized an **international musicological conference**, which took place in Athens between 18 and 20 January 2013. The title of the conference was “National Element in Music”. Although the diverse aspects of the National Schools of Music that were cultivated from the mid-19th-century onwards constituted the main point of the conference, presentations focused on issues such as national schools of music, the presence of folk elements in music, national identity

and music, patriotism, nationalism, and traditionalism in musical life, populism in music, and politics and music. See the [conference proceedings](#) for more details.

The Department of History and Archaeology at the University of Ioannina organized, in collaboration with the Border Crossings Network and the Municipality of Konitsa, the **9th International Summer School in Anthropology, Ethnography and Comparative Folklore of the Balkans**, in the town of Konitsa from 23 July to 8 August 2014. The event offered a full academic programme with an emphasis on theoretical and methodological issues in sociocultural anthropology, including courses discussing the current political and economic conditions in Southeastern Europe as well as border crossings and boundary construction processes. Special ethnographic foci on religion in the Balkans, on the ethnography of Serbia, and on general music and sounds constituted a rich and advanced curriculum. In addition, a course on environmental history and cultural ecology explored issues that were discussed in hot debates in both Greece and Albania. Moreover, the participants had a chance to conduct short fieldwork projects in three countries of the region, actively engage in local issues within the framework of applied anthropology, and become acquainted with the border area. Lecturers from the Balkans, the rest of Europe, and the USA came to teach at the summer school, enhancing both its interdisciplinary and international status. Stathis Gourgouris, professor of Comparative Literature at Columbia University (USA), delivered a keynote lecture and workshop. More information about the Summer School can be [found online](#).

The **Dora Stratou Theatre** of Athens is an institution dealing with vari-

ous activities centred around Greek dance, that has been regularly organizing both workshops and conferences addressed to dancers, folk dance teachers, choreographers, researchers, practitioners, enthusiasts, and organizers. The Theatre is a non-profit organization subsidized by the Ministry of Culture and the National Tourist Organization. Since 1987, thirty-six **World Congresses on Dance** have been jointly organized by the International Organization of Folk Art and the International Dance Council (CID-UNESCO) and the Dance Theatre Dora Stratou, in various towns in Greece and abroad. These annual meetings include presentations of scholarly research, lecture-demonstrations, exhibitions, video projections, and dance performances and classes. More information can be [found online](#).

[Editor's note: due to space constraints, a comprehensive appendix of research programmes, archives, websites, and selected books and articles related to this report could not be included in this issue of the *Bulletin*, but is [available online](#).]

Hungary

by János Sipos, *Chair of National Committee*



In this report I will cover events worthy of international attention during the year 2013.

The events of 2014 will be summarized in the next issue of the *Bulletin*.

Education

The members of the ICTM Hungary National Committee continued their teaching activities, above all in courses on Folk Music and Musicology at the Franz Liszt University of Music (FLUM). The head of the Folk Music

Department is Pál Richter, senior lecturers are István Pávai and Lujza Tari, who supervise and review both degree theses and doctoral dissertations.

Classes are also taught there by myself, while János Fügedi and our new member Sándor Varga teach at the Szeged University and the Hungarian Dance Academy.

Fieldwork

Pál Richter and István Pávai collected folk music in Transylvania with students of the Folk Music Department of FLUM. Sándor Varga and foreign Erasmus students at Szeged University collected data on the interethnic features of the dance culture of mixed Romanian-Hungarian villages in Southern Mezőség. I recorded Kazan Tatar folk songs around Astrakhan, Russia, and worked with Jean During among the Karapapakh Turkic group living around Kars, Turkey.

International conferences

We organized and participated in several international conferences, which adequately mirror each member's international research orientation.

CONFERENCES IN HUNGARY

- * At the 3rd Symposium of the ICTM Study Group on Multipart Music (Institute for Musicology of the MTA Research Centre for the Humanities, Budapest, September 2013), Katalin Lázár read "'Polyphony' in the Vocal Traditional Music of the Peoples of Finno-Ugrian Languages", Pál Richter read "Monophony in Multipart Instrumental Hungarian Folk Music", Katalin Riskó read "Towards Multipart Music", János Sipos read "Traces of Multipart Music in Some Turkic-speaking Communities", and Lujza Tari read "Multipart Phenomenon in Hungarian Folk Music"



Fieldwork in Turkey: dance in front of a Cathedral built in 987-1010 by Ani Kings. Kars, Turkey. Photo by János Sipos.

- * At the conference "Ligeti and Hungary: Rootedness and Cosmopolitanism" (Institute for Musicology of the MTA Research Centre for the Humanities, Budapest, July 2013), Pál Richter read "Folk Music and Folk Dance Archives"
- * At the 3rd Symposium of the László Vikár Forum of the International Kodály Society (Budapest, March 2014), János Sipos read a keynote address titled "Ethnomusicology and Comparative Folk Music Research"

PARTICIPATION IN INTERNATIONAL CONFERENCES HELD ABROAD

- * At the 42nd ICTM World Conference (Shanghai, China, July 2013) János Sipos read "On the Singing and Dancing of some Asian Sufi Communities and Shamans"
- * At "European Voices III. Instrumentation and Instrumentalization of Sound. Local multipart music practices and politics in Europe" (Vienna, Austria, April 2013) Lujza Tari read "Multipart Phenomena in Hungarian Folk Music Regarding the Instrumentation and Instrumentalization of Sound"
- * At the 28th Biennial Conference of the International Council of Kineto-

graphy Laban (York University, Toronto, Canada) János Fügedi read "Rhythm Timing – A Method in Notation Education"

- * At the Conference on Dance Anthropology organized by Babeş-Bolyai and Szeged Universities (Kolozsvár, Romania, November 2013) Sándor Varga read "Dance Anthropology"
- * At "Culegerile instrumentale ale lui Jagamas János, Ethnomusicology in Cluj" (September 2013, Institute of Folklore Archive of the Romanian Academy, Cluj-Napoca) István Pávai read "The Instrumental Recordings of János Jagamas" (in Romanian)

Additionally, in 2013 János Sipos participated in conferences in Astrakhan (Russia), Fethiye (Turkey), and Bishkek (Kyrgyzstan).

Hungarian ICTM members released several publications in 2013, some of which are mentioned below.

Books

Katalin Paksa is one of the leading active scholars of Hungarian ethnomusicology, who contributed to volumes 6–9 and 11, and edited volumes 10 and 12 of the monumental series of Hungarian folk song types *Collection of Hungarian*

Folk Music. She released two books in 2014 [editor's note: they will be featured in the next issue of the *Bulletin*].

János Fügedi is an ethnochoreologist and dance notator at the Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences. His main research areas are fieldwork (especially in Transylvania, Romania), comparative analysis of traditional dances, and building dance databases. He investigates notation theory, movement analysis, notation education, and computer applications in the field of Kinetography Laban/Labanotation. He is a fellow member of the International Council of Kinetography Laban (ICKL) since 1989, and is currently the vice chair of the ICKL Board of Trustees. One of János Fügedi's 2013 publications is the book *Régi magyar táncsítás - Az ugrós. Antológia* [Old Hungarian Dance Style - The Ugrós. An Anthology], published by L'Harmattan in Budapest.

Lujza Tari is an eminent figure of Hungarian ethnomusicology and education. Some of her research fields are traditional music, musical instruments, interethnic relations and minority affairs, and performance styles. She did fieldwork in several villages in historical Hungary, among Hungarians, Germans, Slovaks, Croats, Romanians, Gypsies, Ruthenians, and also in Armenia. She is the author of several books, studies, audio CDs and CD-ROMs in Hungarian and other languages. She is also active as the author of more than 700 radio lectures, as member of juries on folk music competitions, etc. She regularly attends conferences, and is also active in organizing them. Since 2003 she is associate professor at the Liszt Music University. Lujza Tari published several important articles in 2013, including:

- * "Die Familie als Hintergrund der Traditionspflege. Wo finden sich die besten Sänger und Instrumentalspieler der Volksmusik?" In *Jahrbuch für europäische Ethnologie Ungarn*, edited by Heidrun Alzheimer, Sabine Doering-Manteuffel, Daniel Drascek, and Angela Treiber, 249-270. München, Wien, Zürich: Verlag Ferdinand Schöningh Paderborn, 2013
- * "Revolution, War of Independence in 1848/49 and Its Remembering in Traditional Music." In *Musik und Revolution. Die Produktion von Identität und Raum durch Musik in Zentraleuropa 1848/49*, edited by Barbara Boisits Hollitzer, 189-208. Wien: Wissenschaftsverlag, 2013

Some other publications written by our members in English are:

- * Lázár, Katalin. "Traditional Music at the Beginning of the 21st Century." In *Musical Traditions. Discovery, Inquiry, Interpretation, and Application*, edited by Pál Richter, 339-350. Budapest: HAS, 2012 (2013).
- * Sipos, János. "Tradition and Revival: How do Musical Styles of Karachays Living in Turkey Change?" In *Journal of Endangered Languages - Turkic Languages* (Jofel), 2/2, Summer 2013: 187-196.
- * Sipos, János. "A Musical Map of Different Turkic-speaking Peoples as Based on Field Work from 1936 until the Present." In *International Review of Turkish Studies* 2/4 (Winter 2012): pp. 46-61.

News

A study group was founded in the Institute for Musicology of the MTA Research Centre for the Humanities, to focus on the more recent developments in the study of Hungarian prehistory. Katalin Paksa and János Sipos are contributors and have held lectures (in

Hungarian), available online [here](#) (Sipos) and [here](#) (Paksa). Some of us have also started to upload our publications to [Academia.edu](#) and other websites (e.g., [Sipos](#) and [Pavai](#)).

Two of our members serve now on the editorial board of the following periodicals: *Musimetria* (Facultatea de Musică Braşov), Chief Editor: Petre Marcel Vârlan (Lujza Tari), and the *Bulletin of the Kurmangazy Kazakh National Conservatorium* and the *RAST Musicology Journal* (János Sipos).

Finally, the president of the Republic of Hungary has awarded János Sipos the Knight's Cross of the Order of Merit of the Hungarian Republic, in acknowledgement of his prominent scientific, collecting, and analytic work in the comparative research of the music of Turkic-speaking peoples.

Israel

by Edwin Seroussi,
outgoing Liaison Officer



This report covers the period between 2007 and 2013, and is split in two sections: a brief introduction on ICTM-Israel ties and ethnomusicological infrastructures, and a report on recent activities.

Israel has maintained close ties with ICTM throughout its history. Among the first members of the Council was Edith Gerson-Kiwi, a pioneer of ethnomusicology who started her career as assistant to Robert Lachmann, one of the main figures of the Berlin School of Comparative Musicology and founder, in 1936, of the first ethnomusicological archive in Jerusalem. Israeli ethnomusicologists have actively participated in ICTM World Conferences and Study Groups symposia in both the past and the present. Israel has hosted the activities of several ICTM Study Groups:

on Music Archaeology, Iconography of the Performing Arts, Computer-Aided Research, and, most recently, Music and Minorities.

The documentation, preservation, study, and publishing of orally-transmitted music traditions have always been central to musicological research in Israel. Ethnomusicology is taught in two universities: [Bar-Ilan University](#) in Ramat Gan (near Tel Aviv) and [Hebrew University in Jerusalem](#). Courses on world music are also taught in other universities and colleges around the country. Research is carried out by both individuals and institutions. The Ethnomusicology Laboratory of the Hebrew University was founded in the late 1960s by Daliah Cohen and Ruth Katz, active members of ICTM who were awarded in 2012 the Israel Prize, the country's major distinction. This laboratory later evolved into the Music Cognition Laboratory.

The [Jewish Music Research Centre](#) of the Hebrew University was founded in 1965 and is the main publisher of ethnomusicological research. The Israel Musicological Society (IMS) is the only professional organization of musicologists in Israel. It convenes once a year for a conference that serves as the main venue for the presentation of new research by graduate students and faculty. IMS publishes *Israel Studies in Musicology*, which since 1999 appears regularly online as [MinAd – Israel Studies in Musicology Online](#).

Field recordings carried out by scholars in Israel (and sometimes abroad) are deposited at the National Sound Archives (NSA) located at the Department of Music of the [National Library in Jerusalem](#). The NSA includes many historical collections of recordings as well as substantial portions of the Israeli Radio archives. One of the major technological developments spanning

for the past six years has been the digitization of the NSA, whose collection is available to the general public in digital format since December 2012. More than 30,000 hours of recordings (and substantial metadata) covering musical traditions of the Middle East, both Jewish, Muslim and Christian, can be accessed directly through the website of the National Library or by request from the team of the NSA.

Ethnomusicological research in Israel has greatly diversified in recent years. Graduate students have addressed diverse areas of music beyond the Middle East, such as Latin America, Africa, Indonesia, and India. More recently a special focus of interest (shared by anthropologists) has been the music of communities of undocumented migrant workers from Africa in central Israel. However, the field is still dominated by scholarship on Jewish and Arabic music. In 2006–2013 dissertations and master theses on the most diverse fields were submitted, such as the practice of the Arabic *taqsim* among professional musicians in Israel (Taiseer Elias), Ashkenazi table songs (Naomi Cohn Zentner), German-Jewish liturgy in Israel (Amalia Kedem), changes in the perception of microtonal intonation among Arab children (Taiseer Haddad), the liturgy of the Jews from Novandagan in southeastern Iran (Netanel Musai), the music of the Anglican Churches in Israel/Palestine (Alex Rosenblatt), the theme of love in Judeo-Spanish songs (Inbal Pinhassi), and the learning of Qur'an recitation in cyberspace (Eva Heinsteint).

In the past five years music in Israel has attracted an unprecedented number of graduate students from different institutions in the USA (e.g., University of Chicago, CUNY, Columbia University, Harvard University, Eastman School of Music) who carried out their

fieldwork in Israel. While in the country, these doctoral candidates join the local ethnomusicological community, presenting their work in seminars and conferences and interacting with local students. Their presence has enriched the local scene enormously.

Two major conferences in which ethnomusicological research was presented during the period of this report take place on a cyclical basis: the annual conference on Israeli popular music organized by Talila Eliram from the Department of Music at Bar-Ilan University serves as a forum for a variety of issues related to popular music in the past and present; the World Conference of Jewish Studies, which takes place in Jerusalem every four years attracted in July 2013 an international line-up of forty scholars from six different countries who lectured on diverse aspects of Jewish music and also included concerts and workshops.

In August 2012 Israel hosted a successful meeting of the ICTM Study Group on Music and Minorities, at the Safed College in Galilee. Organized and produced by Essica Marks, the meeting was attended by scholars from many countries. The keynote address was given by Judith Cohen from Tel Aviv University. A publication of the papers of this meeting by Cambridge Scholar Press is planned for the end of 2014.

Italy

by Ignazio
Macchiarella, Chair of
National Committee



The Joint ICTM Meeting is a remarkable scholarly initiative conceived by the [ICTM Austrian National Committee](#), consisting of a cross-border meeting among scholars from neighbouring countries. That is why the Italian National Committee pro-



Participants of the Joint Meeting of the Austria, Italy, and Slovenia ICTM National Committee. Pulfero, Italy, May 2014.

moted a meeting with the participation of the ICTM National Committees for Austria and Slovenia on 9-10 May 2014. Thanks to the organizational work of Valter Colle (head of Udine's [Nota Editions](#)), the meeting was hosted in Pulfero, a small village in the region of Friuli, a few kilometres from the Slovenian border, in a lovely informal atmosphere that contributed to the successful outcome of the event.

The meeting was pivoted around the general topic "music and border", with the intention of stimulating reflection on the relevance of the concept of border in our interpretation of music making. To this end, three study sessions were scheduled: the first about studies on music genres within contemporary mediatized and globalized contexts (Chair: Fulvia Caruso); the second about research on crossing categories, shifting viewpoints: song/speech, musical instrument/noise maker/hunting call, dance/game (Chair: Cristina Ghirardini), and the last about studies on time and/or space borders in music practices (Chair: Ignazio Macchiarella). All the speakers were invited to limit the length of their pa-

pers to about 15 minutes: in this way, the three sessions were enriched by long, collective discussions both on the case-studies presented and on more general topics. The sessions were preceded by welcoming addresses by the Rector of University of Udine and by the mayor of Pulfero Town Council, which gave logistical support for the meeting. Then ICTM Secretary General Svanibor Pettan opened the sessions with a preliminary paper about the relevance and new perspectives of regional cooperation between ICTM National Committees.

