

# BULLETIN

*of the*  
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*for*  
TRADITIONAL MUSIC

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## Message from the Secretary General

by Ursula Hemetek



In my first contribution to the *Bulletin of the ICTM* as Secretary General I would like to introduce my ideas for the Council in this new capacity, and also to highlight some of the *Bulletin's* contents.

In the past three months I have experienced that being Secretary General of ICTM is both a great responsibility and a heavy weight on my shoulders. However, I am still happy and greatly honoured to serve, by the way, as the first female Secretary General in 50 years. Besides handling all the day-to-day operations of ICTM, I envision three main points that are important in my interpretation of the function of Secretary General: **historical awareness**, **democracy and transparency**, and **political engagement**.

During the Limerick World Conference we learned a lot about the history of ICTM, and I have been a witness to it for almost 40 years. I remember very well the “scandalous” World Conference in Schladming, Austria, in 1989. For me it was not only a kind of scholarly initiation but also a lecture in international NGO politics: without involving the Austrian ICTM members in any way, the local organizer decided to invite the President of the Republic of Austria, Kurt Waldheim, for the Opening Ceremony. Waldheim was at the time placed on many blacklists and internationally ostracized because of his activities during the Nazi regime. I had privately taken part in national protests against Waldheim before, but now I found myself within an international body—the ICTM—that articu-

lated its protest in a quite impressive way: part of the Executive Board stepped down for the duration of the Opening Ceremony, leaving the room as soon as Waldheim started his speech. Part of the audience also left the room, myself included. Later during the conference, the Austrian members dissolved the National Committee and installed a Liaison Officer, what seemed to be the only solution to achieve more transparency. The National Committee was revived in 2004 with Gerlinde Haid as its first Chair, but that is another story.

As incoming Secretary General I convey this story as a kind of metaphor for what I see as my personal focus for the next four years. On the one hand—and this has to do with my age of course—**historical awareness** seems to be so important. I think the previous Secretary General and Executive Board have done a great job in providing us with many available documents concerning the history of our organization. However, historical awareness means more than that; it also includes the many different histories and narratives of our discipline in all regions and nations, whether it is called ethnomusicology, folk music research, comparative musicology, cultural anthropology of music, or some other designation. And it means the critical reflection of these histories.

The Limerick World Conference was an impressive demonstration of the fact that looking critically at the history of an organization is the basis for its future development. So I consider myself lucky to step in just at this point in the history of the ICTM. There are extensive reports on that event in this issue of the *Bulletin*, including for the first time a report by a conference volunteer, which is important because it gives a voice to a section of the

membership that had been perhaps under-represented so far: students and early stage researchers.

My second point is **democracy and transparency**. The Council has not always been organized as democratically as it is now. The Council is an international non-governmental organization governed by a body—the Executive Board—that comprises members from all over the world who are in turn elected democratically by the membership. This ICTM membership is indeed an amazing body, not only due to its number but most of all because of its diversity. I do not only mean ethnic or regional diversity, but that which is most inspiring for me: the diversity of approaches in the study of music and dance. In my long-standing engagement with ICTM I have learned so much from many different voices heard at meetings. The only way to make such diversity fruitful is with an attitude of mutual respect, something I have experienced in ICTM for many years; respect for new ideas (which very often but not always come from early stage researchers), respect for different approaches to the study of music and dance (due to different research traditions), and respect for different personalities. I appreciate the great wealth of all these different voices in the membership and I will do my best to make as many of them as possible heard, by means of political participation within ICTM, as far as this will be in my capacity.

In fact, we have started this process already. On page 6 you will find a notice from a new body within the Council, the **ICTM Students and Early Career Researchers**. I see this as an initial step towards increased visibility and representation of this most important group of ICTM members.



*Svanibor Pettan, Salwa El Shawan Castelo-Branco, Christian Meyer (Vice Rector of the University of Music and Performing Arts Vienna), Ursula Hemetek, Ulrike Sych (Rector of the University of Music and Performing Arts Vienna), Anthony Seeger. Vienna, Austria. September 2017. Photo by Cornelius Holzer.*

Furthermore, [we have made available online](#) the minutes of the two most recent General Assemblies, Assemblies of National and Regional Representatives, and Assembly of Study Group Chairs.

The first section of the *Bulletin* has also been renamed, from “From the Secretariat” to “Secretariat and Executive Board”, to include messages from members of the Council’s governing body. This is not merely a representational issue, but also a move towards establishing a more direct communication channel between the Executive Board and the membership, thus achieving higher levels of transparency. On pages 5–6 you will find a message from our President, Salwa El-Shawan Castelo-Branco, where she explains some of the structures of the Executive Board, recent decisions, and visions for the future.

The *Bulletin*, as one of ICTM’s publications, should serve the membership not only in terms of information and networking, but also in terms of representation. The Reports section

(starting on page 18) is one means to do so. In this issue you will find reports from National and Regional Committees that had long been silent. I appreciate their reappearance in the multifaceted choir of diverse voices that is the [ICTM World Network](#). I would also want to warmly welcome the following new representatives: the new Liaison Officers for Malaysia (Clare Suet Ching Chan) and Tonga (Adrienne L. Kaeppler), and the new Chairs of National Committees for Brazil (Suzel Ana Reily) and Japan (Endō Tōru).

Study Groups are one of the most vibrant bodies of ICTM, and as such their activities are reflected in this issue’s numerous announcements and reports. Some Study Groups have held elections: a warm welcome to all newly-elected officials! There are currently 21 recognized ICTM Study Groups, plus three emerging ones. I think this is proof of the success of having smaller units under the general ICTM umbrella.

In connection with Study Groups I want to thank Barbara Barnard Smith for her generosity in supporting ICTM again, with a new grant that will fund the *Music and Dance of Oceania Travel Award* (see page 48). Also in direct connection with this Study Group is one of the publications featured on page 56: *A Distinctive Voice in the Antipodes: Essays in Honour of Stephen A. Wild* (edited by Kirsty Gillespie, Sally Treloyn, and Don Niles). Stephen has served ICTM in various capacities over a very long time. The 1995 ICTM World Conference that he organized is unforgettable for all who attended it. He served as both Vice President and Secretary General of ICTM, but most of all Stephen is a greatly appreciated scholar, and a wonderful person. Congratulations, Stephen!

Likewise I want to thank outgoing Executive Board members Samuel Araújo and Kati Szego. Samuel served as the Executive Board’s liaison to Latin America. Miguel A. García, whom I welcome, was co-opted into the Executive Board earlier this year, and will succeed Samuel in that capacity. In addition to being an Executive Board member since 2009, Kati has been General Editor of the *Yearbook* since 2014, and I thank her for her dedicated and very professional work over the years. Kati has also managed to give our flagship publication a new outward appearance, which you can see on page 64.

I also welcome the new General Editor of the *Yearbook*, Lee Tong Soon. He will assume his responsibility with the 2018 volume, which will feature articles dedicated to the themes of the Limerick World Conference (please send your submissions to [ytm2018@ictmusic.org](mailto:ytm2018@ictmusic.org) by 1 January 2018). Finally, Bussakorn Binson was also co-opted to the Exec-

utive Board in her capacity as Co-Chair of the Local Arrangements Committee of the next World Conference, to be held in Bangkok in July 2019.

This *Bulletin* includes the First Notice for that event, and I want to thank the Local Arrangements Committee for having started their work already. The Secretariat is in constant contact with the LAC about any details that may arise. The Programme Committee has prepared, in consultation with the Executive Board, five challenging themes for the conference, announced on pages 8–9. Therefore, everything seems to be on a very good path, and we are already looking forward to seeing each other in Bangkok.

In the end I want to get back to my visions and raise a third point: **political engagement.**

My anecdote at the beginning of this message had much to do with political involvement. I know about the hardships of political engagement in international bodies due to necessary diplomatic considerations. The resignation of the Executive Board in Schladming was a courageous political act with a strong political message. And from my perspective as an eyewitness, it had a

direct effect on Austrian ethnomusicology, as we—the Austrian members of ICTM—dismissed those responsible for the scandal. Without that democratic act, the development of the discipline in Austria would have probably been quite different, and neither a World Conference in 2007 nor the seat of the Secretariat in 2017 would have been located in Vienna.

On the other hand, the discipline itself seems to be of socio-political relevance. My own history in the ICTM is very much connected to research on minorities, which inevitably has a socio-political component, as we define minorities as groups of people who are faced with a “dominant” group. Together with Svanibor Pettan I founded the Study Group on Music and Minorities in 1997—now 20 years ago—which has been growing and flourishing ever since. In my research on minorities as well as from the discussions in our Study Group with members from all over the world, I learned about the socio-political relevance that ethnomusicology and ethnochoreology can have. To stress this capacity, the Department of Folk Music Research and Ethnomusicology at the University of Music and

Performing Arts Vienna hosted on 28–30 September 2017 an international symposium titled “Musics Matter! Ethnomusicology and Its Socio-political Relevance Today”, to celebrate the transfer of the Secretariat from Ljubljana to Vienna. We invited scholars who represent this agenda as well as the diversity of ICTM as mentioned above. The programme was constructed around relevant discourses on the topic.

Anthony Seeger’s keynote address was intended to give an introduction and explore to what extent music itself and the study of music matters. An important field connected to political relevance is heritage, either in connection with UNESCO or with archives. The ontologies of indigenous groups and their relevance in knowledge production were discussed in ethnomusicology nowadays, as well as the possibilities of decolonizing the discipline. Two papers from ethnochoreology explored dance from the gender perspective and within post-socialist political structures.

Several papers discussed different approaches from applied ethnomusicology dealing with social justice, participatory dialogical practice, and the



*Participants of the symposium “Musics Matter! Ethnomusicology and its Socio-political Relevance Today”. Vienna, Austria. September 2017. Photo by Cornelius Holzer.*

socio-political relevance of performance. The study of forced migration and religion, also discussed during the symposium, should be seen as comprehensive topics for future research. Finally, we discussed activism and politics in academia. The programme mirrored influential discourses of ethnomusicology today, which will definitely shape the future development of the discipline.

The [University of Music and Performing Arts Vienna](#), the host institution of the Secretariat, has shown great support for the Council. The Rector of the University, Ulrike Sych, attended the Limerick World Conference and delivered the opening address of this symposium as well. The diverse musical voices of the world seem to have cemented their place at one of the world's leading centres for teaching Western Art Music!

Being Secretary General is a great responsibility. As defined by the Statutes that are in the final stages of adoption by the Council, it is an office of service, and I will serve the Executive Board, which was elected by the membership, and I am very happy for the fruitful cooperation with Executive Board members so far. I am also keenly aware that the Secretariat has to serve the membership, because ICTM is its members! Therefore I would like to encourage you to [send us whatever questions or concerns](#) that might help to improve our work. Together with Carlos Yoder I will do my best, but without the support of the membership we will not succeed.

## Message from the President

by *Salwa El-Shawan Castelo-Branco*



I begin this new column in the *Bulletin* by extending a warm welcome to our new Secretary General, Ursula Hemetek, who was appointed by the Executive Board at the recommendation of a special-purpose committee consisting of Anthony Seeger, Stephen Wild, and myself. Both professor at and director of the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna, Ursula is a prominent scholar well-known for her pioneering work on music and minorities in Austria and elsewhere in Europe. An active member of ICTM since 1989, she was co-founder of the Study Group on Music and Minorities, which she chaired from 1997 to 2017, and a member of the Executive Board of ICTM from 2005 to 2013. Ursula organized numerous Study Group symposia and co-organized the 39th World Conference in Vienna in 2007. The Executive Board is delighted to entrust Ursula Hemetek with the management of the Council and the shaping of its future in collaboration with the Executive Board and the membership.

Let me also take this opportunity to thank Svanibor Pettan for his excellent work as Secretary General between 2011 and 2017. I reiterate the gratitude I expressed last July, together with the Executive Board and membership, at the General Assembly during the 44th ICTM World Conference.

The year 2017 was marked by many other developments that will positively affect the Council's future, among them

the proposed new Statutes to replace the current Rules. In 2015, the Executive Board appointed a special committee for the Revision of the Statutes, Memoranda, Guidelines, and Terminology, to draft new Statutes that would replace the outdated Rules that govern the Council. The proposed new Statutes were thoroughly discussed and revised by the whole Executive Board, ensuring that they corresponded to the workings of the Council and its future projection as a modern international scholarly society. A proposal to approve them was circulated to the membership twice, once on 15 May 2017 and again two days before the General Assembly. The majority of the members present at the General Assembly approved the new Statutes. According to the current Rules by which we are still bound, an electronic ballot was then sent out to all members in good standing for the Statutes' ratification. If you have not already done so, [please cast your vote to ratify the new Statutes before by 11 December 2017](#). Your participation in this and other important decisions that affect the Council's future is crucial. I would like to take this opportunity to warmly thank the Committee that worked on the revision of the Statutes, the Executive Group, and the Executive Board for many months of hard work that resulted in the proposed new Statutes.

