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for

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Message from the Secretary General

by Svanibor Pettan

These lines are being created just days prior to the meeting of the Secretariat with the Programme Committee and Local Arrangements Committee Co-Chairs in Limerick, Ireland, where our joint efforts should result in the preliminary programme of the 44th ICTM World Conference. This conference, to be held from 13 to 19 July, will be the main ICTM event in 2017. The year that has just begun will mark the Council's first seven decades, and consequently, the conference programme will be additionally enriched by several celebratory items. Please note that from now on until 11 April you can benefit from registering to the conference with reduced early bird fees. There will be several sources of financial support available for delegates with accepted proposals to attend the conference, including the UNESCO Participation Programme Grant, the Barbara Barnard Smith Travel Award, and the ICTM Maud Karpeles and Young Scholars Funds. Please refer to the Financial Assistance section of the ICTM website for more details.

It is a pleasure to be in a position to state, without hesitation, that the Council will meet the July festivities in very good shape. Beyond recording all-time high membership numbers, this is evident in a few recent developments aimed to improve the quality of activities and communication among members, and in the carefully traced path for the future. This introductory address encompasses developments since the publication of the latest *Bulletin* in October 2016, but also extends to the entire past year, without repeating data presented earlier.

Selected quantitative records

At the close of 2016, the Council counted a total of 1369 members and subscribers, a new record for a non-conference year.

Crossing the bridge over the river Shannon during a break of the Executive Board meeting in June 2016. Photo by Svanibor Pettan.

The ICTM World Network grew from 112 countries and regions in January 2016 to 127 in January 2017, another record. Most of the new representatives have been already listed in previous *Bulletins*, while the newest additions, since October 2016, include Bhutan, represented by Sonam Dorji, and Moldova, represented by Diana Bunea. We welcome them to the World Network, along with Austin Maro Emielu, new national representative for Nigeria, succeeding Richard C. Okafor.

The Council is proud of its 21 Study Groups, also a new record number in 2016. As many as 16 of them held their symposia in the past year, while several others announcing their respective symposia for 2017 and 2018 in this *Bulletin*. In regards to Colloquia, you can find a report about the most recent one, which took place in Shanghai, China in October 2016, on page 37. The new category of ICTM scholarly gatherings, the Fora (characterized by the joint participation of the Council and one or more sister societies) will continue in 2017 in Abu Dhabi, following the inspiring SEM-ICTM Forum in Limerick in 2015.

Selected qualitative records

One of the most extensive qualitative changes initiated in 2016 is the extensive revision of the Council's constitutive document, the Rules. This process has been presented in the previous *Bulletin*, and the discussion is still ongoing within the Executive Board. The new proposed Statutes will be sent via email to all ICTM members in good standing for their consideration, in late April 2017. During the meeting of the General Assembly (15 July 2017) the proposed Statutes will be discussed, and the General Assembly will be in a position to approve them.

The ICTM website was subject to a number of important changes, finalized on 12 January 2017. While keeping its recognizability, it offers innovations in technical matters (security, speed, easier membership renewals, better legibility) and new categories of information. Among them are the pages History of the governance of IFMC and ICTM and General Editors of the *Yearbook for Traditional Music* and its predecessors, listing members who have served in the Executive Board and the Secretariat since 1947, and all General Editors of the Council's journal since 1948, respectively. Gratitude for these improvements goes to Vice President Don Niles and to Executive Assistant Carlos Yoder.

To reach colleagues on a worldwide scale and increase international cooperation among scholars involved in music and dance research, the Secretariat has prepared online ICTM brochures in languages other than English. In the previous issue of the *Bulletin* we showcased the ICTM brochure in simplified and traditional Chinese, and with this issue we are glad to announce the availability of the ICTM brochure in Spanish and French languages on the ICTM website. Thanks to Jacob Rekedal, Yves Defrance, and Trần Quang Hải for their kind involvement.

Obituaries

The past year, marked by the passing of so many well-known musicians, made me think of the obituaries that are prominently featured in the *Bulletin*. With them we primarily pay respect to music and dance scholars who are no longer with us, but although sometimes overlooked, the obituaries are a great source of knowledge about the history of our discipline. In a special way, they are a kind of "ethnomusicology of the individual" that helps us understand a much broader frame, including our own current positions. Four obituaries in this *Bulletin* convincingly prove this claim.

A look into the future

Immediately after this article you will find an introduction by my successor as Secretary General, Ursula Hemetek from the University of Music and Performing Arts Vienna, Austria. She will take over my duties at the Closing Ceremony of the 44th World Conference, on 19 July 2017. The Secretariat's move is expected to be smooth and easy, thanks to the long history of our close cooperation, the physical distance between Ljubljana and Vienna (less than 400 kilometres), and the continuation of Carlos Yoder as Executive Assistant.

It is also my pleasure to announce the new editor of the *Yearbook for Traditional Music*: Tong Soon Lee from the Chinese University of Hong Kong, China. The current General Editor, Kati Szego, will be in charge of volume 49 (2017), while volume 50 (2018), thematically based on the Limerick World Conference, will be the first one edited by Lee. The presentation of the upcoming General Editor will be featured in the next *Bulletin*.

Several colleagues expressed scepticism at the start of 2017, for political, economic, ecological, and other reasons. As an international scholarly organism, ICTM is a part of the challenges the world is facing, and also an active agent in search for alternatives and solutions. Let us make sure that the final part of the Council's definition —"acts as a bond among peoples of different cultures and thus contributes to the peace of humankind"—continues to inspire our actions.

Happy New Year 2017, and happy anniversary to ICTM!

Message from the incoming Secretary General

by Ursula Hemetek

I studied musicology at Vienna University, where I earned my PhD and my habilitation. From 1987 I have been working at the Department of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna, which I have chaired since 2011.

This institution was founded in 1965 by Walter Deutsch, a well-known scholar in European folk music research. During his time the main focus of research and teaching was on Austrian folk music. Rudolf Pietsch, who worked in the Department for more than 35 years and retired in 2016, laid the groundwork for teaching folk music on both the theoretical and practical levels, which turned out to be very influential in the Austrian folk music scene.

With the support of Gerlinde Haid, who chaired the Department from 1994 to 2010, I was able to establish a focus on music and minorities there.

Today the staff of the Department consists of scholars that work in different fields: Ardian Ahmedaja is Chair of the ICTM Study Group on Multipart Music, Hande Sağlam is an expert in Turkish Music, Wei-Ya Lin specializes in Indigenous Music, Marko Kölbl in Gender Studies, and Ulrich Morgenstern in musical instruments. Austrian Folk Music is taught by Daniela Mayrlechner. The department celebrated its fiftieth anniversary in 2015, when the photo shown at the bottom of this page was taken.

There are three publication series edited by the department (*Schriften zur Volksmusik*, *klanglese*, *Tondokumente zur Volksmusik in Österreich*). The latest issue of a CD series was presented in October 2016, consisting of my own fieldwork recordings on music and minorities. It was secretly prepared by the staff as a surprise in honour of my sixtieth birthday (the cover is shown below).

On the international level, the Department of Folk music Research and Ethnomusicology has been rather successful in networking. This we owe mainly to ICTM.

I have been a member of ICTM since 1989 when the World Conference was held in Schladming, Austria. As a young scholar, this event opened my eyes to the tremendous opportunities that lie in the international network of an organization like ICTM. I began to make use of it in connection with my minorities' studies. In 1997 I was able to establish the Study Group Music and Minorities, together with Svanibor Pettan and Anca Giurchescu. I am extremely grateful to the Council for enabling me to enter the international network of ethnomusicology and to learn a lot. I am still learning, and every new challenge within ICTM has widened my horizon over the years: the organization of the first international symposium on Music and Minorities in Vienna in 1994, the chairing of the Study Group on Music and Minorities since 1999, the position on the Executive Board (2005-2013), and the organization of the World Conference in Vienna (2007). My dedication to the

Staff of the Department of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna. Photo by provided by Ursula Hemetek.

Council is long-standing and enthusiastic.

Music and minorities turned out to be the major topic of my life, but only within ICTM, and together with colleagues from the whole world, I was able to establish it as an international research focus. Research on Roma music was the starting point, and this topic brought me into close contact with Svanibor Pettan. We established the Study Group on Music and Minorities together, one of the many activities that we shared. When Svanibor became Secretary General I was more than happy, and obviously he and Carlos have done wonderful job. It is now my great honour and pleasure to follow Svanibor in this position.

Ursula Hemetek and Svanibor Pettan. Photo provided by Ursula Hemetek.

We share wonderful memories and many common efforts, often political ones, as the research on Roma demanded for action instead of staying in the "ivory tower". The logical development of Svanibor's ideas on ethnomusicology was to focus on the "application" of results. I see ethnomusicology as the most relevant discipline among the "musicologies" as we deal with music in its social relevance.

Guido Adler, a Viennese musicologist, first mentioned "comparative musicology" in an article in 1885. The discipline has developed tremendously since then into many different directions throughout the world. To my mind, the social—and as a logical continuum socio-political—relevance of ethnomusicology is more important than ever in "a world in trouble". Therefore, a symposium to welcome ICTM into the Department and the University will be dedicated to the topic of Ethnomusicology and Its Socio-political Relevance in Contemporary Societies. It will also take into account the 70th anniversary of the Council, which will correspond with the 200th anniversary of my university. The date of the symposium is set to 28-30 September 2017, and you are all very welcome to attend.

The incoming Secretary General of ICTM. Photo provided by Ursula Hemetek.

ICTM Seeks Website Reviews Editor for the *Yearbook for Traditional Music*

The *Yearbook for Traditional Music* requires a Website Reviews Editor to replace Barbara Alge, who will be stepping down from her position. The Website Reviews Editor is responsible for soliciting and editing up to six reviews of websites for each *Yearbook*. Reviews are sent to the General Editor by a specified deadline; the Website Reviews Editor will then assist in liaising with reviewers to resolve any queries regarding submissions and their preparation for publication.

Applicants for the Website Reviews Editor position should be ICTM members in good standing. Experience in editing is an asset. Anyone wishing to undertake this important service to the ICTM membership should send a statement of interest and CV to the General Editor, Kati Szego by 15 March 2017.

Grażyna Władzsława Dąbrowska. Photo provided by Elsie Ivancich Dunin

Grażyna Władzsława Dąbrowska (192?–2016)

by Elsie Ivancich Dunin

Grażyna Władzsława Dąbrowska was an honoured dance researcher in her native Poland. The senior members of the ICTM Study Group on Ethnochoreology know Dr. Dąbrowska well for her roles in Study Group meetings, and as one who bridged her activities from the earlier IFMC group on Dance Terminology. As with others of her generation, her life was challenged by living through World War II, and later in Poland, one of the Soviet bloc Eastern European countries that restricted association with "external" research professionals.

During the 1950s and 1960s Dąbrowska had already made contacts with dance ethnographers in other East European countries such as Bulgaria, Czechoslovakia, Romania, and Hungary. She even managed to attend a conference hosted by Macedonia's Institute of Folklore in the former Yugoslavia, held in Ohrid, where we first met. In 1972 she joined the IFMC's work group on Dance Terminology, led by Vera Proca-Ciortea from Romania, in a meeting held in Wippersdorf, East Germany. Four years later, the next meeting of this group was organized by Dąbrowska in Zaborów, Poland, and by 1983, she co-edited with Kurt Petermann the first extensive publication of the work group, entitled *Analyse und Klassifikation von Volkstanzen*, published in Kraków.

At the seminal meeting of the ICTM Study Group on Ethnochoreology in 1988 in Copenhagen (where presenters came for the first time from outside of Europe) and at the following one in Budapest in 1990, Dąbrowska presented her research in German, but she studied English to be able to present at the 1992 symposium in Nafplion, Greece. In 1994 she organized a wonderful symposium in her own country, in Skierniewice.

As the founder of the Polish Society for Ethnochoreology in 1989, she arranged to publish the papers of the 1994 symposium completely in English. Despite her financial hardships she participated with a research paper in each of the next four symposia (1996–2002), and afterwards thoughtfully sent greetings to the Study Group's Executive Committee and symposium organizers, all the way until 2016. She continued her ethnographic research, teaching dance workshops, directing massive productions, publishing a comprehensive lexicon of dance in Poland (2006), archiving her research materials, and adding to her dossier many meritorious prizes that recognized her initiatives.

In 2011 Dąbrowska was awarded the most distinguished gold medal "Gloria Artis" by the Polish Ministry of Culture and National Heritage for her activities towards the protection of Polish culture and national heritage.

As to the Study Group, she continued contact with many of us after 2002, such as through her booklet of poems, and many times sent traditional holiday greetings with her beautiful *wycinanki* paper cut-outs. To our dear olleague: *niech odpoczywa w pokoju*!

Ivan Mačák. Photo provided by Bernard Garaj

Ivan Mačák (1935–2016)

by Bernard Garaj

Ivan Mačák, one of the most prominent and well-known Slovak ethnomusicologist and ethno-organologist, passed away on 2 September 2016.

After studying musicology at the Faculty of Arts of the Comenius University in Bratislava, a milestone in his professional career came in 1965 when he started working at the Slovak National Museum, first at its Historical Museum, and later at the Music Museum, to which he remained until his retirement in 2001.

His lifelong effort was the documentation of traditional musical instruments. A result of collaboration with Oskár Elschek from the Institute of Musicology of the Slovak Academy of Sciences in the 1970s was an extensive questionnaire about the research on traditional musical instruments and four documentaries: *Kôrová trúba* [Rind

trumpet], *Malé oktávky* [Small stringed instruments], *Velké oktávky* [Large stringed instruments] and *Kôrová basa* [Rind bass], that became a part of a unique television series dedicated to Slovak traditional musical instruments.

The gradual extinction of bagpipes, *fujara*, signal horns and trumpets, and other instruments in the second half of the twentieth century led to new projects that focused on the documentation of the Slovak musical heritage. In 1977 Mačák became one of leading protagonists of a new type of research conducted within the competition of traditional musical instrument makers connected with the Ladislav Leng Award. The research was based on three- to four-day-long meetings between traditional musical instrument makers and members of a research team that included Mačák and Elschek.

If we are today witnessing a great revival in the production of traditional musical instruments in Slovakia, it is in great measure thanks to Mačák's work. As a recognized authority with a clear opinion and unprecedented respect by both instrument makers and instrumentalists he played an extremely positive role in maintaining regional peculiarities in the field of instrument making as well as interpretation of style.

An important part of Mačák's activities was the presentation of his research within the ICTM Study Group on (Folk) Musical Instruments. There he presented and published several articles on the typology of bagpipes, string instruments and folk music ensembles in Slovakia, the history of shepherds' musical instruments, and the complementarity of musical instruments in ensembles. From 1966 to 1978, Mačák published, in cooperation with Elschek and Erich Stockmann, ten volumes of the *Annual Bibliography of European Ethnomusicology* at the Slovak National Museum. He also collaborated with the Comité International des Musées et Collections d'Instruments de Musique (CIMC), where he organized seminars and authored numerous articles.

As director of the Music Museum, Mačák actively participated in the foundation of a musical instrument collection in Dolná Krupá in 1986, where 2386 traditional musical instruments, both Slovak and non-European, were deposited. Of these, 2216 instruments were acquired by Mačák, including Slovak folk musical instruments and instruments of traditional musical cultures of the world, especially Indian, Chinese, and Arabian.

Mačák was also an author of numerous exhibitions of musical instruments, including "Musical instruments in Slovakia" (1975-1986), the outstanding exhibition "Slovak Folk Musical Instrument Heritage" (1995), and an exhibition of Indian musical instruments in their cultural context (1997).

Mačák reached many important work achievements thanks to his contacts with friends and colleagues from a wide range of disciplines developed on his long-term study stays in Canada and India. In 2004, the American Musical Instrument Society bestowed on Mačák the Curt Sachs Award, which included also a scholarship and a research stay at the Metropolitan Museum of Art in New York in 2005

Despite the fact that he struggled with a severe illness for many years, optimism did not leave Ivan Mačák until the very last days of his life.