The first session started with a paper by Flavia Gervasi about the development of a local musical identity implemented by the international success of the *La Notte della Taranta* Festival in Puglia (Italy); then Lorenz Beyer spoke about the ambiguity of genre in music through the case of the Bavarian LaBrass Banda; Teja Klobčar focused on the contemporary phenomenon of Slovenian singer-songwriters, while Regine Allgayer-Kaufmann dealt with the *nyanga panpine* dance in Mozambique and proposed careful thought to the concept of musical genres; and fi-

nally Marko Kölbl spoke about the declining genre of the lament amongst the Burgenland Croats and in Croatia.

At the second session, Thomas Nußbaumer dealt with the borders between music/not music regarding sound experiences in Carnival masks in the Tyrol; followed by Linda Cimardi's paper that enlightened the multiple possibilities of performance of the *nseegu* (cone-flutes of western Uganda), melting voice with the sound of the flute, and acting with instrument playing; and then Bernd Brabec de Mori proposed a reflection on the concept of music, sound, and noise. The session was completed by a lively "special panel" on ethnomusicology and new technologies, animated by Wei-Ya Lin, Jürgen Schöpf, Urša Sivic and Mojca Kovačič, which opened the floodgates to interesting discussions on the different perspectives regarding the supposed border between music/not music.

At the beginning of the third session, Ardian Ahmedaja introduced some issues linked to the spatial diffusion of a musical practice focusing the influence of lyrics in tempo performances in Albanian traditional songs; Ortensia Giovannini addressed the issue of music diaspora, speaking of the Armenian communities in Milan; Lasanthi Manaranjanie Kalinga Dona focused on the large and meaningful activity of South Asian musicians in Slovenia; then Alma Bejtullahu dealt with music-making across spatial borders, making an emphasis on the case of migrant cultural societies in Slovenia; Thomas Callegaro talked about the categorizing processes of the Irish view on Bulgarian music; Sonja Kieser presented a specific case of a music encounter between two musicians with different backgrounds in the Italian border region of Southern Tyrol; and finally Giovanni De Zorzi offered an articulated overview of the

singing Dervish repertoires in the Fergana Valley, between five nations and USSR repression.

As proposed by the Slovenian committee, a special short session was devoted to a collective discussion on possibilities for joint European project applications, laying the foundations for a partnership that is still in progress.

Other participants to the meeting were Paola Barzan, Alessandro Faralli, Rinko Fujita, and Vladimiro Cantaluppi.

Live music was a relevant element of both days: Valter Colle offered a rich overview of Friuli as an “ideal music borderland”, and also demonstrated with accordion player Eliseo (Liso) Jussa from Pontecaccio (Valli del Natisone) and with Lino Straulino, who writes songs in the Furlan language. The female polyphonic group Kvali from Slovenia gave a sample of its vocal research, starting from multipart music from Georgia and other European regions. Organized by the Cultural and Ethnomusicological Society Folk Slovenija, the ensemble Vruja closed the meeting with a programme inspired by folk music from Istria, introducing instruments like the *dude*, *mandola*, and *sopele*.

Further activities of the Italy National Committee

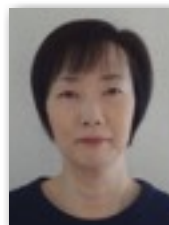
The next national meeting of the Italy National Committee will be held in Rome around 15-17 January 2015, at the University of Roma-Tor Vergata. It will include a one day symposium for ICTM members. The topic and logistic details will be announced on the [web-site of the National Committee](#).

Japan

by Terauchi Naoko and Waseda Minako

We are pleased to report that there were two ICTM Study Group symposia held in Japan in 2014. The Study Group on Music and Minorities had its 8th Symposium in July in Osaka, while the Study Group on Musics of East Asia (MEA) had its 4th Symposium in August in Nara. In spite of the extreme heat, both meetings were enjoyed by many participants, who gathered from around the world to exchange ideas and information. We would like to take this opportunity to report on the MEA symposium. As for the report on the Music and Minorities Symposium, please refer to the section Reports from Study Groups, later on this *Bulletin*.

The Study Group on Musics of East Asia held its 4th international symposium on 21-23 August 2014 at the Nara University of Education. We had approximately 60 presenters and 99 participants in total and enjoyed stimulating discussions. There were two fascinating workshop/performance sessions. The first was on *gigaku* (伎楽), the old masked pantomime in Japan originally transmitted from an ancient Korean kingdom. The workshop started with a lecture by Terauchi Naoko explaining this lost tradition and the process of its revival, which was followed by the revived performance by the Gagaku Music Society of Tenri University. Media crews from Korea were present to document the event, revealing Korean interest in their own ancient tradition. The other workshop/performance session was on the importance of silk



strings for East Asian musical instruments, which have been replaced to a great degree by synthetic fibre strings. The collaborative session by performers, a silk string maker, and music scholars made us aware of the importance of such efforts to connect academia and actual musical practices in productive and meaningful ways.

There was also a special lecture provided by the local committee, about the topic of ivory in musical instruments. Nishihara Tomoaki, who works for Wildlife Conservation Society Congo, reported the critically endangered situation of African elephants and addressed the importance of raising awareness among musicians and musical instrument makers of the necessity of developing alternative materials in cooperation with scientists.

The keynote speech by Alison Tokita overviewed East Asian musical cultures from the viewpoint of the common impacts they had received from Chinese musical culture and imperialist colonial modernity. She stressed that despite such shared history and experience, East Asians fail to look at and listen to the music of each other, constructing their national identities vis-à-vis the West. The symposium as a whole continuously reminded us of her address of the relatedness of East Asian musical cultures and reaffirmed the importance of this Study Group to try to look at and listen to our East Asian neighbours.

The next Symposium of the ICTM Study Group on Musics of East Asia will be held at Taipei National University of the Arts in 2016, where we will celebrate the tenth anniversary of the Study Group's foundation.

MEA holds election of its Executive Committee every two years. The committee members serving from 2014 to

2016 are Terauchi Naoko (Chair), Helen Rees (Vice Chair), Kim Hee-sun (Secretary), Matt Gillan, Lee Ching-huei, Tasaw Hsin-chun Lu, and Huang Wan.

Kazakhstan

by Saule Utegalieva,
Liaison Officer



On 30 June 2014, a roundtable on “Kazakhstani Musical Science in the Modern International Context” was held in the Kazakh Kurmangazy National Conservatoire of Almaty. It was organized about a year in advance of the 43rd ICTM World Conference, which will be held at the Kazakh National University of Arts in 2015.

The roundtable was attended by ICTM Secretary General Svanibor Pettan (Slovenia), ICTM Executive Board member Razia Sultanova (UK), and many musicologists from the conservatoire, the Zhurgenov Theatre Academy, and the Auezov Institute of Literature and Art.

Janija Aubakirova, Rector of the Conservatoire and People’s Artist of the Republic of Kazakhstan, welcomed the

participants. The meeting focused on the cooperation between musicologists and international academic organizations within Kazakhstan and Central Asia.

The presentation by Svanibor Pettan, “ICTM and Central Asia: Aspects of Cooperation”, aroused particular interest. He spoke about the role of the ICTM in the development of world musical science, its goals and objectives, structure, membership, and publications. Razia Sultanova then followed with a presentation titled “Music of the Turkic-speaking World and the ICTM World Conference in 2015”, and told about the work of the ICTM Study Group on Music of the Turkic-speaking World, which she co-chairs with Dorit Klebe. In addition, Sultanova drew attention to the themes of the forthcoming World Conference, and the connection of some of them with the music and dance of the Turkic peoples.

Saule Utegalieva’s presentation was devoted to activities of Kazakh scholars within international organizations of ethnomusicologists since the country’s independence (1991). Currently, many of them are members of the Council,

the [European Seminar in Ethnomusicology](#), and many other societies of neighbouring disciplines. While ICTM had no more than four members from Kazakhstan in the early 2000s, a total of 14 people from Almaty and Astana were present at the 2013 ICTM World Conference (Shanghai, China).

The roundtable came to a close with Bakhtiyar Amanzhol’s presentation “The Area of Distribution of Tengri Musical Traditions”. The author tried to identify the relationship of musical instruments that exist among different peoples with mythological ideas of *Tengri*, that is, “the cult of the blue sky”.

A book exhibition, including many ICTM publications, was available during the roundtable. A collection of musical instruments, curated by Musa Adilov, was also presented, and a concert was given by students of the Faculty of Folk Music.

Finally, and as a result of the meeting, eighteen teachers and graduate students from the Kazakh Kurmangazy National Conservatoire joined ICTM.



Participants of the roundtable “Kazakhstani Musical Science in the Modern International Context”, June 2014, Almaty, Kazakhstan.

Kenya

by Charles Nyakiti
Orawo, *Liaison Officer*



We are glad to report that since the last ICTM World Conference in Shanghai, the conference participants from Kenya, as well as those colleagues who could not attend, have met twice, to chart a way forward for ICTM in Kenya. The first meeting was held in Nairobi (Kenyatta University), two months after the Shanghai Conference, and the second was held in Kisumu on 7 May 2014, during the Kenya Music Festival Adjudicator's Symposium (KMFAS). The first meeting was organized by Charles Nyakiti Orawo, and the second was co-organized with Patricia Opondo, Chair of the ICTM Study Group on African Musics.

The Nairobi meeting was planned while we were still in Shanghai, following the resolve that Kenya was in need of an active ICTM Study Group to support and energize that of the continent, while during the meeting in Nairobi it was felt that we should instead work towards establishing an ICTM National Committee for Kenya. To realize this noble undertaking, a working committee was elected.

The meeting in Kisumu had a bigger attendance than the first, because KMFAS attracted 234 participants from the music education sector (kindergarten, primary, secondary and university) from all over Kenya. Thus many symposium participants heard about the activities of ICTM for the first time. We think that this second meeting was quite a fruitful one, as participants agreed on a number of important issues (e.g., membership fees) that should enable the working committee to communicate with the



Pokot Tradition Dancers. Photo by Charles Nyakiti Orawo

Kenyan ICTM membership. The general feeling was that Kenya should work towards becoming a National Committee within ICTM, supported by the fact that previously, Kenyan music scholars such as Washington Omondi had been members of the ICTM Executive Board in the 1980s.

We would also like to report that ICTM members in Kenya have actively carried out research on traditional music from some Kenyan communities, such as on the music of the Pokot people (see photo below).

We have also participated in a number of symposia in which aspects of traditional music from Kenya were presented and discussed, such as the workshop "Developing a Strategy for Promotion of Traditional Folk Music in Kenya", organized by UNESCO and the Goethe Institute of Nairobi (attended by Aggrey Wetaba and John K. Katuli), and the 8th International Ethnomusicology Symposium at the University of Dar es Saalam (Tanzania), where Jean Kidula, John K. Katuli, and I presented papers.

Latvia

by Anda Beitāne,
Liaison Officer



It has been 14 years since the first and only report from Latvia was published in the *Bulletin of the ICTM* (April 2000). While the circle of ethnomusicologists is still relatively small here, significant changes have taken place in the field in general.

Institutions

The most significant event during this period is that ethnomusicology has finally been institutionalized as an academic study programme at the Latvian Academy of Music (since 2006). All the active ethnomusicologists in Latvia (Martin Boiko, Valdis Muktupāvels, Ieva Tihovska, Boriss Avramecs, Zane Šmite, Gita Lancere, Ieva Pāne, Liene Brence, Oskars Patjanko, and myself) are involved in the implementation of the programme at undergraduate, master's, and doctoral levels. One of the Academy's conditions for the establishment of the programme was that it

also include practical musical subjects. We have reformulated this condition thus: it is beneficial if the ethnomusicologist is able to understand the music he/she is working with from the music-maker's point of view. Accordingly, alongside theoretical subjects and research, our students also learn traditional singing and instrument playing as well as singing and playing in an ensemble. Not all graduates from the Bachelor programme are currently involved in research, and many of them have chosen to work as musicians, teachers, or in organizational positions. It must also be noted that the educational system in Latvia is currently very open towards traditional music, and graduates from the ethnomusicology programme are quite in demand.

Ethnomusicology studies are one of the priorities of the Research Centre of the Latvian Academy of Music. Since 2008 a lot of work has been done to put the archive of traditional music in order, including digitization and systematization of audio and video recordings obtained during fieldwork. In recent years this archive has grown considerably thanks to the work done by ethnomusicology students and graduates.

Ethnomusicology is also represented in several other Latvian institutions of higher education. Valdis Muktupāvels directs the Department of Folklore Studies and Ethnology at the University of Latvia. Thanks to him, the Department has a large collection of musical instruments from around the world that is available for use in the study programme. The students in the Department also study traditional music, and their studies are presented at conferences organized by the University. Courses in world music are also taught at the Latvian Academy of Culture and the Riga Teacher Training and Educational Management Academy,

and some students in these programmes devote their studies to researching ethnomusicological themes. The traditional singing group Saucējās has been a part of the Latvian Academy of Culture for ten years. The group focuses on in-depth research and reconstruction of local Latvian traditional singing practices.

Conferences

Every year, the Archives of Latvian Folklore at the University of Latvia organizes conferences on a local scale in which ethnomusicologists regularly take part. In 2004 this institution hosted the 34th International Ballad Conference. Ethnomusicology is also represented at the annual musicology conferences held at Daugavpils University. In 2010 the Latvian Composers' Union and the Academy of Music organized the 42nd Baltic Musicology Conference, in which one of the themes was "The Baltic Sea Region in the 21st Century". The "Music and Identity" section was introduced by Max-Peter Baumann (Germany) with the keynote lecture "Ethnicity, National Identity and Transcultural Awareness". Papers were presented by Martin Boiko ("Musical

Symbols of Latvian National Identity: Past and Present"), Ulrich Morgenstern ("Dynamics of Identity in Russian Instrumental Folk Music Culture"), Dan Bendrups ("Latvian Music and Cultural Identity in Twenty-First Century New Zealand"), Guntars Prānis ("New Approaches in the Research of Gregorian Chant: Ethnomusicological Aspect") and Ieva Tihovska ("Folk Ensemble as a Representation of Ethnic Identity: Latvian Roma Case"). All of the aforementioned papers were published in the journal of the Latvian Academy of Music *Mūzikas akadēmijas raksti* [Music Academy articles]. The Academy's ethnomusicology students and faculty also regularly take part in conferences organized by the Nordtrad network of music academies in the Nordic and Baltic countries. In 2010 the "Nordtrad" network conference "Borderlands" took place in Riga.

Projects

Of course, state support for the realization of projects is insufficient, but some is available through competitions organized by the State Culture Capital Foundation. This support has been very helpful for fieldwork in Latvia and



Latvian ethnomusicologists and ethnomusicology students after a concert by students of the Academy of Music (2009). Photo by Edmunds Mickus.

beyond, such as in Siberia (2004, 2005) and Belarus (2009). All recent monographs by Latvian ethnomusicologists (see below) have been published with support from the State Culture Capital Foundation, as well as research on themes such as “Latvian Roma music” and “The Ecology of Music” (Ieva Tihovska), “*Officium defunctorum*, or the singing of psalms for the dead in eastern Latvia” (Martin Boiko), “Traditional music in south-western Latvia” (Ieva Pāne), “Traditional instrumental music and instruments, especially the violin and diatonic accordions” (Liene Brence, Oskars Patjanko), “Multipart singing in eastern Latvia” (Anda Beitāne), etc.

Several ethnomusicologists are also regularly involved in the organization of international folklore and world-music festivals. The most visible of these are the Baltica International Folklore Festival and the Porta World Music Festival. Thanks to the efforts of Boriss Avramecs, Latvians have regularly enjoyed visits by musicians from countries such as India, China, Iran, Africa, etc. Avramecs’s lectures and comments are an essential part of these concerts. Colleagues from Lithuania, Finland, Ukraine, Hungary, Sweden, Tuva, South Korea, Israel and many other places have held workshops and lectures at the Latvian Academy of Music.

In 2013 the European Union financed a cross-border cooperation project called “House of Sounds: Renovation of Instrumental Music Traditions in Vidzeme and South Estonia”, which took place in Latvia. The project’s aim was to teach music instrument makers to repair and produce new Latvian and Estonian traditional diatonic accordions and zithers, as well as to teach new players. During the project, workshops in instrument making, repairing, and

playing took place. This project is continuing in 2014 as well.

The above-mentioned activity together with many other local projects are associated with the so-called preservation and transmission of intangible cultural heritage, which is one of the priorities of Latvian cultural policy. That is what the state most eagerly awaits and expects, so financial support for such activities is therefore the easiest to obtain. Ethnomusicologists are encouraged to join these activities in all capacities, both as experts and consultants and also as teachers and judges. It is then up to the ethnomusicologists themselves to figure out how to deal with all of this.