This Committee is only one of more than a dozen committees appointed by the Executive Board to carry out specific tasks, namely:

- \* 70th Anniversary of ICTM: Don Niles (Chair), Mohd Anis Md Nor, Salwa El-Shawan Castelo-Branco, Naila Ceribašić, Catherine Foley, Ursula Hemetek, Svanibor Pettan, Anthony Seeger, Razia Sultanova, Carlos Yoder

- \* *Bulletin*: Don Niles (Chair), Ursula Hemetek, Carlos Yoder
- \* Colloquia: Terada Yoshitaka (Chair), Salwa El-Shawan Castelo-Branco, Marcia Ostashevski, Jonathan Stock
- \* Ethics: Jonathan Stock (Chair), Anthony Seeger, Razia Sultanova, Muriel Swijghuisen-Reigersberg
- \* ICTM Archive: Salwa El-Shawan Castelo-Branco (Chair), Naila Ceribašić, Ursula Hemetek, Jeanette Mollenhauer, Don Niles, Anthony Seeger, Carlos Yoder
- \* Internet Presence: Don Niles (Chair), J. Lawrence Witzleben, Carlos Yoder
- \* Liaison with National and International Organizations: Salwa El-Shawan Castelo-Branco (Chair), Ursula Hemetek, Svanibor Pettan
- \* Maud Karpeles, Young Scholars, and Other Funds: Marie Agatha Ozah (Chair), Ursula Hemetek, Don Niles
- \* Named Prizes: J. Lawrence Witzleben (Chair), Ursula Hemetek, Razia Sultanova, Kati Szego
- \* Online Publication Series: Don Niles (Chair), Beverley Diamond, Stephen Wild, J. Lawrence Witzleben, Carlos Yoder
- \* Outreach with Africa: Marie Agatha Ozah (Chair), Susanne Fűrnis
- \* Outreach with Central Asia: Razia Sultanova (Chair), Saida Yelemanova.
- \* Outreach with Latin America: Miguel A. García (Chair), Samuel Araújo, María Gabriela López Yáñez, Suzel Reily.
- \* Outreach with Middle East: Salwa El-Shawan Castelo-Branco (Chair)
- \* Outreach with Museums & Archives: Terada Yoshitaka (Chair), Gerda Lechleitner, Hsin-chun Tasaw Lu, Dan Lundberg, Xiao Mei
- \* Publication of *Yearbook* through a commercial publisher: Jonathan Stock (Chair), Ursula Hemetek, Lee Tong Soon, Don Niles, Carlos Yoder
- \* Publications: Svanibor Pettan (Chair), Don Niles, Kendra Stepputat, Jonathan Stock, J. Lawrence Witzleben
- \* Revision of the ICTM Statutes, Memoranda, Guidelines, and Terminology: Salwa El-Shawan Castelo-Branco (Chair), Naila Ceribašić, Ursula Hemetek, Don Niles, Marie Agatha Ozah, Anthony Seeger, Razia Sultanova
- \* Study Groups: Don Niles (Chair), Naila Ceribašić, Ursula Hemetek, Svanibor Pettan, J. Lawrence Witzleben
- \* UNESCO: Naila Ceribašić (Chair), Salwa El-Shawan Castelo-Branco, Marie Agatha Ozah, Svanibor Pettan

The Executive Board made other important decisions during its meeting following the Limerick World Conference. I am particularly pleased with the recognition of the new Students and Early Career Researchers Group, and would like to take this opportunity to extend a warm welcome to all its members.

In order to assure utmost transparency, the Executive Board decided to outsource the handling of future Council's elections. After much debate, the Executive Board also decided not to disclose the number of votes received by candidates running for office, to have the Convener of the Nomination Committee communicate privately to each candidate how many votes they received and, if a candidate requests it, to disclose the number of votes by which the candidate was not elected. The Executive Board aims to govern ICTM as democratically and transparently as possible. At the same time, we

would like to safeguard the collegial and inclusive spirit that the Council has nurtured over the years. The Executive Board felt that the public announcement of election results might put our colleagues who were not elected in an awkward or uncomfortable situation.

The Council's Executive Board and Secretariat strive to serve the membership as best as they can. We aim to ensure the efficient, transparent, and democratic functioning of our international society. We are also committed to deepen our understanding of the Council's history and to continue bringing together scholars and practitioners, activists and policy makers in pursuit of human rights, and the sustainability of music and dance throughout the world.

## ICTM Students and Early Career Researchers Group

A new mailing list (aka listserv) has been created for the purpose of discussing issues relating to current ICTM members who are students or who have recently been students.

This listserv, SECR-L ("Students and Early Career Researchers"), will be used over the coming months to discuss the establishment of a formal student (and recent student) organization within ICTM, among other related issues. If you are interested in these issues you can subscribe to this listserv by sending a message to

[SECR-L-request@ictmusic.org](mailto:SECR-L-request@ictmusic.org) with the word SUBSCRIBE in the subject line.

## Dimitris Themelis (1931-2017)

by Athena Katsanevaki

Dimitris Themelis was born in Thessaloniki, Greece, in 1931, the son of poet George Themelis. He studied violin and music theory at the State Conservatory of Thessaloniki, where he would later teach, and eventually become its director. Themelis studied in Munich, where he was deeply influenced by Thrasibulos Georgiades. He was also a professor and later an emeritus professor at the Department of Music Studies of the Aristotle University of Thessaloniki.

Themelis was one of the first to support the introduction of music studies into academia in Greece, and his concerns about Greek traditional music ran deep due to his origins in the island of Ikaria and his performing achievements on the Ikarian *lyra*. He was a distinguished composer and musicologist, an eminent researcher of ancient Greek music, and also served as ICTM Liaison Officer for Greece from 1995 to 2002.

This short note does not aim to present a detailed biography of Themelis (something already available in several publications, including [his personal website](#)), but to focus on his various abilities and multidimensional personality, and to encourage those who still believe in the human possibility of bi-musicality, well known in ethnomusicology and supported by its most distinguished representatives.

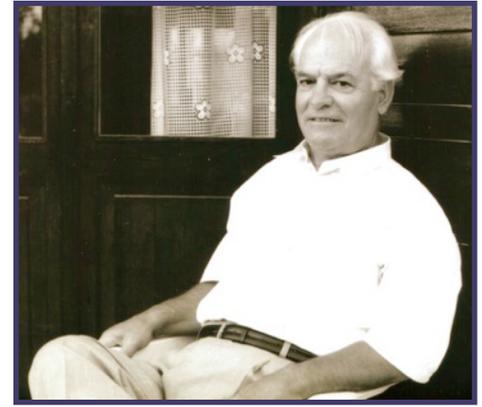
Dimitris Themelis was an excellent combination of two musical worlds: the western European tradition and Greek traditional music, especially as experienced in his native island of Ikaria. While he never ceased to be active in these two traditions in

different ways, his most important achievement was the incorporation of these different musical cultures into one personality, in a special combination of aesthetics and emotions that enabled him to develop his own special style of music—and way of life—that combined both cultures in different creative ways.

Themelis felt this “dual nature” to be his own special trait. He would frequently relate his experiences on his island during his youth and his isolation there during World War II, and he would always remind us that he was a *lyra* player first and a violinist second. As Kiki Alatzoglou Themeli writes in her introduction to Themelis’s autobiography *My Fatal Journey to Ikaria and My Return*, one can see that he could serve both lives: he was a man that could both graze animals on Ikaria’s rocky slopes and participate in highly-specialized scientific seminars, teaching about the history of music, composing symphonies, or playing the Ikarian *lyra* and violin for his friends during “Musizieren” gatherings at home in Trilofa, a village outside Thessaloniki.

In his life, Themelis never allowed to be manipulated by anyone or by any kind of circumstance. His will for freedom was depicted perfectly by his explosive character, which many misunderstood but those that knew him best really enjoyed and considered it a most healthy reaction to life. However, he would always succeed in bringing academics and non-academics together, thus keeping balances and promoting collaboration in our competitive academic world.

His personality could be a case study for ethnomusicological fieldwork! But for us his students, and for many of his friends his passing is a loss that can never be filled.



Dimitris Themelis. Photo provided by Athena Katsanevaki

Themelis contributed a great deal to the history of Greek traditional music. One might mention his research on the obscure nature of the “Romeika” dance in the narratives of many travellers, and his final conclusion relating it to the most important and characteristic dance of Greece, the “Syrtos”. Another contribution was his research on the instrument *kanonaki*; demonstrating its relationship with the ancient Pythagorean *kanon*, its travel to the Arab countries, and its return to Greece as an “anti-borrowing” in the form of the contemporary *kanonaki*. His research on ancient Greek music was long lasting, in part due to his relationship with archaeology via his brother Petros, a renowned archaeologist.

Themelis lost his beloved wife Lida in 2006. He continued to be a father for his son George and his family.

He suffered from several heart attacks, but he never stopped creating. On Saturday, 10 June, he was once again checked into the hospital, and our beloved teacher passed away on the following morning, 11 June 2017.

May he rest in peace and in freedom!

An interview with Dimitris Themelis (in Greek with English subtitles) is [available online](#).

# 45th ICTM World Conference

11–17 July 2019

Chulalongkorn University, Bangkok, Thailand

## First Notice

You are cordially invited to attend the 45th ICTM World Conference which will be held between 11 and 17 July 2019 at Chulalongkorn University in Bangkok, Thailand.

The ICTM World Conference is the leading international venue for the presentation of new research on music and dance. Many new initiatives emerge at World Conferences and, perhaps even more crucially, discussion at these meetings helps us shape our ongoing work. A successful World Conference is a truly stimulating place to be, and a wonderful place to meet and share ideas with colleagues from all over the world.

The conference's Call for Papers will be published with the January 2018 issue of the *Bulletin of the ICTM*.

## Programme Committee

Tan Sooi Beng (Co-Chair)

Keith Howard (Co-Chair)

Ricardo Trimillos

Susanne FÜRNISS

Dan Bendrup

Naoko Terauchi

Irene Loutzaki

Deise Lucy Montardo

Made Mantle Hood

John Morgan O'Connell

Ursula Hemetek (ex-officio)

Bussakorn Binson (ex-officio)



*Chulalongkorn University, the venue of the 45th ICTM World Conference. Photo by Chulalongkorn University.*

## Local Arrangements Committee

Bundhit Eua-Arporn, President of Chulalongkorn University (Director)

Bussakorn Binson, Dean of Faculty of Fine and Applied Arts (Co-Chair)

Pirongrong Ramasoota, Vice President of Chulalongkorn University (Co-Chair)

Pornprapit Phoasavadi (Vice Chair)

Santi Chantavilasvong

Kjell Skyllstad

Kumkom Pornprasit

Pataravawdee Puchadapirom

Pattara Khomkum

Wichase Khonsue

Kunchit Jitratan

Paphutsorn Wongrattanapitak (Secretary)

## Conference Themes

### 1. TRANSBORDER FLOWS AND MOVEMENTS

Migration is and has been a widespread experience in many regions of the world. The borders that migrants cross include those within as well as between nations. The reasons for the mobility include trade, warfare, service to empires, religious quests, education, environmental degradation, search for a better life, and urbanization. Migration allows cultures, religious practices, ideas and institutions to flow and travel within or across continents. How do mobile people make sense of their encounters with others? How do non-migrants make sense of their new neighbours? What are the outcomes of these interactions? Through their music and dance, how do mobile people negotiate the power of nation states?

## 2. MUSIC, DANCE, AND SUSTAINABLE DEVELOPMENT

Music, dance, and other performing arts are essential to the economic, social, and environmental dimensions of sustainable development. How can music and dance strengthen social cohesion, inclusion, and gender equality? How can music and dance help communities navigate the challenges of global culture and technology on one hand, and biodiversity and ecological change on the other? How can researchers engage communities to sustain their own endangered cultural traditions, and what role should UNESCO and other international organizations take?

## 3. THE GLOBALIZATION AND LOCALIZATION OF ETHNOMUSICOLOGY AND ETHNOCHOREOLOGY

Working together means valuing different traditions of scholarship, and balancing academic traditions from the Global South as well as the Global North. Do our own experiences confirm this claim? Within our globalized world, what methodologies are being explored to develop cross-cultural collaborations? How does our academic research benefit the communities we study? What ethnomusicology and ethnochoreology paradigms have developed outside “the West”, and how can the insights these give help us build stronger global disciplines?

## 4. MUSIC AND DANCE AS EXPRESSIVE COMMUNICATION

This theme seeks contributions that explore music and dance as language, as speech surrogacy, as therapy, and as the carriers of cultural knowledge, experience and/or history. There are many approaches that may be taken in these explorations, and we anticipate contributions will include one or more of the following: formal analysis,

studies of cognition and embodiment, the use of linguistic, psychological, and psychotherapeutic methodologies, as well as fine-grained, detailed ethnography.

## 5. APPROACHES TO PRACTICE-BASED RESEARCH AND ITS APPLICATIONS

The distance between scholarship and performance is narrowing as increasing numbers of ethnomusicologists and ethnochoreologists perform the music and dance that they study, as they teach performance, and as performers take on academic research.