Olena Murzyna. Photo provided by Olha Kolomyyets

Olena Murzyna (1936–2016)

by Olha Kolomyyets

Olena Murzyna, Ukrainian musicologist, ethnomusicologist, and devoted pedagogue passed away on 7 August 2016. All members of the Ukrainian academic community were very sorry to hear of Prof. Murzyna's passing, as she was a beloved and highly respected member of the ethnomusicological and musicological circles in Ukraine, and the effects of her death are already being felt by her former colleagues and students.

Murzyna graduated from the Kyiv State Conservatoire in 1960 with a degree in Musicology, and earned her PhD "About the Principles of Melodic Declamation" in 1973 at the same institution. She began her work in 1968 as a lecturer at the Music Theory Department, but very soon became more and more interested in Ukrainian traditional music. From 1974 on she conducted many fieldwork expeditions to different regions of Ukraine, from the Eastern to the Western lands.

A recognized authority on folk music, and particularly on Ukrainian traditional musical culture, Murzyna was the editor of the scientific-methodical collection *Problems of Ethnomusicology* for many years. She published a multitude of articles on a wide variety of topics, including the sociological and cultural aspects of traditional music, the individual in a collective tradition, pitch and mode aspects, laments and lyrical songs, and the musical traditions of the Ukrainian Steppe. During her last years she worked on the thesis "The Expressive World of Ukrainian Lyric Folk Songs" for a post-doctoral degree, which unfortunately was not finished.

As Head of the Musical Folkloristics Department at the Tchaikovsky National Music Academy of Ukraine for twenty years (since its establishment), Murzyna made many great contributions to the Department and helped it move forward in numerous ways, thus playing a key role in the development of Ukrainian education in ethnomusicology. As a member of ICTM and Liaison Officer for Ukraine for many years, she made an important contribution to the development of collaboration between Ukraine and other ethnomusicological schools around the world.

I am personally extremely grateful to Prof. Murzyna for many fruitful discussions we have had over the years, and for her professional support of my research into world music traditions, which still represents a new chapter in Ukrainian ethnomusicology. I am especially grateful for her thorough and positive reference on my doctoral thesis on the Kirana *gharana*.

Olena was an accomplished pedagogue and a beloved friend. For those who had the privilege of calling her "friend" outside of work, they were humbled by her kindness and compassion to everyone around her. She will be greatly missed and never forgotten.

Jan Stęszewski. Photo provided by Justyna Humięcka-Jakubowska

Jan Stęszewski (1929–2016)

by Justyna Humięcka-Jakubowska

Jan Maria Stęszewski was born on 20 April 1929 in Koźmin Wielkopolski, Poland, into a family of intellectual, bourgeois landowners.

He completed his studies (1948-1952) at the University of Poznań with a Master's thesis on the Scherzos by Frederic Chopin. For three months he stayed at the Deutsches Volksliedarchiv in Freiburg, Germany, where he consulted with Walter Wiora. In 1965 Stęszewski earned his PhD with his dissertation "The Historical Problems of Kurpie Songs".

In 1951, he began his work at the National Institute of Arts (in 1959 renamed into the Institute of Art of the Polish Academy of Sciences) until 1975, when he was offered to head the Musicology Section of the Institute of Arts History at the Adam Mickiewicz University (UAM) in Poznań. He held this post for the next 25 years. During his stay at UAM Stęszewski promoted 59 MA and 13 PhD students, and he was also a reviewer of many doctoral dissertations both at Polish and foreign universities (Berlin, Paris). He also started ethnomusicological summer camps during which students documented the musical traditions of various regions in Poland as well as of Polish minorities abroad. Stęszewski gave many guest lectures at universities in Poland and abroad, in Warsaw, Cracow, Lublin, Berlin, Göttingen, and Girona.

In addition to research and teaching, Stęszewski was active in many bodies and societies important for Polish culture and research. From 1969 to 1973 he was Chairman of the Musicology Section of the Polish Composers Union, and from 1973 to 1979 President of that Union. He worked closely with distinguished Polish composers, like Tadeusz Baird, Witold Lutosławski, Zygmunt Mycielski, and Kazimierz Serocki. At that time he played an important role in revealing the treasures of the Berlin Bibliothek des Preussischen Kulturbesitz, stored in Cracow since World War II.

For twenty years (1979-1999) he held the position of President of the Polish Music Council at UNESCO, and he was twice elected Vice President of the International Music Council (1984-1987). He was a member of many boards and scientific committees of the Polish Academy of Sciences, the National Frederic Chopin Institute, and the Centre for Folk Culture of Polish Radio, among others. Stęszewski was also co-editor of a number of series and collective works, a member of the editorial board of the *Musical Encyclopedia* (edited by the Polish Music publishing house) and the author

of many entries in encyclopedias such as *The New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart*. For his achievements in research and culture, he was awarded the highest state medals, and in 1997 and 1998 the two-volume commemorative book *Contexts of Musicology* was published in Poznań to commemorate his seventieth birthday, with the participation of forty scholars from Poland and abroad.

His research activities spanned many areas, from ethnomusicology (e.g., study of rhythm in Polish folk music), to music history (the works by Chopin and Szymanowski), to methodology.

Among the theoretical issues he raised that were particularly significant for shaping contemporary musicology in Poland, one should mention his works devoted to cultural anthropology and methodology of the humanities in general. Being aware of the limitations resulting from rigid adherence to research schemas characteristic for musicology, he turned to interdisciplinary research.

Such an approach is visible in almost all Stęszewski's works. In ethnomusicology—a field that was on the first place among his interests—one can see some duality of research. In addition to the works devoted to basic issues, he also produced articles on general problems such as the specificity of ethnomusicology as a separate discipline and its relation to musicology, and axiology in ethnomusicological studies. Much place he devoted to the question of Polish musical identity, both in relation to folklore and to art music. It is hardly possible to mention all the subjects raised in his numerous articles in the field of ethnomusicology, which became important contributions to our current knowledge of the Polish musical folklore and its extra-musical context.

His scientific work, lectures, and seminars gained great recognition by a few generations of musicologists and have inspired new research problems and the posing of unconventional questions. Prof. Stęszewski passed away on 21 September 2016 in Warsaw.

From the ICTM Online Photo Gallery

Don Niles receiving a medal as an Officer in the Order of Logohu from the Governor General of Papua New Guinea, Sir Michael Ogio, on 13 October 2016. Photo by Ekar Keapu.

44th ICTM World Conference

13-19 July 2017

Irish World Academy of Music and Dance, Limerick, Ireland

Fifth Notice and Registration Information

You are cordially invited to attend the 44th ICTM World Conference, which will be held from 13 to 19 July 2017 at the Irish World Academy of Music and Dance in Limerick, Ireland.

The venue is located right on the banks of the River Shannon in a scenic and environmentally friendly campus. The Academy recently celebrated its twentieth anniversary and is home to a variety of undergraduate and postgraduate courses that relate to the study and practice of music, song, and dance in a variety of scholarly, applied, educational, arts practice, festive arts, and clinical contexts.

During the conference, the **70th anniversary of the Council will be celebrated**.

Programme Committee

Mohd Anis Md Nor (Co-Chair)
Stephen Wild (Co-Chair)
Anne von Bibra Wharton
Miguel A. García
David Harnish
Níall Keegan
Jean Kidula
Svanibor Pettan (ex officio)
Colin Quigley
Susana Sardo
J. Lawrence Witzleben

Main building of the Irish World Academy of Music and Dance, the venue of the 44th ICTM World Conference. Photo by Irish World Academy of Music and Dance .

Local Arrangements Committee

Catherine Foley (Co-Chair)
Colin Quigley (Co-Chair)
Jennifer de Brún
Aileen Dillane
Aoife Granville
Sandra Joyce
Níall Keegan
Tony Langlois
Mats Melin
Orfhlaith Ni Bhríain

Conference website

Visit the conference website to learn more about local arrangements, including travel, accommodation, and other helpful information.

Conference Themes

1. 70 Years of ICTM: Past, Present and Future

2017 marks the 70th anniversary of our organization. Begun in 1947 in the aftermath of the Second World War, the International Folk Music Council (IFMC)—later changed to International Council for Traditional Music—was one of the international organizations, with UNESCO and its affiliates, formed to re-establish networks of artists, scholars, scientists, and educators that had been disrupted by war. IFMC/ICTM has tended to represent the small or marginalized performance traditions rather than the great and elite traditions, aligning the Council with issues of human rights, citizenship and social justice.

- What has been the impact of the Council's work on music and dance studies in general and on ethnomusicological and ethnochoreological studies in particular?
- What has been the impact of the notions of "folk music/dance" and "traditional music/dance" on the discursive construction of expressive behaviour, scholarly research, and the ways disciplines, fields of study and institutions are configured?
- What may be the Council's future directions for example in relation to regional conflicts, environmental change, and large-scale migration?

2. Legacy and Imagination in Music and Dance

Legacy is a concept that both reaches back to the past and looks forward to the future. In our research we have long interrogated the processes of continuity, transmission, and change; in effect the formation of legacies left to us from our forebears. We ask as well, how are they being treated in our present(s)? But we might also ask, how are legacies created for future generations? Legacies may be constituted in multiple forms, including, for example, the material, aural/oral, and corporeal; they may be so constituted in many ways, through physical, social, or performative practices, for example. Legacies might be found in the intellectual, artistic, and spiritual domains of life, as well as many others. Processes of human imagination are implicated in all three of these stages of legacy creation.

- What pasts do we imagine such legacies to represent, preserve, maintain, or pass on?
- What do we imagine we are leaving for those to come as we create our legacies, either personal or collective?
- What do we imagine for our legacies when in the hands of those who will inhabit unknown futures?

3. Ethnomusicology, Ethnochoreology and Digital Humanities

The field of digital humanities (DH) was officially founded with a manifesto ratified in 2010 in Paris, defining digital humanities as a "transdiscipline, embodying all the methods, systems, and heuristic perspectives linked to the digital within the fields of humanities and the social sciences". The institutionalization of DH currently comprises 196 specialized research centres, based in 24 countries, according to the observatory for digital humanities, Centernet. The knowledge that has been produced from this perspective focuses mainly on using digital tools and resources to facilitate access to information—as well as to process it—resulting in the creation of archival platforms. In view of this development it is important to know where ethnomusicology and ethnochoreology are situated in the context of DH.

- To what extent is the quantitative perspective of DH compatible with the qualitative profile of ethnomusicology and ethnochoreology?
- Does the adoption of the methods of DH relegate the sensitive and emotional dimensions of music and dancing to a second level of analysis?
- How can ethnomusicology and ethnochoreology contribute towards a "prudent technology" in the management of knowledge about music and dance in the context of DH?

4. Exploring Music Analysis and Movement Analysis in Ethnomusicology and Ethnochoreology

Analyses of music–sound and moving–bodies respectively are regaining significance in both ethnomusicological and ethnochoreological research after a period in which they often played a subsidiary role. Long-established methods and techniques of analysis in both fields are being modified, extended, and perhaps superseded as new technologies and methodologies suggest new possibilities. The historical shift in both fields from their early preoccupation with sound and movement analysis to a primary attention to "context", as variously understood, may have run its course. Re-theorization of both music and dance practice has attempted for some time now to transcend, or at least mediate that gap and bring these perspectives into conversation. There seems to be an opportunity at this time to revisit the place of music analysis and/or movement analysis in ethnomusicology and ethnochoreology.

- What possibilities might be presented by technologies such as motion capture and others?
- Might we investigate music and dance as a unitary phenomenon? What might analysis reveal about this question?
- Might the vast quantity of music and dance documentation now available and their increasing sophistication revitalize possibilities for comparative study?

5. Music, Dance, Religious Politics and Religious Policies

Music, dance, religion, and politics are endemic in human societies, and very frequently are strongly interlinked. This theme invites educators-scholars-performers to contextualize music and dance as these relate to enforced or changing religious ideologies concerning music and the performing arts and cope with state and religious interventions. The foundation here is that state and religious politics and policies either endorse, subvert, and/or attempt to control the expressions and narratives embodied in the performing arts for their own purposes. Often, music and dance are connected to a matrix of beliefs enmeshed within the fabric of local, national, or global religious practices, but then the ideology changes and state or religious institutions exert pressures upon practitioners to make adjustments to fit this new ideology.

- How, precisely, do music and dance interact with religious politics and policies, on a micro– or a macro–scale?
- What are the artistic results of religious nationalism in hierarchical or more egalitarian societies?
- Can ethnomusicology or ethnochoreology play a positive role in supporting music and dance and their practitioners endangered by religious politics or policies?

6. New Research on Other Topics

Although the Programme Committee hopes that the themes announced above will encourage members to consider new ways of conceptualizing their research data, we also recognize that some delegates will want to present research results that do not fit with any of the announced themes. This broad heading is included to accommodate these scholars.

Registration

The registration fee includes all the conference sessions, workshops, coffee breaks on conference days and the Opening Reception on 13 July.

Early Registration Fee Until Tuesday 11 April 2017

- Ordinary ICTM Member: €199
- Student ICTM Member: €99

Late Registration Fee After Tuesday 11 April 2017

- Ordinary ICTM Member: €299
- Student ICTM Member: €169

For non-ICTM members, family members, and other companions, a daily rate is also offered: €125.

Registration to the 2017 ICTM World Conference is now open. To register, please visit the registration website.

Lunch vouchers

Please note that lunches are not included in the registration fee.

Lunch voucher booklets can only be purchased online in advance (not on site). If lunch voucher booklets are not purchased online in advance of arrival, space will not be available in the campus restaurants for delegates' meals.

A lunch voucher booklet is valid for the six days of the conference (excluding Sunday), and is non-refundable if not used.

The closing date for sale of lunch voucher booklets is Thursday 28 June 2017.

Accommodation

Delegates are encouraged to choose on campus accommodation at the University of Limerick. Cappavilla Village is an attractive apartment style residence located on the North Campus. Built on the highest point of the campus, the views of the surrounding counties and the river Shannon are superb. All six and four bedroomed apartments and are within easy walking distance of all conference facilities. All apartments are furnished to the highest standard.

Price is €49 per person per night, including continental breakfast.

Please use the online registration form to book your accommodation at Cappavilla Village, and advise at the time of booking if you wish to share an apartment with colleagues. A limited number of double rooms are offered to couples who wish to share. Families are also welcome. Please contact inbound@limericktravel.ie if you wish to make a booking for a double/family or if you have any queries regarding accommodation.

The conference organizers have negotiated special rates at the following local hotels:

Castletroy Park Hotel (4*)

This hotel is located outside the main entrance to the University of Limerick.

Book directly with the hotel by email or phone and quote reference ICTM 2017 reservation number 186432.

- Tel: +353 61 335566

* Email: reservations@castletroypark.ie
* Single Bed & Breakfast: €100/night
* Double/Twin Bed & Breakfast: €110/night

Kilmurry Lodge Hotel (3*)

Located approximately 1.5 km away from the University of Limerick on Dublin Road, Castletroy, Limerick.

Book directly with the hotel by email or phone and quote ICTM2017 reservation number 224969.

* Tel: +353 61 331133 ext 1
* Email: info@kilmurrylodge.com
* Single Bed & Breakfast: €99/night (1-3 nights), €89/night (4 nights or more)
* Twin/Double Bed & Breakfast: €109/night (1-3 nights), €99/night (4 nights or more)

The city of Limerick also offers a wide range of other accommodations if you prefer to stay further from campus. Buses and taxis provide convenient access to the city and the campus.

Excursions

Excursions will need to be booked in advance when registering.

Option A: Full day excursion to the Cliffs of Moher and the Burren

Take a trip along part of the Wild Atlantic Way and you will experience the magnificent Cliffs of Moher which loom large over the Atlantic Ocean. Continue your journey to explore The Burren with its karst topography, rare flora and fauna, and the historical stone circle and Poll na Brón Dolmen. Lunch in the quaint fishing village of Doolin.

Total cost including lunch: €35

Option B: Half Day Excursion to Bunratty Castle and Folk Park

Bunratty Castle, built in 1425, is the most complete and authentic medieval fortress in Ireland and contains furnishings, tapestries, and works of art from that period.

Bunratty Folk Park, set on 26 acres, is a stunning recreation of nineteenth century Ireland and features various types of farmhouses, a church, a magical walled garden and village street complete with pub, post office, and various shops.

Total cost excluding lunch: €18

See the conference website for further information on the excursions. For queries relating to the excursions, please contact Orfhlaith Ní Bhriain.