Publications

- * Beitāne, Anda, ed. *Kara dziesmas* [War Songs]. Including CD with audio examples. Riga: Musica Baltica, 2008. 264 pages.
- * Beitāne, Anda. *Medņevas dziedātājas* [The Singers of Medņeva]. Including 2 CDs with audio examples. Riga: University of Latvia. Institute of Literature, Folklore and Art, 2008. 184 pages.
- * Beitāne, Anda. *Vēlīnās izcelsmes vokālā daudz balsība latviešu tradicionālajā mūzikā* [Multipart singing of late origin in Latvian traditional music]. Including 3 CDs with audio examples. Riga: University of Latvia. Institute of Literature, Folklore and Art, 2009. 448 pages.
- * Boiko, Martin. *Latviešu teikto dziesmu melodiskā veidojuma tehnikas* [The techniques of melodic construction in Latvian recited songs]. Riga: Musica Baltica, 2003.
- * Boiko, Martin. *Lietuviešu sutartinės un to Baltijas konteksti* [Lithuanian sutartinės and their Baltic contexts]. Riga: Musica Baltica, 2008.

- * Muktupāvels, Valdis. *Kokles un koklēšana Latvijā* [The Baltic psalter and playing traditions in Latvia]. CD included. Riga: Lauska, 2009.

The list above does not include articles by Latvian ethnomusicologists, but only books published since the last report.

Recordings

CDs

- * Boiko, Martin and Aleksijs Žilko. *Garīgās vārsmas. Daugavpils Svētās Dievmātes Dzimšanas baznīcas vecticībnieku muzikālās tradīcijas / Duhovnye stihy. Muzykal'nye tradicii staroobradcev Hrama Roždestva Presvjatoj Bogorodicy v Daugavpilse / Spiritual Verses. Musical Traditions of Russian Old Believers in Daugavpils (Church of the Birth of Our Lady)*. University of Latvia. Institute of Literature, Folklore and Art, 2003.
- * Boiko, Martin and Aleksijs Žilko. *Zīmju dziedāšana. Stihēras pēc 50. psalma. Latvijas Pomoras Vecticībnieku Baznīcas muzikālās tradīcijas / Znamennyj raspev. Stihery po 50-m psalme. Muzykal'nye tradicii Drevlepravoslavnoj Pomorskoj Cerkvi Latvii. / Znamenny Chant. Stichera after Psalm 50. Musical Traditions of the Pomorian Old-Orthodox Church in Latvia*. Daugavpils Svētās Dievmātes Dzimšanas un Svētā Nikolaja baznīcas vecticībnieku draudze, Jāzeps Vītols Latvian Academy of Music, 2008.
- * Boiko, Martin, Anda Beitāne, and Gita Lancere. *Latviešu tradicionālās mūzikas antoloģija / Anthology of Latvian Traditional Music*. Riga: University of Latvia. Institute of Literature, Folklore and Art, 2009.

- * Patjanko, Oskars. *Ieviņas* [Once the most popular model of diatonic accordion in central Latvia]. Riga: Lauska, 2014.

DVD

- * Boiko, Martin, Aigars Lielbārdis. *Psalmu dziedāšana Latgalē. Officium defunctorum / The Office of the Dead in Latgale*. University of Latvia. Institute of Literature, Folklore and Art, 2012.

Lithuania

by Rimantas
Sliužinskas, Chair of
National Committee



The period 2005–2014 was very active for Lithuanian ethnomusicologists. Clear research fields were defined; local, regional and international fieldwork expeditions were organized; scientific publications were printed, and papers were presented at many scholarly conferences. I will report on these activities, and also give news about ethnomusicological education, and comment about the unique means by which Lithuanian authentic folklore is disseminated in the country and abroad.

In Lithuania we have a community of about 15 active ethnomusicologists, of which unfortunately only four are current ICTM members.

RESEARCH DIRECTIONS

- * *Sutartinės* from Lithuania and other nations (D. Vyčiniene, A. Nakienė, R. Žarskienė, D. Urbanavičienė)
- * Regional features of Lithuanian folk songs (D. Vyčiniene, A. Žičkienė, R. Žarskienė)
- * Musical and poetic texts and their interrelation (D. Vyčiniene, R. Žarskienė)

- * Investigations on one- and two-voice melodic lines in folk songs (D. Vyčiniene, R. Sliužinskas)
- * Problems of musical folklore recording and archive documentation (D. Vyčiniene, A. Žičkienė, R. Žarskienė, A. Nakienė)
- * Singing folklore and traditional instrumental music relations (D. Vyčiniene, R. Žarskienė)
- * Lithuanian traditional choreography (D. Urbanavičienė, G. Vilys)
- * Features of Lithuanian calendar ritual folk songs (R. Astrauskas, G. Kirdienė, D. Urbanavičienė, S. Valiulytė, E. Vyčinas, V. Zakariene, R. Sliužinskas, L. Petrošienė)
- * International comparative traditional music research studies (R. Sliužinskas, R. Apanavičius, A. Žičkienė, R. Žarskienė)
- * Contemporary presentations of traditional Lithuanian folk songs (R. Sliužinskas, A. Žičkienė, R. Žarskienė)
- * Acoustic features of folk melodic lines (R. Ambrazevičius).

FIELDWORK EXPEDITIONS

From 700 to 1,000 musical items (folk songs, tunes, and dances) have been recorded by local collectors in up to six fieldwork expeditions each year. The new tendency is to record both authentic folklore and its contemporary and modern interpretations. Most of such recordings are deposited at the Folklore Archives of the Lithuanian Institute for Literature and Folklore, Lithuanian Music and Theatre Academy, Klaipėda University. We also admit an increasing focus on recordings of traditional religious singing, and a decreasing one concerned with authentic folklore presentations.

INTERNATIONAL FIELDWORK
EXPEDITIONS, INTERNATIONAL
COLLABORATION

Lithuanian ethnomusicologists are increasingly collaborating with colleagues of neighbouring countries by organizing joint fieldwork expeditions. I took part in such activities in Poland (Pultusk 2012) and Russia (Saratov 2013, Archangelsk 2014, Kirov 2014), the latter in cooperation with the Russian State University in Humanities (Moscow) and the Viatka State University. We are planning to undertake similar expeditions to Ukraine and Belarus in the near future.

Lithuanian ethnomusicologists have also taken part in the following international projects:

- * [Europeana Sounds](#), a UK project led by the British Library (G. Kirdienė, R. Astrauskas, 2013)
- * NORDTRAD, a network of academies and universities in the Nordic and Baltic countries offering third-level education in folk music (D. Urbanavičienė, 2014)
- * [Folk Terminology and Musical Phenomena: Sound Imaginations and their Realization in European Vocal Multipart Music](#), provided by the Research Centre for European Multipart Music (EEM) and the Institute for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna, and supported by the Austrian Science Fund
- * Klangbrücke, a cultural-performance project organized by the Vienna Music and Theatre University (D. Vyčiniene and her students, 2007)
- * UNESCO project Memory of the World, where materials from a collection of Lithuanian folk music phonograms at the Lithuanian folklore archive (1908 – 1949) were registered

as a Document Heritage Object at the regional level (by R. Žarskienė, 2008)

- * [EuropeanaConnect](#). Recordings of some typical Lithuanian traditional music were included in this European digital library (by R. Žarskienė, 2009-2011)

PUBLICATIONS

During the last decade, more than ten individual and collective monographs on ethnomusicological topics were published in the country. Among them, the most outstanding are on psychological aspects of folk tunes and its proclamations in Lithuanian singing folklore (R. Ambrazevičius, 2008), comparative studies of Lithuanian and Polish folk songs (R. Sliužinskas, 2006), traditional Aukštaitija Region wedding music" (G. Kirdienė, 2009), northern Lithuania traditional music as the background for local cultural heritage" (R. Apanavičius, 2009), musical peculiarities of dancing and playing *sutartinės* (D. Urbanavičienė, 2009), peculiarities of the regional folk songs of the people of the Klaipėda region (L. Petrošienė, 2007), and Lithuanians in Siberia and their traditional music (J. Vosiūnė, G. Kirdienė, 2013).

Apanavičius, 2009), musical peculiarities of dancing and playing *sutartinės* (D. Urbanavičienė, 2009), peculiarities of the regional folk songs of the people of the Klaipėda region (L. Petrošienė, 2007), and Lithuanians in Siberia and their traditional music (J. Vosiūnė, G. Kirdienė, 2013).

Also from 2005 to 2014 we published ten musical folklore collections, over 20 CD/DVD recordings with scientific comments (by D. Vyčiniene, R. Žarskienė, A. Nakienė, A. Žičkienė, et. al.), and more than 200 scholarly articles on Lithuanian and comparative ethnomusicology in Lithuania and abroad.

SCIENTIFIC CONFERENCES

The 16th Symposium of the ICTM Study Group on Folk Music Instruments was held in Vilnius on 5-8 April 2006 [editor's note: see [Bulletin of the ICTM 109](#), pp 49-50]. The proceedings of this symposium were published in

the journal *Tautosakos Darbai*, vol. 23, [available online](#).

The 18th Meeting of the ICTM Study Group on Historical Sources of Traditional Music was held in Vilnius on 14-18 April 2010 [editor's note: see [Bulletin of the ICTM 117](#), pp 59-60].

Lithuanian ethnomusicologists presented their research at international conferences in Austria, Belarus, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Ireland, Italy, Japan, Latvia, the Netherlands, Norway, Poland, Russia, Slovakia, Slovenia, Sweden, Ukraine, UK, and USA during the past ten years. A great number of papers was also shared in local conferences and seminars as well. The most active were R. Ambrazevičius (c. 90 papers), D. Urbanavičienė and R. Apanavičius (c. 50 papers), R. Sliužinskas (c. 40 papers), and R. Žarskienė and D. Vyčiniene (c. 30 papers).

EDUCATION

The main institution for higher education is the Department of Ethnomusicology of the Lithuanian Music and Theatre Academy (LMTA). In the last decade 29 students graduated from bachelor programmes and 12 obtained their masters degrees. Unfortunately, interest of studying ethnomusicology at this institution has been decreasing in recent times.

The Department of Baltic Studies and Ethnology of the Faculty of Humanities, Klaipėda University offered undergraduate studies in Lithuanian regional ethno-cultural heritage, which included practical and theoretical ethnomusicological subjects. However, the courses were closed in 2012 due to lack of students.

The Department of Cultural Studies and Ethnology of the Faculty of Humanities, Vytautas Magnus University (VMU) of Kaunas offers both under-

graduate (BA) and graduate (MA, PhD) courses.

The following dissertations on ethnomusicological topics were defended at LMTA and VMU in the past decade:

- * R. Ambrazevičius: "Psycho-Acoustic and Cognitive Aspects of Musical Tunes and their Explorations in Lithuanian Folk Singing Tradition" (LMTA, 2005)
- * E. Velička: "Ethnic Music in the Primary School Music Education System" (LMTA, 2005)
- * V. Palubinskienė: "*Kanklės* in Lithuanian Ethnic Culture: Traditions and Innovations (the late 19th C. – the early 21st C.)" (VMU, 2007)
- * L. Sungailienė: "Lithuanian Žemaitija Region Musical Dialect: Intonation Models and Articulation" (LMTA, 2007)
- * A. Zabielenė: "Folklore Ensembles and Groups in Lithuania: Succession of Ethno-Culture Self-Identity in 1990 - 2006" (VMU, 2007)
- * R. Marozienė: "Lithuanian *Kanklės* Performance and Academic Playing on *Kanklės*: Origin, Development and Perspectives (the 20th C. – the early 21st C.)" (VMU, 2009)
- * R. Sliužinskas "Regional and Comparative Research Works on Lithuanian Ethnic Music" (VMU, 2009)
- * D. Vyčiniene "Phenomena of Lithuanian Folklore Polyphony and Its Inter-Ethnic Meta-Cultural Presentations" (LMTA, 2009)
- * L. Lukenskienė: "South-East Lithuania Lyric One-Voice Folk Songs: The Problem of Musical Inter-Dialect" (LMTA, 2010)
- * V. Mačiulskis: "Lithuanian Ethnic Choreography: Regional Distinction" (VMU, 2010), etc.

PROPAGATION OF LITHUANIAN MULTIPART SONGS: *SUTARTINĖS*

Sutartinės multipart songs stand out from the rest of Lithuanian folk music due to their entwined voices, accentuated rhythmic patterns, and the simultaneous sounding of two different lyrics (verse and refrain). Since ancient times *sutartinės* have been sung in groups of 2-4 women, but nowadays the tradition is almost extinct in rural Lithuania, while only city folklore groups continue their performance. In 2010, “Sutartinės, Lithuanian multipart songs” [were inscribed](#) on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity.

Ensembles such as “Trys Keturišės” (directed by D. Vyčiniene) specialize in performing *sutartinės*, and have published more than 10 CD/DVD recording collections, as well as participated in many international folklore festivals (Serbia 2008, Austria 2008 and 2011, Japan 2010, Georgia 2010, Belgium 2010 and 2012, Germany 2010 and 2012, Poland 2011, and the Netherlands 2012).

To conclude this report on the general situation of Lithuanian ethnomusicological activities during 2005–2014, we must point out the following:

1. The work of Lithuanian ethnomusicologists is well known at national and international levels, mainly through their publications and presentations at scholarly conferences.
2. As a rule, all are also active in the practical field, by founding, leading, or advising the most prominent folklore groups and ensembles.
3. Our scientific institutions are insufficiently funded to properly employ new generations of Lithuanian ethnomusicologists.

4. The very continuity of ethnomusicological studies at our institutes of higher learning is at stake, because students’ interest has been declining, due to ideas of cosmopolitanism, great emigration, and national policies which prioritize “globalized” cultural promotion.

The Netherlands

by Evert Bisschop Boele,
Liaison Officer



This is the first country report from the Netherlands in 20 years. It would be impossible and too space-consuming to give an overview of the developments in the academic study of world musics and music-in-culture (which together I will take under the label “ethnomusicology”) for this period. I will therefore confine the information in this report to the current state of affairs, focusing on places where ethnomusicologists and related researchers are active, occasionally larded with information going back in time.

Fortunately, information on the developments of past decades is available. ICTM Honorary Member Wim van Zanten wrote two articles (Van Zanten [1997](#), 2002) on ethnomusicology in the Netherlands, and the website of the [Bake Society for the Study of Performing Arts Worldwide](#) (formerly called the Dutch Society for Ethnomusicology) reflects elements of the current state of Dutch ethnomusicology. Dutch scholars have published in many international journals as well as in the Dutch publications [Oideion](#), [Oideion Online](#), and [Cultural Musicology iZine](#).

I will start with a rough outline of the Dutch musical and academic landscape. The Netherlands (capital: Amsterdam) is a thoroughly post-industrial, small

but densely populated (16+ million inhabitants) country with a thriving musical culture. Many representatives claim international, and sometimes worldwide fame, such as DJ Armin van Buren, the Royal Concertgebouw Orchestra, or André Rieu.

Due to international trends such as the growing importance of (mass) media in music culture, the ever growing mobility of Dutch inhabitants in work and tourism, and the influx of citizens from former Dutch colonies as well as refugees and migrant labourers (a trend which goes back for centuries), a lively “world music” scene has developed, with numerous venues programming music from all over the world and some venues specializing in world music. “World Music” has become a separate sector in Dutch official music policies with [WorldMusicForumNL](#) as its advocacy network. A [recent study](#) (elements of which are [available in English](#)) maps the developments and current state of affairs, and a [short article](#) by Stan Rijven gives a first idea of the sector. The recent financial crisis has also led to budget cuts affecting world music stages and world music sound archives.

The Netherlands has a binary university system: general universities focus on general education (bachelor, master, PhD) and academic research, and universities of applied sciences focus on professional education (bachelor, master) and practice-based research.

Musicology as a main subject is taught at the general universities of Utrecht and Amsterdam. Utrecht traditionally focuses on historical and systematical musicology and on arts policies. Amsterdam has a tradition in teaching and research in ethnomusicology, and also houses the Jaap Kunst Institute, in which Kunst’s heritage is taken care of. While there is no specific degree programme in ethnomusicology any more,

nor is there a specific post for a professor of ethnomusicology, the discipline, however, stays as one of the focal points of [musicology in Amsterdam](#). Presently, the professor is Julia Kursell (the successor of Rokus de Groot, who retired in 2012), assisted by Anne van Oostrum and Barbara Titus, who succeeded Wim van der Meer in 2014. The programme has renamed its ethnomusicological focus as “cultural musicology” and has extensively debated this change of label (see [Pieter de Rooij’s recent film](#)). Musicology in Amsterdam contributes to various research programmes, and for ethnomusicologists the [Music and Culture programme](#) within the Amsterdam School of Cultural Analysis is the most relevant.