Performance also features in a wide range of applied music and dance research, while composers, dance creators, DJs, curators, film-makers and those who record and document can also be considered practitioners. What are the challenges, advantages, and benefits of practice-based research and/or in applied research involving performance? How are asymmetries of power enacted and resolved in practice-based research that includes performance? In addressing this theme, we particularly encourage submissions that consider the many and varied ways in which performance can be included within academic presentations.

## 6. NEW RESEARCH

We invite submissions that fall within the broad area of “new research”.

### Timeline

- \* First call for proposals: January 2018
- \* Second call for proposals: April 2018
- \* Deadline for submission of proposals: September 2018
- \* Notification of acceptances: December 2018

# 44th ICTM World Conference

13-19 July 2017

*Irish World Academy of Music and Dance, Limerick, Ireland*

## Local Arrangements Committee Report

by Catherine Foley,  
LAC Co-Chair



The 44th ICTM World Conference attracted approximately 650 delegates from 70 regions/countries to the University of Limerick, on the banks of the river Shannon on the mid-western region of Ireland. This was the first time that an ICTM World Conference was held in Ireland.

The Opening Reception highlighted the vibrancy of the Irish traditional performing arts by providing a platform for the youth of the region to

share their music and dance practices with the conference delegates.

The keynote address of the conference on “The Redress of Music: Music, Mediation, and Parity of Esteem” was provided by Mícheál Ó Súilleabháin, Founding Director of the Irish World Academy of Music and Dance.

Throughout the conference, up to 12 parallel sessions of paper and panel presentations were held, shedding light on current research relating to the themes of the conference: 70 Years of ICTM: Past, Present and Future; Legacy and Imagination in Music and Dance; Ethnomusicology, Ethnochoreology, and Digital Humanities; Exploring Music Analysis and Movement

Analysis in Ethnomusicology and Ethnochoreology; Music, Dance, Religious Politics, and Religious Policies; and New Research on Other Topics.

Since the 44th World Conference celebrated the 70th anniversary of the Council, five Celebratory Roundtables were programmed: “The Relations of IFMC/ICTM with UNESCO” (Chair, Naila Ceribašić); “Maud Karpeles: Her Contribution to Dance Research and the International Folk Music Council (IFMC) Later the ICTM” (Chair, Catherine Foley); “The Contribution of the ICTM Study Group on Ethnochoreology on the Study of Dance” (Chair, Mohd Anis Md Nor); “ICTM in the 21st Century as Seen by its Presidents



*Delegates at the Opening Ceremony of the 44th ICTM World Conference. Limerick, Ireland. 13 July 2017. Photo by Maurice Gunning.*

and Secretaries General” (Chair, Salwa El-Shawan Castelo-Branco); and “Soviet Musicology Versus the ICTM” (Chair, Razia Sultanova).

Together with academic presentations and roundtable discussions, there were Study Group meetings, a memorial to Dieter Christensen (ICTM Secretary General 1981–2001), and numerous workshops including ones on *céilí* dancing, Irish step dancing, traditional songs of the world connected with recreational customs and games in educational settings, traditional Judeo-Spanish “Ladino” song, Vietnamese spoon playing, and Irish tin whistle playing (delegates were provided with tin whistles in their conference bags). An Irish harp lecture demonstration and film screenings from different parts of the world were also presented.

To commemorate the 70th anniversary of ICTM, the Local Arrangements Committee (LAC) invited submissions from students of the Limerick School of Art and Design to design an ICTM anniversary label. The winner was Claire O’Brien. At the Welcome Reception and in some of the pubs on campus during the conference, the ICTM 70th anniversary logo was seen on bottles of a local craft beer—Treaty City Brewery—and on bottles of water. The LAC together with the Irish World Academy of Music and Dance and ICTM arranged for highlights of the conference to be recorded and documented, to mark and celebrate the 70th anniversary as well. The conference was well publicized on local and national newspapers and radio.

Three concerts were organized for delegates and for members of the public: “The Three Forges: New Compositions for Javanese Gamelan”, performed by the Irish Gamelan Orchestra (Dir. Mel Mercier) and guests; “The Zhou Family

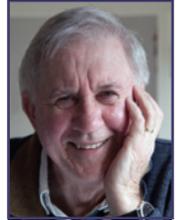
Band” from Lingbi, Anhui, China; and “Sionna: A World of Music and Dance”, presented by the Irish World Academy of Music and Dance featuring faculty and students of the Irish World Academy and special guests.

Excursions were organized to the Cliffs of Moher and Bunratty Castle. For the final evening of the conference delegates had the opportunity to participate in a *céilí* at Kilmurry Lodge Hotel and dance to live music by the Irish World Academy Céilí Band. This allowed delegates to put the dance material they learned in the workshop into practice.

On behalf of the LAC I would like to thank all the delegates who came to Ireland to make the 44th ICTM World Conference and the 70th anniversary of the ICTM such an important event. I would also like to thank the conference volunteers for their hard work, the Executive Board for their support, the Programme Committee for putting together a wonderful conference programme, and all the members of the LAC and the Irish World Academy of Music and Dance who supported and assisted throughout the two-year process leading up to and including the period of the conference. I also thank the many sponsors of the conference for supporting this important event. *Míle Buíochas!*

## Programme Committee Report

by Mohd Anis Md Nor  
and Stephen Wild,  
Programme Co-Chairs



Being part of the Western European tradition, Ireland is used to hosting international scholarly conferences. But more than 600 delegates is not a small conference by anyone’s standards and poses its own challenges.

Producing a smoothly running event on the beautiful campus of the University of Limerick was a great achievement of the organizers and the host body, the Irish World Academy of Music and Dance. This report is about the contributions of the Programme Committee towards this achievement.

### Submission and selection of proposals

Planning for an ICTM World Conference begins several years in advance. After the location of the conference is selected by the Executive Board some three years in advance and the Chair/s of the Local Arrangements Committee (LAC) have been appointed, the Board’s next task is to appoint the Chair/s and members of the Programme Committee (PC), generally two years in advance (see LAC Report for their names and for the themes of the conference). The selection of the conference’s themes is the first task of the PC, which for the 44th World Conference were finalized soon after the conclusion of the previous World Conference in Astana. The themes and the first Call for Proposals were published in the January 2016 issue of the *Bulletin of the ICTM*. As has become

customary, a deadline of 30 September of the year before the conference was advertised for receiving proposals. All proposals were assessed anonymously and rated numerically by all members of the PC by 30 November 2016.

After considering alternative arrangements, it was decided that all evaluations of proposals would be submitted to the ICTM Secretariat. The Executive Assistant, Carlos Yoder, transferred the results to an Excel spreadsheet (proposals were still listed anonymously) and averaged the ratings. When the two Co-Chairs met in Malaysia for three days in early December these results were already available, which enabled them to establish the cut-off point for acceptances. Of 819 individual proposals submitted, 619 proposals were accepted and 109 were placed on a Reserve List (to replace withdrawals and as a pool of candidates to chair sessions). Letters advising those who submitted proposals of our decisions were sent before the end of December 2016, as had been promised.

### Development of the programme

The Preliminary Programme was developed over three days in January 2017 at the Irish World Academy of Music and Dance. Present were the two LAC Co-Chairs of the LAC (Catherine Foley and Colin Quigley), the Secretary General and the Executive Assistant (Svanibor Pettan and Carlos Yoder) and one of the Co-Chairs of the PC (Stephen Wild).

The structure of the conference was determined to a large extent by fixed requirements, such as Opening and Closing Ceremonies, the General Assembly, a day for excursions, the need to accommodate films and workshops, and the availability of venues. After the Opening Ceremony in the first session on the first day, the

Keynote Address was delivered by the founding head of the Irish World Academy of Music and Dance, Mícheál Ó Súilleabháin. After these requirements were met, each day was equally divided between three- and four-paper sessions. The second period of the day, between Morning Tea and Lunch, was tri-plenary—only three parallel sessions were scheduled. Other periods consisted of up to 12 parallel sessions. Each tri-plenary period included a Celebratory Roundtable marking the 70th Anniversary of the IFMC/ICTM. Other tri-plenary sessions were chosen because of their contributions to themes of the conference or because of their inherent interest to members.

The [Preliminary Programme](#) was posted on the ICTM website on 9 February 2017, and all subsequent changes were posted there. A webmail address established for communication

between the presenters and the organizers registered approximately 500 messages over the next three months, and changes were made to the programme in response to these messages several times a week. One of the Co-chairs of the PC (Stephen Wild) took primary responsibility for programme changes while the other (Mohd Anis Md Nor) found chairs for all sessions. Presenters were required to register by 11 April 2017, and when the axe finally fell (after a few extensions) some 70 names of those who had not registered were deleted from the programme. Subsequent withdrawals and changes to the programme were listed in an insert to the printed programme.

### Acknowledgements

Most deserving of thanks are the other members of the Programme Committee, who worked tirelessly and mostly



*Lunchtime Suona concert by the Zhou Family Band (周家班) during the 44th ICTM World Conference. Limerick, Ireland. 17 July 2017. Photo by Maurice Gunning.*

anonymously to assess and rate the proposed presentations. Except for two non-native speakers of English who divided the proposals between them, the PC members read and evaluated all 819 proposals, and all provided their reports by the agreed time. This task is the most important basis of a successful conference. The PC members also edited the abstracts for the Book of Abstracts ([published online](#)).

We had excellent relations with the Co-Chairs of the LAC and with the ICTM Secretariat. Our decision to rely on the administrative service of the ICTM Secretariat proved well-justified, and our special thanks go to Carlos Yoder for his efficient assistance. Everyone associated with the conference deserves thanks including the presenters for their wonderful and diverse offerings.

## Report from a Conference Volunteer

by Maja Bjelica



As a volunteer I had the honour to be part of an ICTM World Conference for the first time in my life. Since the number four is my favourite, if not lucky, number, the 44th ICTM World Conference was surely the right choice for doing volunteer work, especially since it was held in such a faerie environment, embraced by the river Shannon's watery spirit. I came to Limerick as a PhD anthropology student at the Faculty of Humanities at the University of Primoska, Slovenia, taking part in a Erasmus+ traineeship at the Irish World Academy of Music and Dance.

Being part of a crew of 16 volunteers at a conference of more than 600 participants was at first a bit frightening, and also hard to imagine how it would all

work out. Moreover, I felt I wasn't really equipped with enough information about the conference's events, especially since I was neither deeply involved in ICTM activities nor knowledgeable enough about the venue. Therefore, in addition to all the group preparations arranged for the volunteers, I went around campus to learn about its facilities and to memorize where all the rooms of the conference would be. In this way, by the time the conference started I was confident enough to point to (almost) any direction the delegates needed to go. Perhaps because our bright orange t-shirts had "ASK ME" written on the back, besides giving directions and helping with general information, we volunteers became also a mobile "lost and found" office, "almighty technicians", and sometimes we also played the roles of wise women and men, answering questions like "What is the meaning of life?". Surprisingly enough, those were not too frequent.

The conference brought together a huge number of researchers and academics from all over the globe, giving them the opportunity not only to share their ideas, but also to exchange them and co-experience a particularly energizing event, when and where music knowledge of different kinds merged and coexisted in one space-time that allowed for scientific and personal growth for everyone involved. The variety of the presented themes and approaches in ethnomusical and ethnochoreological research was enormous. Unfortunately, we volunteers could not attend as many presentations, panels, and roundtables as we would have liked, since our job was to make sure that delegates found their way through the venues and were taken care of. However, we were still able to coordinate among ourselves how to attend some presentations, and in



*Catherine Foley welcomes the delegates during the Opening Ceremony of the 44th ICTM World Conference (left). Musicians and dancers performing during the Opening Ceremony (right). Limerick, Ireland. 13 July 2017. Photos by Maurice Gunning.*

this way we were able to experience the richness, wideness, and deepness of research that is currently going on in the fields of ethnomusicology, ethnochoreology, and related disciplines.

The conference was also a perfect occasion for several meetings of many ICTM Study Groups, but an especially important meeting for some of us was the kick-off event for establishing a group of ICTM Students and Early Career Researchers. Volunteers were welcomed also at all workshops offered at the conference. These were an invaluable addition to the paper presentations and panels, where participants could actually learn new dances (*céilí*, step dances) and performance practices (traditional singing, Vietnamese spoons playing, Irish harp, healing sounds). Some of us were even able to find out that we can sing in overtones!

The concerts that we could attend were inspiring, not only because they presented several different traditions, but especially because they successfully merged them in a contemporary performative practice that keeps those traditions alive. Such was the breath-taking concert of new compositions for the Javanese Gamelan “The Three Forges”, where traditions from different parts of the world were masterfully performed at once, while the “Sionna” concert of music and dance showcased a merging of the past with the present (and future), the traditional and the contemporary, the cultural and the personal, therefore showing that music and dance are spaces for sharing different kinds of music and dance experiences. These performances brilliantly reflected the inspiring words of the keynote speaker, Micheál Ó Súilleabháin, who called for a music that responds to a promise, consciously situating itself in both dimensions, the

poetic and the practical or performative, that allows for new and proper voices to emerge, but also, new and proper listenings to germinate.