Exhibitors

The conference organizers will provide tables 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 Tony Langlois of the Local Arrangements Committee. **Early booking is advisable as space is limited!**

Entertainment

There will be music and dance workshops and a programme of concerts and informal sessions organized by the LAC. Please bring your instruments and dancing shoes. For queries relating to concerts, please contact Orfhlaith Ní Bhriain.

Local Arrangements Information

Limerick is a compact and accessible city with lots on offer for visitors. Built on the banks of the majestic river Shannon, Limerick's origins date from at least the 812 Viking settlement. In the twelfth century, the city was redesigned by the Normans and this archi-

The Cliffs of Moher and Bunratty Castle, the excursion possibilities which will be available at the 44th ICTM World Conference.

tecture is represented in St. John's Castle, a major tourist attraction in the city today. In medieval times, Limerick was the seat of the Kingdom of Thomond, which gives its name to the city's rugby stadium.

Limerick City and its surrounding areas in the West of Ireland provide many opportunities for encountering traditional music and dance. It is convenient to some of the heartlands of Irish traditional music, and home to significant numbers of new immigrants whose musical traditions have become a feature of cultural life in the region.

The University of Limerick is located four kilometres from Limerick City, which is easily accessible. Shannon Airport is just 25 kilometres from the University. There are direct airport buses connecting both Shannon and Dublin airports with the university. Shannon, whilst more convenient, normally requires travellers to connect through Paris or London for onward travel. Flight connections to the US are excellent from Shannon. Flight connections from Dublin are excellent to Europe, and travel from Dublin to Limerick is convenient by both bus and rail.

The Irish World Academy of Music and Dance was established at the University of Limerick in 1994 with the creation of the first Chair of Music. Under the direction of its Founder and Director, Mícheál Ó Súilleabháin, it has grown from its initial formation as a centre for postgraduate research in music and dance to an academy comprised of two undergraduate programmes, eleven taught postgraduate programmes and two PhD tracks. Encompassing a wide range of specializations from Irish traditional music and dance to classical strings, ethnochoreology, ethnomusicology, chant and ritual song, community music, music therapy, and music education among others, it has in excess of 300 students from over 30 different countries. The Irish World Academy works closely with a network of international scholarship through its visiting world renowned scholars, external examiners and co-supervisors and through its shared research and teaching programmes across the globe. It also engages with musicians, singers, and dancers locally, nationally, and internationally. Not surprisingly, intercultural exchange and interaction in music, song, and dance is an increasing phenomenon.

Further information

Register today and avail of the early bird fee!

For further information please see the conference website.

For registration, accommodation, or travel queries, please contact our local conference organizer Limerick Travel, Bedford Row, Limerick, Ireland, inbound@limericktravel.ie, tel: +353 61 204432, fax: +353 61 416336.

We look forward to meeting you all in Limerick in July!

Timeline

* ~~First notice: October 2015~~
* ~~Second notice and call for proposals: January 2016~~
* ~~Third notice and call for proposals: April 2016~~
* ~~Deadline for submission of proposals: 30 September 2016~~
* ~~Notification of acceptances: December 2016~~
* Registration start: January 2017
* Early bird registration deadline: 11 April 2017

The Preliminary Programme will be made available on the ICTM website and will be linked from the April 2017 issue of the *Bulletin of the ICTM*.

Announcements — ICTM

Symposium of Study Group on African Musics

9–12 August 2018
Legon, Ghana
Submissions deadline: 1 Jul 2017

The 2nd Symposium of the ICTM Study Group on African Musics will be held from 9 to 12 August 2018 at the Department of Music of the University of Ghana in Legon.

The main theme of the symposium will be "African Music Scholarship in the Twenty-first Century: Challenges and Directions", with a number of related sub-themes.

The **deadline** for submissions for proposals is **1 July 2017**.

Further information about the symposium, including the full Call for Proposals, can be found on the Study Group's website.

Symposium of Study Group on Ethnochoreology

21–28 July 2018
Budapest, Hungary

The 30th Symposium of the ICTM Study Group on Ethnochoreology will be held from 21 to 28 July 2018 in Budapest, jointly by the Department of Ethnology, University of Szeged, and the Research Centre for the Humanities at the Institute for Musicology of the Hungarian Academy of Sciences.

Themes of the symposium will follow in due course together with a formal Call for Presentations and further information on the symposium including travel, accommodation, registration, post-symposium excursion, etc., on the Study Group's website.

Further information about the symposium, including the full Call for Proposals, can be found on the Study Group's website.

Symposium of Study Group on Musical Instruments

5–8 April 2017
Sarajevo, Bosnia and Herzegovina

The 21st Symposium of the ICTM Study Group on Musical Instruments will be held from 5 to 8 April 2017 at the Academy of Music of the University of Sarajevo.

For the programme, abstracts, and important local arrangements information please visit the Study Group's website.

Society for Ethnomusicology 2017 Annual Meeting

26-29 October 2017
Denver, CO, USA
Submissions deadline: 15 Feb 2017

The Society for Ethnomusicology will hold its 62nd Annual Meeting on 26-29 October 2017, at the Denver Marriott City Center Hotel, co-hosted by the University of Denver, the University of Colorado Boulder, and Colorado College. For the Call for Proposals, abstract submission instructions, and preliminary meeting information, please visit the SEM website.

The deadline for submission of abstracts is 15 February 2017.

In conjunction with the SEM Annual Meeting, Colorado College and the SEM Indigenous Music Section will present a pre-conference symposium, "Sound Alliances: A Celebration of Indigenous Musics and Cultures," on 25 October in Colorado Springs.

Announcements — Related Organizations

10th Conference for Researches of Folk Music in Red Rus' and Adjacent Lands

21–22 April 2017
Lviv, Ukraine

The Mykola Lysenko National Music Academy of Lviv is delighted to invite proposals for the jubilee Conference for Researchers of Folk Music in Red Rus' (Galician-Wolodymyrian) and Adjacent Lands in honour of the 70th birthday of Bohdan Lukaniuk. The conference will be held on 21–22 April 2017.

The themes of the conference range from the topical problems in folk music research of Red Rus' and neighbouring regions to the ethnomusicology of the second half of the twentieth century: trends, achievements, and prospects.

Please send your proposals to cimp-10@ukr.net. For additional information please visit this website.

Music Museum of Nepal

The Music Museum of Nepal (MMN) appeals to all music researchers, music lovers and indeed anyone who has visited Nepal at any time, especially before the civil war, and has music or other cultural recordings or photographs in their possession to please consider returning digital copies or originals to Nepal. MMN will fully acknowledge any donations, preserve them, catalogue them carefully, and make copies available to national and international researchers in their reading room on request.

This appeal is also directed to all Universities, Museums, Libraries, Archives and any other world institutions holding collections that include Nepali music and other cultural materials to likewise consider entering into a repatriation agreement to provide digital copies or originals to the Music Museum of Nepal. MMN cannot pay for repatriated copies because, although it is a Nepal Government Registered Charity, it is not in receipt of governmental or any other kind of regular funding. It is a shame that substantial collections of Nepal's musical heritage are available to foreign researchers but are not easily accessible to Nepali researchers who suffer from lack of funds and less advanced technological resources than more developed countries.

Contact

Ram Prasad Kadel
Music Museum of Nepal
Mahadev Bahal
Tripureshwor, Kathmandu, Nepal.
email & website

Symposium on Education and Social Inclusion

20–21 July 2017
London, UK
Submissions deadline: 1 Mar 2017

A symposium will be held at SOAS, University of London, on the topic of education and social inclusion. The symposium will focus on exploring multifaceted educational practices in relation to a wide spectrum of issues, including education and representation, issues of identity in education, social inclusion and education, and education and international development.

We recognize groups that have been historically excluded, including women and girls, ethnic minorities, people with disabilities, and the marginalized. These groups have been systematically un- or under-represented in music education, reflecting wider social discrimination in ways that through education shape society at large.

We invite ICTM members to attend and submit proposals for Papers (20 minute duration + 10 minute discussion) and alternative presentations (length to be negotiated on a case-by-case basis). Please submit abstracts of up to 250 words to: Sara Selleri and Keith Howard by 1 March 2017.

The intention of this symposium is to set the groundwork towards the recognition of a new ICTM Study Group on Education and Social Inclusion.

Reports from ICTM National and Regional Representatives

Cyprus

by Nefen Michaelides, Liaison Officer

The aims of ICTM are usually defined as related to the study, practice, documentation, preservation, and dissemination of traditional music. This should not be understood as a limitation; music scholars sometimes go beyond these aims to encourage and explain various developments, in which traditional music is used as a valuable resource for shaping new musical products. In other words, it is important to cooperate with professional composers and performers in order to diversify the expressive power of traditional music and to broaden its accessibility and appeal by addressing new audiences.

In this respect, I have taken the initiative in organizing a series of academic lecture-recitals featuring the works of those Cypriot composers who used elements of Cypriot traditional music in their compositions. The first lecture-recital in this series took place on 26 June 2016 in Limassol, dedicated to the Cypriot composer Phanos Dymiotis (1965–2007), who transformed a Cypriot traditional music motif in his "Duo for violin and piano", composed in 1985. The first half of the event was marked by the performance of Menelaos Menelaou (violin) and Katalina Teikan (piano) and the second by a lecture based on my ethnomusicological research on Cypriot *tsiattista*, inscribed in the Representative List of the Intangible Cultural Heritage of humanity in 2011.

It was explained to the audience that traditional music is an important intangible resource, which was and still continues to be used in various parts of the world, not only as a value of its own, but also as a musical resource in building national musical cultures. Through the use of local and regional features in their works, composers aim to contribute to the high positioning of their countries in the arena of global musical culture.

Dymiotis and his "Duo for violin and piano" fit well into this frame. The piece emerged from a competition launched by the Cyprus Ministry of Education. The composer was only 20 years old when he wrote the piece.

I served as member of the jury at that competition in 1985, so I presented to the audience present at the lecture-recital a part of my report written three decades ago: "In this piece, the composer expressed a genius treatment of a theme from traditional Cypriot music. It is a work of the twentieth century atonal music. Every note and every bar came from the melody of the given theme without being the theme itself, and herein lies the greatness of the composer. He dissolved the given theme into its smallest atomic elements and spread them throughout the composition in a masterly way, creating a dialogue between the violin and the piano. Only in the coda he brings all components of the given theme together, presenting the melody in its original form".

The lecture further elaborated on Dymiotis's composition and contextualized his work in general, but also moved forward to point to some younger Cypriot composers, such as Andreas Tsiartas (born in 1986), who besides traditional Cypriot music uses in his

Nefen Michaelides presenting her research on the work of Phanos Dymiotis. June 2016, Limassol, Cyprus. Photo provided by Nefen Michaelides.

compositions traditional music of countries such as Armenia (*Taqsimi* on an Armenian *lamento*) and Iran (*Ay-wahda-yorû*).

The efforts in the past decade to revive traditional Cypriot music in Cyprus with live performances by various ensembles are commendable, but in the long term they should be strengthened by professional performers and performances. This requires extensive study of musical features, repertoires, and instruments, or in short a music education starting at the childhood level. The majority of performers of traditional Cypriot music, both singers and instrumentalists, are autodidacts who keep precious spiritual resources of the country alive and prevent their extinction. It would certainly be helpful if Cyprus would get a state professional music school and academic state institution for traditional music.

There are more than forty ensembles for traditional music and dance in Cyprus performing at various festivities, like the wine festival organized every September by the Limassol municipality, the Cataclysm festival organized by the municipality of Larnaca, the international festival for traditional dance and music organized by the Ministry of Education and Culture, weddings, and special evenings for tourists in hotels and restaurants. Cyprus TV has a major role in reviving Cypriot traditional music thanks to its regular weekly presentations of ensembles performing traditional Cypriot music and dance.

Research in traditional music should not be limited to collecting and recording, because collections and recordings sometimes get lost or destroyed due to wars, natural disasters, and other calamities. The safest place for the preservation of traditional music as a living praxis is the human brain. Learning traditional music in school from an early age alongside the native language ensures its vibrant survival. Each generation receives from the previous one, adds to these achievements, and in turn delivers them to the next generation. This act of receiving, adding and delivering, is eternal.

In this way the *tsiattista*, one of the most ancient Cypriot musical forms, has survived until today. The *tsiattista* (*disticho*, *qaṣīdah*, *reimpaar*, or couplets) is of Middle Eastern origin and its existence is documented as early as the fourth century AD. In his book *West–East Divan*, the great German poet and writer Johann Wolfgang von Goethe (1749-1832) refers to the poetry in the Middle East, paying particular attention to the poems created in poetic duels. These battles that used to take place in ancient times, when poets during festivities competed with each other in the same form, become known in Cyprus as *tsiattista*.

Later on the *tsiattista* developed into *disticha* (couplets), maintaining the diptych diachronic geometric principle upon which it was built, and crossed the borders of the Middle East, reaching other parts of the world. What distinguishes the *disticha* poems from other forms is its geometrical shape, the horizontal diptych symmetry, the two symmetrical *imisticha* (half verse) interconnected through rhyme. It is a form in which one must enter the text into the melody and a mould that limits the duration and the structure of the melody.

To date, poets around the world write poems in the form of *disticha*. This form has inspired not only poets, but also well-known composers such as Haydn, Mozart, Beethoven, Schubert, Brahms, Schumann, and others, who have set to music a large number of *disticha*, the *Ode to Joy* in Beethoven's Ninth Symphony being a good example. The melody of the ode reflects all the characteristics of the *disticho*: the two symmetrically *imisticha* being placed in two symmetrical melodic phrases. The rhyming words that connect the two *imisticha* appear in music with the known form of question and response or Open Close End, that is, a perfect cadenza. This form of poetry offers composers a valuable musical material for creation of their works. The *disticha* appear in a variety of art music forms, including sonata, concerto, symphony, and a number of vocal forms.

The question of who are the inventors of this form of poetry is of secondary importance. More important for music scholarship is the fact that this form of poetry can lead us to the traces of creation of the sequence in music. The melodic phrase of the first *imisticho* is transferred across to the second *imisticho* on a different tone. Close association of sequence with the *disticho* leads to the assumption that the sequence in music was created when the music was set to a *disticho* poem.

To conclude, one of the research interests of music scholarship in Cyprus refers to the processes of modification of patterns originating in traditional culture through the use of various procedures and techniques. As shown in this report, the *tsattista* impacted *disticha* (couplets) and *disticha* impacted several art music forms. The format of a lecture-recital, which proved suitable for scholarly, artistic, and educational elaborations of such processes, will continue within the scope of the aforementioned series in the upcoming years.

Madagascar

by Mireille Mialy, Liaison Officer

Ethnomusicology is developing positively in Madagascar, as can be seen in the increased variety of research topics and teaching subjects.

While the central, western, eastern, and northern parts of the island have been subject to extended research in the past, traditional music and culture in the southern part are only nowadays the focus of several researchers, both Malagasy and foreign. Interest in the insufficiently explored and largely unknown southern part of Madagascar is on rise thanks to the research done on genres such as *tsapiky* and *beko*, featuring singing and dancing, as well as the use of the advantages of modern technology. This brings us to a balance in terms of the geographical distribution of research and of the musical instruments mapping, as already presented in the previous reports to the *Bulletin*.

Our laboratory has been approached by the *SAGE Encyclopedia* seeking contributions about musical developments throughout the history of Madagascar, pointing to various influences, assimilation, and to the emergence of new types of voices and instruments along this process.

We participated in a regional workshop on improvisation, which took place at the Institute of Civilization, University of Reunion Island. It was co-organized by IRD (Institute of Research for Development) and IRCAM (Institute for Music/Acoustic Research and Coordination) from France, an institution dedicated to the study and creation of contemporary music. Many famous researchers in their respective fields participated in the workshop.

This gathering showed that improvisation is found in diverse genres in various time periods, in classical and folk traditions alike. It pointed out to the existence of basic structural elements from which improvisation occurs.

Finally, and after many years of work, a project researching the settlement of Madagascar, studying the migratory flows that contributed to the makeup of the main island's population, is coming to an end. The project was conducted in collaboration with several Malagasy and foreign universities, including the University of Bordeaux and France's National Scientific Research Centre, CNRS. The organological study of the country's musical instruments played a major role in this project, confirming the linguistic, anthropological, and archaeological findings that had been done in this context.