At other general universities, musicologists work in programmes on general culture sciences (Nijmegen), or arts, culture and media (Groningen), where Kristin McGee works as an ethnomusicologist. Much ethnomusicological and related research, however, is located outside musicology departments: Saskia Kersenboom for example, working on Indian dance and music, is connected to the Department of Theatre Studies of Amsterdam University, coordinating a research programme on Intangible Heritage; Ben Arps works on Javanese shadow puppetry and is connected to the Department of Indonesian and Javanese Language and Culture of Leiden University; Bart Barendregt, working on popular and digital culture and media anthropology, is connected to the Department of Anthropology of Leiden University, coordinating the research programme [Articulating Modernity](#) at the Royal Institute for South-east Asian and Caribbean Studies ([KITLV](#)); and Joep Bor holds a professorate financed by the Foundation for Ethnology Leiden at the Academy of Creative and Performing Arts of Leiden University.

Academic research is also carried out through the research institutes of the Royal Netherlands Academy of Arts and Sciences ([KNAW](#)). While there is no separate research institute for music or the arts, the [Meertens Institute for Research and Documentation of Dutch Language and Culture](#) carries out research into oral transmission, music and language, and folk tunes and tales. The Meertens Institute makes the [Dutch Folksong Database](#) publicly available, and cooperates in setting up the Amsterdam Centre for European Ethnology.

The Universities of Applied Sciences house the bachelor and master programmes for performing musicians. The CodArts Rotterdam conservatoire has the only world music department in the Netherlands. Most other conservatoires pay attention to world music in some form, amongst them the conservatoires of The Hague, Amsterdam, and Groningen. Ethnomusicologists working in conservatoires are, for example, Henrice Vonck (CodArts Rotterdam), Jan IJzermans (University of the Arts Utrecht), and myself, Evert Bisschop Boele (Hanze University of Applied Sciences, Groningen). Conservatoire students perform practice-based (often “artistic”) research, sometimes ethnomusicological in orientation. The conservatoires of The Hague and Amsterdam offer, in cooperation with the Orpheus Institute Gent and Leiden University, an artistic PhD programme. A recent example of a dissertation by an ethnomusicologist is Mark van Tongeren’s *Grenzen van het hoorbare* ([The thresholds of the audible](#); 2013); and currently PhDs are being pursued by Saskia Rao de Haas (the cello in Indian music), Narges Mehrabi (bimusical music education), among others.

Other PhDs awarded since 2000 in the fields of ethnomusicology and related

disciplines include Jeroen de Kloet (popular music in China, 2001, Leiden), Edwin Jurriëns (the artistic (re)presentation of globalization in West Javanese electronic media, 2001, Leiden), Narinder Mohkamsing (the *tala* system as described in Bharata’s *Natyasastra*, 2003, Leiden), Huib Schippers (teaching world music, 2004, Amsterdam), Judith Bosnak (improvisation in Javanese theatre performance, 2006, Leiden), Jan IJzermans (music in Zambia, 2007, Amsterdam), Miriam Gazzah (music and identification processes of Dutch-Moroccan youth, 2008, Nijmegen), Charlotte Vignau (modernity, complex societies, and the alphorn, 2008, Amsterdam), Magdalena Kuhn (Coptic liturgical melodies, 2010, Leiden), Peter van Kranenburg (folk song melody retrieval, 2010, Utrecht), Jeroen Groenewegen (Chinese popular music and identity, 2010, Leiden), Aleksandra Marković (the music of Bregović, 2013, Amsterdam), and Evert Bisschop Boele (uses and functions of music in the west, 2013, Göttingen).

Many researchers with an ethnomusicological or related training have no institutional affiliation but do carry out research and publish, sometimes from within their own companies or foundations. Examples of such are [Fred Gales](#), [Emmy te Nijenhuis](#), and [Frank Kouwenhoven](#).

This *tableau de la troupe* of ethnomusicology in the Netherlands delivers a rather scattered picture. Many people are active in research on world music and music-in-culture. They are, however, active in a multitude of places and from a multitude of positions and perspectives, and at present there is no institute or platform that unites all those various researchers in one network and presents it internationally.

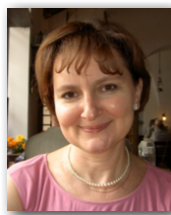
The obvious candidate to do this would be the Bake Society. It has, however, in

the past decade broadened its mission considerably in order to include anyone active in the wide domain of world musics, and, consequently, is losing somewhat its focus on academic study. Furthermore, it seems in recent years to have taken sides with the University of Amsterdam to promote “cultural musicology” at the cost of “ethnomusicology”, a debate which must be taken seriously to do justice to both the rich history of Dutch ethnomusicology and to those who consider themselves to be ethnomusicologists.

The Bake Society does, however, organize two meetings per year involving ethnomusicologists, and is involved in ethnomusicological publishing (both in printed and online form, see for example the recent *Music, Dance and the Art of Seduction*). It therefore remains the obvious candidate to take the initiative in the next years to (re)build a network for all Dutch researchers doing academic research in ethnomusicology, anthropology of music, cultural musicology, world music studies, and related fields. An inclusive network that offers a place for meeting and discussion of research output and research strategies, so that the Netherlands may reclaim its place internationally as the country of such illustrious researchers as Arnold Bake, Robert van Gulik, and Jaap Kunst—the inventor of the word “ethnomusicology”, after all.

Poland

by Ewa Dahlig-Turek,
Chair of National
Committee



Polish ethnomusicology is currently facing a substantial generational change. Given the lesser activities of the older generation, and insufficient financial support for the younger generation to become more internationally visible, the mem-

bers of the ICTM National Committee for Poland are not very numerous.

This under-representation of Poland in ICTM does not, fortunately, reflect a similar trend for ethnomusicology in the country's scientific life. Seven musical departments offer ethnomusicology programmes at master and/or doctoral levels: the Jagiellonian University of Cracow, the Catholic University of Lublin, the Adam Mickiewicz University of Poznan, the University of Warsaw, the Polish Academy of Sciences, the Cardinal Stefan Wyszyński University of Warsaw, and the University of Wrocław. After a long period of stagnation resulting from a lack of young adepts, Polish ethnomusicology is currently experiencing a period of intensive development.

One of the initiatives which may be interesting to the broad community of ethnomusicologists is the large online database of Polish folk music from the resources of the Phonogram Archive of the Institute of Art of the Polish Academy of Sciences, which is the largest and oldest collection of Polish folk music recordings. These recordings and other things are available at the website cadis.ispan.pl.

The latest initiative by young Polish ethnomusicologists, taken in 2011–2012, is the establishment of the **Polish Ethnomusicological Seminar**, conceived as a new platform to exchange experiences and promote research results. PES aims to provide a forum for establishing contact between ethnomusicologists working in academic institutions and those employed in cultural institutions who do not forfeit their research ambitions. The initiative is chaired by Tomasz Nowak of the Institute of Musicology of the University of Warsaw.

Young ethnomusicologists also organize the annual scholarly meeting of the National Ethnomusicological Seminar, during which they have the opportunity to present their research achievements. There have been three such meetings so far, where invited experienced musicologists (including the older generation) also joined. The number of participants is usually about 70, reflecting the potential of this young community and promising a good future for Polish ethnomusicology. Research interests which have emerged at these meetings are:

- * Documentation of the traditional musical culture of Polish regions that remain insufficiently studied
- * Research on non-European cultures
- * Research on contemporary phenomena, building regional and national identity and cultural transformations of gender in musical tradition
- * Subjects on the borderline of acoustics and cognitive studies
- * Problems of application of historical sources

The range of topics reflects a very positive phenomenon since the reform of the political system in Poland: in contrast to the previous generation of Polish ethnomusicologists, the current one has incomparably greater opportunities of study and research abroad—not only in Europe but also in Asia. The biggest deficit we feel in Polish studies of native musical tradition concerns the area of folk dance.

What makes this new generation significantly different from previous ones, is also an active involvement in musical practice, for example, in workshops concerning the traditional music of Poland, neighbouring countries, and sometimes of distant cultures.

One can only hope that the growing activities of this younger community will result in greater visibility for Polish ethnomusicology, also within the framework of ICTM.

Sweden

by *Ingrid Åkesson,*
Chair of National
Committee



In the spring of 2014, Krister Malm resigned from his position of Chair of the Swedish National Committee after many years of contributing to the work both internationally and in Sweden. I was elected Chair, and ethnochoreologist Mats Nilsson (University of Gothenburg) was elected Vice Chair. I specialize in vocal traditions at the Centre for Swedish Folk Music and Jazz Research in Stockholm, and I am also Co-Chair of the ICTM Study Group on Historical Sources of Traditional Music.

The Centre for Swedish Folk Music and Jazz Research was founded in 1951 and is an institute for research, publishing,

collecting, and archiving of traditional music, Swedish jazz, and older popular music. The staff contains ethnomusicologists, who are also competent in ethnology, oral and written literature, folklore, and dance. Since research on ethnomusicology and ethnochoreology in Sweden has to be carried out as part of disciplines such as musicology, ethnology, anthropology, or cultural studies, the Centre has for several years functioned as an unofficial hub for ethnomusicology, including hosting a number of ICTM scholarly meetings. Several projects and publications have been accomplished in co-operation with different university institutions in Sweden.

The rather narrow space for ethnomusicology in Sweden opens up for cross-disciplinary issues, seminars, and conferences. Members of the Sweden ICTM National Committee have participated in several international conferences and seminars during the past years, and contributed to international publications. This report lists a number of research projects, and also recent publications in English by ICTM mem-

bers. After a period of little new influx of graduate students, a number of new doctoral and master students are focusing on ethnomusicological and related issues, and have joined the ICTM and a couple of its Study Groups.

Unfortunately two important regional archives of traditional culture, belonging to the Institute for Language and Folklore, will be closed in 2015, one situated in the far north and the other in the far south of the country. Specialized staff have been given notice, and the collections are planned to be moved from the regional areas where they have been collected and where they are primarily used. Problems are expected to arise in the future, especially concerning access to and expertise on traditional culture from the north, including Sami music.

Another problem is that the annual financial support of the NC from the Swedish Arts Council was withdrawn in 2014. We are making special efforts to apply for renewed support; participation in the Astana World Conference may be affected by lack of funding, but we hope for the best.

In 2014 Swedish members have participated in three Study Group symposia: Historical Sources of Traditional Music in Aveiro, Portugal; Ethnochoreology in Korčula, Croatia; and Music and Minorities in Osaka, Japan. Cajsa Lund also participated in a conference arranged by the International Study Group for Music Archaeology.

Since 1996, the popular journal *Noterat* has been published by the Centre for Swedish Folk Music and Jazz Research, a successor to the scholarly yearbook *Sumlen*. This publication will now be transformed into a more strictly peer-reviewed journal of ethnomusicology and ethnochoreology, published online with open access, containing texts in



Swedish panel at the ESEM meeting in Bern 2013. Dan Lundberg, Anders Hammarlund, Madeleine Modin, Ingrid Åkesson, Mathias Boström, Karin Eriksson. Mats Nilsson was also present but is not visible in the photo.

both English and Scandinavian languages. The field of research will be cross-disciplinary and include studies of musical matters in Scandinavia by English-speaking scholars as well as studies of various matters by Scandinavian scholars. There is no formal connection to the National Committee, but a number of ICTM members will be on the editorial and advisory boards. I will convey further information as the plans will be realized.

Current research programmes and projects

“The Conditions of Music-making: Between Cultural Policy, Economics and Aesthetics” has been pursued from 2010 to 2014 as co-operation between the University of Umeå and the Centre for Swedish Folk Music and Jazz Research. Alf Arvidsson, Susanne Holst, Dan Lundberg, Marika Nordström, and I have participated in the programme.

“Polarize or Pluralize: Music Collecting and Ideology”, initiated by the Centre for Swedish Folk Music and Jazz Research, has been carried out from 2011 to 2014. Participants are Mathias Boström, Karin Eriksson, Anders Hammarlund, Dan Lundberg, Madeleine Modin, and Mats Nilsson.

Jill Johnson has been working in the project “Playing Balkan Music in Sweden. Identity, Meaning and Messages” since 2012.

The project “Voices from Outside”, started in 2013, is a study of songs by prisoners, strikers, the unemployed, and the blind, focusing on a common origin in and expression of social exclusion. The project will run for three years, and participants include Stefan Bohman, Dan Lundberg, and Karin Strand.

Music archaeologist Cajsa S. Lund participates in the EU-sponsored Euro-

pean Music Archaeological Project, directed by Arnd Adje Both.

Recent seminars by ethnomusicologists and scholars in neighbouring areas

- * Dafna Dori from Israel held a seminar on Jewish musical traditions in Iraq.
- * The American ethnomusicologist Amanda Scherbenske presented her research on the multicultural jazz scene in New York.
- * The Nordic Network of Scholars on Traditional Singing held a seminar in Stockholm on the theme “Listening and Gaze in Song Cultures”. The network is cross-disciplinary with a strong emphasis of ethnomusicology.
- * A biennial seminar of ethnomusicologists and ethnochoreologists about current research and issues was arranged by Mats Nilsson at the University of Gothenburg.
- * Slovenian ethnomusicologist Ana Hofman held two seminars about her work in Stockholm, titled “Music and Cultural Memory: Theoretical Gaze(s)” and “We Did Not Sing, It Was Shameful: Music and Gender Politics in the Balkans”.
- * The internationally-known Swedish scholar Jan Ling passed away in October 2013 [editor’s note: an obituary was published in *Bulletin of the ICTM 123*]. In April 2014 a seminar was held in memory of him and his work at the Swedish Academy of Music. Several presenters honoured Ling’s ethnomusicological work, and others spoke of his interest in art music. Among other things, Ling studied thoroughly the *nyckelharpa* (keyed harp) tradition in Sweden. A bibliography of his writings has also been compiled by his friends and

colleagues Märta Ramsten and Gunnar Ternhag.

Recent publications in English by ICTM members

The majority of publications by Swedish scholars in ethnomusicology and neighbouring disciplines are published in Swedish. One reason is the necessity of maintaining and developing an adequate terminology and discourse in the national language; another is the importance of reaching a wider circle of readers within Scandinavia, also outside of the strictly academic sphere. However, a number of peer-reviewed articles and a couple of books in English have been produced during the last years.

[Editor’s note: due to space constraints, a comprehensive publication list could not be included in this issue of the *Bulletin*, but it is [available online](#)]

United Kingdom

by Keith Howard, Chair of National Committee

ANALYSIS,
COGNITION AND
ETHNOMUSICOLOGY



The annual conference of the British Forum for Ethnomusicology, held jointly with the International Conference on Analytical Approaches to World Music, took place on 1–4 July 2014, at Senate House, University of London. The conference was hosted by the Department of Music, SOAS, University of London and the Institute of Musical Research, School of Advanced Studies, in association with the Centre for Music and Science, University of Cambridge and the Society for Music Analysis. 130 papers were accepted for presentation, and the full programme, with abstracts of presentations, is available [at this website](#). Nicholas

Cook, Martin Clayton, and Laudan Nooshin were keynote speakers, and a range of concerts and workshops, ranging from Balinese to Thai and from bagpipes to *kanun*, rounded out an exciting four days of events.

The conference theme reflected on the renewed interest in world music by music analysts and theorists, and in musical analysis by ethnomusicologists. Papers explored how ethnography can inform and re-focus analysis, and vice versa; how far the same methods can be applied to the analysis and ethnography of different music traditions and cultures; and what analytical perceptions musicians and theorists of different global traditions offer each other. The conference sought to bridge sub-disciplines and the differing foci of much of our research, although it was also open to new directions and work in progress in ethnomusicology. It brought together a large and highly international group of theorists, ethnomusicologists, musicologists, psychologists, and performers.

The British Forum for Ethnomusicology is also pleased to announce that Jenny McCallum (King's College London) won the 2014 student prize for her paper "Beguiling Voices: Rediscovering the Sound of 19th-century Malay Literature", while the student prize committee awarded honourable mentions to Julia Ulehla (University of British Columbia) for her paper "Musical Traces of the Holy Spirit: Identifying Linear Progression within Cyclic Form in an African-American Folk Spiritual" and to Daniel Goldberg (Yale University) for his paper "Diversity of Performance Timing in Balkan Folk Music".