Working from dawn till night made us volunteers both the most tired and the most visible people at the conference—our orange t-shirts were shining from all venues and maze-like corridors of the conference, but lighting up places were also our smiles, as the ICTM President thankfully emphasized during the Closing Ceremony. By trying to help with all our strength we were delighted to see and hear that our efforts were appreciated and acknowledged. Thank you ICTM for giving us this opportunity, especially to the Co-Chairs of the Local Arrangements Committee, who helped us to help. Also, I thank all the volunteers who immersed themselves selflessly in this shared team effort to make everything work well and everybody happy, and I thank you, all the participants who contributed to such an unforgettable experience.

## Minutes of the 43rd General Assembly

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Held at the Irish World Academy of Music and Dance, University of Limerick, Ireland, on 15 July 2017.

The [minutes of the 43rd General Assembly are available on the ICTM website](#), along with [past minutes](#) of General Assemblies, Assemblies of National and Regional Representatives, and Assemblies of Study Group Chairs.

## Minutes of 14th Assembly of National and Regional Representatives

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Held at the Irish World Academy of Music and Dance, University of Limerick, Ireland, on 17 July 2017.

The [minutes of the 14th Assembly of ICTM National and Regional Representatives are available on the ICTM website](#).

## Minutes of 2nd Assembly of Study Group Chairs

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Held at the Irish World Academy of Music and Dance, University of Limerick, Ireland, on 14 July 2017.

The [minutes of the 2nd Assembly of ICTM Study Group Chairs are available on the ICTM website](#).

# Announcements — ICTM

## 25th ICTM Colloquium

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*1–5 August 2018*

*Cape Breton, Nova Scotia, Canada*

The 25th ICTM Colloquium “Songs and Stories of Migration and Encounter” will be held at the Centre for Sound Communities, Cape Breton University (Cape Breton, Nova Scotia, Canada) on 1–5 August 2018.

Further information can be found at the [colloquium’s website](#).

## 3rd ICTM Forum

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*11–14 July 2018*

*Beijing, China*

*Submissions deadline: 30 Nov 2017*

The 3rd ICTM Forum “Approaches to Research on Music and Dance in the Internet Era” will be held at the Central Conservatory of Music (Beijing, China) on 11–14 July 2018. The meeting will be held jointly with the Society for Ethnomusicology (SEM), the International Musicological Society (IMS), the International Association of Music Libraries, Archives and Documentation Centres (IAML), and the International Association for the Study of Popular Music (IASPM).

Further information about the forum, including the full Call for Proposals, can be found at the [Forum’s website](#).

## Minority Sounds in National Contexts as Seen by ICTM National and Regional Representatives

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*23–25 August 2018*

*Ljubljana, Slovenia*

*Submissions deadline: 15 Dec 2017*

The ICTM National Committee for Slovenia, the University of Ljubljana, Imago Sloveniae, and the Scientific Research Centre SAZU invite ICTM National and Regional Representatives to participate in the Symposium “Minority Sounds in National Contexts as Seen by ICTM National and Regional Representatives”. This is a conceptual novelty that aims to bring together the members of the [ICTM World Network](#) for a scholarly gathering. Depending on the number of participants, the organizers envision short individual presentations and extended time for discussion. The event will be linked to the celebrations of the 30th anniversary of the music festival Nights in the Old Ljubljana Town.

Please confirm your participation by sending an abstract of 120-150 words by 15 December 2017 to [Mojca Kovačič](#) and [Svanibor Pettan](#).

## Study Group on Applied Ethnomusicology: Symposium

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*7–10 July 2018*

*Beijing, China*

*Submissions deadline: 22 Oct 2017*

The ICTM Study Group on Applied Ethnomusicology will hold its 6th Symposium at the Central

Conservatory of Music (Beijing, China) on 7–10 July 2018. Both specific and more general contributions are invited specifically—but not exclusively—on the following topics: (1) (Critical) Reflections on Approaches to Cultural Sustainability; (2) Applied Ethnomusicology and Power Structures; (3) Formal and Informal learning; (4) The Methodologies of Applied Ethnomusicology.

Further information about the symposium, including the full Call for Proposals, can be found at the [Study Group’s website](#).

## Study Group on Audio-visual Ethnomusicology: Symposium

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*27–30 June 2018*

*Lisbon, Portugal*

*Submissions deadline: 13 Jan 2018*

The ICTM Study Group on Audiovisual Ethnomusicology will hold its 2nd Symposium at the Ethnomusicology Institute of the Center for Studies in Music and Dance (INET-md), Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, Portugal, on 27-30 June 2018.

The general theme of the symposium is “Theories and Methods in Audiovisual Ethnomusicology”. Further information about the Symposium, including the full Call for Papers, can be found at the [Study Group’s website](#).

## Study Group on Ethno- choreology: Symposium

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28 July–4 August 2018

Szeged, Hungary

Submissions deadline: 6 Nov 2017

Due to unforeseen circumstances (a clash in dates with the World Championships in Dragon Boat Racing in Szeged), the dates of the 30th Symposium of the ICTM Study Group on Ethnochoreology have been changed to 28 July–4 August 2018, to enable accommodation in Szeged for the membership.

Further information about the Symposium, including the full Call for Papers, can be found at the [symposium's website](#).

## Study Group on Historic- al Sources of Traditional Music: Symposium

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12–16 April 2018

Budapest, Hungary

Submissions deadline: 15 Oct 2017

The ICTM Study Group on Historical Sources for Traditional Music will hold its 22nd Symposium at the Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences (Budapest, Hungary) on 12–16 April 2018.

The theme of the symposium is *The Inside and the Outside, or Who is the Other? Different Perspectives on Historical Sources of Ethnomusicology*.

Further information about the symposium, including the full Call for Proposals, can be found at the [Study Group's website](#).

## Study Group on Iconogra- phy of the Performing Arts: Symposium

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17–19 October 2018

Barcelona, Spain

Submissions deadline: 2 Apr 2018

The ICTM Study Group on Iconography of the Performing Arts will hold its 15th Symposium at the Societat Catalana de Musicologia, Institut d'Estudis Catalans (Barcelona, Spain) on 17–19 October 2018.

The theme of the symposium is *Iberian Musical Crossroads through the Ages: Images of Music-Making in Their Transcultural Exchanges*.

Further information about the symposium, including the full Call for Proposals, can be found at the [Study Group's website](#).

## Study Group on Mediterranean Music Studies: Symposium

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19–24 June 2018

Essaouira, Morocco

Submissions deadline: 17 Nov 2017

The ICTM Study Group on Mediterranean Music Studies will hold its 12th Symposium at the Association Essaouira-Mogador at Dar Souiri (Essaouira, Morocco) on 19–24 June 2018.

The theme of the symposium is *Music and Sound at the Mediterranean Crossroads*.

Further information about the symposium, including the full Call for Proposals, can be found at the [Study Group's website](#).

## Study Group on Music and Dance in Southeast- ern Europe: Symposium

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15–21 April 2018

Sinj, Croatia

Submissions deadline: 15 Nov 2017

The ICTM Study Group on Music and Dance in Southeastern Europe will hold its 6th Symposium in Sinj, Croatia, on 15–21 April 2018.

The themes of the symposium are: (1) Dance, songs, music and migrations in, out, and within Southeastern Europe; (2) Carnivals and masquerades in Southeastern Europe; and (3) Music, dance, and sustainable development in Southeastern Europe.

Further information about the symposium, including the full Call for Proposals, can be found at the [Study Group's website](#).

## Study Group on Music and Minorities and Study Group on Music and Gender: Joint Symposium

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22–31 July 2018

Vienna, Austria

Submissions deadline: 30 Nov 2017

The ICTM Study Groups on Music and Minorities and on Music and Gender invite proposals for participation in their joint symposium, to be held at the University of Music and Performing Arts Vienna. Each Study Group will focus on three main themes and one topic of common interest, elaborated by two distinct programme committees.

Further information about the joint symposium, including both Calls for Proposals, can be found at each Study Group's website: [Music and Minorities](#), [Music and Gender](#).

## Study Group on Musics of East Asia: Symposium

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*21–23 August 2018*

*Seoul, Republic of Korea*

*Submissions deadline: 20 Jan 2018*

The ICTM Study Group on Musics of East Asia will hold its 6th Symposium at the National Gugak Centre (Seoul, Republic of Korea) on 21–23 August 2018.

The theme of the symposium is Performing Arts and Social Transitions in East Asia.

The call for papers will be made public by 30 September 2017 via ICTM, MEA, and other listservs. Enquiries about the upcoming symposium may be directed to [Helen Rees](#), Study Group Chair.

## Study Group on Musics of the Slavic World: Symposium

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*21–25 September 2018*

*Skopje, Macedonia*

*Submissions deadline: 30 Jan 2018*

The ICTM Study Group on Musics of the Slavic World will hold its 2nd Symposium at the Faculty of Music, Ss. Cyril and Methodius University (Skopje, Macedonia) on 21–25 September 2018.

The themes of the symposium are: (1) Emic (Folk) terminology for musical practices; (2) Genre conceptualizations; and (3) Relationships: music, dance, and society.

Further information about the symposium, including the full Call for Proposals, can be found at the [Study Group's website](#).

## Study Group on Performing Arts of Southeast Asia: Symposium

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*16–22 July 2018*

*Kota Kinabalu, Sabah, Malaysia*

*Submissions deadline: 1 Dec 2017*

The ICTM Study Group on Performing Arts of Southeast Asia will hold its 5th Symposium at the Department of Sabah Museum (Kota Kinabalu, Sabah, Malaysia) on 16–22 July 2018.

The themes of the symposium are: (1) Crossing borders through popular performance genres in Southeast Asia; (2) Tourism and the performing arts in Southeast Asia; and (3) New research. The symposium will include performances and guided excursions to experience the myriad cultures of Sabah.

For further information about the symposium contact the programme committee at [pasea2018@gmail.com](mailto:pasea2018@gmail.com) or visit the [Study Group's website](#).

# Reports from ICTM National and Regional Representatives

## Bhutan

by Sonam Dorji,  
Liaison Officer



For this first report from Bhutan, a short general introduction may provide a useful backdrop for the activities related to music research in the country. The Kingdom of Bhutan, or Druk yul (“Land of the Thunder Dragon”), is located in the eastern Himalayas. Bordered by Tibet to the north and India to the south, it comprises an area of 46,500 square kilometres. Due to its unique geography and conservation policies, 70% of Bhutan remains under the cover of protected forests. It has a population of roughly 700,000 people and has five major linguistic groups: Sharchokpa kha, Khengpa kha, Lhotshampa kha, Ngalong kha, and Bumthangpa kha. Bhutanese people are peace-loving, and in recent years they have abided by the visionary fourth King’s holistic philosophy of “Gross National Happiness”. This

innovative philosophy emphasizes the importance of four elements: sustainable and equitable economic growth, cultural preservation, environmental conservation, and good governance.

In an age of globalization and social transition, Bhutan retains the charm of an ancient culture, with many traditions still in existence. The rich culture of Bhutan is embodied by *chham* (Vajrayana Buddhist masked dances), *tsechus* (Buddhist festivals), *dzongs* (architecturally stunning temple fortresses), *zorig chusum* (thirteen distinctive painting and craft traditions), and *zhabdro* (folk songs and dances).

Folk music has always been fundamental and central to Bhutanese life, deeply rooted in daily activities such as farming, rituals, ceremonies, celebrations, and sports. A good deal of music is considered to have evolved during the reign of Zhabdrung Ngawang Namgyel (1594–1651), who first united the country.

While Bhutanese music is unique, in some aspects it is related to other Himalayan traditions, particularly with Tibetan music, due to Tibet’s proximity and a history of trade and social relations. In southern Bhutan, the music traditions of the Nepali-speaking Lhotsam people bear influence from India’s Darjeeling region.

There are many attractive and fascinating varieties of secular traditional music and dance, but for this report only a handful of major genres will be briefly discussed. The two major divisions of folk song found throughout Bhutan are *zhabdro dangrem* and *zhabdro gorgom*. *Zhabdro dangrem* is a class of songs characterized by an elongated melody lacking a fixed rhythm. They contain long, sustained notes and intricate melismas. They are often sung solo but can be sung in unison by a group, sometimes with alternations between a leader (*tsaypem*) and dancers. Many *zhabdro dangrem* have accompanying slow, graceful choreography. Dancers perform in a straight line facing the honourable



Bhutanese instruments. From left to right: *tsileek*, *tsai-ding drangyen*, *yangkali*. Photos provided by Sonam Dorji.

guest, lama, or—less frequently—in a circle. There are at least twelve varieties of *zhabdro dangrem*, including five found throughout the country (*zhungdra*, *zhey*, *zheym*, *alo*, *langko*), and seven specific to particular regions (Mangdi Trongsa, Talo Punakha, Mongar, Drimetsi, Samdrup Jongkhar, Bumthang, and Tashigang).

Amongst all the *zhabdro dangrem*, *zhungdra* is the most well-known and highly esteemed type. *Zhungdra* are distinguished by their history as the mandatory songs of the annual Punakha *domche* (festival) from the 1640s to the mid 1950s, when Punakha was the capital of Bhutan. Composed by great lamas and monks, *zhungdra* are perceived by many Bhutanese to be ethereal vehicles for expressing deep religious sentiments and emotions. They reflect Buddhist values of spiritual devotion, compassion, tolerance, and harmonious living, which is why even today *zhungdra* are used in meditation to induce visions of God. However, *zhungdra* are also now performed in contexts of public entertainment. The *drangyen* (lute), *dong lim*, *zur lim*, (flutes) and *chewang* (fiddle) are the main musical instruments used to accompany *zhungdra*.