The project concluded that Madagascar's population is of Austronesian, Polynesian, African, and Arabian origin. The arrivals of these population strata in successive waves, their socio-economic contributions and political influences are more or less evident in different regions. Moreover, Madagascar's strength lies in its language, with vernacular varieties and ancestral traditions expressed with regional specifics.

Education in ethnomusicology has also made a major breakthrough in Madagascar. A programme is being taught at the University in the Faculty of Letters and Social Sciences. For now, only a Master's degree has been recognized.

As a conclusion, we can say that ethnomusicology in Madagascar begins to be appreciated and recognized as a full scholarly subject and is increasingly attracting young Malagasy researchers.

For the sake of development of research on the cultural and artistic heritage of Madagascar, in all its rich and not-very-well- known diversity, the continuation of extensive research and the issuing of publications remain our priorities. We would wish to experience an increase of scholarly cooperation and exchanges with foreign universities.

Malta

by Philip Ciantar, Liaison Officer

In March 2016, the School of Performing Arts (University of Malta) held a conference entitled "21st Century Performance and Research". During this three-day interdisciplinary conference in Valletta, papers from dance, music, and theatre studies enquired into performance as a space of investigative practice and research that responds to a range of challenges marking the twenty-first century. One of the three keynote speakers for this conference was Jonathan Stock (School of Music and Theatre, University College, Cork), who delivered a speech titled "Performing the Global Village: Making Music in the 21st Century". Stock assessed contrasting aspects of performative shifts in the new century with an accent on the acquisition of expertise in performing musical styles from diverse musical cultures. The two other keynote speakers were Christopher Balme (Institut für Theaterwissenschaft, Ludwig-Maxilians-Universität, Munich) and Sarah Whatley (Centre for Dance Research, Coventry University) for theatre and dance, respectively. Papers delivered during this conference with a focus on interdisciplinary studies in music included those of Leila Tayeb (Northwestern University, USA) on mobility and performance ethnography in the 21st century, David Kjar (Roosevelt University, Chicago, USA)

Research session on the Maltese żaqq with Karl Partridge at the Music Studies Department, University of Malta. From left to right: Karl Partridge, Philip Ciantar, Fernando Benito, and Juan Sebastián Correa Cáceres. Photo provided by Philip Ciantar.

on performance philosophy for the 21st century early music movement, Reuben Pace (School of Performing Arts, University of Malta) on electronic vocal music concepts transferred to the acoustic domain, and that of the present writer on interdisciplinary teamwork in the investigation of a Maltese wind band performance. Other papers enquired the space between music and theatre or dance, such as in contributions by Sebastian Stauss (Ludwig-Maximilians-Universität, Munich) on reviewing music theatre as in-between mediation of the performing arts, Thanos Polymeneas-Liontiris (University of Sussex) on remediating music theatre, Mario Frendo (School of Performing Arts, University of Malta) on musical dramaturgies, and Gdalit Neuman (York University, Toronto) on Max Nordau's Jew idea and its manifestation in pre-state Israeli folk dance.

This year's Malta World Music festival, known as Għanafest, was held between 10 and 12 June 2016 at the Argotti Gardens in Floriana. The international line-up for this year's festival included the trio Siventés with their vivid interpretations of thirteenth-century troubadour music, the Estonian group TRAD.ATTACK! with Estonian folk fusion music, and the Tuareg band EZZA who blended modern rock sounds with Tuareg and North African music. Along with this line-up of international musicians and Maltese *għana* singers the festival also featured the participation of Maltese World Music band Cushion with their Indian fusion sounds, the band Każinska and its jazzy interpretation of traditional Maltese *banda* marches, and the rock band Mistura with original songs in Maltese fused with elements of blues, rock, and folk. More information about the 2016 Għanafest can be found here.

In July 2016, the Music Studies department of the School of Performing Arts, University of Malta, had the honour and pleasure to host Karl Partridge, a consultant ecologist by profession, who forty years ago documented with Frank Jeal the *żaqq* (the Maltese bagpipe) and published their findings in a 1977 issue of *The Galpin Society Journal*. It was the first ethnographic study on this extinct instrument. During his visit, Partridge played *żaqq* music to students and talked about the instrument's making and his efforts to preserve it and generate interest in it both in Malta and internationally. He also met ethnomusicology graduates Fernando Benito and Juan Sebastián Correa Cáceres with whom he worked on a number of *żaqq* transcriptions for his current project on Maltese folk music. In 2013, Partridge and Jeal handed to the Malta National Archives field documents, audio recordings, photographs, slides, and folk music instruments including the *żaqq*, *żafżafa* (friction drum), chanters, reeds, and different components of the instruments that farmers had given them during their fieldwork in Malta between 1971 and 1973. Partridge often plays the *żaqq* in County Down in Northern Ireland and at international conferences and festivals.

Montenegro

by Zlata Marjanović, Liaison Officer

On 16 February 2016, the volume with proceedings from the 2015 edition of the "Ethno Camp Kolašin" (edited by Davor Sedlarević and myself) was promoted in the TV show "Morning Programme" of the Montenegrin state channel RTCG1. The volume features thirteen papers focusing on different aspects of traditional dance in Montenegro, Serbia, and Romania and on the importance of Intangible Cultural Heritage.

The "Dani Stefana Mitrov Ljubiše" [Days of Stefan Mitrov Ljubiša] were held at the Ethnographic Museum in Belgrade, Serbia, from Society "Drobni Pijesak". Three publications were presented on this occasion:

1. *Nevjesta u svadbenom krugu* [The bride in a wedding circle] by Mila Medigović Stefanović. The author discussed issues related to her

Participants of "Ethno Camp Kolašin 2016". August 2016, Kolašin, Montenegro. Photo by Davor Sedlarević.

many years of researching Paštrovići cultural heritage, specifically about the female position, rights, and emotional boundaries.

2. *Začuh vilu u dubravu đe pjesan poje: zbornik radova o paštrovskoj i budvanskoj muzičkoj tradiciji i srodnim temama* [I heard a fairy singing in an oak forest: Proceedings of Paštrovići and Budva music tradition sand related topics] edited by Dušan Medin and Zlata Marjanović. These proceedings are the result of two roundtables held in Belgrade, Serbia, on 1 March 2014 and in Petrovac na Moru, Montenegro, on 17–19 August 2014. The proceedings feature forty papers by thirty-three authors about the music tradition present in the Paštrovići and Budva areas.

3. *Primorju na veliko znamenje: odabrani radovi o muzičkoj tradiciji Boke Kotorske, Grblja, Budve, Maina, Pobora, Brajića, Budve, Paštrovića i Spiča (2005–2015)* [To the coast for great augury: Selected papers of the music traditions of the Bay of Kotor, Grbalj, Budva, Maine, Pobori, Brajići, Budva, Paštrovići, and Spič (2005–2015)] by Zlata Marjanović. The book discusses the wealth of music traditions, the diversity of styles, and the common features and differences present in all selected areas. The presentation was accompanied by singing and playing by students of the Department for Traditional Music and Singing of the music high school "Stevan Mokranjac" of Kraljevo.

All books were published by the Society Drobni Pijesak and the Society for Cultural Development Bauo (Petrovac na Moru). Please visit this page to learn more about the event.

The *Paštrovski almanah II* [Pastrovići almanac vol. 2] by Miroslav Luketić was presented on 21 July 2016 in Budva. The volume features 650 pages with more than 100 contributions from almost 100 authors from various fields related to Paštrovići: socio-economic development issues, tourism, natural resources, environment, sports, education, emigration, culture, literature, art, music, ethnology, archaeology, history, biographies, obituaries, etc. Please visit these websites to learn more about the event.

The forth issue of the journal *Lirica* (edited by Milan Kovačević) was presented on 29 July 2016 at the Ethnographic Museum in Perast. The volume is dedicated to the composer, music writer, conductor, and melographer Dionisie de Sarno di San Giorgio (Naples, 1856–Perast, 1937), who skilfully restored, conducted, and educated musicians in the *Gradska muzika* [urban brass-orchestra music of Kotor]. De Sarno, as a great devotee of the music traditions of the Bay of Kotor, and in particular of Perast, recorded 15 traditional Perast songs and published them in his collection *Memory from Perast*. These songs were

considered, analysed, and interpreted in *Lirica* vol. 4 by Zlata Marjanović, concluding that the Perast vocal tradition of the de Sarno age was part of the wider South Adriatic area, and that some songs probably originated from Perast traditions. The volume also reproduces musical arrangements by de Sarno intended for *klapa* singing. Please visit this website to learn more about this event.

The second "Ethno Camp Kolašin" was held between 1 and 7 August 2016 in Kolašin, co-organized by the Centre for Culture Kolašin, the Cultural Society Mijat Mašković Kolašin, the Centre for the Study and Revitalization of Traditional Dances and Songs from Kolašin, and partially financed by the Ministry of Culture of Montenegro. The mentor of the camp was ethnomusicologist Martina Karan.

The activities done at the "Ethno Camp" are an excellent example of how to study traditional song and dance in Montenegro. This year, the primary aim of the camp was to archive extensive material recorded in 2015, but the event also included a series of lectures and workshops on dance and singing by Vesna Karin, Igor Popov, Ana Ćirić, Predrag Šušić, Dušan Medin, and Anđela Lambeta. The participants were fourteen students of ethnomusicology departments from universities in Belgrade, Novi Sad (Serbia), and Banja Luka (Bosnia and Herzegovina), as well as local researchers and students.

Please visit these websites to learn more about the event.

A roundtable on *sevdalinka* was held on 7 October 2016 in Pljevlja as part of the project "Specifics of Bošnjaci Culture", supported by the Ministry of Culture of Serbia. Participants of the roundtable were Sanja Radinović, Ulvija Mušović, Nadir Dacić, Naka Nikšić, Sabahudin Selmanović, Faruk Dizdarević, Milorad Mićo Miranović, Omer Talović, Almira Suljević, Faruk Ibišbegović, and Emir Pekić.

Please visit this website to learn more about the event.

Nepal

by Ram Prasad Kadel, Liaison officer

This report is the first ever from Nepal to the *Bulletin of ICTM*, so I can only attempt to give a brief overview of the current status of traditional music in this diverse country. There are more than 100 ethnic groups and castes and an equal number of languages in Nepal, in a geographical region which includes low-lying plains and the highest mountains in the world. The topography has been responsible for considerable isolation between communities and consequently each group has developed its own distinctive music culture.

Traditionally Nepal's music culture passed from parent to child and guru to disciple, with precious little ever recorded. The traditional archive was in the hearts and minds of the gurus, masters, of the *gurukul* in each musician caste's community and also of the Vedic *gurukul*.

A Damai community lived in every village of the mid-hill area, always located near the fort of the ruling class. They played *panchai bājā*, a group of five different instruments representing the five elements, played by nine musicians and led by their guru. The guru knew all the instruments and melodies and the formats of all rituals and was responsible for teaching the next generation. Damai musicians played morning and evening for the goddess of the fort and in all kinds of life rituals and ceremonies, and also sent local government messages, by drumming, to nearby settlements. They were retained by the fort and allocated rations of rice and also supported themselves by tailoring and farming.

Gandharba musicians inhabited the same mid-hill area, but usually there was only one Gandharba settlement per four or five villages. Their instruments were *sārangi* and *ārbajo* and they were also poets. Like the Damai, the Gandharba learned their arts and crafts from their gurus. They travelled from door to door, playing and singing *bhajan* (hymns and songs from the Hindu great epics) and *karkha* (historical songs of heroes and bravery), and carrying news. In return for their entertainment, musicians received money or food from householders.

The Kapali *gurukul* only existed within and around the Kathmandu Valley. Every temple required five musicians to play the melodies of morning and evening *ārati* and of religious festivals. The Kapali knew the festival calendar and the different melodies played for various temple festivals held at different time intervals and also the specific melodies for each temple god; the Kapali instruments were *muhāli*, *dholak*, *nagarā*, and *chhushyā*. When a new temple was established the temple *guthie* (committee), made provision for the musicians by setting aside land for their food.

The Badi musician caste makes musical instruments, a great variety of drums, from hide and wood. Their gurus held the knowledge about which animal skin was best for which instrument and for the purpose that drum would be played. They had a great knowledge about woods and the many, often secret, ingredients of tuning pastes.

Musicians playing Damau in western Nepal. Photo provided by Ram Prasad Kadel.

In the last 40-50 years these *gurukul* systems have diminished considerably and only remnants remain, but the Vedic *gurukul* still exists in various locations, notably in the Pashupatinath temple in the Kathmandu Valley. Its pupils study Vedic and other Sanskrit chants and rituals. The Vedic Gurukuls were attacked and disrupted during the civil war of 1995–2006 but have since been re-established. Many other rituals and *jātra* (festivals), which historically have been the main outlets for traditional music, were also discontinued during the civil war, and some have never been reinstated.

The first foreign ethnomusicologist to visit Nepal and record traditional music and dance was a Dutchman, Arnold Baké, who visited in 1931 and again in 1955. His recordings were the first made in Nepal and are now held by the British Library (BL). The Music Museum of Nepal (MMN) was able to document Baké's Nepalese film footage in 2011, and has since received digital copies of all of Baké's Nepalese ethnomusicological recordings under a repatriation agreement with BL.

Since Baké's time several other ethnomusicologists, musicians, music lovers, Peace Corps volunteers, and tourists have followed in his footsteps, recording Nepal's musical heritage for shorter or longer periods. These recordings may now be in museums, archives, libraries, music departments, and private collections anywhere in the world, but only very recently have we seen some of these recordings returned to Nepal. Notable collections repatriated to MMN include those of Carol Tingey (UK), Claudio Perucchini (Switzerland), Mireille Helffer (France), and John Baily (UK), while others have been promised, such as those of Pirkko Moisala (Finland) and Tomoko Fuji (Japan).

Contemporary Nepali institutions and organizations involved in researching, documenting and preserving Nepal's musical heritage include Sanscritik Sansthan (Nepal Cultural Corporation), housed in the National Theatre, which hosts regular performances of traditional music, dance, and drama. The Nepal Academy (formerly the Royal Nepal Academy), is now principally concerned with language and literature research, but previously included fine arts, music, and drama, which are now in separate academies. The Nepal Folklore Council, Lokbarta Parishad, holds an annual traditional folklore symposium and publishes a journal.

Tribhuvan University's music Department, the oldest institutional music department, is mainly concerned with Indian classical music but hopes to develop a course in ethnomusicology in the near future. Kathmandu University is a more recent, private university but its music department is highly regarded especially for its ethnomusicology degree course. Radio Nepal, the National Radio Station established in 1951, holds the largest archive of Nepali traditional music, in Singha Durbar, Kathmandu. Nepal Television, founded in 1985, now too has an extensive archive of folk music. Many musicians and singers first recorded by Radio Nepal were subsequently re-recorded for television. The hundreds of local FM radio stations around the country have also contributed to disseminating traditional music and have archives of varying sizes but these are often lost or destroyed when a station ceases to broadcast.

Only in the last two to three generations has endemic traditional music been recorded more widely within Nepal. MMN is the most active institution collecting, conserving, and promoting Nepal's traditional music and dance heritage. It holds the largest and most comprehensive collection of indigenous musical instruments and has been building up its audiovisual archive and carrying out countrywide ethnomusicological research since its foundation in 1995. These days MMN is digitizing its own archival recordings; this work has been made possible by an award from the Endangered Archives Programme (EAP) administered by the British

Library. The first phase of this programme was completed in 2015 and the second phase began in September 2016. MMN does not have sufficient resources within Nepal to put its archival materials online, but under the agreement with EAP the collection and its detailed catalogue is being uploaded and will be made universally available on BL's website. MMN does, however, make its archival collections fully available to both national and international students, musicians, researchers, etc., free of charge, and by prior appointment, in its reading room. The collection is, of course, not available for reproduction, especially not for commercial purposes. In addition MMN has, this year, received an award from ICHCAP towards digitizing Nepal's Music Cultural Intangible Heritage.