Venezuela

by Katrin Lengwinat,
Liaison Officer



As the last country report from Venezuela (published in the April 2013 issue of this *Bulletin*) described activities in the country until 2000, I think it is of crucial importance that this report will concern itself with the work of active institutions, including universities, state foundations, and non-governmental organizations.

Perhaps the oldest tradition of ethnomusicology research can be found at the Central University of Venezuela (UCV), where both undergraduate and graduate studies in musicology are offered. Persevering researchers like Isabel Aretz (†), Walter Guido (†), or Ronny Velásquez worked there, and they still inspire ethnomusicological questions in students' theses. As a result, more than 20 studies have been concluded on subjects such as the influence of folklore on other musics, life and work of traditional musicians, musical instruments, musical genres (e.g., oriental *joropo*, *merengue*, work songs), music education, the history of ethnomusicology, and aboriginal music cultures.

The National University of Experimental Arts (UNEARTE), founded in 2009 as a fusion of several art institutes, offers courses in various types of arts. Concerning music, there is instrumental practice, composition, conducting, education, and musicology. UNEARTE's innovation lies with its orientation in popular and traditional areas, offering, in addition to careers in classical violin or conducting, programmes in popular harp, *cuatro* (the small national 4-stringed guitar), applied ethnomusicology, and traditional singing and dance. Therefore some research is done for

degree theses (on multipart singing practice, music in rituals, repertoires of local music traditions, etc.).

At UNEARTE's [Department for Research of Traditional Arts](#) students and professors work together on various projects. Currently, the main project focuses on the historical reconstruction of the Festival of Saint John and the collection and possible maintenance of the funeral act of the carnival in Tarmas, a village on the central coast of Venezuela. Their achievements are regularly published on their website.

Lastly, the universities of the states of Zulia and Merida are active in the field of traditional music as part of anthropological studies, as well as in post-graduate programmes.

Among other governmental research institutions is the former INIDEF/FUNDEF (Institute for Ethnomusicology and Folklore), now called the Centre of Cultural Diversity. Having a more than 60-year-old research tradition and featuring representation all over Venezuela, this institution is mostly dedicated to cultural dissemination. However, a big effort was made to have two Afro-Venezuelan traditions inscribed to UNESCO Representative List of Intangible Cultural Heritage of Humanity: the [Dancing Devils of Corpus Christi](#) (2012), and the [La Parranda de San Pedro de Guarenas y Guatire](#) (2013). Katrin Lengwinat also published an article on the sound and spiritual soundscapes of the Dancing Devils of Corpus Christi in the Cuban [Boletín Música of Casa de las Américas 32](#) (2012).

Finally, we must mention the reactivation of the Venezuelan Society for Musicology in April 2013. This association was founded in 2001, but after the death of its president, José Peñín, it was inactive for several years. This

time the society is being led by myself, accompanied by a dynamic and heterogeneous team. Each month Hugo Quintana organizes symposia on various topics, a peer-reviewed online [journal](#) is available, and we are close to organizing a national congress.

Publications

Publications by scholars based in Venezuela continue to be casual and scattered at national and international levels, but some audio, audiovisual, and written productions are nevertheless being undertaken.

An extraordinary contribution to the soundscapes of Venezuela was made by [Carlos Suárez in 2007](#), where he evaluated his varied and profound field research and analytical work for over 15 years. He offered an acoustic phenomenology of the geographical areas in Venezuela, combining indigenous and Afro-Venezuelan music with its natural surrounding sounds.

Among the audio productions we can find two outstanding works on indigenous music culture. First, the CD *Caño Ceje pueblo jivi* ([Fundacenaf/Cendis 2011](#)). The project is based on photos taken by Paul Beer in 1939 of the Amazonian Jivi people. The photos, reprinted in the CD booklet, are accompanied by new research by Alejandro Oramas and by recordings of the descendants of those photographed in 1939. Furthermore, the booklet features extensive information about the historical context, translations of song lyrics, and explanations concerning some musical instruments. Second, the CD *Cantos Warao* ([Cendis 2013](#)), directed by Régulo Briceño, offers 29 songs and instrumental practices of the Warao ethnic group from the Orinoco Delta, a short video about their living environment, a booklet with an introduction to Warao music culture by

Carlos García Carbó, and both original and translated song lyrics.

Another ethnic group, the Wayuu from Western Venezuela, and the construction, social practice, and music production of two of their reed instruments, were presented by Katrin Lengwinat at the Symposium of the ICTM Study Group on Folk Musical Instruments in Bamberg, Germany, and [published](#) shortly afterwards.

[La Joropera](#) (MDC Producciones 2014) is an extraordinary documentary film by Carlos Márquez and Alejandro Calzadilla, about the essence and context of the *joropo* dance festival in East Venezuela. One can observe a magical mix of performers, academic viewpoints, images of the sea, the land, and the typical way of life in this region, aspects of social and music context, historical information about the 300-year-old *joropo*, key musicians of the 20th century, and of course, contemporary music and dance features.

Regarding monographs, the doctoral thesis “Myth, Rites, and Soundscapes in the Chimbánguele Festival” (2011) by Ernesto Mora Queipo demonstrates how music dedicated to Saint Benito by 7-part *chimbánguele* drum ensembles contributes to an African-descended ethnic reaffirmation. In the last report we mentioned another outstanding study on the music of the same ritual by Carlos Suárez (*Los Chimbángueles de San Benito*, 2004), which is now freely available [in digital form](#), including the excellent [audio examples](#). Mora Queipo, together with Jean González and Dianora Richard, also examined the life and work of Ricardo Aguirre, a very productive composer of the *gaita* genre, in their book [El cantor de la Grey Zuliana](#) (Sacven 2009).

In the last few years there has been a huge production of chronicles, biogra-

phies, songs, and textbooks about customs and artists of various remote regions, as well as references texts on music traditions, usually published by the national publishing house *El Perro y la Rana*. One must also welcome a biographical study by Yellice Virgüez on Vicente Emilio Sojo ([Biblioteca Bibliográfica 2010](#)). Sojo (1887-1974) is considered to be a pioneer in compiling and harmonizing popular melodies and texts of the 19th century, distributing this repertoire all over the country.

Venezuela’s traditional music culture is present in the [ninth volume of the Bloomsbury Encyclopedia of Popular Music of the World](#), edited by David Horn and John Shepherd (London, 2014). Significant contributions from Emilio Mendoza, Katrin Lengwinat, María Teresa Novo, Nelson Blanco, Rafael Salazar, and Carlos Torrealba can be found there, on topics such as *joropo*, *merengue*, *tamunangue*, *par-randa*, and *calipso*, among others.

The last publication to be mentioned in this report oscillates between traditional and popular music: César Herrera’s [degree thesis in Social Communication](#) (UCV/Fondo Ed. Ipasme 2012), where he gives details about the connection of folklore and urban music through his experience in the band [Herencia](#) [heritage], identifying it as the new sound of the Venezuelan drum.

Reports from ICTM Study Groups

African Musics

by Patricia Achieng
Opondo, Study Group
Chair



This has been a very productive and busy time throughout the African continent. The ICTM Study Group on African Musics (AMSG) was able to build bridges and partnerships with other initiatives throughout the continent, and thus work towards avoiding unnecessary duplication of activities, as indeed many Study Group members are also active members of other associations. New collaborative efforts are underway to host more joint meetings in the near future with organizations such as the Pan African Society for Musical Arts Education, the Botswana Folklore Association, and the South African Society for Research in Music. Though our various foci and emphases differ we are all ultimately involved in the preservation, promotion, education, and performance of African traditional and contemporary music and dance.

Despite extreme budget cuts, many academic institutions continue to thrive and are able to host annual folklife festivals, cultural weeks, etc. Some activities are organized by academic institutions, while others are provided by umbrella organizations and government-funded national festivals. Of note is the Kenya Music Festival, which held an adjudicators' and trainers' workshop from 27 April to 1 May 2014. Delegates were drawn from primary and secondary schools as well as universities. It was also a great opportunity to meet with Charles Nyakiti—ICTM Liaison Officer for Kenya—as well as with fellow AMSG Executive Committee

member Rose Omolo-Ongati. Together we convened a meeting with delegates responsible for traditional music and dance at all Kenya Universities and discussed the formation of a regional sub-grouping in order to facilitate meetings in the East African region, as many find it impossible to secure funds to attend more than one international conference every few years. At the 42nd ICTM World Conference, the North American Subsection of the AMSG was established, and the inaugural symposium took place at Duquesne University hosted by AMSG Executive Committee member Marie Agatha Ozah.

There are many African countries still without official ICTM representation, but researchers have met at various symposia and conferences this year, and began dialogue by sharing research findings through this issue of *Bulletin*. We hope to continue to do this as a way to bring those few researchers in those countries into closer discussion with other Africanists. However, there is a distinctly different scenario in a country such as Nigeria, which boasts a record number of musicologists and a vibrant national body—the Association of Nigerian Musicologists—which held their 12th annual national conference in August. We hope that many will be able to travel to Astana in July 2015 to make their presentations at the ICTM World Conference.

I would like to thank everyone for their generous contributions. I ended up getting a lot more information that I had dreamt of, and that is truly exciting. This promises to be a vibrant way forward for our Study Group, and I wish everyone continued success and good health.

I would like to encourage you to refer to the [AMSG page at the ICTM website](#), where you will find the following in greater detail. The information submitted provides conference/symposia paper titles and authors' names, which is testament to the vibrant research underway on the continent. Even though there are not enough journals to disseminate these research findings, the ICTM *Bulletin* and the link to the African Musics Study Group page makes this networking and collaborative engagement possible. It is my hope that subsequent AMSG submissions to the *Bulletin of the ICTM* will be as rich as the October 2014 edition.

Events

1. The [PASMAE Kampala Conference](#) took place in Kampala, Uganda from 29 July to 1 August 2013. The conference theme was "Inter-cultural Approaches to Musical Arts Education in Contemporary Africa". The conference was jointly organized by Makerere University, the International Society for Musical Arts education ([ISME](#)), and the Uganda Society for Musical Arts Education
2. South African Society for Research in Music ([SASRIM](#)), hosted by Wits University on 12–14 September 2014
3. International Ethnomusicology Symposium, hosted by the University of Dar es Salaam, Department of Fine and Performing Arts, Tanzania, 16–18 July 2014
4. 12th Annual Conference of the [Association of Nigerian Musicologists](#), hosted by the University of Port Hartcourt, 17–22 August 2014

5. Inaugural Symposium of the North American Section of the AMSG: “Pedagogy and Performance of African And African American Musics in Higher Education: Experiences and Challenges”. Mary Papert School of Music, Duquesne University, 6 June 2014, PNC Recital Hall
6. Symposium and Festival on Dr. Ephraim Amu, at New England Conservatory of Music (NEC), Boston, USA. 21 February 21 2014
7. Important annual cultural events
 - a) 16th JOMBA Contemporary Dance Experience, hosted by the Centre for Creative Arts, University of KwaZulu-Natal, Durban, South Africa, from 27 August to 7 September 2014
 - b) Annual Festival of Timbila-M’saho in Quissico, Zavala district, Mozambique, on 30–31 August 2014
 - c) Annual Reed Dance Festivals in Nongoma, Zululand (South Africa) Amahubo oMkhosi Omhlanga- Nongoma (eNyokeni), and mirror festival in Swaziland Amahubo oMhlanga- Swaziland (Ludzidini)
8. **At the 2015 ICTM World Conference we will be holding elections for the new Executive Committee of the African Musics Study Group.** All positions are open. Details on the nomination and election process will be forthcoming on the AMSG page at the ICTM website.

2013-2014 Publications

BOOKS

- * Browne, Kimasi, and Jean N. Kidula, eds. *Resiliency and Distinction: Beliefs, Endurance and Creativity in the Musical Arts of Continental and Di-*

asporic Africa. Point Richmond, CA: Music Research Institute Press, 2013

- * Dor, George Worlasi Kwasi. *West African Drumming and Dance in North American Universities*. Jackson, USA: University Press of Mississippi, 2014
- * Euba, Akin. *JHK Nketia: Bridging Musicology and Composition. A Study of Creative Musicology*. Music Research Institute, 2014
- * Olsen, Kathryn. *Music and Social Change in South Africa: Maskanda Past and Present*. Temple University Press, 2014

BOOK CHAPTERS

- * Kidula, Jean. “Folk Song as Cultural Icon: Lessons from the Korean Song *Arirang*” in *Arirang in Korean Culture and Beyond*, edited by Sheen Dae-Cheol. Seoul: The Academy of Korean Studies Press: 275-290, 2013
- * Kidula, Jean N. “Stereotypes, Myths and Realities Regarding African Music in the African and American Academy” in *Teaching Africa: A guide for the 21st Century Classroom*, edited by Brandon Lundy and Solomon Negash. Bloomington: Indiana University Press, 140-155, 2013

JOURNAL ARTICLES

- * Kafumbe, Damascus. “Could Afrigo’s *Semadongo* be Uganda’s *Zilizo-pendwa*?” *The World of Music* 3 (2014) 1: 113-32
- * Locke, David. “Call and Response in Ewe Agbadza Songs: One Element in a Network of Musical Factors”. *Analytical Approaches to World Music Journal*, Vol. 3, Issue 1 (2013): 1-33
- * Ozah, Marie Agatha. “Building Bridges Between African Traditional and Western Art Music: A Study of Joshua Uzoigwe’s Egwu Amala.” *Analytical Approaches to World Mu-*

sic Journal, Vol. 3, Issue 1 (2013): 117–143

DOCUMENTARY FILMS

- * King, Roberta R. “(un)Common Sounds: Songs of Peace and Reconciliation among Muslims and Christians” was produced and selected in autumn 2013 to air nationally on US television’s American Broadcast Corporation (ABC).

Ethnochoreology

by Liz Mellish



The **28th Symposium of the ICTM Study Group on Ethnochoreology** was held on

the island of Korčula, on the Adriatic coast of Croatia from 7 to 17 July 2014. This Symposium was the largest to date in the history of the Study Group, and brought together over a hundred scholars from more than thirty countries, ranging from senior researchers who had been Study Group members for many years, to international students attending for the first time.

The Symposium was hosted by the Croatian Institute of Ethnology and Folklore Research ([IEF](#)) and the Korčula Tourist Board. This was the second time that the Study Group met in Korčula; the first meeting taking place fourteen years previously. The local organizers were Elsie Ivancich Dunin and Iva Niemčić, whose expert organizational skills ensured that the comprehensive programme ran smoothly and efficiently throughout.

Papers were invited on the themes of “Dance and Narrative” and “Dance as Intangible and Tangible Cultural Heritage”. Both themes had relevance to Korčula Island, and its unique heritage of sword dancing with spoken text, which is registered as intangible cul-

tural heritage with Croatia's Ministry of Culture. The high number of applications for the symposium presented a logistical challenge to the programme committee (chaired by Irene Loutzaki and assisted by Barbara Alge, Ivana Katarinčić, and Kendra Stepputat), who expertly arranged the individual presentations into coherent sessions focusing on subtopics within the themes, whilst taking into account individual constraints on participation.

OPENING SESSION

The opening ceremony, on the first evening of the Symposium, was covered in the local press. The Mayor of Korčula, Vinko Kapelina, welcomed the participants, and expressed his pleasure that Korčula had again been chosen as the venue for this major international gathering. He especially thanked Elsie Ivancich Dunin (an honorary citizen of Korčula) who had worked together with the Korčula Tourist Board on the local organization. The participants were then welcomed by László Felföldi, Study Group Chair, Tvrtko Zebec, Director of IEF, and by Hana Turudić, Director of the Tourist Board of the City of Korčula. After a welcome drink the participants watched an exhilarating *moreška* sword dance performance in Korčula's old town.

PRESENTATIONS

The venue chosen for Symposium presentations was the conference hall of the Hotel Marco Polo. This comfortable room was barely large enough to accommodate the large number of participants, partners, and family members, some of whom attended the sessions, whilst others only joined for the ethnographic excursions.

Following a long-established principle of the Study Group, presentations took place without parallel sessions, allowing all attendees, including senior research-



Participants of the 28th Symposium of the ICTM Study Group on Ethnochoreology.

ers, newly-established academics, and current students, to listen to every presentation and contribute to the stimulating discussion that followed each paper.