The second prominent branch of traditional music is *zhabdro gorgom*, which encompasses a large group of songs characterized by more lively, regular rhythms and shorter phrases. The accompanying dances are circular in most cases. Within *zhabdro gorgom* there are two stylistically similar subcategories: *boedra* and *drukdra*. *Boedra* (“melody of Tibet”) derive from Tibetan folk songs and retain Tibetan lyrics, but the Bhutanese have applied substantial changes in melody, dance steps, tempo, and instrumental accompaniment, among other variables, thereby transforming their character.

*Drukdra* (“melody of Bhutan”) are *zhabdro gorgom* composed directly by Bhutanese in Dzongkha, the national language of Bhutan. Some of the main musical instruments used to accompany *zhabdro gorgom* are traditional and contemporary forms of *drangyen* (lute), *chewang* (fiddle), *lingm* (flute) *dratong* (dulcimer) and *kongtha* (harp).

Musical instruments in Bhutan tend to be used to accompany voices; there are no well-developed separate instrumental repertoires. Several instruments are unique to Bhutan. Primary among them is the Bhutanese version of the lute, the seven-stringed *drangyen*, with its iconic sea monster head that may date to the arrival of Buddhism in the eighth century. Other distinctive Bhutanese instruments include those made from forest materials. The *yangkali*, for example, is a giant dried shaker, up to 3.6 feet in length, made from the seed pod of a creeper plant. Another example, among many that could be cited, is *tsai-ding drangyen*, a “two-stringed drum” made from hollow green bamboo. The *tsileek*, an indigenous shaker, is another musical instrument popularly made out of climbers found in the jungle cliffs.

Currently Bhutan is focused on economic and political development: implementing democracy, integrating modern technology, improving and expanding healthcare and education, growing tourism, and participating in the international community. While Bhutan is attempting to preserve a distinctive cultural and natural environment during this transitional phase, the influence of imported culture and media is already widespread and prevalent. New contemporary songs heavily influenced by Indian film music have become very popular in Bhutan among the youth. At the same time, elder practitioners of traditional music

are passing away. A breakdown in the inter-generational transmission of traditional music threatens its future.

Scholarship on Bhutanese traditional music is scant. There are very few transcriptions of music, which has always been an entirely oral practice, and a dearth of writings on its basic nature, history, development, and scope.

While the government has not directed much focus to this area, there are two relevant government-supported institutes. The Royal Academy of Performing Arts (RAPA), primarily a performing troupe for state functions, has since the 1960s served as an oral repository and teaching centre for many traditional songs and dances, although RAPA has often altered lyrics, tunes, and choreography for purposes of public entertainment. The Institute of Language and Culture Studies (ILCS), under the [Royal University of Bhutan](#), offers undergraduate culture studies and music performance classes, as well as some training in field research. However, ILCS offers no graduate-level training, and offers no coursework in ethnomusicology or ethnochoreology. The Institute has recently started constructing an online [Bhutan Cultural Atlas](#) that will include some information on traditional music and dance. Additionally, it should be noted that the National Library of Bhutan is currently collaborating with the Yale Himalayas Initiative and University of Virginia, under a five year grant from the Arcadia Fund, to complete a national survey of Bhutan’s oral and written traditions. Songs are among the many genres to be included in the project, which will also culminate in a free online resource.

In 2008 the [Music of Bhutan Research Centre](#) (MBRC) was established in

Thimphu to fill the urgent need for a research institution solely dedicated to the comprehensive, full time documentation and study of Bhutanese traditional music and dance, and for the creation of a dedicated traditional music archive. As a registered Civil Society Organization rather than a state-sponsored organization, MBRC is an autonomous body. Over the last nine years MBRC has conducted in-depth research and documentation on musicians and traditions of crucial importance, generating many hundreds of hours of digital audio recordings and HDV digital video tapes, photographed images, and transcribed interviews with over three hundred key artists from throughout the country. Additionally, MBRC is amassing a collection of historic musical instruments, dance costumes and ritual artefacts. MBRC has also created several educational resources geared towards the Bhutanese and global audience, including CDs, films, and a book profiling prominent musicians.

In 2016 MBRC signed a three-year grant agreement with the [Bhutan Foundation](#) that is enabling MBRC to conduct thirty major projects. During the first year of funding MBRC completed eleven field expeditions. A 2017 spring trip to Dagala, a remote lake region, entailed an arduous six-day hike for the MBRC crew through a high altitude snowy mountain pass, and resulted in the documentation of several important songs known only by a few elderly villagers there. Remaining research projects under the grant will be completed by mid 2019, beyond which MBRC will continue to coordinate and collaborate with other major culture institutions within Bhutan as well as internationally to pursue its vital mission.

## Finland

by *Antti-Ville Kärjä*,  
*Chair of National  
Committee*



While the State of Finland celebrates its centenary, the [Finnish Society for Ethnomusicology](#) (ICTM National Committee) is getting ready to wrap up its 43rd year of activity and to release plans for the next one. Even when various forms of institutional support for ethnomusicology as a whole have been cut, either partially or in full, the Society has managed to turn its membership curve upwards—but there are still less than half of the numbers from a decade or two ago.

Despite this positive news, a crucial moment took place in February, when the Society received a negative decision on its application for general support from the Ministry of Culture and Education. This constituted a 7,000-euro deficit in the Society's economy which lead to immediate reconsideration concerning its plans. Thanks to the surplus accumulated in previous years, the core functions of the Society will be maintained in 2017, but there is an apparent need to rely more on voluntary work and external project-based funding in the coming years.

Regardless of the financial change, the Society has been an active participant both in its primary field of furthering ethnomusicological knowledge and in political debates aimed at the general public. With respect to the former, the Society was involved, as usual, in the planning and realization of the Annual Symposium for Music Scholars in Finland, which took place in Jyväskylä in April. The local organizer of the symposium was the Department of Music, Art, and Culture Studies at the

University of Jyväskylä, and the theme of the event was “Back to the Future of Music Research”, with Martin Clayton, Nicola Dibben, and Sabine Feisst as guest speakers. In July, the Society collaborated with Music Archive Finland in organizing a summer school for doctoral students, themed “Music, Multiculturalism, and the Postcolonial Condition” with Tina K. Ramnarine as guest supervisor. There were six students in the summer school, representing Belgium, Denmark, Germany, Mexico, Sri Lanka, and the USA, and there are plans to continue with the activity in 2018.

In January 2017, the Society assumed an active role in arguing against a negative decision given to an Iraqi musician seeking asylum, on the basis that it would be safe for the musician to return to Iraq if they changed their occupation. In the public statement issued by the Society and co-signed by numerous music-related institutions and organizations, it was stressed that the grounds for deportation conflict not only with the Aliens Act but crucially with the Constitution of Finland and the UN International Covenant on Economic, Social, and Cultural Rights (the full statement is [available online](#)). The statement was noted also by the daily press.

In 2018, the Society's activities will continue quite as normal, even if the year will constitute a test period for working without state support. In March 2018 the 22nd Annual Symposium for Music Scholars in Finland will be organized, hosted by the Musicology unit of the University of Helsinki. The theme of the event will be “Applied (Ethno)Musicology and the Applicability of Music Studies”. In November, another conference will be organized on “Music and the Sacred” in Helsinki. The calls for presentations

will be published on the [Society's website](#) in the near future.

The Society will also continue its publishing activities, primarily in the forms of the peer-reviewed journal *Etnomusikologian vuosikirja* [Yearbook of ethnomusicology] and the online journal *Musiikin suunta* [Direction of music], aimed at the general public. Next year, the *Yearbook* will celebrate its thirtieth volume, and it should be kept in mind that English-language submissions are also accepted, provided that they deal with Finnish phenomena (including research) or are written by scholars representing Finnish institutions. The latest volumes can be accessed at [etnomusikologia.journal.fi](http://etnomusikologia.journal.fi), and the call for the celebratory volume will be released in November on the Society's website. It is also worth remembering that in *Musiikin suunta*, shorter original non-Finnish pieces (such as conference papers) can be published in Finnish translations, and that the Society's [Publication Series](#) includes five English-language volumes in stock:

- \* Moisala, Pirkko (1991). *Cultural Cognition in Music: Continuity and Change in the Gurung Music of Nepal*.
- \* Järviluoma, Helmi and Gregg Wagstaff, eds (2002). *Soundscape Studies and Methods*.
- \* Brusila, Johannes (2003). *'Local Music, not from Here': The Discourse of World Music Examined through Three Zimbabwean Case Studies*.
- \* Richardson, John and Stan Hawkins, eds (2007). *Essays on Sound and Vision*.
- \* Ahonen, Laura (2007). *Mediated Music Makers: Constructing Author Images in Popular Music*.

## France

by *Susanne Fürniss*,  
Chair of National  
Committee



The [Soci t  Fran aise d'Ethnomusicologie](#) (SFE) forms the ICTM

National Committee for France. As of July 2017 it had 226 members, and the current Board is composed of Luciana Penna-Diaw (President), Anne Damon-Guillot (Vice President), Ingrid Le Gargasson (Treasurer), Anitha Savithri Herr (Secretary General), Talia Bachir-Loopuyt, Johanni Curtet, St phanie Khoury, and Sandrine Loncke. I have left the Board but continue to be the Chair of the ICTM National Committee for France.

Since the ICTM World Conference in Astana in 2015, SFE has organized two conferences:

- \* Children Musicians and Musical Infancy (27–29 May 2016, Paris, Philharmonie-Cit  de la Musique), with 60–70 participants each day, 14 papers, two roundtables, and two films. A selection of the papers will be published in *Cahiers d'Ethnomusicologie* 30 (2017).
- \* The Musical and Danced Gesture in All Its Forms (2–4 June 2017, Paris, Mus e de l'Homme), with 80 participants each day, 16 papers, and one concert.

The following two volumes of *Cahiers d'Ethnomusicologie* have been published by the Ateliers d'Ethnomusicologie in Geneva (Switzerland), in collaboration with SFE:

- \* Issue 28 (2015), "[The musical taste](#)"
- \* Issue 29 (2016), "[Applied ethnomusicology](#)", containing papers of SFE's 2014 conference.

Each year SFE awards the Bart k Prize for the best film on music at the [International Festival Jean Rouch](#). The last two award-winning films were:

- \* For 2015: *A Family Affair* (2014) by Angeliki Aristomenopoulou (Greece)
- \* For 2016: *I Am the Blues* (2016) by Daniel Cross (USA)

For current information, please see SFE's [Facebook page](#) and [website](#).

## Georgia

by *Joseph Jordania*,  
Liaison Officer



From 5 to 9 September 2017, the 33rd European Seminar in Ethnomusicology (ESEM)

took place in Tbilisi, Georgia. The conference was hosted by the International Research Center for Traditional Polyphony at Tbilisi State Conservatoire, the organizers of the International Symposia on Traditional Polyphony since 2002.

The conference was titled "Ethnomusicology in the 21st Century", and as a result, the papers and discussions reflected the existing status and emerging trends in our discipline.

One of the topics most prominently represented was the still-existing gap between "Western" and "Eastern" ethnomusicologies (particularly with scholars from the former USSR). The infamous Iron Curtain has been gradually replaced by financial and linguistic curtains, financial assistance for conference participation is still needed, and the lack of translated prominent works from both worlds is still strongly felt. Another prominent topic was the commercialization of traditional music, including problems of authorship and copyright, with plenty of logistical procedures not yet in place.



*Singers from Premana & Ensemble Adilei performing during the 33rd European Seminar in Ethnomusicology. Tbilisi, Georgia. September 2017. Photo provided by Joseph Jordania.*

The competition between traditional performers and professional juries was another hot topic, with scholars indicating both the positive and negative connotations of prestigious awards and monetary rewards. Probably most active was the discussion on the attitudes towards contemporary, popular-music-fuelled electronic-fusion-hybrid styles of traditional-pop music. This process was actively negotiated in both Western and Eastern countries during the last decades. LGBT and gender studies occupied a fair share of the discussion time as well.

The night before the conference's opening, participants were treated to an inspiring performance by Georgian ensembles of traditional music together with a choir from Premana, a town in the Italian Alps.

After the official opening by the Conservatory's Rector Rezo Kiknadze and ESEM President Britta Sweers, the first four sessions were dedicated to the topic "Ethnomusicologies in 21st Century: New Research and Methods" [editor's note: the full programme of the ESEM meeting [is available online](#)].

The first working day of sessions was concluded by a concert of Georgian and Italian traditional songs at the historic-

al Grand Hall of the Conservatoire, followed by a welcome reception.

In the following day a special panel presentation titled "New Approaches in Georgian Ethnomusicology" was dedicated to the hosts of the conference and the younger generation of Georgian ethnomusicologists. The panel was followed by poster presentations. The day concluded with two workshops, led by Georgian ethnomusicologists Tornike Skhiereli and Levan Veshapidze, that familiarized conference participants with the performance of West Georgian round dance and the Gurian yodelling tradition.