In 2011, with the intention of reaching out to other world traditional music cultures, MMN established an annual International Folk Music Film Festival (IFMFF) with the theme "Music for Life, Music for Survival". It was an immediate success, and hundreds of ethnomusicologists, anthropologists, film-makers, and students from numerous countries have since submitted their work to the festival, co-organized in the last 2 years by Sanskritik Sansthan. The first and fifth festivals included in the programme a one-day international symposium on traditional music. A new development for this year's festival, was the provision of a short training course on music film-making, taught by award-winning film-maker Karen Boswall, and the resultant films were screened at the festival. All films selected for screening at IFMFF are added to the special collection "C1516 International Folk Music Film Festival-Nepal" held at BL.

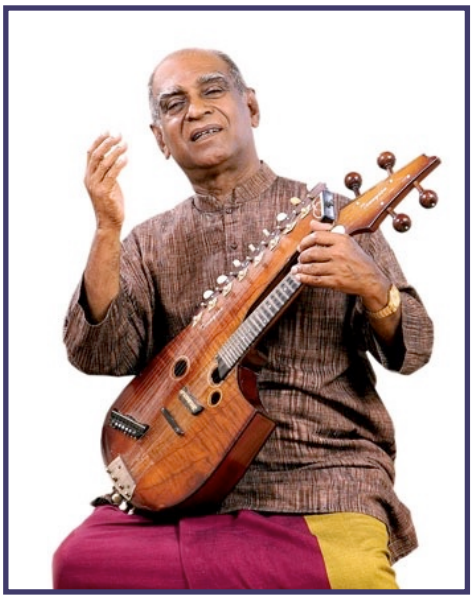
It is interesting to note that MMN was established in 1995 in the same month that the ten-year civil war began in Nepal and, like ICTM, was partly established to re-connect a network of traditional musicians, singers, dancers, and associated arts and craft-workers disconnected by war. The guru-pupil relationships can never be fully re-established because too many youngsters have long left their home villages and the vital link has been severed, but MMN endeavours to capture in audio and audiovisual recordings as much of Nepal's musical heritage as can be gleaned from the elderly gurus, still living, before they take their precious knowledge to the grave.

Sri Lanka

by Lasanthi Manaranjanie Kalinga Dona, Liaison Officer

This report encompasses the activities of Sri Lankan ethnomusicologists and of those of foreign origin with research focus on Sri Lanka in the period 2010-2016. Following the expression of respect to a recently passed-away musical icon, it presents the matter under four headings: PhD dissertations, Publications, Festivals, and Ethnomusicology education.

A remarkable Sri Lankan singer, violinist, composer, and teacher, W.D. Amaradeva (1927-2016) recently passed away. His creative work encompassed theatre plays, films, teledramas, classical music, and most of all *sarala gi* (light classical music genre), incorporating Sri Lankan traditional music, Indian classical music, Western art and popular music, and other musical domains. He was a widely-respected musician, recipient of many domestic and international awards. The government marked his death with a state funeral and a week of national mourning. His sonorous, instantly recognizable voice and many musical achievements will be remembered.



W.D. Amaradeva with his invention the mandoharp veena. Unknown photo credit.

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* Suraweera, Sumuditha. "Baliphonics: Adaptation of Sri Lankan, Low Country, Bali Ritual Music on to the Concert Stage". In *Traditional Knowledge and Traditional Cultural Expressions of South Asia*, edited by Sanjay, 133-151. Colombo: SAARC Cultural Centre, 2015

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Festivals

In 2009, the international Galle Music Festival was established, followed in 2011 by its sister event Jaffna Music Festival. Between 2012 and 2016, the festivals alternated with each other on a yearly basis, the latest one so far taking place in Galle in May 2016. As soon as the almost-three-decade-old civil war came to an end in 2009, the Norwegian government took initiative in introducing the festivals with the intention to encourage reconciliation and ethnic harmony to all involved, to connect Southern Sri Lanka (Galle, with Sinhalese majority) with the North of the island (Jaffna, with Tamil majority). The festivals are sponsored by the Royal Norwegian Embassy, Sevalanka Foundation, and Aru Sri Art Theatre, with Sri Lanka Rupavahini Corporation being the principal media sponsor. The festivals encourage local communities to present their own rural and urban cultures (music, dance, theatre, rituals, crafts, costumes, and food), and to share them with other local communities and foreign performers, to learn from each other, to communicate their feelings through the arts, and to build interethnic harmony. In the words of their founder Tom Gravlie, "Music became the bridge to cross ethnic, language, cultural, political, and social barriers".

The Sri Lankan-Slovenian ensemble "Lasanthi", formed in Slovenia in 2013 with the intention to promote diverse Sri Lankan musical cultures, performed at various festival events in Austria (5th aNother festival in Vienna, 2014; MOYA international ball event in Vienna, 2014); Croatia (50th International Folklore Festival in Zagreb, 2016); Russia (International Ethnographic Festival-Competition "Voices of Golden Steppe" in Astrakhan, 2015); and Slovenia (41st International Folklore Festival in Beltinci 2011; Nights in the Old Ljubljana Town, 2011 and 2014; Godibodi Festival in Ljubljana, 2014; Mitnek festival in Črna, 2015; Jeff festival in Koper, 2016).

Ethnomusicology Education

The only department of ethnomusicology in Sri Lanka exists at the University of the Visual and Performing Arts' Faculty of Music in Colombo, along with five other departments offering four-year special degree programs. It builds upon the visions of the late pioneer of Sri Lankan ethnomusicology C. de S. Kulathillake and his widely recognized successor P.D. Ranjith Fernando. The University of Colombo's Department of Performing Arts at Sri Palee Campus offers a course on ethnomusicology within its own four-year special degree programme based on Sri Lankan and Indian musics.

The University of Peradeniya's Department of Fine Arts offers individual courses in ethnomusicology, Sri Lankan traditional music, and more. The University of Kelaniya's Department of Fine Arts offers a general degree (three years) and a special degree (four years) in performing arts with a focus on Sri Lankan and Indian traditions. The University of Sri Jayawardenepura's Department of Languages, Cultural Studies, and Performing Arts offers a course on ethnomusicology within its Music and Cultural Studies special (four-year) degree programme.

Conclusion

The strengthening of the existing research, teaching, and other activities by representatives of a new generation of scholars who earned their doctoral degrees abroad, the increasingly accessible research grants, improved facilities, growing international communications and cooperation with scholars from other countries, who enrich knowledge and understanding of Sri Lankan music with new views and methodologies, and a new periodical publication *Sangeeth*, started in 2016 by Nishad Handunpathirana, suggest that the perspectives for Sri Lankan ethnomusicology look good. ICTM is undoubtedly a positive force in this process, and the natural consequence will be the application to the Executive Board for the recognition of an ICTM National Committee for Sri Lanka.

Sudan

by Mohammed Adam Sulaiman Abo-Albashar, Liaison Officer

Alfatih Altaher Deyab, one of the most prominent Sudanese pioneer musicians, was honoured for his his eightieth birthday on 3 June 2016 in the Nation-al Theater in Omdurman, Sudan's capital. The event was witnessed by musicians, different media outlets, and the public, and various types of his compositions and arrangements were played by a choir and orchestra.

Deyab was born in June 1936 in Omdurman, where many Sudanese music cultures meet. He grew up in the diversity of Sudanese traditional music, which interested him in studying music. He graduated from the Leningrad Institute of Culture in 1981, and earned his PhD in Music Education in 1988 at the Moscow Conservatory. He is known as both a researcher and composer, featuring in his compositions traditional music and international forms. His research and books are important reference texts in Sudanese traditional music. Deyab is an active member of staff of the College of Music and Drama, teaches at undergraduate levels and is the adviser of MA and PhD students. Despite being eighty years old, he still participates and contributes in all committees concerned with Sudanese traditional music and music arrangements. He has many contributions in conferences, seminars, and festivals in Sudan and abroad.

In collaboration with the Goethe Institute, the College of Music and Drama in Al Khartoum held a music workshop from 22 to 26 May 2016. The workshop featured styles and modern techniques in music trainings especially in the field of jazz and blues. At the end of the workshop all participants played in the National Theatre, attended by the dean of the college, the faculty, the directors of the centres, and the general public.

The College of Music and Drama held a training course for handicapped persons on 10 September 2016, sponsored by the Handicap National Council, according to the social service programme of Sudan University of Science and Technology. Trainees were awarded certificates of attendance.

Reports from ICTM Study Groups

African Musics

by Patricia Achieng Opondo, Study Group Chair

Symposium in 2018

We are excited to announce that the Music Department of the University of Ghana, under the headship of Joshua Amuah, will host the Study Group's 2nd Symposium in 2018. We extend our gratitude to Daniel Avorgbedor, ICTM Liaison Officer for Ghana, who will serve as the Chair of the Sympo-sium's Programme Committee. We thank members of both the Programme and Local Arrangements Committees for early preparations which will cer-tainly ensure the success of the event.

Launch of UK Branch

The UK Branch of the ICTM Study Group on African Musics was launched on 10 December 2016 at SOAS, University of London. The event was organized by the Study Group's Vice Chair Amanda Villepastour. We congratulate the UK Branch for a successful launch.

[Editor's note: see report on the event by Amanda Villepastour below]

Publication update

There is great progress with the Study Group's inaugural publication, which is largely comprised of selected papers from the 1st Study Group Symposium held at the University of KwaZulu-Natal (Durban, South Africa) in 2015, in addition to some of the outstanding papers from earlier publication efforts. The book, titled *Studies on African Musical Heritage*, is being co-edited by Elina Seye and Patricia Opondo and includes 17 chapters. The edited volume will be published by Cambridge Scholars Publishing and will present current research on African Musical Heritage in both the continent and in the diaspora, focusing on particular musical traditions and instruments as well as on the developments of African musical traditions when they are adapted to new cultural environments. We thank the authors and all who have assisted in various stages of the project. We anticipate that the book will be completed ahead of the 2017 ICTM World Conference in Limerick. We would like to thank and congratulate our Study Group's Publications Co-ordinator Elina Seye for keeping the project on schedule.

Closing remarks

We encourage our members to forward ideas to the Study Group's Executive Committee about ways by which we can mark the Council's seventieth anniversary collectively as well as in our various regions.

Panellists at the inaugural meeting of the UK Branch of the ICTM Study Group on African Musics (from left): Sara McGuinness (UK), US-based guest Bernard Woma (Ghana), Amanda Villepastour (UK, Chair), Landing Mané (Senegal), Chartwell Dutiro (Zimbabwe), and Dele Sosimi (Nigeria). December 2016, London, UK. Photo provided by Amanda Villepastour.

African Musics (UK Branch)

by Amanda Villepastour, Study Group Vice Chair

The UK branch of the ICTM Study Group for African Musics held its inaugural meeting at SOAS, University of London, on Saturday 10 December 2016. For this founding event, the interim committee (Peter Cooke, Zé Kouyaté, Sara McGuinness, Trevor Wiggins, and Amanda Villepastour, Chair) assembled a panel, straddling academic and performance domains, that led discussion about how this new Study Group Branch can ac-commodate the diverse aspirations and interests of musicians and researchers involved with African music (in its broadest understanding).

Around 40 people attended, ceremonially opened with an *mbira* performance by Chartwell Dutiro. The shared themes included concerns about the transmission and representation of African music in the UK, the need to respect the cultural context of the music and authority of African musicians, and the need for firm partnerships between scholars and musicians.

The Chair explained the relationship with and responsibility to ICTM and the ICTM Study Group on African Musics, whose mission statement asserts 'a particular emphasis on indigenous/traditional African musics in sub-Saharan and diasporic Africa'. The UK contingent expressed interest in studying both popular music and a wider geographical coverage, such as the Atlantic and Indian Ocean Islands, Mediterranean, Caribbean, and Latin and Lusophone America. There was also a strong dance contingent who collectively critiqued the cross-disciplinary separation of movement and the body from the sonic aspects of music. Scholars and artists both articulated the need for music researchers and educators to resituate musical traditions within their spiritual contexts. The next steps agreed were: (1) facilitating ongoing communication via email and social networking; (2) assembling a committee through online voting and formalizing a membership and financial structure; and (3) moving forward with organizing a second meeting in London in early 2017 titled "Transmission" and a third meeting outside of London in 2017. Bernard Woma led the meeting to its conclusion with a performance that erupted into celebration.

Applied Ethnomusicology

by Anthony Seeger, Adriana Helbig, Klisala Harrison, and Marcia Ostashewski

Below you will find a report of the 5th Symposium of the ICTM Study Group on Applied Ethnomusicology, held in was Sydney, Nova Scotia, Canada, on 6-9 October 2016. The report is divided in three parts: Programme, Business Meeting, and Local Arrangements.

Programme

by Anthony Seeger

The 5th meeting of the ICTM Study Group on Applied Ethnomusicology was both a symposium focused around academic papers and a powerful demonstration of the effectiveness of collaboration in applied ethnomusicology in the city of Sydney on Cape Breton Island, Nova Scotia, Canada. Hosted by Marcia Ostashewski and several community partners including the region's public library, the symposium included a wide variety of events.

Before the symposium started, several participants travelled around the island to give presentations in schools. On the first evening, we met at a pub where Ostashewski's "Global Musics – Local Connections" project was formally launched, after which participants' performances were broadcast live on a local radio station. The following four days were filled with other demonstrations of collaboration with local community organizations, Cape Breton cultural events, and local musicians.

The themes of the conference were (1) Music, Labour, and Exchange, (2) Research Methodology for the 21st Century: Collaboration and Criticality, and (3) Intangible Cultural Heritage in Contemporary Societies. Patricia Campbell (USA) gave the first keynote address, "Going Globally, Linking Locally: Material, Method, and Culturally Responsive Pedagogy", which led off a strong series of sessions and activities addressing music education. Naila Ceribašić (Croatia) gave the second keynote paper, "The Programme of Intangible Cultural Heritage and the Evolution of 'Administrative' Ethnomusicology," that addressed another

Study Group members discuss during a roundtable focused on current developments in applied ethnomusicology. October 2016, Sydney, Nova Scotia, Canada. Photo provided by Klisala Harrison.

important theme discussed in several sessions. The paper sessions were wide-ranging and almost always in two parallel sessions due to a large number of participants and the requirements of local partners.

To give an idea of the variety of sessions, here is an incomplete list: "Community Radio and Sharing and Sustaining Local Musics and Cultures", "Nomadic Recording Studio and Participatory Research Creation: Towards an Applied Ethnomusicology?", "Critical Issues in Education and Pedagogy", "Vitality and Sustainability of Music Traditions", "Applying Ethnomusicology in Dramatic Demographic Change: Immigrants and Cultural Diversity", "Sustainability and Heritage Relationships", "Music Festivals", "Community Engagement", "Collaborative Applied Ethnomusicology Methods", "Critical Issues in Education and Pedagogy", "ICH and Institutional Practice", and "Archiving and New Media".

On an evening outing to the multicultural Whitney Pier neighbourhood we not only learned from residents about the history of the neighbourhood, originally located next to one of the largest steel mills in North America, but also of the efforts by the communities to survive after the closure of the mills. Then we ate community food and danced in a Ukrainian Hall.

While this report has only singled out the keynote speakers, I can't refrain from mentioning Brazilian graduate student Pedro Mendonça, who played and sang for us in the pub and at the banquet (featuring indigenous Cape Breton food). His presentation about collaborative research methods included three young community collaborators who presented their ideas and answered questions via Skype from Rio de Janeiro—a level of collaborative presentation most of us had never seen at a conference. Collaboration was both a central theme and a central practice throughout the event. The organizers and all participants are to be congratulated. The symposium programme can be found at the Study Group's website.

Business meeting

by Klisala Harrison and Adriana Helbig

The 10th Study Group business meeting provided an opportunity for conference attendees to discuss the past, present, and future work of the Study Group. The meeting was run by Vice Chair Adriana Helbig.

Helbig began the meeting by introducing the newly published *COLLeGIUM* journal issue of the Study Group, "Applied Ethnomusicology in Institutional Policy and Practice", edited by Klisala Harrison. The volume features quality articles from Study Group members, some of whom were in attendance at the meeting. The volume emphasizes applied ethnomusicology's engagement with government institutions, universities, music conservatories, learned societies, and the Christian church. The contributions offer a wide range of case studies from around the world; they are peer-reviewed articles developed from collaborations among Study Group members and from papers presented at the Study Group Symposia in Hanoi, Vietnam (2010), Nicosia, Cyprus (2012), and South Africa (2014).