The theme "Dance and Narrative" was tackled during the first week of the Symposium, from Tuesday 8 July till Sunday 13 July, with a break on Saturday for a well-deserved excursion to the island of Lastovo. The papers on this topic were divided into twenty-one sessions and included fifty-two papers and one panel. Due to the high number of presentations there is not enough space to give a detailed summary or highlight specific presentations in this report. The second Symposium theme, "Dance as Intangible and Tangible Cultural Heritage" was covered during the latter part of the meeting, between Monday 14 July and Wednesday 16 July. This included ten sessions with a total of thirty papers including two panels. In addition to the papers submitted under the two themes, there was also one paper covering current research, two ethnographic film premières, and eight

presentations at three sessions specifically dedicated to current students. The established members of the Study Group were pleased to welcome young researchers, including several students of Choreomundus—International Master in Dance Knowledge, Practice, and Heritage—and three researchers from Korčula whose participation enabled them to experience the wider community of dance academics. The only regrets were the unavoidable absence of key figures from the older generation of Study Group members, Anca Giurchescu and Adrienne Kaeppler.

BUSINESS MEETINGS

The rather lengthy business meeting took place on 13 July, and was continued between sessions during the following two days. László Felföldi as current Study Group Chair gave a report on the activities of the Group since the last symposium (Limerick, Ireland, 2012), and since this would be his last meeting as Chair after completing his term of office, he was given a strong collective thanks by all present. Catherine Foley was welcomed as new Chair,

and she promised to take on the challenges presented by the ever-growing number of members of this group. Offers to host the next Symposium were discussed and it was agreed that it would be held near Graz, Austria, in July 2016. Many suggestions were made for possible themes for this meeting and after extensive discussion and rounds of voting these were narrowed to “Dance and the Senses” and “Relocated Dance Cultures and Dances”.

The proceedings from the 2012 Symposium were distributed to the delegates. Ivancich Dunin announced that the call for papers for this symposium’s proceedings would be circulated soon, with the intention of completing the publication by the time of the ICTM World Conference in July 2015.

Sub-Study Groups held meetings where their coordinators gave reports on their aims and past activities, and proposed activities for the future were also discussed. These included the Sub-Study Groups on Fieldwork Methods, Dance and Ritual, 19th Century-derived Round Dances, Movement Analysis, and Music and Dance Relationships.

ACCOMPANYING ETHNOGRAPHIC PROGRAMME

The sessions were interspersed with a rich ethnographic programme so that participants were able to experience the unique intangible cultural heritage of Korčula Island, including two types of sword dancing, single sword, village *kumpanija* groups and double sword *moreška* groups. During the eleven days of the Symposium the participants watched performances of *moreška* sword dancers in Korčula town, attended the Korčula sword dance festival with local participating groups from Korčula and Lastovo islands, and a visiting group of stick and shield dancers from Algemesi (near Valencia,

Spain), who are inscribed on UNESCO’s Intangible Cultural Heritage list, and attended the ceremonial opening of an exhibition of the “Kumpanija” sword dance from Pupnat village in the Korčula Town Museum. Three evening visits were arranged to the villages of Smokvica, Blato, Pupnat, for sword dance (*kumpanija*) performances and discussions with the members of these groups. On Saturday 12 July an all-day excursion to the nearby island of Lastovo included a performance of its carnival sword dance, and viewing a documentary of František Pospíšil’s 1924 filming of Lastovo’s carnival sword dancing. The Symposium participants were also treated to a workshop of nineteenth century couple dances from the village of Čara. The final gala dinner on Wednesday 16 July also doubled as an early birthday celebration and thank-you party for Elsie Ivancich Dunin.

CONCLUDING SESSIONS

The Symposium was brought to a close on Thursday 17 July with concise summaries of the two themes given by Yolanda van Ede, Chi-Fang Chao, Siri Maeland, and Miriam Phillips, during which they highlighted numerous valuable points made and questions raised that stimulated thoughts for future meetings and collaborations.

The organizers were especially pleased and honoured that Svanibor Pettan, Secretary General of ICTM, was able to join for the latter part of the Symposium. During the closing session he spoke briefly, thanking all those present for making him very welcome and saying that he hoped to be able to come to future meetings. A final farewell was said to Laszlo Felföldi as outgoing Chair, and Catherine Foley made her initiation as incoming Chair by singing a song in the Irish language. Elsie Ivancich Dunin gave the final closing

words by thanking the local hosts, the Korčula Tourist Board, and the staff of the Marco Polo Hotel.

For many of the participants the Symposium was not completely over, as on the following day, a specially organized post-symposium excursion took them to the “upper village” of Mrćevo, in the mountainous hinterland of Dubrovnik. The event included an enactment of a traditional village wedding, featuring participation in Lindjo dancing.

Historical Sources of Traditional Music

by Susanne Ziegler and
Ingrid Åkesson, Study
Group Co-Chairs



The 20th Symposium of the ICTM Study Group on Historical Sources of Traditional Music was held in Aveiro, Portugal, on 12-16 May 2014



thanks to an invitation from Susana Sardo from the Instituto de Etnomusicologia–Centro de Estudos em Música e Dança (INET-MD) of the Department of Communication and Arts of the University of Aveiro. The meeting was a chance for Portuguese colleagues to provide insight into their manifold activities in the field of ethnomusicology. The Rector of the university opened the conference, and Salwa El-Shawan Castelo-Branco, President of ICTM, welcomed the Study Group to Portugal. The meeting was attended by 30 colleagues from Austria, Brazil, Finland, France, Germany, Hungary, Israel, Latvia, Portugal, Sweden, the UK, and the USA.

In accordance with the current activities of the host institution, the main topic of the symposium was “Individual Memory–Collective History: Historical

Sources as an Interface and Meeting-Point”. This topic offered the chance to discuss the relationships between memory, heritage, and history, aesthetic and ideological criteria used for selecting of items for collection and publishing, and the roles of collectors and archive builders in the process of creating collective cultural heritage. Several sub-topics, such as “Individual and Oral Archives”, “Archives as Sources for Contemporary Practice”, “Web Technologies and Sound Archives”, and “Music Heritage and Ideologies” gave a framework to the individual papers.

In addition, three panels took place. The first, “19th century Hungarian ‘Folk Musical’ Historical Sources and their Survival” was organized by Lujza Tari from Budapest. Tari showed the long process of systematic collecting, in the early 19th century, to save the collective cultural treasures. Kata Riskó analysed the duality of individuality and collectivity by taking the comprehensive collection of István Bartalus, published 1873-96, as an example. Klára Erdélyi-Molnár presented the song collection of Károly Színi *The Hungarian Folk Songs and Their Melodies* (1865).

A second panel was organized by Susanne Fürniss from Paris, which concentrated on “Traditional Music from Cameroon and Gabon, 1907-2013”. Historical sound recordings found in different European archives formed the basis for a diachronic study of three Central African musical cultures: the *Mabea* from South Cameroon (Susanne Fürniss), the *Fang* living in an area covering Cameroon, Equatorial Guinea and Gabon (Claire Lacombe), and the *Tsogo* of Gabon (Emeline Lechaux). The panel proved that the gaps between archival recordings of the early 20th century and recent field recordings are not as large as might be expected.



Participants of the 20th Symposium of the ICTM Study Group on Historical Sources of Traditional Music.

The third panel, organized by Marie-France Mifune from Paris, was entitled “Telemeta: Resources of an Online Archive of Ethnomusicological Recordings”. Telemeta is a [multimedia web platform](#) which gives access to the huge collection of recordings kept in the sound archive [CNRS – Musée de l’Homme](#). Joséphine Simonnot explained the mission of the project, which is to meet both the specific needs of sound archives and the demands of researchers. Marie-France Mifune’s contribution on the “Diadems Project: Automatic Indexation of Ethnomusicological Archives” explained the plans to index different sound categories through the analysis of their acoustic parameters. Jean Lambert in his paper “Between Singing and Speaking. The Categorization of Sung-Spoken Expressions in Arab Culture in the Light of Sounds Archives”, showed how the Diadems project can be successfully applied in a specific musical culture.

One of the most challenging topics at this meeting was about archives and their representation on the web. Rui Raposo from Aveiro gave an overview on some ongoing projects and the methodology and concepts adopted for integrating technology with current research. At the University of Aveiro the close collaboration between ethno-

musicologists and Information Sciences specialists could serve as a good example for other institutions as well. In a roundtable organized by Gerda Lechleitner titled “Archives On the Web – Chances and Risks” the availability of archival holdings was discussed and analysed from the archive’s and researcher’s perspectives, as well as how technical and content-related requirements of archives coincide with web-based information. Another issue was the question of “Music and Museum Display”, raised by Andreas Meyer who discussed three different exhibitions of musical instruments and their contexts.

A business meeting was held, and the Study Group members were invited to hold the next meeting in Paris, France, in 2016.

The quite new University of Aveiro, within walking distance from the city centre, offered excellent facilities for the symposium. The lectures were held in the well-equipped Reitoria building, and lunch was available in the university restaurant. Coffee breaks with an impressive choice and amount of Portuguese sweets are especially worth a mention. A visit to the archives, the library, the department for ethnomusicology, the sound laboratory, and the jazz department were scheduled on the programme. A guided tour through the

impressive city ended up with a boat tour on the canals, which thanks to the sunny weather was very much enjoyed by all present. Two dinners were arranged in advance, with wonderful food, sweets, wine, and music. We again express our thanks to Susana and her efficient and welcoming team, Aoife, Maria Isabel, Rui, and everybody who did everything to make this meeting such a successful and exciting event.

The programme and abstracts of the meeting can be found on the [Study Group website](#), as well as a recently-uploaded survey by Susanne Ziegler: “Historical Sources in the History of Ethnomusicology: A Critical Review”. The text is also published in *Historical Sources and Source Criticism*, edited by Susanne Ziegler, Svenskt visarkiv 2010.

Music and Dance in Oceania

by Kirsty Gillespie,
Study Group Chair



Recently, members of the ICTM Study Group on Music and Dance in Oceania (SGMDO) gathered in Mading, Papua New Guinea, for the 8th Study Group symposium, which ran from 17 to 19 September 2014 in conjunction with the annual conference of the Linguistics Society of Papua New Guinea (LSPNG). The symposium was entitled “Celebrating Innovation and Continuity”, a complement to the LSPNG conference title “Celebrating Tok Pisin and Tok Ples” (meaning, celebrating Papua New Guinea’s pidgin and indigenous languages).

Considering the strong relationship between music and language, and the interests of many SGMDO members in vocal music and in music as communication, the joint meeting was a good fit. The strong synergies between the

two groups of scholars were reflected in the integrated approach to programming, and the many fruitful discussions that took place.

The first day of papers was held at Divine Word University (DWU) in Mading town, while the rest of the conference was held at the Alexishafen Conference Centre, where participants also stayed. People enjoyed the tropical seaside setting and the wonderful hospitality of the Papua New Guinean hosts, which included traditional meals of fresh fish, cooked banana and tubers, and fresh coconuts to drink. Participants were also treated to performances by a local group from the nearby Rempi village (whose performance was generously sponsored by the Institute for Papua New Guinea Studies) and by DWU students as an expression of thanks.

The following papers were given as part of the SGMDO symposium:

- * Alexandra Aikhenvald: “‘Double Talk’: Parallel Structures in Manambu Songs, and Their Origins”
- * Neil R. Coulter: “Revitalization in Unexpected Places: Music in the Urim Christian Church”
- * Denis Crowdy: “K.A.K. Marina: The Role of Humour in Music Change”
- * Naomi Faik-Simet: “Encapsulating the Essence of Yangoru Culture in the Performance of the *Lomo*”
- * Edward Gende: “Owa: Bush Signals in the Kuman Area of Simbu Province”
- * Kirsty Gillespie: “Mining and Language Change in the Lihir islands: Repercussions for Lihir Song”
- * Tony Lewis: “The Evolution of Polpolot: Innovation and Continuity in a Baluan Song Form”



Members and friends of the Study Group on Music and Dance in Oceania at the 8th symposium. From left to right: Don Niles, Patrick Matbob, Denis Crowdy, Tony Lewis, Kirsty Gillespie, Naomi Faik-Simet, Oli Wilson, Neil Coulter and Edward Gende (photo by Alexishafen staff member)

- * Patrick Matbob: “The Origins, Myths and Legends About the Rempi Children’s Dances”
- * Don Niles: “Melodic Reduplication: An Indicator of Style in the Highlands of Papua New Guinea”
- * Oli Wilson: “The Port Moresby Recording Industry and Urban Popular Music in Papua New Guinea”

The Study Group’s Business Meeting considered possibilities for future publications and symposia. The three-day joint symposium and conference was felt to be a great success by all participants.

Music and Minorities

by Terada Yoshitaka,
Study Group Secretary



The 8th Symposium of the ICTM Study Group on Music and Minorities, held at the National Museum of Ethnology (Minpaku) on 18-24 July 2014, attracted a total of 65 participants, including many younger scholars. The venue effectively functioned to promote communication between scholars based in Europe and Asia.

The keynote lecture by Ricardo Trimillos (University of Hawai’i) disputed the binary construction of minority and majority and called for more conscious theorization, beyond individual case studies. His points effectively set a tone for the entire symposium and were frequently referenced by subsequent presentations. Following his lecture, 24 papers in ten sessions were presented in four categories (Cultural Policy, Tourism, Gender and Sexuality, and New Research) by scholars from 16 countries. A Minpaku-produced film on Philippine music was also screened.

The symposium included two special events. The first was the concert “Over

the Arirang Pass”, held on 20 July, at which three distinguished musical groups of Zainichi Koreans (the ethnic Korean residents of Japan) performed together for the first time, overcoming their conflicting political affiliations. The other special event was an excursion to the *buraku* minority neighbourhood in the Naniwa section of Osaka. A guided tour at the Osaka Human Rights Museum was followed by a hands-on workshop on *taiko* drumming, a visit to a *taiko* manufacturer, and participation in a local summer festival.

A session for general discussion concluded the symposium. A few senior participants called for sustained efforts to problematize the basic concepts such as “minority” and “identity”, while others cautioned against the decreasing attention to music analysis. The importance of the body as a locus of identity construction was also reiterated.

A collection of essays based on presented papers is scheduled to be published in 2016, when the next symposium will be held in Bretagne, France.

Minutes of the 16th Business Meeting of the ICTM Study Group on Music and Minorities

The meeting was called to order by the Chair, Ursula Hemetek, at 17:00 of Monday 21 July 2014, in Osaka, Japan.

INTRODUCTORY REMARKS, GREETINGS AND APOLOGIES FOR ABSENCE

Introductory remarks included a warm welcome to members present. A moment of silence was observed for Marianne Bröcker, who passed away in August 2013. Apologies for absence, in particular from Svanibor Pettan, Secretary General of ICTM, and Essica Marks, a member of the programme committee, were noted.

The minutes of the 15th business meeting in Shanghai were approved unanimously by hand vote.

REPORT ON STUDY GROUP AND OTHER ACTIVITIES

Ursula Hemetek reported on the current status of the book *Music and Minorities from Around the World: Research, Documentation and Interdisciplinary Studies*. This book is a double-blind peer-reviewed edited volume based on the Study Group symposium of 2012 in Zefat, Israel, and edited by Ursula Hemetek, Essica Marks, and Adelaida Reyes. It is scheduled to be published in 2014 by Cambridge Scholars Publishing, and it is in accordance with the newly-approved [ICTM Guidelines on Publications](#).

Bożena Muszkalska announced the publication of “*Po całej ziemi rozchodzi się ich dźwięk...*”: *Muzyka w życiu religijnym Żydów aszkenazyjskich* [“Their voice goes out into all the earth...”: Music in the Religious Life of the Ashkenazi Jews], by Wydawnictwo Uniwersytetu Wrocławskiego, 2013, in Polish with English summary, and a set of two CDs with the same title, with Polish and English notes, [available online](#).

The Chair thanked Lin Weiya for her service to manage the Study Group’s website and as there were no objections she will continue to handle it in the same way.

WORLD CONFERENCE 2015

Attention was drawn to the themes of the upcoming ICTM World Conference in Astana, Kazakhstan, and participation from Study Group members in the form of individual papers and panel presentations was encouraged. In particular, the theme “Music, Dance, the Body, and Society” was mentioned as particularly suitable for the Study Group.

LOCATION OF THE NEXT STUDY GROUP SYMPOSIUM

Yves DeFrance and Dan Lundberg each proposed to hold the 2016 Study Group symposium in France and Sweden respectively. After discussion, a majority voted to accept the proposal by DeFrance, with a possibility of holding the following symposium in Sweden in 2018.

PUBLICATION BASED ON THE OSAKA SYMPOSIUM

Ursula Hemetek reiterated the principle of the Study Group that the local organizer of the Symposium is responsible for publishing a book based on presented papers. Terada proposed to publish the book through the National Museum of Ethnology and explained the publication procedure and rough schedule. He also announced that the book would be coedited by Ursula Hemetek, Inna Naroditskaya, and Terada Yoshitaka and that the deadline for submitting manuscripts would be 15 December 2014.