The third day of the conference was mostly dedicated to the topic "Welcome to the Second World: Ethnomusicology in Former Communist Countries". Papers discussing "The Sonic Dimension of Gender: Interdisciplinary Perspectives on Voice in the Post-Yugoslav Area" and "Greco-Roman Past: Polyphony in the Classical World" rounded off the day.

The papers of the following day discussed the topic of "Market Economy Politics: The Many Faces of Traditional Music and Dance". The afternoon and evening were dedicated to a cultural programme, where

participants visited the medieval architectural complex Ananuri, heard Georgian liturgical chants performed by Georgian colleagues in the church, visited the eleventh-century cathedral Svetitskhoveli in Mtskheta, and then, on the territory of Armazi, the most prominent pre-Christian site of Georgia, the guests had a banquet accompanied by traditional and urban music, and dances involving the conference participants.

On the last day of the conference a few more papers discussed the topic of market economy, after which the ESEM society was officially established, with all the formal details (such as necessary financial attributes), making this memorable meeting even more memorable.

The Tbilisi ESEM seminar was the easternmost in the history of the society, and the first one to take place on the territory of the former USSR. The fact that next year the seminar will take place in another former USSR republic, Latvia, indicates that the voices from new independent states are getting louder in the common chorus of European ethnomusicology.

## Ghana

by Daniel Avorgbedor,  
*Liaison Officer*



Almost all current ICTM members in Ghana have been engaged in various intellectual and creative projects, most of which are summarized below. The local chapter is still in the process of consolidating its membership.

The Local Arrangements Committee and the Programme Chair of the forthcoming 2nd Symposium of the ICTM Study Group on African Musics

is busy working on details for this important event scheduled for 9–10 August 2018 at the University of Ghana (UG) Legon. Preliminary details are available at the [main Study Group page](#) and in the preliminary [symposium's page](#).

In January 2017 the Department of Music at UG held its annual workshop on music composition under the tutelage of guest composers from the [Royal Conservatory The Hague](#) (the Netherlands). As in previous workshops, the creative sessions emphasized reuse and adaptations of local musical materials in the creation of new compositions. The annual workshop is a continuation of an exchange agreement between the Department and the Conservatory. Professor Emeritus J. H. Nketia was a special guest at the event.

In April 2017 the School of Performing Arts at UG held an international conference on the theme of “Interdisciplinarity in the Arts and Industry”. Some the sub-themes focused on practical applications, live performances, and workshops. The two keynote addresses were given by Esi Sutherland-Addy (“Performing Artistic Heritage and Vision: The Arts, the Academy and Industry”) and Jonathan Neelands (“The Importance of Creative Education for the Future Society and Economy”). Local ICTM members participated in various capacities.

The 13th Annual Amu Memorial Lectures of the [Ghana Academy of Arts and Sciences](#) was delivered in May 2017 by J. Kwabena Asamoh-Gyadu, Baeta-Grau Professor of Contemporary African Christianity and Pentecostal Theology. He spoke about “‘O’er Heathen Lands Afar’: Missionary Hymnody, Amu’s Musings and Christian as a Non-Western Endeavour”. The series was established

to celebrate, commemorate, and uphold the legacies of Ghanaian pioneer composer and theologian Ephraim Amu (1899–1995), who preached and actively demonstrated African values, both in his music and lifestyle.

During the July 2016 triennial meeting of the [Ghana Studies Association](#), a panel was organized in honour of John Collins, a noted authority on Ghanaian popular music, titled “Praxis, Perspectives, and Methods on Ghanaian Popular Music: A Panel of John Collins”. Papers included Florian Carl’s “Christian Popular Music, Faith, and Identity in Ghana”; Eric Kwasi Fiagbedzi’s “Women in Ga Folk Music Ensembles: Naa Amanua in Perspective”; Eric Debrah Otchere’s “Popular Music in Ghanaian Popular Education: A Critical Reflection”; and Nate Plageman’s “Solidarity in a Showcase of Empire? The Gold Coast Police Band, West African Students, and a 1947 Tour of Great Britain”.

In August 2016, during the 5th meeting of the [International Conference on Afro-Hispanic, Luso-Brazilian & Latin American Studies](#) at UG Legon I chaired the panel “Borders of Home: New Directions in Interpreting the Afro-Brazilian Heritage in Ghana”. The individual papers in the panel were titled “Beyond Agbe: The Tabom and Contemporary Brazilian Music” (Juan Diego Diaz Meneses, Visiting Scholar, University of Ghana, Legon); “Performance Conventions of Agbe” (Ben Amakye); and “Borders of Home: New Directions in Approaching Notions of Home and Return in African Diaspora Discourses” (Daniel Avorgbedor).

In July 2017 the International Centre for the Study of the Preservation and Restoration of Cultural Property, together with the Institute of African Studies at UG, held [SOIMA 2017: Sustaining Sound and Image](#)

[Collections](#) in Accra. The event included a symposium where local and foreign researchers working with audio-visual materials participated. The advanced workshop is tailored to address copyright legislation, community-based archiving, the challenges of collecting, preserving, and (re)using sound, still, and moving picture content within the broader context of rapidly changing technology.

#### NEW PUBLICATIONS

New significant publications include the 315-page *Six Strings and a Note: Legendary Agya Koo Nimo in His Own Words* by E. Obeng-Amoako Edmonds (2016). The book celebrates and documents the life history and musical innovations of Daniel Kwabena Boa Amponsah, popularly known as Koo Nimo, who received several national awards, performed, and lectured in several international settings. The book launch was chaired by J. H. Nketia.

Other new titles include *Reinstating Traditional Music in Contemporary Contexts: Reminiscences of a Nonagenarian’s Lifelong Encounters with the Musical Traditions of Africa* (Regnum Africa, 2016), the latest monograph by J. H. Nketia. Some chapters derive from the series of “Conversations” described in the last report for this *Bulletin*; and *Church Music in Ghana: A Personal Testimony* (Advent Press, 2017) by Newlove Annan.

Recently published papers from the inaugural meeting of the [African Studies Association of Africa](#) include contributions by two local ICTM members: “Music and the Ghanaian Diaspora: Transnational Trajectories and Cultural Identity” by Florian Carl (University of Cape Coast, Ghana), and “Spirit Possession in Kplejoo Ritual Dramas: The Informed Audience

Factor” by Moses Nii Dorte. These are published in the volume *Revisiting African Studies in a Globalized World* (Smartline, 2017).

## Iran

by Mohammad R. Azadehfar



I am happy to report that the participation of Iranian delegates in the 2017 ICTM World Conference was almost twice as large as in the previous conference in Astana. For the first time, a good number of graduates and young scholars from the newly-established Master’s degree in Ethnomusicology at the [Tehran University of Art](#) attended the conference.

A group of traditional performers and scholars from Iran attended the [inaugural conference of the Music Education Alliance Across the Silk Road](#), held at the Central Conservatory of Music on 5-7 May 2017 in Beijing, China.

The 11th National Festival of Youth Music opened at Tehran’s Rudaki Hall. A total of 514 young musicians performed during the festival, from 30 August to 18 September 2017. The event was organized by Iran’s Music House, in collaboration with the Music Office of the Ministry of Culture and Islamic Guidance, and the Rudaki Foundation.

The following are some notable publications on Iranian music and Islamic studies published in 2016 and 2017 in the country: *Jashn va musiqi-e shahri* [Celebration and music in cities] by Sasan Fatemi, published by Mahoor Publication; and *Musiqi dar falsafeh va erfān* [Music in Silami philosophy and theosophy] by Mohammad R.

Azadehfar, published by Markaz Publication.

The album *Sing Me Home* by the Silk Road Ensemble, which features acclaimed Iranian musician and *kamancheh* virtuoso Kayhan Kalhor, won a 2016 Grammy Award for Best World Music Album. The group consists of performers and composers from more than 20 countries, and it was founded in 2000 by Chinese-American cellist Yo-Yo Ma.

*Kamancheh* virtuoso and composer Kayhan Kalhor was born in Tehran and began his musical studies at the age of seven. Kalhor performed as a teenager with the prestigious National Orchestra of Radio and Television of Iran and the Shayda Ensemble of the Chavosh Cultural Center.

Deeply devoted to the Iranian classical repertoire (*radif*), Kalhor was further inspired to study regional folkloric traditions, which added dimensions to his improvisations and acted as springboards for cross-cultural explorations. Kalhor has performed and recorded with Iran’s greatest instrumentalists and singers, including Mohammad Reza Shajarian and Shahram Nazeri, and toured the world as a soloist.

## Malaysia

by Clare Suet Ching Chan, Liaison Officer



Malaysia has a rich multicultural, diverse performing arts scene.

Universities, state-sponsored and independent organizations, and the music industry organize various events such as conferences, concerts, and festivals to promote performing arts in the country. The following are highlights of some activities held in 2016 and 2017, and some planned for 2018.

## Conferences

2016

- \* [4th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia](#) “Performing Arts: Religious Impulse, Endangered Genres and New Research”, held at Universiti Sains Malaysia on 31 July–6 August 2016
- \* [2nd International Music and Performing Arts Conference](#) “Empowering Society: Interdisciplinary Research in the Performing Arts”, held at Universiti Pendidikan Sultan Idris on 22–24 November 2016

2017

- \* [The Asia-Pacific Symposium for Music Education Research](#) “Music Education Transcending Borders”, held at Universiti Teknologi MARA on 19–21st July 2017
- \* 1st International Lombok Edu-tourism Conference “Empowering Edu-tourism and Local Culture”, held at Universiti Pendidikan Sultan Idris on 15–18 September 2017

2018

- \* [International Conference on Performing and Visual Arts](#) “Regionalism, Culture, and the Arts”, to be held at Universiti Malaya on 9–11 January 2018
- \* [1st Borneo Quality of Life Conference](#) “Changing and Striving Towards a Better Future”, to be held at Universiti Sabah Malaysia on 24–26 January 2018
- \* [5th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia](#) “Crossing Borders Through Popular Performance Genres; Tourism and the Performing Arts”, to be held at the Sabah Museum on 16–22 July 2018

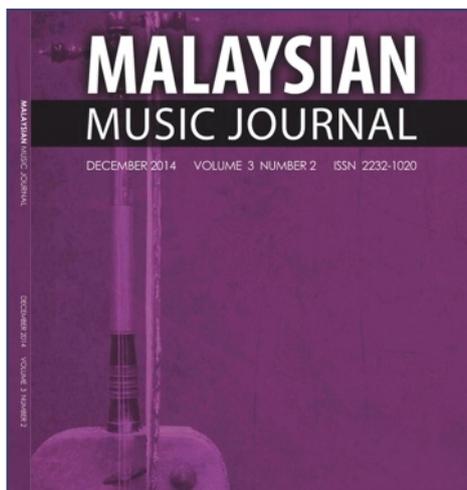
## Music, drama, and dance programmes

Ongoing programmes in the performing arts include the Diplomas of Music offered by [Universiti Pendidikan Sultan Idris](#) and [Universiti Teknologi Mara](#), and the Diploma of Dance and Theatre by Universiti Pendidikan Sultan Idris. Also among the public universities that offer music, dance, or drama degrees in Malaysia are [University of Malaya](#), [Universiti Sains Malaysia](#), [Universiti Putra Malaysia](#), [Universiti Malaysia Sabah](#), and [Universiti Malaysia Sarawak](#). Private universities offering music, dance, or drama degrees include [UCSI College](#), [International College of Music](#), [Sunway College](#), [SEGi College](#), and [Lim Kok Wing University](#).

Universiti Pendidikan Sultan Idris will offer a new performing arts degree programme, the “Master of Performance Studies”, in coursework and dissertation mode in 2018. Please check the [faculty’s website](#) for more details early next year.

## Journals

There are several peer-reviewed journals that publish scholarly articles on music, dance, or drama in Malaysia. *Wacana Seni* [Journal of arts discourse] is published by Universiti Sains Malaysia and is indexed by Scopus and Emerging Citation Sources Index. *Malaysian Music* is published by Universiti Pendidikan Sultan Idris and is indexed by Scopus and International de Répertoire International de Littérature Musicale. Other peer-reviewed journals include *Tirai Panggung*, the *Malaysian Journal of Visual and Performing Arts* and the *International Journal of Arts, Culture and Heritage*.



*Malaysian Music Journal* published by the Faculty of Music and Performing Arts, Universiti Pendidikan Sultan Idris

## Festivals

In Penang, George Town World Heritage Incorporated organizes annual Heritage Celebrations, where all the local communities in the state get involved in the organization of traditional arts activities. This festival is held annually on 7 July, to celebrate Penang’s inscription as a UNESCO World Heritage Site. The annual themes have included storytelling, children’s games, performing arts, and festival food. The annual George Town Festival (held in August) has also highlighted the performing arts of Asia. Puppet theatres such as the Nangyai from Cambodia, Potehi from Taiwan, Indonesia and Penang, Joe Louis puppets from Bangkok, Wayang Kulit Star Wars from Kelantan, and Wayang Gedek from Kedah have all been invited. During the Ipoh Music Festival (15-17 September 2017), the Joyous Music Centre organized competitions in piano, choir, and chamber music. The festival also featured workshops and chamber music performances by the adjudicators, as well as performances by the winners.