In addition, Rebecca Dirksen (Indiana University, USA) suggested that the Study Group think about establishing a peer-reviewed journal devoted to applied ethnomusicology. Among attendees there seemed to be unanimous enthusiasm and agreement that this is an avenue to pursue. The Study Group is currently exploring an online journal option.

Zhang Boyu has graciously offered to host the next Study Group symposium at the Central Conservatory of Music (CCOM) in Beijing, China, provisionally in July 2018. Zhang introduced CCOM and described its financial situation, its position in ethnomusicological and musicological education, and what would be unique if the symposium were to be held at CCOM. The membership unanimously voted to accept Beijing as the location of its 6th Symposium. Themes were tentatively discussed, notably to further develop the Study Group's work on intangible cultural heritage.

Local Arrangements

by Marcia Ostashewski

The symposium was hosted by the new Centre for Sound Communities at Cape Breton University (CBU). This new facility was established as part of the programme of Canada Research Chair in Communities and Cultures in support of the kind of community-engaged research that typifies the work of applied ethnomusicology and its cognates.

The symposium was made possible due to funding from the Social Sciences and Humanities Research Council of Canada (SSHRC) Connections programme, facilitated through partnerships with offices at two universities and several cross-sector stakeholders. It was one component of a multi-faceted public engagement project that integrates critical, creative approaches based on principles of social responsibility and the use of ethnomusicological knowledge in influencing positive social

interaction and (inter)cultural (ex)change.

The broader project, Global Musics – Local Connections (Global Musics for short), comprises multiple outcomes in varied formats to engage a diversity of audiences. In addition to SSHRC funding, Global Musics received support from the Government of Nova Scotia's Communities, Culture and Heritage department; Fulbright Canada; and several offices at both CBU and the University of Alberta, including the Wirth Institute for Austrian and Central European Studies, folkwaysAlive! and the Canadian Centre for Ethnomusicology. Cross-sector partners included Nova Scotia's department of education, and local school boards; Canada's Coalition for Music Education; Cape Breton's public libraries; Celtic Colours International Festival; the Beaton Institute and Archives; and Artscape, Ltd.

The ICTM symposium coincided with the public launch of Global Musics, and involved the concurrent delivery of public and educational programming. In Cape Breton, immediately around the time of the symposium, delegates were involved in workshops and dialogue events in Sydney's public library, as well as a community centre home of Cape Bretoners of Croatian ancestry; a CBU Library lecture-demonstration highlighting a new collection of music monographs focusing on the Middle East, and the urgency of learning about this region's culture and history; a CBC radio programme on applied ethnomusicologies, featuring Naila Ceribašić, Anne Rasmussen, and Patricia Campbell; a Global Musics Teacher Professional Development Day, with a keynote by Campbell and workshops by Huib Schippers and Rasmussen; a Youth4Music youth leadership seminar; ten in-school workshops on diverse global music practices; and three community learning opportunities at Celtic Colours International Festival.

The symposium delegates greatly appreciated the opportunities to meet and engage with Cape Bretoners from diverse communities and backgrounds through the public events and through special conference-related activities including a walking tour and dinner in the Whitney Pier district, where numerous immigrant groups have settled; and a participatory dance lecture-workshop with local Mi'kmaq culture-bearers.

Inspired by the scholarship and presentations, Nova Scotia's education department is in the process of purchasing Campbell's (*Teaching Music Globally*) and Schippers's (*Facing the Music*) books, one for each music classroom across the province. The success of the project has also led to new research partnerships, facilitating a longer term, sustained engagement with ethnomusicological methods and knowledge. Research is being carried out, resources are being developed, and programming (including a film festival and workshops) continues to be delivered through Global Musics—extending across Canada the impact of the ICTM symposium, and the tremendous public engagement of our colleagues.

Ethnochoreology

by Catherine Foley, Study Group Chair

Report from the ICTM Sub-Study Group on Movement Analysis

The Sub-Study Group on Movement Analysis had a meeting during the main Study Group's 29th Symposium in July 2016. The aim of the meeting was to inform and encourage activity in the group. Members of the Sub-Study Group discussed issues connected to movement analysis, whatever analytical system is used, etc. Today the group has two tracks: music-dance relationships and dynamics. As the Sub-Study Group is quite large, there may eventually be other tracks.

The meeting discussed the coordination of panel presentations in order to work within smaller groups, which would be managed through social media and Skype. Members suggested that panels are more effective and feasible after a Sub-Study Group meeting. The Secretary of the Sub-Study Group encouraged panel presentations for the 44th ICTM World Conference in Limerick in 2017, and for the 30th Symposium of the Study Group on Ethnochoreology in Hungary in 2018.

Further Sub-Study-Group meetings will occur in the Spring of 2017 and the Autumn of 2018. In February 2017 a few colleagues will meet in Graz (Austria), Trondheim (Norway), and others. This will consist of a two-day motion-capture workshop with one theoretical day and one day in the lab where colleagues will exchange insights, problems, and approaches between groups that use motion capture for dance research.

If you are interested in issues related to analysing dance that you want to discuss with others, please contact the Secretary of the Sub-Study Group of Movement Analysis, Siri Mæland.

Report of the ICTM Sub-Study Group on Field Research Theory and Methods

At the 29th Symposium of the ICTM Study Group on Ethnochoreology in Graz, Austria, a new book was presented by Selena Rakočevič and Liz Mellish as a result of a fieldwork trip organized to Sviniţa, Serbia in 2013.

Since 2016, members of the Sub-Study Group on Field Research have discussed the next task of the group. and have decided to undertake joint fieldwork bringing together different viewpoints to fieldwork research. Members will combine field research undertaken individually or in groups on similar topics and then meet to share experiences and explore common threads in the fieldwork. The fieldwork will be undertaken along three main tracks with the aim to keep continuity: (1) Intangible Cultural Heritage, (2) Festival and Festivities, and (3) Dance in Urban Settings.

Iconography of the Performing Arts

by Zdravko Blažeković, Study Group Chair

Four years ago the ICTM Study Group on Iconography of the Performing Arts held its first symposium in China, organized by the China Conservatory of Music in Beijing. This was the first conference on music iconography ever held in China, and the response to it was quite impressive, bringing to Beijing a good number of both Chinese and international scholars.

That symposium planted the seeds for the establishment of China's Society for Music Iconology, which had its first meeting in 2013 at the Conservatory of Music of the Normal University in Hangzhou, and then a second one in 2015 at the School of Art and Design of the China University of Mining and Technology in Xuzhou.

Participants of the 14th Symposium of the ICTM Study Group on Iconography of the Performing Arts. October 2016, Xi'an, China. Photo provided by Zdravko Blažeković.

The original idea was that the Society would hold its meetings biennially, but when the Study Group announced that its 14th Symposium would be held at the Conservatory of Music in Xi'an, the Society approached us with a proposal for a joint conference. This decision accelerated the frequency of their conferences, and from now on they will hold them annually, already announcing conferences in Putian, Fujian (2017), and Yibin, Sichuan (2018). This is a nice example of how an ICTM Study Group influenced the emergence of a new direction of music scholarship in China, where music iconography used to be subsumed under the wings of music archaeology, which developed there earlier because archaeological excavations provided since the 1950s exceptionally rich discoveries of instruments and other sources. It feels at this point that we have accomplished our mission in China, and can set an agenda now for a new round of efforts in a different geographic region.

The theme of the Xi'an conference, held on 27–31 October 2016, was "Images of Music-Making and Its Trans-Cultural Exchanges". Fifty presentations were planned for the programme, but as it happens in China, a number of participants did not arrive without taking the trouble to cancel their participation ahead of time. Still, the programme was comprehensive, with papers touching music-related visual representations in a variety of specifically Chinese media, such as stone carvings from the Han dynasty, funerary jars from the Han and Jin dynasties, ancient coins, wall paintings in Buddhist temples in Dunhuang, Guangxi, and Hebei, and even decorative labels on matchboxes. Many of us learned a new word, "phillumeny", that designates the hobby of collecting matchboxes, matchbooks, and other kinds of match

covers. Apparently there are some twenty thousand phillumenists in China, specializing in certain iconographic genres represented on matchbox labels, including music. The symposium was attended by a dozen of scholars from Europe and North America, bringing to the mix research on Western paintings, sources from Classical antiquity, and transmission of music culture along the Silk Road.

Conferences held outside of Europe and North America are always rewarding, as their programmes include a variety of topics, research methods, and media we might not be immediately familiar with, and it is critically important that we provide continuous opportunities for meetings on different continents. However, it is unfortunately still true that conferences held in Europe and North America are unaffordable for the majority of our colleagues from Asia or Latin America. The Study Group is planning to have its next meeting in Barcelona in 2018, but hopefully we can organize also another Asian meeting sooner rather than later. If any institution in Asia would be interested in hosting a symposium, it may approach the Study Group's Chair with a plan for the event.

The Xi'an conference was superbly organized by the Northwestern Folk Music Research Centre of the Xi'an Conservatory of Music, with assistance of the Research Institute of Music at the Chinese Academy of Arts. I am tremendously grateful to our colleagues Li Cun and Yang Tingting for their efforts in hosting us in Xi'an.

Music and Dance in Southeastern Europe

by Gergana Rayzhekova and Vesna Karin

The 5th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe was organized by the ICTM National Committee for Bulgaria and the Faculty of Arts of the South-West University (SWU) "Neofit Rilski", held from 2 to 8 May 2016 at the University Centre "Bachinovo" in Blagoevgrad, Bulgaria.

The local organization committee, led by Ivanka Vlaeva, Ventsislav Dimov, and Lozanka Peycheva, truly contributed to making this a colourful and dynamic meeting both in working sessions and accompanying events. The programme committee (Carol Silverman, Iva Niemčić, Belma Kurtişoğlu, Ventsislav Dimov, Ardian Ahmedaja, and Selena Rakočević, Chair) arranged the papers into 15 sessions including two panels. In total, 39 papers were presented. These were centred around three main themes: (1) Music and Dance in Southeastern Europe in Post-1989 (14 presentations); (2) Representations of Music and Dance in Audiovisual Ethnographies in Southeastern Europe (9 presentations); and (3) Interpretations of Music and Dance in Myth and Ritual in the Music and Dance of Southeastern Europe (16 presentations).

The business meeting of the Study Group was held on 5 May during which the book with proceedings of the 4th Symposium (edited by Liz Mellish, Nick Green, and Mirjana Zakić) was promoted. The organizers set plans for the preparation of the proceedings of this meeting, and discussed possible locations and dates for the next Study Group meeting in 2018. Reports were made on the activities of two Sub-Study Groups on Military Connections and *Čoček & Çiftetelli*. Elections were held for the position of Chair and Vice Chair and Velika Stoykova Serafimovska and Öcal Özbilgin were re-elected to these positions.

Gergana Rayzhekova and Vesna Karin address below the events of this intensive and fruitful meeting. They are two young Study Group members who were invited by the Programme Committee to reflect after the closing of the symposium.

Reflections by Gergana Rayzhekova

The working sessions of the symposium were introduced and concluded by masquerade games presented by Lozanka Peycheva Anna Maria Bólya, drawing a circle like in Bulgarian embroidery, where a special theme is woven throughout, a theme that permeates myths, stories, rituals, subverts and inverts views, supporting other rituals to coexist. The embroidery was present on all printed materials to be our guide at the symposium and to bind us together. The ICTM embroidery can be expressed by playing on words mixing English and Bulgarian: I See Ti (and) Me, which literary means in English "I See You and Me".

The opening

The ceremony began with official addresses from the Rector and the Dean of the Faculty of Arts of SWU "Neofit Rilski", followed by greetings from the Study Group Chair and the Chair of the ICTM National Committee for Bulgaria, and a concert of traditional Bulgarian music under the supervision

of the master folklore singer Binka Dobreva.

The symposium

Throughout the six days of the Symposium there were 39 presentations divided in panels. The conference moved in dichotomies: science and party, presenters and audience, food for thought and food for the body, sitting and walking, and what was happening on the symposium stage and what was happening at the parties.

Behind the scenes and beyond

The context of social dancing/dancing in social contexts within the theme "Music and Dance in Southeastern Europe in Post-1989" was presented by 15 scholars. Among them a few should be singled out: Elsie Ivanchich Dunin's overview of the Ederlezi celebration of the Romani population in Skopje; Carol Silverman's overview of the religious and the not-so-religious Macedonian Muslim Romani families in New York City; and Daniela Nyberg's explorations on specific body behaviour.

The theme "Representations of Music and Dance in Audiovisual Ethnographies in Southeastern Europe" raised questions, such as Öcal Özbilgin's deliberation as to whether we need methods to record or not record music and dance performances, and to know when to switch the camera with our own faces or feet, respectively. We, as the eye of the camera, have the responsibility to remove fruitless meanings that have grown as the moss of misunderstandings or too convenient truths. The layers are removed by interviews and observations. Another challenge is overcoming the limits of our perception. The problems that ethnomusicology faces are, as Nick Green and I would argue, the paradox of the observer or that the eye of the observer always changes the equation. The question is, where you draw the line?

Presentations in the theme "Interpretations of Music and Dance in Myth and Ritual in the Music and Dance of Southeastern Europe" were heterogeneous and raised many questions: the rituals and the people performing them circle in a spiral in and out of the public, in and out of money, swaying to and fro, from modern to forgotten practices, and it is the eye of the ethnomusicologist whose responsibility is to always catch these shifts, although acting in a silent mode. As Velika Stojkova Serafimovska pointed out the rituals are living organisms growing, getting older, never getting younger, being trimmed and cut, neglected, commercialized, buried, resurrected, made into exclusive or inclusive practices.

Participants of the 5th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe. May 2016, Blagoevgrad, Bulgaria. Photo provided by Velika Stojkova Serafimovska.

The night of Bulgarian Ethnomusicology

The night of Bulgarian Ethnomusicology was a tribute to the first Bulgarian ethnomusicologist, Raina Katsarova, who devoted her life to gathering the ungatherable Bulgarian folklore heritage throughout the country. In her son's eyes we saw the pride of a job well done. The tribute of the *kaval* player Tsviatko Blagoev was another diamond which came to light. A question was raised by his children, who asked all delegates to promote the knowledge gathered during the conference to a wider audience, to teach the audience how hard scientists and ethnomusicologists work (and party).

Choices must be made. The knowledge has been recorded for reference, emotion, and for any resurrection of a tradition to be able to happen. It is a constantly changing direction that is a curve, not a straight line. One choice is certainly made: to continue with the research, fieldwork, ask people, interview, record, dance, dance, dance sing sing, sing, write, write, write.

Thankfully there are problems still to be solved.

Let the ritual, camera and pen be with you.

Reflections by Vesna Karin

Presentations

Many papers at the symposium were well-structured, and a few were very inspirational, such as the presentation by Elsie Ivancich Dunin about the Romani celebration of St. George's day/Ederlezi in Skopje, Timothy Rice's paper about film as a medium for conveying theory in ethnomusicology, and Sonja Zdravkova Djeparoska's presentation about high school graduation quadrille as a new modern dance ritual.

Two panels devoted to (1) Comparative studies of contemporary ritual practices in Macedonia and Croatia, and (2) Issues of audiovisual recording in ethnochoreology and ethnomusicology gathered nine scholars from different countries and provoked wonderful discussions, along will all other presentations.

Accompanying events

During the symposium a large number of accompanying events were organized, rich in music, singing, and dancing. Every evening had a different programme. Participants were offered a great opportunity to learn Bulgarian traditional singing with singer Binka Dobreva after the opening ceremony, and dances from south-west Bulgaria with Nikolai Tzvetkov and Georgi Garov during the second evening. For those participants who did not have previous experience with Bulgarian traditional dance, this dance workshop was an amazing and physically demanding experience! During the third evening various performing styles from different regions of Bulgaria were presented at the concert dedicated to the 40th anniversary of the South-West University "Neofit Rilski", moderated by Georgi Garov.