ELECTIONS OF OFFICERS

No new nominations were made so all incumbent officials, consisting of Ursula Hemetek (Chair), Adelaida Reyes (Vice Chair), and Terada Yoshitaka (Secretary) were re-elected unanimously.

CONCLUSION

The gratitude of the Study Group was extended to the local organizers, Terada Yoshitaka and his entire team for their efforts to make the Osaka Symposium a success. Terada acknowledged and responded to the thanks.

The Chair thanked all present and adjourned the meeting at 17:50.

Music of the Turkic-speaking World

by Leslie Hall and Jacob Olley

The 4th Symposium of the ICTM Study Group on Music of the Turkic-speaking World was held on 18-20 April 2014 in Istanbul, Turkey, at the Istanbul Technical University. For the first time, the Study Group met outside a European country. The academic programme was put together with Şehvar Beşiroğlu (Istanbul Technical University) and Okan Murat Öztürk (Başkent University), while a large team of volunteers led by Burcu Yıldız and Şirin Özgün (both from ITU) coordinated arrangements. Held in the historic Architecture Faculty of Istanbul Technical University, the conference was generously supported by TÜRKSOY, the International Organization of Turkic Culture, whose Secretary General, Düsen Kasseinov, addressed the delegates and attended events on all three days.

Some forty papers organized into eleven sessions comprised the symposium. Although it is not possible to discuss all of the papers or performances in this brief report, we thank all the participants for sharing their important research and music. The keynote presentation was given by Timothy Rice, who eloquently discussed Turkish influences and traditions in Bulgarian music. With a wealth of visual and musical examples, including *gajda* (bagpipe), *tanbura* (lute), voice, *zurna* (reed), and Roma clarinet, Rice's paper perfectly illustrated the conference theme of the musical relationships between the Turkic world and its neighbours.

The first day of the conference saw four sessions covering theory and analysis, adjacent musical cultures and comparison between different musics of the Turkic-speaking world, finishing with a

special presentation by Razia Sultanova on the music of the Uzbeks of northern Afghanistan. The first session, which focused on analytical and historical issues, was opened by Okan Murat Öztürk, who presented a detailed outline of a new method of analysing and classifying Turkish *makamat*. This session also included a fascinating comparison by Mohammad R. Azadehfar of Indian *talas* and the rhythmic cycles described in Abd al-Qadir al-Maraghi's medieval treatises. Azadehfar explained how the paper had been inspired by his experiments in cross-cultural musical performance.

In the second session, Alexander Djumaev gave a sophisticated and engaging paper on "constructed" (state-led) and "inherited" (practice-led) musical spaces in Tajik-Uzbek musical relations, based on his extensive fieldwork. Other papers during the second and third sessions dealt with a wide range of topics and regions, from Turkic song traditions in southern Siberia to foreign musical influences amongst the Circassian diaspora in Turkey. The final session of the day was a screening of Razia Sultanova's affecting documentary film about Uzbek musicians in northern Afghanistan, which highlighted the resilience of the Uzbek community in spite of the difficult conditions of daily life.

After the academic sessions, an evening concert featured exceptional musicians from the Turkic world. The concert opened with five classical Turkish works beautifully performed on *kemençe* (bowed lute), *ney* (reed flute), *kanun* (zither) and *'ud* (lute), with the subtle singing of Sinem Özdemir. Two segments of Turkish folk and light songs followed, performed by Abdullah Akat, Okan Murat Öztürk, and Erdem Şimşek. Other artists included Togay Şenalp, Korlan Kartenbayeva, Saule



Participants of the 4th Symposium of the ICTM Study Group on Music of the Turkic-speaking World.

Janpeisova, Bayan Abisheva, Oyunchimeg Luvsannorov, and Erdenechimeg Luvsannorov. Erlan Riskali, whose astonishing vocal abilities rival any opera singer, performed Kazakh virtuoso songs as well as a poignant lament, while the Azerbaijani *mugam* trio gave a spectacular performance.

The second day of the conference was again divided into four sessions including three panels and a special concluding presentation by Ameneh Youssefzadeh and Stephen Blum. The first session focused on organology, with papers on the Kazakh *dombra* (plucked lute) and *zhetygen* (plucked zither), Mongolian *shudarga* and the Oghuz/Turkish *kopuz* (both plucked lutes). Emin Soydaş's paper on the historical journey of the *kopuz* was particularly well-argued and showed that, contrary to what is commonly assumed, there is no direct relation between the *kopuz* and the Turkish *bağlama*.

In the afternoon, Thomas Solomon's paper "Music in the Norway-Azerbaijan Connection: Distant Neighbours, Imagined Pasts" brought to the fore some key issues involved in the study of Turkic musical cultures, especially the role of music and scientific enquiry in imagining the past. Solomon's paper

focused on Thor Heyerdahl's speculative theory of an ancient migration from the Caucasus to Scandinavia and the way that this has captured the imaginations of contemporary musicians in both regions. However, while Heyerdahl's theory has little scientific merit, Solomon emphasized that it has engendered creative connections between musicians from different parts of the world. The final joint presentation by Ameneh Youssefzadeh and Stephen Blum, on the musical and poetic links between Khorasani and Turkmen bards (*baxşi/bagşy*), demonstrated once again that musical repertoires are seldom confined by national borders.

After the academic events of the second day, delegates enjoyed a beautiful cruise up the Bosphorus, with impromptu live music on the upper deck as we passed historic Dolmabahçe Palace, Çırağan Palace, many painted *yahıs* (wonderful old wooden houses) and the first Bosphorus Bridge. A marvellous banquet at a restaurant in historic Ortaköy followed the cruise, with spontaneous dancing and the music of the Azerbaijani *mugam* trio after the meal.

On Sunday, two panels and a presentation on Crimean Tatar recordings in Berlin rounded off the symposium.

Ulrich Morgenstern spoke about the relationships between the Russian folk balalaika and long-necked lutes from central Asian Turkic peoples, Tatar and Mongolian groups, connections which are not typically acknowledged. Xiaoshi Wei showed fascinating examples from Tash Music and Archives, his company's collection of Turkic musics in China, while Alla Sokolova provided wonderful video footage of the *lezginka* dance from the Black Sea region.

In summary, this was an exceptional symposium with many excellent papers and performances, as well as multiple opportunities to socialize. Our thanks again to all the organizers, academic sponsors, and TÜRKSOY.

Performing Arts of Southeastern Asia

by Patricia Matusky,
Study Group Chair, and
Made Mantle Hood,
Study Group Secretary



The 3rd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia took place at the Chandra Metu Auditorium on the campus of the Indo-



nesian Institute of Arts of Denpasar (ISI Denpasar), on 14-20 June 2014. The Symposium was attended by 105 delegates from Argentina, Australia, Austria, Canada, China, France, Germany, Indonesia, Malaysia, Philippines, Singapore, Taiwan, Thailand, UK, and USA. They came together to hear and discuss over 60 paper presentations and shorter reports on research by graduate students, as well as a film screening. In addition, the delegates were able to see nightly performances at the month-long Bali Arts Festival which took place adjacent to the ISI Denpasar campus.

The symposium began with registration on 13-14 June, and the formal opening on the morning of 14 June was graced by Balinese dance with live gamelan accompaniment. During the opening we heard welcoming remarks from the Rector of ISI Denpasar, I Gede Arya Sugiarta, ICTM Secretary General Svanibor Pettan, Study Group Chair Patricia Matusky, and Programme Committee Chair Tan Sooi Beng.

PRESENTATIONS AND THEMES

For this symposium, the themes were chosen from proposals by PASEA Study Group members. Theme 1 was “Interculturalism and the Mobility of Performing Arts in Southeast Asia”. The general focus of this theme was the movement of peoples across the region, bringing with them their music, dance, and theatre. The Study Group’s scholars examined the impact of the performing arts in new cultural spaces, and the way in which performers represent cultural difference and appropriation in both the past and the present.

Theme 2 was “Sound, Movement, Place: Choreomusicology of Humanly Organized Expression in Southeast Asia”, which provided a platform for description of the various aural and visual elements involved in Southeast Asian performing arts. Cross-modal relationships between sound and movement have deep implications for the way one perceives objects, moving bodies, colour and sonic events among others, and the interactions between sound and movement are not always congruent even though the two mediums may cohabit the same space. This theme was intended to bring attention to multi-sensory experience, the interactions between sound and movement, and the field of metonymic relationships between music, dance, and space in Southeast Asian societies.

Theme III was “New Research”, which spanned the topics of music and healing, arts education, Thai music, and revitalizing and conserving traditions. Several reports (in the form of short “lightning” papers) on activity and progress of on-going field research projects by graduate students and full-length papers by other scholars were presented.

All of the above themes were exposed in twenty-one sessions in the formats of individual papers, panels, and short lightning papers. In addition, a summation and commentary was given by Ricardo Trimillos (University of Hawai‘i at Manoa, USA) as part of the final session, reporting on the state of the symposium. An extended version of this report including all presenters and their respective paper titles may be found [on the PASEA website](#).

As pointed out in the summary comments by Ricardo Trimillos, among the many categories covered in the papers presented were history, politics, advocacy and activism, mediatization, organology, philosophies and beliefs, cross-cultural encounters, tensions of identity, change and the signifiers therein. A demographic overview noted the predominance of Indonesian and Malaysian delegates, and the symposium’s dynamics emphasized the comparisons among cultures, the great attention to the sonic aspects of music and also substantial attention to music as practice. Trimillos especially encouraged us to share and communicate our knowledge and findings among young and old scholars alike, to continue to establish a *communitas* among our Study Group members and to mentor our young scholars in continuing to present papers and panels at both Study Group and World Conference contexts.

The closing event continued with acknowledgements and expressions of gratitude from the Study Group Chair (on behalf of all Study Group members) to the Indonesian Institute of the Arts (ISI) Denpasar for providing a great venue, and to the event managers for this symposium, Maitri Enterprise of Denpasar in Bali, who diligently ensured the availability of food, drink, and technical expertise. Finally, the symposium official closed with a brief *kecak* performance at the auditorium, by many of the participants who had newly learned *kecak* on the workshop led by I Wayan Dibia at the GEOKS performing arts center.

EXCURSION

The fourth day of the Symposium (17 June) was devoted entirely to an excursion, away from the daily sessions. The cultural excursion took us to the village of Singapadu, where approximately half of the 80 participants attended a *kecak* workshop led by I Wayan Dibia at the GEOKS performing arts creative centre, and the other half of the participants attended a gamelan and dance workshop led by I Made Bandem and his wife Swasiti Wijaya Bandem at his home in the village. Both groups experienced rigorous and enlightening lessons on performance of these Balinese art forms. After the workshops finished at midday, buses transported the group to the home workshop of Mangku Pager and his Sidakarya gamelan factory at the Blahbatu village, and then onward to the Setia Darma House of Masks and Puppets in Ubud, where some 4000 masks, puppets, and paintings from Southeast Asia are on display.

GENERAL STUDY GROUP MEETING

The schedule for the fifth day (18 June) of the Symposium included the General Study Group Meeting to discuss busi-

ness matters important to the running of the Study Group.

Proposals to host the 2016 Symposium were presented by Jacqueline Pugh-Kitingan (Universiti Malaysia Sabah in Kota Kinabalu, Sabah), and by Busakorn Binson (Chulalongkorn University in Bangkok, Thailand). The Executive Committee of the Study Group noted that all past symposia had taken place in insular areas of Southeast Asia, and with a view to be regionally inclusive and to encourage young scholars to attend, Chulalongkorn University was chosen as the 2016 venue. A drop-box for proposed themes for the 2016 symposium was set up at the registration desk.

The Executive Committee as it now stands (Patricia Matusky, Chair; Made Mantle Hood, Secretary; Mohd Anis Md Nor, Publications Chair; Tan Sooi Beng and Patricia Matusky, Co-Chairs for the 2016 Program Committee; Busakorn Binson, Local Arrangements Chair for the 2016 symposium; and David Harnish, Member-at-Large) will stay in place until new elections will take place in 2016.

The Publications Chair explained the process for editing and formatting the proceedings for the 2014 Symposium. All papers actually presented in this Symposium will appear in the proceedings, and once edited and formatted by the editorial staff, the proceedings will be published by the Indonesian Institute for the Arts Denpasar (ISI Denpasar) for distribution and sale at the ICTM World Conference in Kazakhstan in 2015.

Svanibor Pettan spoke about the 2015 World Conference, and Study Group members were urged to consult with colleagues and submit proposals for panels on Southeast Asian performing

arts for the World Conference in Kazakhstan.

Finally noted was the generous financial aid obtained from the Study Group members to help graduate students attend this Symposium, and for the help we were given by the ICTM Secretariat.

POST-SYMPOSIUM TOUR

A 3-day cultural tour to Lombok to visit sites and performances by the Sasak community took place immediately after the symposium in Denpasar. The tour was organized by Mohd Anis Md Nor, David Harnish, and Made Mantle Hood, and included performances of *gendang beleq*, *rudat*, and *gan-drung* and then to see a *wayang sasak* at an evening performance. The 20-strong group also visited the villages of Lingsar and Sasak.

ACKNOWLEDGEMENTS

On behalf of all members of the ICTM Study Group on Performing Arts of Southeast Asia, sincere thanks are extended to the host—the Indonesian Institute of the Arts Denpasar (ISI) in Bali. To Ricardo Trimillos we say *terima kasih* for his astute and enlightening comments on this Symposium. Many, many thanks also to all members of the Programme Committee and the Local Arrangements Committee for organizing this symposium. The complete Symposium Programme, Biographical Notes of Presenters, Abstracts, and the Minutes of the 2014 Study Group Meeting can be found at the [Study Group website](#).

From the ICTM Online Photo Gallery



Performance by people of Rempi village. Madang, Papua New Guinea, September 2014.
Photo by Kirsty Gillespie. [Visit gallery](#).

Calendar of Events

ICTM

- ★ **13 Nov 2014:** Meeting of the ICTM Study Group on Music and Gender.
Location: Pittsburgh, Pennsylvania, USA.
Read more about the event on page 11.
- ★ **28-29 Nov 2014:** Annual Symposium of Germany ICTM National Committee.
Location: Weimar, Germany.
Read more about the event on page 12.
- ★ **29 Nov 2014:** One-day Conference of the British Forum for Ethnomusicology.
Location: City University, London.
Read more about the event on page 12.
- ★ **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.
- ★ **20-22 May 2015:** 23rd ICTM Colloquium “Between Speech and Song: Liminal Utterances”.
Location: Nanterre, France.
Read more about the event on page 3.

16-22 Jul 2015: 43rd ICTM World Conference.
Location: Astana, Kazakhstan.
Read more about the World Conference [here](#).

- ★ **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.
- ★ **2-5 Jul 2015:** Joint Conference of France and UK ICTM National Committees.
Location: Paris, France.
Read more about the event on page 10.
- ★ **17-21 Aug 2015:** 14th Symposium of the Study Group on Music Archaeology.
Location: Biskupin, Poland.
Read more on page 12.

- ★ **13-16 Sep 2015:** Joint SEM-ICTM Forum: Transforming Ethnomusicological Praxis through Activism and Community Engagement
Location: Limerick City, Ireland
Read more on page 3.

Related organizations

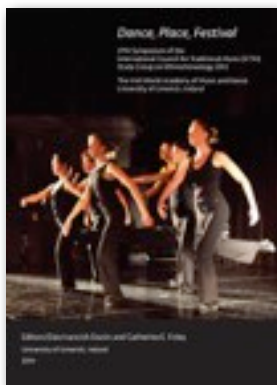
- ★ **2-3 May 2015:** Pan-Mediterranean Poetic Competitions and Their Music.
Location: London, UK.
Read more about the event on page 15.
- ★ **4-7 Jun 2015:** SDHS/CORD Annual Conference.
Location: Athens, Greece.
Read more about the event on page 15.
- ★ **16-18 Jul 2015:** Confluences 8.
Location: Cape Town, South Africa.
Read more about the event on page 15.

Recent Publications by ICTM Members

Dance, Place, Festival: 27th Symposium of the International Council for Traditional Music's Study Group on Ethnochoreology

Elsie Ivancich Dunin and Catherine E. Foley, eds. Limerick: The Irish World Academy of Music and Dance, University of Limerick, 2014. Paperback, 334 pp., colour photos, ill. ISBN 9781905952533. [Purchase](#).