Regarding music education, the [4th Malaysia International Music Arts](#)

[Festival 2017](#) is organizing a competition among music ensembles from national and private Malaysian schools on 27–30 November 2017. Among the competed categories are choir, recorder/string orchestra, wind, recorder, *gamelan*, *hua yue* (Chinese orchestra), and percussion ensemble. In conjunction with this event, the London College of Music–University of West London will conduct instrumental and vocal examinations during this event.

Malaysian composers are also actively engaged in creating and sharing new compositions from—but not limited to—the Southeast Asia region. The [Soundbridge 2017 Contemporary Music Festival](#), held on 6-7 October 2017, will feature compositions from Germany, China, Singapore, Indonesia, Thailand, Philippines and Malaysia.

The [Penang Island Jazz Festival](#) took place on 1-4 December 2016, and the [KL International Jazz Festival](#) was held on 14–17 September in Kuala Lumpur. The annual [Sarawak Rainforest World Music Festival](#) will be held on 13–15 July 2018.

## Independent organizations

[Hands Percussion](#), a renowned drumming ensemble, collaborated with Dafra Drums (Burkina Faso/USA) for the HANDS 20th Anniversary Concert (4–13 August 2017).

PUSAKA, a non-government organization in collaboration with Think City, DBKLNA, and Red Archer worked together with grass roots troupes to train youths, organize, and document performances. Kumpulan Wayang Kulit Sri Warisan Pusaka performed a *wayang kulit* show in conjunction with the World Youth Day on 12 August 2017. PUSAKA also conducted some fieldwork and documented information on Kuda Kepang and Kompang in the community of Parit Raja.

## Mexico

by *Carlos Ruiz Rodríguez, Liaison Officer*



Giving continuity to the spread of ethnomusicological matters, the [Fonoteca \[Sound archive\] of the National Institute of Anthropology and History](#) (INAH) has continued to sponsor, for the past three years, an international forum on traditional music. The main topic of the 2014 forum was “Carnivals and Indigenous Dances”; in 2015 it was “Chants, Dances and Fertility Rituals”; and in 2016 “*Sones, Fandangos, and Dancing Platforms*”. Since 2005, the forum has proven to be an important event for the dissemination of all types of research on traditional music, bringing together enthusiasts and professionals to a single conference. The Fonoteca celebrated its 50th anniversary with a special presentation in the 2014 forum and a short documentary about its current activities and historical achievements.

Also in 2014, the Fonoteca started the seminar “Anthropology, History, Preservation, and Documentation of Music in Mexico”, holding monthly sessions with invited lecturers doing research on popular and traditional music. Along with [Universidad Michoacana de San Nicolás de Hidalgo](#) and [Centro de Investigaciones y Estudios Superiores en Antropología Social](#), the First International Conference on Northern Mexican Music was organized, highlighting the music and musicians of this huge region. Through 2014 and 2015, the Permanent Seminar for Safeguarding Mexico’s Musical Heritage, consisting of specialists from several cultural institutions, held monthly sessions. Seminar activities,

held under the auspices of INAH, focused on studying the social impact of recent inscriptions of Mexican musical traditions onto UNESCO’s Intangible Cultural Heritage lists.

The Jesús C. Romero professorship has continued to be sponsored by the National Center for Information, Documentation and Music Research Carlos Chávez ([CENIDIM](#)) over the past three years. In 2014, the chair was entrusted to Juan Pablo González, a well-known Chilean professor from Pontificia Universidad Católica of Chile. His lectures dealt with musicological studies on popular music, performance and recorded music, as well as new challenges to research on Latin American music in the twenty-first century. In 2015, Colombian professor Ana María Ochoa held the chair, holding a series of lectures on the topic of “Imagining About Sound in Latin America and the Caribbean”. The following year the professorship was entrusted to Leonora Saavedra, from CENIDIM itself, who discussed “Mexican Music Between 1910 and 1930 as Social Knowledge and Community Identity”.

In 2014, CENIDIM and University of California, Los Angeles sponsored a Festival of Music and Dance of the World. The programme featured workshops, lectures, and concerts on the musical cultures of China, Turkey, Indonesia, and the USA. Another activity organized by CENIDIM last year was a Diploma on Musical Research, addressed to students and teachers of music interested in research. The main topics of the agenda were the rudiments and proper grounding of historical musicology, ethnomusicology, musical cognition, performance practice, composition, and education.

Another institution that still carries out abundant ethnomusicological activity is the [Faculty of Music of the National Autonomous University of Mexico](#) (UNAM). Last year, the degree course on ethnomusicology held a successful 1st Conference on Ethnomusicology. Around 90 students and researchers presented papers on ongoing research and dissertations, mainly about popular music. The Master Lecture was chaired by Brazilian scholar Samuel Araújo. The same institution carried out a diploma on legal management of musical projects.



*Flyer for the 12th International Forum on Traditional Music. Mexico City, Mexico. Photo provided by Carlos Ruiz Rodríguez.*

One of the professors at this diploma was Edwin Pitré Vásquez, who also gave a lecture about ethnomusicology in Brazil. Furthermore, the [Institute of Anthropological Research of UNAM](#) started a very important Seminar on Ethnomusicology and Anthropology of Music in 2016. Several well-known researchers gave lectures on a variety of topics: *trova yucateca*, popular music and social movements, *huichol* music, reggaeton and young generations, anthropology of the senses, musical heritage and UNESCO, etc.

Established as a forum of constant academic dialogue, the Permanent Seminar of History and Music in Mexico, sponsored by the [Autonomous University of Mexico City](#), has carried out an annual conference focused on historical musicology and ethnomusicology research. Scholars from many universities read papers on colonial music, musical industry, organology, popular music, musical ethnography, music and education, and sociology of music, among other topics.

In addition, two institutions have master's degree programmes in ethnomusicology: the [University of Guadalajara](#) and the Faculty of Music at UNAM, while only the latter offers a doctoral programme in ethnomusicology.

In recent years, ethnomusicological activities beyond Mexico City have increased significantly. Institutions such as [University of Guanajuato](#), [Autonomous University of Querétaro](#), [National School of Higher Studies of Morelia](#), [School of Arts of Yucatán](#), [Autonomous University of Zacatecas](#), [College of the Northern Border](#), and [Universidad Veracruzana](#) have sponsored a diversity of conferences on popular music, migrants, music and border music. Gradually, these institutions have collaborated to decentralize

ethnomusicological knowledge and research, giving new life to the discipline by means of diversifying themes and methodologies of approach. Hopefully, a new generation of researchers with diverse backgrounds will enhance the possibility of consolidating the discipline in Mexico.

## Nigeria

by *Austin Emielu*,  
*Liaison Officer*



For many years, not much was known in Nigeria's academic circles about the activities of ICTM. As a result, membership and conference attendance, apart from Nigerians in the Diaspora, remained insignificant if not non-existent. With my appointment as Liaison Officer in late 2016, I considered that my major task would be to create further awareness for ICTM activities, improve membership drive, and encourage participation in ICTM conferences and Study Group meetings.

I am glad to report that three delegates from Nigeria attended the 2017 ICTM World Conference in Limerick: Marie Agatha Ozah (University of Port Harcourt), Ubochi Stella Igbokwe (PhD student from University of Uyo), and myself, Austin Emielu (Kwara State University, Malete). Nigeria's participation in the Limerick conference also got a boost by the election of Ozah as a member of the Executive Board of ICTM. We believe that her election will create more visibility for Nigeria as well as be a morale booster for prospective members in Nigeria. It is important to put on record also that our participation in the conference was facilitated by a generous travel award given by the UNESCO Participation Programme to two of the three delegates.

We are indeed most grateful to ICTM and UNESCO for this kind gesture.

At the conference in Limerick, Nigerian delegates met to strategize on how to create more awareness of ICTM activities back home. It was agreed that we should reach out to the various academic bodies devoted to the study of music and dance, particularly the [Association of Nigerian Musicologists](#) (ANIM) and the Association of Dance Scholars and Practitioners of Nigeria (ADSPON). These two associations, the highest bodies in their respective areas of study in Nigeria, have mostly operated along parallel lines, and we feel it is necessary to bridge the gap between the two, to create a broader and stronger community of music and dance scholarship.

Usually ANIM organizes their annual conferences in August and ADSPON in October. On 22–25 August 2017, ANIM held its annual conference at the Department of Music, Delta State University Abraka, on the topic of “Music, Entertainment, and Gender Issues”. ICTM was fully represented at the event. During the conference, time was allotted for ICTM, and Ozah gave a presentation on ICTM activities. She also delivered the keynote paper “Egwu Amala: Gender Discourse in Nigerian Traditional Women's Music and Dance”, while Igbokwe presented “Itu Otit: Music and Gender in Second Funeral Rites in Ndoki”. Copies of the ICTM brochure as well as the Call for Participation for the 2nd Symposium of the ICTM Study Group on African Musics in Ghana were also distributed at the conference. Generally, there was interest in ICTM during the conference.

Finally, I would like to give a brief report on the general state of traditional music in Nigeria. Nigerian traditional music has suffered a great deal with the

introductions of Islam and Christianity, in the fourteenth and nineteenth centuries, respectively. The spread of Pentecostalism since the 1980s also added to the assault. With increased religious fervour, traditional music and dance practices came to be associated with paganism. However, in recent years there have been spirited efforts towards a paradigm shift. One of such efforts is the annual African Drum Festival organized by the Governor of Ogun State, to draw attention to the importance of traditional music as cultural heritage. The second festival took place on 20–22 April 2017, featuring traditional musicians from ten African countries as well as from the African Diaspora. In a similar vein, the Centre for Oral Traditions in Africa at the Kwara State University, Malete, has initiated an annual traditional music performance, where local musicians are invited to perform and interact with students, lecturers, and the university management staff. The second occurrence of the event took place on 13 September 2017, featuring the over-90-year-old Dadakuada

exponent, King Jaiyegbade Alao. This annual traditional music performance series is the brainchild of the director of the centre, Hakeem Olawale, who wrote his doctoral thesis on traditional music of the Ilorin people of Nigeria. I was asked to give an opening remark at the event and to share the aims and objectives of ICTM.

## Norway

by Bjørn Aksdal, Chair  
of National Committee



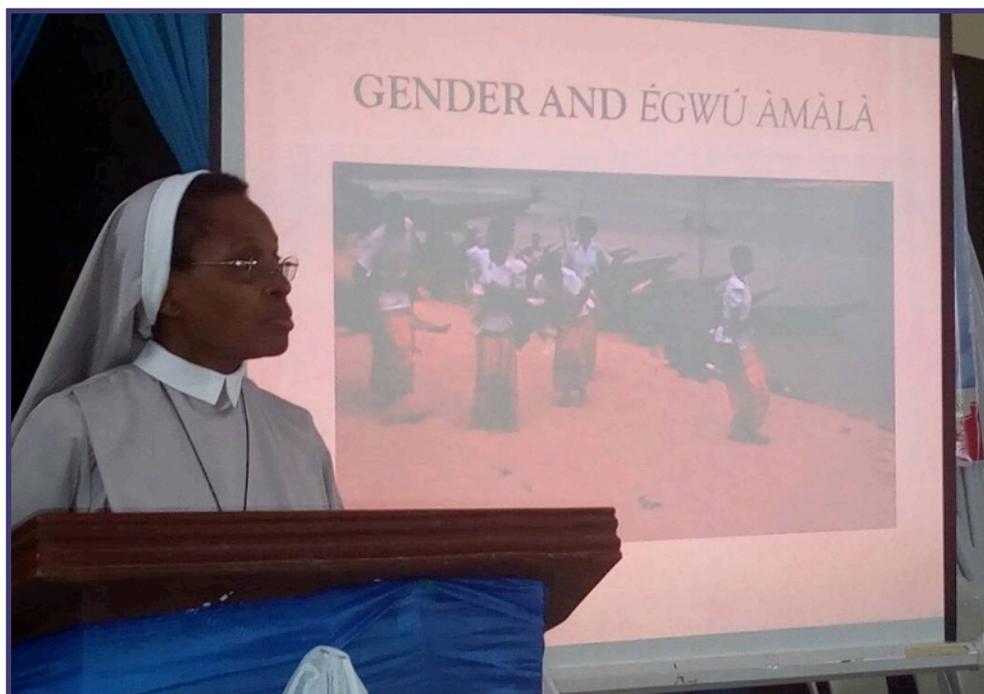
The organization Norsk folkemusikklag serves as the ICTM National Committee for Norway. The society at present includes 112 members, who are mainly scholars, but also musicians, dancers, composers, and others with a theoretical interest in the various fields of traditional music and dance. The organization aims to act as an important bond between scholars, musicians, and dancers.

Since the early 1980s, the National Committee for Norway has combined an annual General Meeting with a seminar devoted to one or two specific subjects of traditional music and dance. In 2017, the General Meeting and the seminar were held on 9–10 March at Lågdalsmuseet in Kongsberg.