The half-day excursion to the Rila Monastery on 6 May provided an unique opportunity for all participants to socialize and talk, but also to get acquainted with this beautiful and significant cultural, historical, and architectural monument from the tenth century. The 5th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe has special significance for the Study Group's history, not only because it reached its first jubilee anniversary, but also because of the sad absence of two important and regular members since its foundation, the ethnochoreologists Olivera Vasić and Anca Giurchescu, who sadly passed away in 2015.

Musical Instruments

by Gisa Jähnichen, Study Group Chair

The members of the ICTM Study Group on Musical Instruments recently elected Gisa Jähnichen as Chair, Rastko Jakovljevic as Vice Chair, and Chinthaka P. Meddegoda as Secretary. Since the election results were very close, the two other candidates, Rinko Fujita and Margita Matuskova were appointed as membership manager and website editor, respectively.

Many thanks to the ICTM Secretariat for their assistance in organizing the election, and to all active Study Group members for voting.

Musics of the Slavic World

by Elena Shishkina, Study Group Chair, and Rimantas Sliužinskas, Study Group Vice Chair

The 1st Symposium of the ICTM Study Group on Musics of the Slavic World was held in Ljubljana from 13 to 15 October 2016. More than 30 scholars from Austria, Bosnia and Herzegovina, Croatia, Czech Republic, France, Lithuania, Macedonia, Poland, Russia, Serbia, Slovakia, Slovenia, Switzerland, Ukraine, and the USA attended the event.

The symposium was opened with welcome speeches by Svanibor Pettan,

Secretary General of ICTM, Elena Shishkina, Study Group Chair, Rimantas Sliužinskas, Study Group Vice Chair, and members of the Local Arrangements Committee Drago Kunej and Mojca Kovačič.

The presentations were organized into four thematic units: (1) Anthropology of music and musical folkloristics in the Slavic world; (2) Perspectives and methods of comparative and historical research of vocal and instrumental genres of traditional music in the Slavic world; (3) Selections, presentations, and transformations of traditional music practices in post-socialist Europe; and (4) Recent research.

In his opening presentation, Pettan mentioned that the main aim of the Study Group is to encourage and provide the study of musics focusing on Slavic countries and peoples, paying attention not exclusively to Slavic musics, but also to interactions between Slavic and non-Slavic traditions. Some of the gathered scholars turned their attention to the history of national Slavic schools of ethnomusicology and to the scholarly legacies of their prominent representatives (Bożena Muszkalska, Olga Pashina, Elena Shishkina). Some focused their presentations on national and wider Slavic identity issues and to musical expressions that manifest these trends (Linda Cimardi, Marija Klobčar, Drago Kunej, Halyna Pshenichkina, Sonja Zdravkova-Djeparoska). Several presenters spoke on specific methodological issues (Igor Macijewski, Anastasia Mazurenko, Ulrich Morgenstern, Anna Pelina, Jana Ambrózová, Jakša Primorac, Galina Tavlai, Amra Toska). In concordance with the third theme of the Symposium, a large group of papers was devoted to transformations of traditional music and performance practices under the influence of social and political changes (Mojca Kovačič, Rebeka Kunej, Velika Stojkova Serafimovska, Matěj Kratochvíl, Urša Šivic, Olga Velitchkina, Sanja Ranković, Rimantas Sliužinskas). One presentation featured the documentary film *Zakarpattia*, in which Shaun Williams presented his ethnographic research with wedding musicians.

Special presentations were devoted to terminological problems that affect ethnomusicology in the Slavic-speaking world (Morgenstern) and to an envisioned internet database project for its practitioners (Sliužinskas).

The Business Meeting, chaired by Shishkina, featured discussion about the perspectives of the Study Group. Preliminary invitations for hosting the 2nd Symposium in 2018 came from members from Macedonia and Ukraine.

A reception at the Forum of Slavic Cultures in Ljubljana featured the performance of Slovenian vocal group "Cintare" and a concert of Slovenian traditional music in the Atrium of the Slovenian Academy of Science and Arts, in honour of the 80th birthday of ethnomusicologist Julijan Strajnar, featured a variety of performers of Slovenian traditional music. Last but not least, a boat excursion on the river Ljubljanica provided participants with a good opportunity for more informal conversations.

All participants expressed thanks to the Institute of Ethnomusicology ZRC SAZU and to other institutions that contributed to the Local Arrangements Committee, and to the Programme Committee, for a the very successful 1st Symposium of this Study Group.

Participants of the 1st Symposium of the ICTM Study Group on Musics of the Slavic World. October 2016, Ljubljana, Slovenia. Photo provided by Elena Shishkina.

Other Reports

24th ICTM Colloquium "Plucked Lutes of the Silk Road"

by Xiao Mei (萧梅), Co-Chair of Local Arrangements Committee

The 24th ICTM Colloquium "Plucked Lutes of the Silk Road: The Interaction of Theory and Practice" was held from 20 to 23 October 2016, at the Shanghai Conservatory of Music, a central institution for the development of ethnomusicological research in China, and the site of the 42nd ICTM World Conference. The president of ICTM, Salwa El-Shawan Castelo-Branco, together with representatives of the Shanghai Conservatory of Music delivered opening remarks and spoke in a straightforward way about the main purpose of the colloquium.

In order to cover the diversity of sub-topics, the colloquium was divided into several panels such as Instrument Making and Ecologies; Intra-cultural Variation and Distribution; Historical Studies; Theory, Aesthetics, and Performance Practice; Lutes in Diasporic Contexts; Lutes across Borders; and a roundtable on Confluences and Contrasts in the Performance Practices, Aesthetics, and Contexts for Plucked Lutes of the Silk Road. The sub-topics partly reflect previous research approaches, such as the scholarly division into organological issues and regional history, the focus on intra-national developments and the rather technical study of musical systems and performance practice. This colloquium was an attempt to widen the horizon and to open up and cross borders of geography, musical systems, time periods, organology, and gender issues by bringing together experts of all these fields.

The panel on Instrument Making and Ecologies started with Jennifer Post's valuable contribution based on her long-term fieldwork in regions along the Silk Road. Her presentation "Tonewood, Skin, and Bone: Lutes and Local Ecologies Along Asian Trading Routes" approached the topic in a holistic way through regional ecologies, social productivity, and art objects. Razia Sultanova continued exemplary with her fieldwork-based study "The *Dutar* in Central Asian Traditional Culture: Substance, Image, and Sound". Another paper belonging to this panel, titled "The Basis of Creation for the Sound System of the *Tanbour*", was given by Abduvali Abdurashidov as the first paper of the third day due to his complicated flight schedule. He showed in a very practical manner the connection of instrument features, musical systems, and the development of a specific cultural repertoire in one region.

The second panel on Intra-Cultural Variation and Distribution was opened by a research team chaired by Xiao Mei and consisting of herself, Kong Chongjing, and Zhang Zhenrui. This presentation contributed with rich information about a long-ignored subject, "Shaanbei Shuoshu (Pipa Storytelling of Shaanbei) from the Perspective of Inner Asia". The research team considered cross-border perspectives as well as social geography as a point of further discussion. It was followed by Alexander Djumaev's paper, titled "Plucked Lutes in Central Asia: From Iconographic Images and Written Descriptions to Music Practices". He pointed out that a lack of sources can be often compensated by detailed observations of performance practices.

The panel on Historical Studies, the first of the second day, gathered M. Emin Soydaş, Wen He, and Zhang Xiaodong with highly interesting findings on the historical connections among repertoires and traces of plucked lutes along the Silk Road. Soydaş reported on "Historical Facts, Recent Myths, Current Connections: The Case of the Ancient Turkish *Kopuz*", Wen He on "Notated Music From the Tang Court Written for a Historical Plucked Lute of the Silk Road", and Zhang Xiaodong on "Ruanxian Research on the Silk Road". These three papers offered a number of new insights, each calling for further detailed studies in this field.

Another panel of the second day about Theory, Aesthetics, and Performance Practice could approach the topic in a very practical way from the perspective of recent musicians, music educators, and composers. Scott Markus spoke about "Adding a New Layer to the Documentation of Eastern Arab Modal Practice: Using Tetrachordal Theory to Document Present-Day Practice across Maqām Families". A. J. Racy demonstrated the "The Arab *Buzuq*: The Long-Necked Lute Fretting vis-à-vis the Indigenous Tonal Grammar", and Munir Beken analysed his "Concerto for Turkish *Ud* and Orchestra" from more than the primary musical aspect.

Participants of the 24th ICTM Colloquium. Photo provided by Xiao Mei.

The third panel of the second day about Lutes in Diasporic Contexts dealt with actual issues among diasporic communities that live apart from the Silk Road societies. John Morgan O'Connell focused on a specific German context and spoke about "*Saz* as Symbol: A Turkish Lute and an Alevi Aşık in a German City", while Anne Rasmussen took the music practice to another level of academic research with her paper on "Taking Our Show on the (Silk) Road: The W&M MEME tours Morocco and Oman".

Two panels were dedicated to "Lutes Across Borders" on the third day. As the Silk Road crosses borders in many ways, this sub-topic offered a wider view on different subjects with shifts in perspectives. Gisa Jähnichen gave a general overview of cross-bar lutes of the '*ud* and *pipa* type, their development, the migration of instruments with their musicians and ideologies, as well as subsequent gender constructions and re-constructions. Her presentation "Migrating Lutes: Silky Strings and Gendered Ideologies" was followed by Haruko Komoda who extended this topic further to the east in her paper "Transmission and Transformation of the *Pipa* in China, Korea, and Japan". Another highly interesting contribution was delivered by Richard K. Wolf in his paper "Wakhi Religious Music Across the Tajik-Afghan Border" and by Katherine E. Freeze who spoke about "The *Ko-phongs*, a Plucked Lute on the Silk Road from Central Asia to India and Tibet". Freeze concluded the panel with an impressive lecture demonstration.

The afternoon of the third day started with the final roundtable on Confluences and Contrasts in the Performance Practices, Aesthetics, and Contexts for Plucked Lutes of the Silk Road. J. Lawrence Witzleben, Svanibor Pettan, Tan Sooi Beng, and Zhao Weiping gave summarizing statements and inspired the participants with their list of questions regarding future research about music cultures and their changes along the Silk Road. Everybody contributed to the discussion and agreed upon continuing the practice of focused academic colloquia within ICTM and among local scholars, musicians, and educators.

The panels and discussions were enriched by three evening concerts: "The Travel of *Pipa* with Wu Man–In Conversation With World Plucked String Instruments: Folk Musics of China, America, and Eastern Africa", "Plucked Lutes of the Arabic World", and "Plucked Lutes' Journey to the East". Scholars and invited experienced musicians contributed to the concerts and to the horizon of thoughts that made this colloquium a unique event. More detailed workshops held by scholars and an excursion to the most important factory of Chinese instruments in Shanghai added to the rich experience that every participant took home to further encourage other researchers and students.

Many thanks go to the team of Xiao Mei at the Shanghai Conservatory of Music, the Programme Committee under the leadership of J. Lawrence Witzleben, and the ICTM Executive Board.

RILM

by Laurenz Lütteken, Die Musik in Geschichte und Gegenwart, editor in chief

MGG is going online. Introduced during the AMS conference 2016, *MGG Online* (mgg-online.com) is the fruit of a partnership that the publishers Bärenreiter and J.B. Metzler entered in 2014 with Répertoire International de Littérature Musicale (RILM), publisher of the world's most comprehensive bibliographic database of writings about music.

The first edition of the encyclopedia *Die Musik in Geschichte und Gegenwart* (MGG) began publication in 1949, although the preliminary planning of its content had already started during World War II. This formidable enterprise, initiated by Bärenreiter's founder, Karl Vötterle, was correspondingly protracted under the editorship of Friedrich Blume, comprising seventeen volumes from the first instalment to the 1986 supplement. In his epilogue to the encyclopedia, Paul Henry Lang restated the nature of the encyclopedia: While its content consists "perforce to a great extent of simple working material … these volumes contain many larger studies distinguished for their ambitious exploration of important topics".

Soon after the first edition was completed, the decision was made to publish a new edition. The original plan was for a slightly emended reissue, but Ludwig Finscher, the new edition's editor (and a major contributor to the first MGG), found himself obliged to rethink this idea, and the updated encyclopedia became a "second, new and revised edition": its 29 volumes appeared between 1994 and 2008, their creation and publication complicated by the upheavals in world events after 1989, by changes within the profession, and by the digital revolution. As an additional consequence of new realities, Bärenreiter was now joined in financing the venture by a new partner, J.B. Metzler of Stuttgart.

The idea of an online version of MGG was first raised in 2000, but its realization was delayed for various reasons, and it was not until the propitious collaboration with RILM, with its long experience in digital publishing, that the project took shape.

Now at last it is ready, and the long delay has favoured, indeed made possible, a series of decisions based on experience only available in a post-pioneer phase of the digital age. MGG Online will be a "new and revised edition" of its second print edition, revised gradually. This effectively corresponds to Finscher's concept of a dynamic "ongoing evolution", although now it will unfold in a guided, open-ended, and continuous process rather than being fixed between the covers of a printed book. A digital encyclopedia is a living project that continuously alters, expands, and renews itself. The second print edition, with its 25,000 pages and 18,000 articles written by more than 3,000 authors from 55 countries, is the foundation of *MGG Online*. The essence of an encyclopedia, as Blume pointed out long ago, is the synoptic presentation of knowledge, which in turn is a basis for further research. *MGG Online* remains true to Blume's original ideas, and as he insisted from the very beginning project, the process underlying the production of knowledge in MGG meets the highest editorial standards.

A large community shares responsibility for making knowledge about music available to *MGG Online* subscribers: starting with authors writing and revising articles, its content is shaped and supervised by the editor-in-chief, managing editor, editors, editorial board, and advisory board on the one hand, and the metadata coordinator, applications developer, and technical staff on the other. The content from the printed edition is being updated reflecting recent developments in the field: some articles are amended with new content, some old articles are entirely rewritten, and some concepts previously missing will be presented in new entries. The main focus during the initial updating phase were geographic articles—many of which were completely rewritten—and they now reflect not only new knowledge about music in specific regions but also new methodologies.

The fundamental principles of the *MGG Online* enterprise arise from conjoining traditions of uncompromising editorial standards and the flexibilities of digital medium. This reference work is a tool not only for musicologists but for scholars in all directions of music research. For example, the editorial board has plans to give more prominence in future updates to popular music studies.

MGG is a German-language reference work, but its new version is made for global consumption. With that in mind, the online platform has built-in automated translation to over one hundred languages. Imperfect as it is, this feature makes it easier for music scholars around the globe to access this content and to bridge their differences in mutual understanding.

Calendar of ICTM Events

ICTM

★ **13-15 Mar 2017**: ICTM-IAML-IMS Forum
Location: Abu Dhabi, UAE

★ **5-8 Apr 2017**: 21st Symposium of the ICTM Study Group on Musical Instruments
Location: Sarajevo, Bosnia and Herzegovina

★ **7-12 May 2017**: 5th Symposium of the ICTM Study Group on Multipart Music
Location: Nanning, China

13-19 Jul 2017
44th ICTM World Conference
Location: Limerick, Ireland
Visit the conference website

★ **24-27 Aug 2017**: 15th Symposium of the ICTM Study Group on Music Archaeology & Workshop of the European Music Archaeology Project (EMAP)
Location: Ljubljana, Slovenia

★ **21-28 Jul 2018**: 30th Symposium of the ICTM Study Group on Ethnochoreology
Location: Budapest, Hungary

★ **9-12 Aug 2018**: 2nd Symposium of the ICTM Study Group on African Musics
Location: Legon, Ghana

Related organizations

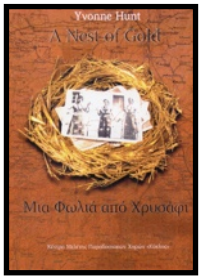
★ **20–21 Jul 2017**: Symposium on Education and Social Inclusion
Location: London, UK

★ **26-29 Oct 2017:** Society for Ethnomusicology Annual Meeting
Location: Denver, CO, USA

Featured Publications by ICTM Members

A Nest of Gold / Μια Φωλιά από Χρυσάφι

Yvonne Hunt. Thessaloniki: Centre for the Study of Traditional Dance "Kyklos", 2015. Hardcover, 493 pp., colour photos, CD, DVD. In English and Greek. ISBN 9786188170209. 30 EUR. To purchase, contact the publisher.