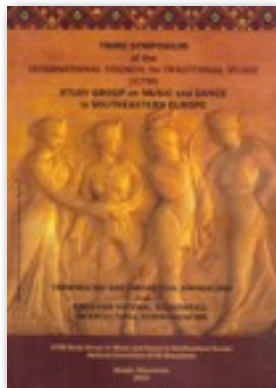
The articles in this publication look at dance, place and festival. They examine the connection between place and dance within an international context. The places in which dance is done, including the choice of how to define a particular place in which it occurs, to situate it in a particular place (emplacement), or to relocate it from a usual place in which it occurs (displacement). The articles suggest that these are all powerful contributors to the meaning and significance of dance. The relationships between dance, festival, and festivity are also examined as multi-faceted and illustrate how bodies in motion can powerfully perform festive feeling.



Terminology and Theoretical Approaches and Crossing National Boundaries/Intercultural Communication

Elsie Ivancich Dunin, Liz Mellish, and Ivona Opetcheska-Tatarchevska, eds. Skopje: ICTM National Committee for Macedonia, 2014. Paperback, 332 pp., photos, ill., trans. ISBN 9786086572105. To purchase, contact [the editor](#).

The articles in this volume were presented at the 3rd Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, held in Berovo, Macedonia in April 2012. The 46 papers are divided into the themes (1) Terminology and theoretical approaches of Southeastern European music and dance, and (2) Crossing national boundaries/intercultural communication.



Canadian Folk Music Vol. 47.4 (Winter 2013-14)

Gillian Turnbull, ed. Toronto: CSTM, 2013. Paperback, 40 pp., ill., trans., multimedia. ISSN (Online) 1925-3265. [Free download](#).

This special issue of the journal of the Canadian Society for Traditional Music (ICTM's Canada National Committee) is dedicated to Ontario and Québec, and includes an interview with John Showman, and special features about fiddling in Anglo-Gaspesian villages, and the Japanese *Taiko* ensemble Nagata Shachu.



Carl Engel: The Music of the Most Ancient Nations (Commented Reprint)

Arnd Adje Both, ed. Berlin: Ekho Verlag, 2014. Softcover and download. 496 pp. ISSN 2198-0373, ISBN 9783944415062. 59 EUR (print), 29 EUR (PDF). [Purchase](#).

The new book series *Antiquarian Writings in Music Archaeology* brings to light forgotten works of 19th and early 20th century authors in combining high-quality reprints with commentaries on the life and work of these early authors. The first volume celebrates the 150th anniversary of Carl Engel's ground breaking work *The Music of the*



Most Ancient Nations (1864). The reprint is complemented by two commentaries on Engel's life, three commentaries on individual chapters, and a timeline of Engel's world.

Dance Ethnography and Global Perspectives

Linda E. Dankworth and Ann R. David, eds. Palgrave Macmillan, 2014. Hardcover and electronic, 208 pp. ISBN 9781137009432. 55 GBP. [Purchase](#).

This volume presents the work of dance scholars whose professional fieldwork spans several continents and includes studies of the dance and movement systems of varied global communities. It offers a selection of dance ethnographies that represent individual approaches to fieldwork through the medium of traditional dance from around the globe – Bali, Croatia, Japan, Mallorca, Okinawa, the Philippines, Serbia, the United Kingdom, and West Africa.



Etnografías del Encuentro [Ethnographies of encounter]

Miguel A. García. Buenos Aires: Ediciones Del Sol, 2012. Paperback, 150 pp., photos. In Spanish. ISBN 9789876324038. 86 AR\$. [Purchase](#).

This is a collection of seven articles in which García reflects on his experience with music archives and examines “scientific paradigms, aesthetic preferences and the ideological dispositions of those who are interested in describing, explaining, understanding

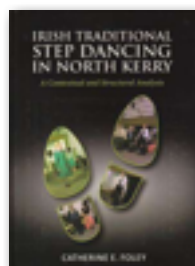


and dominating the Other”. This book is reviewed in *Yearbook for Traditional Music* 46 (2014).

Irish Traditional Step Dancing in North Kerry: A Contextual and Structural Analysis

Catherine E. Foley. Listowel: North Kerry Literary Trust, 2012. Includes DVD. ISBN 9780957020146. 22 EUR. [Purchase](#).

This volume examines a unique form of step dancing in North Kerry in the south-west of Ireland. The book is based on the author's fieldwork in the region and her collection of Irish traditional step dances from a population of elderly step dancers. This research was undertaken in the 1980s and was the first intensive regional study of Irish step dancing. It provides Labanotated inventories of the dances based upon a structural analysis of this system of practice, as well as Labanotated step dances to illustrate creativity within the practice.



Kuwait: Sea Songs of the Arabian Gulf: Hamid Bin Hussein Sea Band

Lisa Urkevich (recordings and notes). Multicultural Media, 2014. Digital download (audio and book sold separately). [Purchase audio](#), [booklet](#).

The Arabian/Persian Gulf is one of the most musically vibrant areas of the entire peninsula. Over the centuries, many categories of arts have flourished, but it is the songs of the sea that have a spe-



cial place in the hearts of nationals. Today, less than a dozen groups perform sea music. Among the most lauded is the Hamid Bin Hussein Sea Band of Kuwait, featured on these recordings.

Lakalaka: A Tongan Masterpiece of Performing Arts

Adrienne L. Kaeppler. Nuku'alofa: Vava'u Press, 2012. Hardcover, 64 pp., colour photos. ISBN 9789822130119. To purchase, [contact the author](#).

Often considered Tonga's national dance, *lakalaka* is a blend of choreography, oratory, and vocal and instrumental polyphony. The work for this book has involved numerous Tongan community members during the author's research on *lakalaka* for the past 40 years. Six photographers were involved in the extensive photographic assignments of major *lakalaka* events in Tonga over several years, in order to illustrate the text for the book, which features 100 photos.



Moving Oceans: Celebrating Dance in the South Pacific

Ralph Buck and Nicholas Rowe, eds. New Delhi: Routledge India, 2014. Hardcover, 204 pp. ISBN 9781138016828. 99.75 USD. [Purchase](#).

Celebrating the diversity of dance across the South Pacific, this volume studies the various experiences, motivations and aims for dance, emerging from the voices of dance professionals in the islands. In particular, it focuses on the interplay of



cultures and pathways of migration as people move across the region discovering new routes and connections.

Music in Kenyan Christianity: Logooli Religious Song

Jean Ngoya. Kidula. Bloomington: Indiana University Press, 2013. Paperback, 312 pp., ill., trans. ISBN 9780253006684. 30 USD. [Purchase](#).

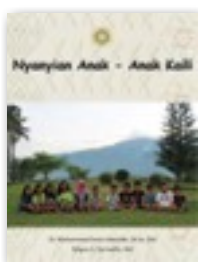
This sensitive study is a historical, cultural, and musical exploration of Christian religious music among the Logooli of Western Kenya. It describes how new musical styles developed through contact with popular radio and other media from abroad and became markers of the Logooli identity and culture. The book is generously enhanced by audiovisual material on the Ethnomusicology Multimedia website.



Nyanyian Anak - Anak Kaili [Kaili children's songs]

Mohammad Amin Abdullah and Mayco A. Santaella. Sulawesi: Yayasan Modero Palu, 2014. Paperback, 48 pp., photos, trans., audio CD. In Bahasa Indonesia. To purchase, [contact the author](#).

Published in April 2014, the Nyanyian Anak Anak Kaili children songs project was carried out in the city of Palu working with songs and games in the Kaili Ledo dialect, the largest spoken dialect functioning as the *lingua franca* among Kaili speakers.



Past into the Present: Weddings of the Dubrovačko Primorje

Elsie Ivancich Dunin. Dubrovnik: Matica Hrvatska-Ogranak Dubrovnik, 2013. 335 pp., colour photos. In English and Croatian. ISBN 9789537784157. To purchase, contact [the publisher](#).

This is a synchronic and diachronic description with analysis of four weddings within one family: two brothers in a traditional wedding in an upper village of the Dubrovnik Primorje area (in 1977 and 1979), and a generation later, their two sons within Dubrovnik's urban wedding traditions (in 2003 and 2009).



Performing Arts in Postmodern Bali: Changing Interpretations, Founding Traditions

Kendra Stepputat, ed. Shaker, 2013. 394 pp. ISBN 9783844020106. 49.80 EUR. [Purchase](#).

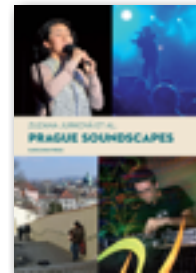
This collection of articles covers recent phenomena in the revival and modernization of a broad variety of Balinese performing arts in both old and new contexts, seen through a postmodern lens. The only one of its kind in more than a decade, this collection brings together authors from five continents, all of them experts in the ethnomusicological study of Balinese performing arts.



Prague Soundscapes

Zuzana Jurková et al. Prague: Karolinum, 2014. 312 p. ISBN 9788024625157. 20 USD. [Purchase](#).

This collective monograph is the first presentation of the Czech metropolis and its contemporary musical life from the ethnomusicological perspective. After the introductory theoretical-methodological chapter (Listening to the Music of a City) six anthropological thematic chapters present Prague musical events and, at the same time, theoretical perspectives from which to understand them.



Step Dancing on Ireland: Culture and History

Catherine E. Foley. Farnham, Surrey: Ashgate, 2013. Hardback and e-book, 280 pp., ill., maps, trans. ISBN 9781409448921. 58.50 GBP. [Purchase](#).

For many people step dancing is associated with stage shows such as Riverdance and Lord of the Dance, which assisted both in promoting the dance form and in placing Ireland globally. But, in this book, the author illustrates that the practice and contexts of step dancing are much more complicated and fluid, from its roots in eighteenth-century Ireland to its diverse cultural manifestations today.



(Re)Searching the Field: Festschrift in Honour of Egil Bakka

Anne Margrete Fiskvik and Marit Stranden, eds. Bergen: Fagbokforl, 2014. Hardcover, 472 pp. In Danish, English, Norwegian, and Swedish. ISBN 9788232103713. 469 Kr. To purchase, [contact the publisher](#).

The Norwegian ethnochoreologist and educator Egil Bakka has been crucial in establishing dance research as an academic discipline in Norway. The articles in this Festschrift honour this generosity, as the volume contains 30 peer-reviewed articles written by Bakka's close colleagues. The contributors represent Norway and Nordic countries, as well as countries in Europe, America, and Asia, and the breadth and scope of this Festschrift takes the reader through a variety of topics related to dance and music.



Taking Part in Music: Case Studies in Ethnomusicology

Ralph Buck and Nicholas Rowe, eds. Aberdeen: Aberdeen University Press, 2013. 352 pp. ISBN 9781857520019. 20 GBP. [Purchase](#).

This volume explores crucial aspects of the ways in which participating in making music is important in many contexts worldwide—including the musical worlds of Cambodian-American *mohori* musicians, alternative Swedish rock bands, Inuit drum dance workshop students, Japanese Imogawa Festival participants, Scottish “Deep Sea Mis-



sion” gospel hymn-singers, and Pete Seeger. It offers investigations of twenty different musical contexts, serving as a vivid reminder of why musical participation remains an important topic worthy of serious study.

Talking Dance: Contemporary Histories from the Southern Mediterranean

Ralph Buck and Nicholas Rowe, eds. London: IB Tauris, 2014. Hardcover, 256 pp. ISBN 9781780764894. 57.12 USD. [Purchase](#).

Dance is intimately woven into the lives of the people of the Southern Mediterranean. It extends beyond studios and reaches into streets, homes, politics and families. But existing accounts of dance in the region have been subject to misinterpretation. This volume captures the true voices of dancers from Lebanon, Syria, Jordan, Palestine, Egypt, Tunisia and Morocco, among other countries of the region.



The Oxford Handbook of Music Revival

Caroline Bithell and Juniper Hill, eds. London: Oxford University Press, 2014. Hardback, 720 pp. ISBN 9780199765034. 97 GBP. [Purchase](#).

This volume helps to achieve a deeper understanding of the role and development of traditional, folk, roots, world, classical, and early music in modern-day postindustrial, postcolonial, and postwar contexts. The book's thirty chapters pre-



sent innovative theoretical perspectives illustrated through new ethnographic case studies on diverse music cultures around the world.

Ukrainian Dance: A Cross- Cultural Approach

Andriy Nahachewsky. Jefferson: McFarland Press, 2012. Paperback, 274 pp. ISBN 9780786461684. 50.69 USD. [Purchase](#).

Ukrainian dance is remarkably enduring in its popularity, and is performed in numerous cultural contexts. This text unpacks the complex world of Ukrainian dance in a new way that is relevant to many other kinds of ethnic/folk/national/character dance. The author proposes that “vival dance” (in which the performers are fully engaged in the present moment) and “reflective dance” (in which the dance is thought of explicitly in connection with the past: heritage dance) are important concepts for understanding Ukrainian dance and many other kinds of “folk” dance.



ICTM World Network

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

Albania

Ardian Ahmedaja
Liaison Officer



Brazil

Deise Lucy Montardo
Chair of National Committee



Czech Republic

Zuzana Jurková
Liaison Officer



Algeria

Maya Saidani
Liaison Officer



Bulgaria

Rosemary Statelova
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Denmark

Eva Fock
Chair of National Committee



Argentina

Silvia Citro
Liaison Officer



Canada

Sherry Johnson
Chair of National Committee



Ecuador

María Gabriela López Yáñez
Liaison Officer



Australia and New Zealand

Henry Johnson
Chair of Regional Committee



Cape Verde

Mário Lúcio de Sousa
Liaison Officer



Estonia

Žanna Pärtlas
Liaison Officer



Austria

Thomas Nußbaumer
Chair of National Committee



Chile

Juan Pablo González
Liaison Officer



Ethiopia

Timkehet Teffera
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Azerbaijan

Sanubar Bagirova
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Xiao Mei
Chair of National Committee



Finland

Jarkko Niemi
Chair of National Committee



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Mobarak Hossain Khan
Chair of National Committee



Costa Rica

Susan Campos Fonseca
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France

Susanne Fűrnis
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Bosnia and Herzegovina

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Tajikistan Faroghat Azizi Liaison Officer		Venezuela Katrin Lengwinat Liaison Officer			
		Vietnam Phạm Minh Hương Chair of National Committee			

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.

African Musics

Chair: Patricia A. Opondo

[Visit Study Group website](#)

Applied Ethnomusicology

Chair: Klisala Harrison

[Visit Study Group website](#)

Ethnochoreology

Chair: Catherine E. Foley

[Visit Study Group website](#)

Folk Musical Instruments

Chair: Gisa Jähnichen

[Visit Study Group website](#)

Historical Sources of Traditional Music

Co-Chairs: Susanne Ziegler & Ingrid Åkesson

[Visit Study Group website](#)

Iconography of the Performing Arts

Chair: Zdravko Blažeković

[Visit Study Group website](#)

Maqām

Chair: Jürgen Elsner

[Visit Study Group website](#)

Mediterranean Music Studies

Chair: Ruth Davis

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Multipart Music

Chair: Ardian Ahmedaja

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Music and Dance in Southeastern Europe

Chair: Velika Stojkova Serafimovska

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Music and Dance in Oceania

Chair: Kirsty Gillespie

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Music and Gender

Chair: Barbara Hampton

[Visit Study Group website](#)

Music and Minorities

Chair: Ursula Hemetek

[Visit Study Group website](#)

Music Archaeology

Chair: Arnd Adje Both

[Visit Study Group website](#)

Music in the Arab World

Chair: Scheherazade Hassan

[Visit Study Group website](#)

Music of the Turkic-speaking World

Co-Chairs: Dorit Klebe &

Razia Sultanova

[Visit Study Group website](#)

Musics of East Asia

Chair: Terauchi Naoko

[Visit Study Group website](#)

Performing Arts of Southeast Asia

Chair: Patricia Matusky

[Visit Study Group website](#)

Executive Board

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



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President
Portugal



Don Niles
Vice President
Papua New Guinea



Stephen Wild
Vice President
Australia



Samuel Araújo, Jr.
Executive Board Member
Brazil



Naila Ceribašić
Executive Board Member
Croatia



Jean Kidula
Executive Board Member
Kenya/USA



Mohd Anis Md Nor
Executive Board Member
Malaysia



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



Razia Sultanova
Executive Board Member
UK



Kati Szego
Executive Board Member
Canada



Terada Yoshitaka
Executive Board Member
Japan



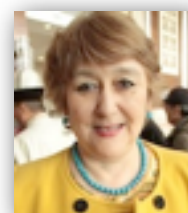
Trần Quang Hải
Executive Board Member
France



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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

International Council for Traditional Music

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Flickr group: www.flickr.com/groups/ictmusic



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 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. 46, corresponding to the year 2014.



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.