The Serres region of eastern Macedonia in Greece is rich with music, dance, song, and traditions, many of which have been lost but many of which are still retained. This work is the result of more than 30 years of research in the villages of the region. This book is an attempt to document much of the information which combines observations, interviews, and scholastic studies.

The recordings on the accompanying CD and DVD enable one to experience a small part of the richness and diversity of this area, which the Ottomans referred to as a nest of gold for its agricultural value, and which is also such for its cultural value.

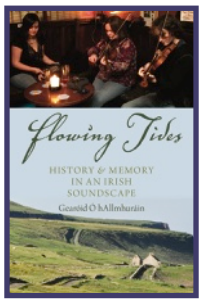
Dance, Field Research, and Intercultural Perspectives The Easter Customs in the village of Sviniţa

Selena Rakočević and Liz Mellish, eds. Pančevo: Kulturni Centar Pančeva & Selena Rakočević, 2015. Paperback, 151 pp. ISBN 9788691826116. 15 EUR. To purchase, contact Liz Mellish.

This publication is the result of fieldwork by the Ethnochoreology Sub-Study Group on Field Research Theory and Methods about Easter customs and *hora de pomana* in the village of Sviniţa, Romania, in May 2013. The volume is dedicated to Anca Giurchescu as this was her last field trip. The papers include a significant article by Giurchescu in which she summarizes her decades of experience and knowledge of Romanian village dances.

Flowing Tides: History and Memory in an Irish Soundscape

Gearóid Ó hAllmhuráin. New York/ Oxford: Oxford University Press, 2016. Hard copy, E-book, companion website, 344 pp, photos, maps, trans. ISBN 9780199380084. 45 USD. Purchase.



Despite its isolation on the western edge of Europe, Ireland occupies vast amounts of space on the music maps of the world. Deeply rooted in time and place, yet viscous and nomadic, Irish songs, dances, and instrumental traditions have a history of global travel that spans the centuries. Working from a palette of disciplines—cultural history, ethnomusicology, memory studies, media ecology—and a range of eyewitness accounts, Internet sociologies, and multilingual ethnographies, this book is a narrative of an Irish soundscape undergoing radical change in the period from the Napoleonic Wars to the Great Famine, from the birth of the nation state to the meteoric rise—and fall—of Ireland's cultural economy amid the utopian folly of the Celtic Tiger boom.

Hindustani Traces in Malay Ghazal: "A song so old and yet still famous"

Chinthaka P Meddegoda and Gisa Jähnichen. Cambridge: Cambridge Scholars Publishing, 2016. Hardback, 420 pp. ISBN 9781443897594. 63.99 GBP. Purchase.

"A song, so old and yet still famous" is a Malay expression of admiration for an exotic singing style, a musical contemplation on the beauty of nature, God, and love. The *ghazal* exists in manifold cultures all over Asia, Africa, and Southern Europe, and is intimately connected to Islam and its periphery. In the Malay world, *ghazals* come in various shapes and with different meanings. Malay *ghazals* are still attractive and musically demanding. They were traditionally not performed for mass appeal, but, rather, for a small knowledgeable audience that valued musical refinement and taste.

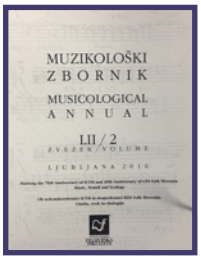
Music in art / 艺术中的音乐

Zdravko Blažeković, 洛秦 *Luo Qin,* 李枚 *Li Mei, eds.* Shanghai: Shanghai Conservatory of Music Press, 2014. 546 pp. ISBN 9787806929780. To purchase, contact the editor.

This volume is a collection of 26 articles translated into Chinese which originally appeared between 2002 and 2007 in the journal *Music in Art.* The included articles discuss a variety of Western and Asian topics, including the origin of the Mesoamerican slit-drum (Mark Howell), the ancient Chinese *qin* zither (Bo Lawergren), the nineteenth-century representations of Chinese *huqin* (Colin Huehns), pipe organs in the Jewish culture (Joachim Braun), instruments represented in the Luttrell Psalter (Rosina Buckland), classification of Renaissance plucked instruments (Mariagrazia Carlone), and effeminate professional musicians in Ottoman Empire (Dorit Klebe), among others. As these articles demonstrate a broad spectrum of methodological approaches, the book is used as a textbook across Chinese institutions of advanced music learning.

Muzikološki zbornik/ Musicological Annual 52/2: Music, Sound and Ecology

Svanibor Pettan, ed. Ljubljana: Ljubljana University Press, 2016. Paperback, 194 pp., photos. ISSN 0580-373X. 10 EUR. Purchase.



This issue celebrates the 70th anniversary of ICTM and the 20th anniversary of the Cultural and Ethnomusicological Society Folk Slovenia, both located at the University of Ljubljana. Ten peer-reviewed articles that emerged from papers presented at the symposium "Music and Ecology" (Ljubljana, 2015) reflect a growing interest in sound in the context of interactions between humans and their local and global environments. The authors deal with topics such as sonic ecology, religious and nostalgic soundscapes, sound art, sound therapy, and more.

Sound, Ritual and Medicine: Culture and Activities of Javanese Folk Healing

Tsai Tsung-Te. Taipei: Yulan Culture, 2015. Paperback, 298 pp. IBSN 9789868976955. In Chinese (Traditional). NT$ 380. Purchase.

This is the first ethnomusicological work in Chinese language (音聲、儀式與醫療：印尼爪哇療癒文化與活動) that considers the role of music in the folk healing tradition of Java. The book uses Javanese Islamic and Shamanistic practices as a lens to consider the interconnections between various forms of medical rites, sound, and artistic expressions. It seeks to demonstrate the dissemination of culture and healing systems, religion and medical thoughts, as well as the use of sound and music in the healing tradition of Java.

Traditional Dances of the Serbs in Banat: An Anthology

Selena Rakočević. Belgrade: CIOTIS, 2014. DVD. In English and Serbian. 10 EUR. To purchase, contact the author.

This publication is a multimedia DVD with 30 ethnochoreological field-research video clips of the traditional dances of the Serbs in Banat, covering a period from 1988 to 2014.

ICTM World Network

The ICTM World Network is composed of individuals, called Liaison Officers, and representatives of organisations, called National and Regional Committees. They 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.

As of January 2017, the International Council for Traditional Music is officially represented in 127 countries and regions.

Afghanistan
Ahmad Naser Sarmast, Liaison Officer

Albania
Ardian Ahmedaja, Liaison Officer

Algeria
Maya Saidani, Liaison Officer

American Samoa
Kuki Motumotu Tuiasosopo, Liaison Officer

Angola
Jomo Francisco Isabel de Carvalho, Liaison Officer

Argentina
Silvia Citro, Liaison Officer

Armenia
Tatevik Shakhkulyan, Liaison Officer

Australia & New Zealand
Catherine Grant, Chair of Regional Committee

Austria
Bernd Brabec de Mori, Chair of National Committee

Azerbaijan
Sanubar Bagirova, Liaison Officer

Bangladesh
Sayeem Rana, Liaison Officer

Belarus
Galina Tavlai, Liaison Officer

Belgium
Anne Caufriez, Liaison Officer

Bhutan
Kheng Sonam Dorji, Liaison Officer

Bosnia and Herzegovina
Jasmina Talam, Chair of National Committee

Botswana
Tomeletso Sereetsi, Liaison Officer

Brazil
Deise Lucy Montardo, Chair of National Committee

Bulgaria
Lozanka Peycheva, Chair of National Committee

Cambodia
Song Seng, Liaison Officer

Cameroon
Kisito Essele, Liaison Officer

Canada
Judith Klassen, Chair of National Committee

Cape Verde
Mário Lúcio de Sousa, Liaison Officer

Chile
Jacob Rekedal, Liaison Officer

China
Xiao Mei, Chair of National Committee

Colombia
Ana María Ochoa, Liaison Officer

Costa Rica
Susan Campos Fonseca, Liaison Officer

Côte d'Ivoire
Sié Hien, Liaison Officer

Croatia
Tvrtko Zebec, Chair of National Committee

Cuba
Laura Delia Vilar Álvarez, Liaison Officer

Cyprus
Nefen Michaelides, Liaison Officer

Czech Republic
Zuzana Jurková, Liaison Officer

Denmark
Eva Fock, Chair of National Committee

Ecuador
María Gabriela López Yánez, Liaison Officer

Egypt
Kristina Nelson, Liaison Officer

Estonia
Žanna Pärtlas, Liaison Officer

Ethiopia
Timkehet Teffera, Liaison Officer

Finland
Antti-Ville Kärjä, Chair of National Committee

France
Susanne Fürniss, Chair of National Committee

Georgia
Joseph Jordania, Liaison Officer

Germany

Dorit Klebe, Chair of National Committee

Ghana

Daniel Avorgbedor, Liaison Officer

Greece

Irene Loutzaki, Liaison Officer

Guam & Northern Marianas

Michael Clement, Liaison Officer

Guatemala

Matthias Stöckli, Liaison Officer

Haiti

Gerdès Fleurant, Liaison Officer

Hungary

János Sipos, Chair of National Committee

Iceland

Guðrún Ingimundardóttir, Liaison Officer

India

Shubha Chaudhuri, Chair of National Committee

Indonesia

Made Mantle Hood, Liaison Officer

Iran

Mohammad Reza Azadehfar, Liaison Officer

Iraq

Scheherazade Q. Hassan, Liaison Officer

Ireland

Lonán Ó Briain, Chair of National Committee

Israel

Essica Marks, Liaison Officer

Italy

Serena Facci, Chair of National Committee

Japan

Tsukahara Yasuko, Chair of National Committee

Kazakhstan

Saule Utegalieva, Liaison Officer

Kenya

Charles Nyakiti Orawo, Liaison Officer

Republic of Korea

Sheen Dae-Cheol, Chair of National Committee

Kuwait

Lisa Urkevich, Liaison Officer

Kyrgyzstan

Kanykei Mukhtarova, Liaison Officer

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Bountheng Souksavatd, Liaison Officer

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Anda Beitāne, Liaison Officer

Lebanon

Nidaa Abou Mrad, Liaison Officer

Lithuania

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Velika Stojkova Serafimovska, Chair of National Committee

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Malawi

Robert Chanunkha, Liaison Officer

Malaysia

Tan Sooi-Beng, Liaison Officer

Malta

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Lhoussain Simour, Liaison Officer

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Myanmar

Ne Myo Aung, Liaison Office

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Ram Prasad Kadel, Liaison Officer

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Evert Bisschop Boele, Liaison Officer

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Johannes Kranz, Liaison Officer

Nigeria

Austin 'Maro Emielu, Liaison Officer

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Bjørn Aksdal, Chair of National Committee

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Nasser Al-Taee, Liaison Officer

Pakistan

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Simeon Adelbai, Liaison Officer

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Naomi Faik-Simet, Liaison Officer

Peru

Efraín Rozas, Liaison Officer

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José Buenconsejo, Liaison Officer

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Ewa Dahlig, Chair of National Committee

Portugal

Salwa El-Shawan Castelo-Branco, Chair of National Committee

Puerto Rico

Mareia Quintero Rivera, Liaison Officer

Romania

Constantin Secară, Liaison Officer

Russia

Olga Pashina, Liaison Officer

Serbia

Danka Lajić-Mihajlović, Chair of National Committee

Singapore

Joseph Peters, Liaison Officer

Slovakia

Bernard Garaj, Chair of National Committee

Slovenia

Mojca Kovačič, Chair of National Committee

Solomon Islands

Irene Karongo Hundleby, Liaison Officer

South Africa

Alvin Petersen, Liaison Officer

Spain

Francisco J. García Gallardo, Chair of National Committee

Sri Lanka

Lasanthi Manaranjanie Kalinga Dona, Liaison Officer

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Swaziland

Cara Stacey, Liaison Officer

Sweden

Ingrid Åkesson, Chair of National Committee

Switzerland

Marc-Antoine Camp, Chair of National Committee

Taiwan

Tsai Tsung-Te, Chair of Regional Committee

Tajikistan

Faroghat Azizi, Liaison Officer

Tanzania

Imani Sanga, Liaison Officer

Thailand

Bussakorn Binson, Liaison Officer

Tunisia

Anas Ghrab, Liaison Officer

Turkey

Arzu Öztürkmen, Chair of National Committee

Turkmenistan

Shakhym Gullyev, Liaison Officer

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Ukraine

Olha Kolomyyets, Liaison Officer

United Arab Emirates

Virginia L. Danielson, Liaison Officer

United Kingdom

Keith Howard, Chair of National Committee

United States of America

Anne Rasmussen, Chair of National Committee

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Marita Fornaro, Liaison Officer

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Vanuatu

Monika Stern, Liaison Officer

Venezuela

Katrin Lengwinat, Liaison Officer

Vietnam

Phạm Minh Hương, Chair of National Committee

Yemen

Jean Lambert, Liaison Officer

Zambia

Mwesa I. Mapoma, Liaison Officer

Zimbabwe

Jerry Rutsate, Liaison Officer

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 may be further governed by their own bylaws.

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

African Musics

Chair: Patricia A. Opondo

Applied Ethnomusicology

Chair: Klisala Harrison

Audiovisual Ethnomusicology

Chair: Leonardo D'Amico

Ethnochoreology

Chair: Catherine E. Foley

Historical Sources of Traditional Music

Co-Chairs: Susanne Ziegler & Ingrid Åkesson

Iconography of the Performing Arts

Chair: Zdravko Blažeković

Maqām

Chair: Alexander Djumaev

Mediterranean Music Studies

Chair: Ruth Davis

Multipart Music

Chair: Ardian Ahmedaja

Music and Allied Arts of Greater South Asia

Chair: Richard K. Wolf

Music and Dance in Southeastern Europe

Chair: Velika Stojkova Serafimovska

Music and Dance of Oceania

Chair: Brian Diettrich

Music and Gender

Chair: Barbara L. Hampton

Music and Minorities

Chair: Ursula Hemetek

Music Archaeology

Chair: Arnd Adje Both

Music in the Arab World

Chair: Scheherazade Hassan

Music of the Turkic-speaking World

Chair: Razia Sultanova

Musical Instruments

Chair: Gisa Jähnichen

Musics of East Asia

Chair: Helen Rees

Musics of the Slavic World

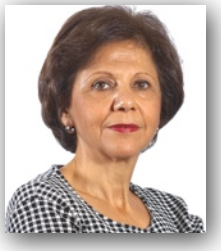
Chair: Elena Shishkina

Performing Arts of Southeast Asia

Chair: Mohd Anis Md Nor

Executive Board

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



Salwa El-Shawan Castelo-Branco

Portugal

President (2013-2017)

Don Niles

Papua New Guinea

Vice President (2013-2017)

Razia Sultanova

UK

Vice President (2015-2019)

Samuel Araújo, Jr.

Brazil

EB Member (2011-2017)

Naila Ceribašić

Croatia

EB Member (2011-2017)

Catherine E. Foley

Ireland

EB Member (2015-2017)

Marie Agatha Ozah

Nigeria

EB Member (2015-2017)

Jonathan P.J. Stock

UK/Ireland

EB Member (2013-2019)

Kati Szego

Canada

EB Member (2011-2017)

Tan Sooi Beng

Malaysia

EB Member (2015-2021)

Terada Yoshitaka (寺田 吉孝)

Japan

EB Member (2013-2019)

Trần Quang Hải

France

EB Member (2011-2017)

J. Lawrence Witzleben

USA

EB Member (2015-2021)

Xiao Mei (萧梅)

China

EB Member (2013-2019)

Secretariat

The Secretariat is the body responsible for the day-to-day operations of ICTM, and is 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. The current Secretariat has been based at the University of Ljubljana, Slovenia, since July 2011, with Svanibor Pettan as Secretary General and Carlos Yoder as Executive Assistant.

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 scholarly organization that aims 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, and publishes the *Yearbook for Traditional Music* and the online *Bulletin of the ICTM*.

As a non-governmental organization in formal consultative relations with UNESCO and 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 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 2016 issue the *Yearbook* (Vol. 48), was published in November 2016.

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. The full collection of past *Bulletins* can be browsed and downloaded from this 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.