The 2017 seminar was devoted to music and dance in the eighteenth century, with a special focus on the two mining towns of Kongsberg and Røros. We specifically wanted to address two key questions: (1) Can we find any connection between the traditional fiddlers in the area and the urbanized musical life of the two mining towns? (2) What kind of music was organized or supported by the mining companies?

Bjørn Ivar Berg presented a paper on the geographic and social structure in the two mining towns, Anne Svånaug Blengsdalen talked about musicians in Kongsberg in the eighteenth century, Bjørn Aksdal focused on the function of the voluntary military musicians in Røros in the 1790s, and Hans Olav Gorset and John Ole Morken discussed the source value of two eighteenth century handwritten notebooks from Kongsberg and Røros, which included musical demonstrations. In the evening, local Hardanger fiddlers and dancers presented music and dance traditions from the Kongsberg area.

On the second day, the seminar focused on dance. Anne Fiskvik presented dance masters in Norway in the eighteenth century, and Elizabeth Svarstad talked about dance in Norway in the period 1750–1820, focusing on dance books in Norwegian archives. The seminar, which gathered around 40 participants, finished with a guided tour of the large rococo church of Kongsberg.



Marie Agatha Ozah giving a keynote paper at the 2017 ANIM conference. Abraka, Nigeria. August 2017. Photo provided by Austin Emielu.

The National Committee publishes the yearly peer-reviewed journal *Music and tradition* (Oslo: Novus). The contents of the 2016 issue of the journal, published in February 2017, are:

- \* Karin L. Eriksson: “Utbildning som hot och som möjlighet: organiserad undervisning för folkdansspelmän och almogespelmän under 1920-og 30-talen”;
- \* Ånon Egeland: “Europeiske spor i hardingfelespringaren”;
- \* Anne Svånaug Blengsdalen “Stadsmusikanter og musikkforpaktere i Bratsberg amt på 1700-talet”;
- \* Bjørn Aksdal: “‘I saw it on the telly’: The history and revival of the Meråker clarinet”.

The journal also contains two book reviews: Stephen J. Walton’s review of *Lekamslyst II. Erotisk folkediktning i Noreg* by Sigrid Bø and Jarnfrid Kjøk, and Ingrid Gjertsen’s review of *Balladesang og kædedans. To aspekter av dansk folkevisekultur* by Lene Halskov Hansen. Reidar Sevåg, honorary member and former president of Norsk folkemusikklag passed away on 6 November 2016, and four of his former colleagues contributed to an obituary published in the journal. As usual, the journal also contains conference reports and summaries of master’s theses related to traditional music and dance. From 2016, *Music and Tradition* is also available from the publisher’s [website for electronic journals](#).

Up to 2015, the NC had an agreement with the Foundation for Traditional Music and Dance, formerly the Norwegian Council for Traditional Music and Dance, for the provision of secretarial services. In 2014 the Foundation announced that it would terminate this agreement by the end of 2015. This has caused the NC many

problems. It seems likely that the NC’s finances will be dramatically affected in the next few years, as we have not yet been able to find other funds for supporting the administration of the National Committee. If we can’t find a solution by the end of 2018, the ICTM National Committee for Norway will have to terminate its business. However, we still hope to be able to find a way to solve our financial problems.

We have been discussing where to keep our archival material in the future, and have made an agreement with the National Library in Oslo. These materials will be handed over to them during the spring of 2018.

Norsk folkemusikklag was founded in 1948 by Ole M. Sandvik, then an ICTM Executive Board member and from 1954 on ICTM Vice President. Therefore, Norsk folkemusikklag will celebrate its 70 years in 2018. In 1983 it was recognized as the ICTM National Committee for Norway, after Reidar Sevåg had served as Liaison Officer for Norway since 1978.

The board of the Committee has started discussing how this can be highlighted and is considering both organizing a special anniversary seminar and publishing an extra journal that will present its history. The Committee has also contacted the ICTM Study Group on Musical Instruments to discuss the possibility of organizing a symposium in Norway during the next few years. However, the present difficult financial situation of the NC makes both this initiative and the anniversary plans uncertain.

Following the General Meeting at Kongsberg on 12 March 2017, the board of the National Committee is now as follows:

- \* Bjørn Aksdal, President
- \* Maj-Vester Larsen, Vice President
- \* Sveinung Søyland Moen, Editor of *Music and Tradition*
- \* Per Åsmund Omholt
- \* Anne Svånaug Blengsdalen
- \* Leif Ingvar Ranøien, Substitute
- \* Anne Gjendem, Substitute

## Palau

by Simeon Adelbai,  
Liaison Officer



This report from the ICTM Liaison Officer for the Republic of Palau is the first overview of music and dance-related activities about this island group in Western Micronesia submitted to the *Bulletin of the ICTM*. As it is the first of its kind, it includes (1) an overview of (historical) recordings of and research on Palauan music; (2) information on key institutions in Palau; and (3) an appendix listing publications on the islands’ traditional performing arts.

### Recordings of Palauan music and research

#### RECORDINGS

The first recordings of Palauan music were made during the Hamburg South Seas Expedition in 1909. Among the six wax cylinders in the collection that were recorded in Palau by Augustin Krämer and colleagues, four contain Palauan music, while the remaining two contain pieces from other Micronesian islands. The collection is today stored at the Phonogrammarchiv Berlin, Germany, under the name of “Hamburger Südsee-Expedition”. Some of the recordings have been published by the Phonogrammarchiv Berlin in 2011 as an audio CD (see appendix).

In 1936, Iwakichi Muranushi directed a Japanese anthropological excursion to the Micronesian islands. In Palau, he recorded 36 songs and stories on dictaphone cylinders. There are major differences in speed among the recordings, so many of the songs appear distorted. The collection was published in 1985 (Tatar 1985).

Also in 1936, German missionary Wilhelm Siemer (in Palau with the Liebenzell mission from 1930 to 1938) followed a request by Marius Schneider, then head of Berlin's Phonogrammarchiv, to document local music on its behalf. The collection, stored as "Siemer Palau" at the Phonogrammarchiv, includes 52 recordings originally taken by means of a phonograph. Some of the recordings have been published by the Phonogrammarchiv Berlin in 2011 as an audio CD (see appendix).

In 1963, Barbara B. Smith, then professor at the University of Hawai'i, undertook a field trip to, among other islands, Palau. Her intent was to document Micronesian music for preservation purposes. Smith went at the request of student members of the Micronesian Club of Honolulu at the University of Hawai'i, who, in the face of rapid cultural change, had expressed their urgent wish that music-making in the West Micronesian islands be documented as soon as possible. The Barbara B. Smith collection includes six CDs with digitalized reel-to-reel recordings that were prepared by Smith herself, and three CDs with dubbings given to her by the radio station WSZB Palau. This collection is stored in the Pacific Collection of the University of Hawai'i at Manoa, USA; a copy is held by the Belau National Museum, Koror, Palau. Some of the recordings have been published by the Phonogrammarchiv Berlin in 2015 as an audio CD (see appendix).

Osamu Yamaguti (Yamaguchi), then a master's student at the University of Hawai'i at Manoa, went to Palau in 1965 as part of the preparations for his 1967 master's thesis on Palauan music (see publications), which was supervised by Barbara B. Smith. The resultant tape recordings are owned by the collector himself; a number of them have been published as a sound recording in 2014 (see appendix).

In cooperation with Yamaguti, the Belau National Museum established in 2009 the [Digital Museum of Belau](#) (Palau), directed by Shan-Hua Chien.

*"Oltobed a malt": Nature, Regenerate, Celebrate* is the official DVD of the 9th Festival of Pacific Arts (held in Palau, 22–31 July 2004). The film documents events and highlights of the festival.

*Nanyo eno manazashi: Dance and songs of Palau and Ogasawara* is the DVD documenting the 23rd music festival "Tokyo no natsu" [summer of Tokyo], 2007.

The production of *Shima e, umi o wataru oto* [to Islands, sounds across the ocean]: *Traditional songs and matematong dance by Belau dancers* was supervised by Yoshihiko Tokumaru; explanation and translation by Junko Konishi and Osamu Yamaguti. DWV-282.

In 2015, Junko Konishi published *Utahong: 50 Selected Derrebechesiil* (see appendix). *Derrebechesiil* is a Palauan song genre characterized by significant influence of Japanese songs since the 1920s. This is the first *utahong* [song book] which contains Palauan lyrics, Japanese and English translations, and transcriptions of 50 songs that Konishi selected from more than 200 pieces.

## RESEARCH

The first academic study devoted in its entirety to Palauan music and dance is Osamu Yamaguti's (Yamaguchi) master's thesis from 1967 (see appendix). This work is based on the author's fieldwork in Palau in 1965–66. It documents Palauan music-making and proposes a taxonomy of Palauan music. In 2008, Birgit Abels published her PhD dissertation on Palauan music and dance. In 2015, Akari Konya was awarded a PhD degree by Kyoto University for her dissertation on chanting in contemporary Palau (in Japanese).

## Key institutions in Palau

Music and dance-related research in Palau is supported by [Belau National Museum](#) (BNM) and the Palau Bureau of Arts and Culture and Historic Preservation Office, Ministry of Community and Regional Affairs (BAC). BNM holds digitized copies of Barbara B. Smith's Palauan recordings from 1963 and has held chant workshops as well as hosted academic presentations on Palauan music in the past.

[Palau Community College](#) (PCC) offers a music class. ICTM members Howard Charles and Junko Konishi are in academic exchange. In 2012, supported by the Ministry of Community and Cultural Affairs and PCC, they organized a symposium on language and music in Palau. In 2015, Howard Charles was invited to attend a regular meeting of the Okinawa branch of Tōyō Ongaku Gakkai (i.e., the organization that forms the ICTM National Committee for Japan) to give a lecture on and a concert of Palauan music.

## Appendix: Publications on Palau Music and Dance

Abels, Birgit. *Sounds of Articulating Identity: Tradition and Transition in*

*the Music of Palau, Micronesia*. Berlin: Logos Publishers, 2008. Recognized with the ICAS Book Prize (PhD) 2009.

Abels, Birgit. "Living the 'Grand Context': Chants in Palauan History". In *Musicology Australia XXIX*, 2007–2008, pp. 109–133.

Abels, Birgit. "Performing Palauan Identity: Popular Music in the Western Carolines". In *Research in New Zealand Performing Arts: Nga Mahi a Rehia no Aotearoa*, vol. 2, n.p. (August 2008).

Abels, Birgit. "The Aesthetics of Sound and Musical Change on an Island in the Western Pacific". In *Proceedings of the 2008 Meeting of the ICTM Study Group on Historical Sources of Traditional Music*, edited by Susanne Ziegler, pp. 133–143.

Abels, Birgit. "The song and sound of *omengeredakt*: Musical aesthetics and vocal music in Palau". In *Pacific Studies* vol. 32, Nos. 3/4—Jan./Mar. 2009, pp. 1–23.

Abels, Birgit. "Music, In-Between Spaces and the Sonosphere (Or, a Musicologist's Very Short Introduction to Relational Skills)". In *Music Moves: Musical Dynamics of Relation, Knowledge and Transformation*, edited by Charissa Granger, Friedlind Riedel, Eva-Maria van Straaten and Gerlinde Feller, pp. 137–156. Hildesheim: Olms 2016.

Konishi, Junko. "Ogasawaran dancers' encounters with Pacific dances: a report from the 9th Pacific Festival of Arts in Palau". In *Refereed papers from the 1st international small island cultures conference 1*, pp. 99–107, 2005.

Konishi, Junko. "An analysis of lyrics and melody of the Japanese-influenced Palauan songs: focusing on the expression of jeremiad of a lost love".

In Mousa 15, pp. 1–17, 2014 (in Japanese).

Konya, Akari. "Chanting in Contemporary Palau" [in Japanese], unpublished PhD diss., Kyoto University, 2015.

Tatar, Elizabeth. *Call of the Morning Bird: Chants and Songs of Palau, Yap and Ponape, Collected by Iwashiki Muranushi, 1936*, Honolulu 1985 [incl. 2 cassettes]

Yamaguchi [=Yamaguti], Osamu. "The Taxonomy of Music in Palau". In *Ethnomusicology* 12 (3) pp. 345–51, 1968.

Yamaguchi [=Yamaguti], Osamu. "The Music of Palau", MA thesis, University of Hawai'i 1967.

## Peru

by Pablo Molina,  
*Liaison Officer*



Twenty eight years have passed since a report from Peru was last published in the *Bulletin of the ICTM* (issue 75, October 1989). This was the last in a series of occasional reports written by Raúl R. Romero, appointed first ICTM Liaison Officer for Peru in 1982, PhD in Musicology from Harvard University, and current director of the Institute of Ethnomusicology at the [Pontifical Catholic University of Peru](#). In 2013, the position of Liaison Officer was transferred to Efraín Rozas, anthropologist and researcher at the same institution with a PhD in composition and ethnomusicology from New York University. However, no reports from Peru were sent to ICTM during his tenure.

Trying to cover such an extended period of silence would be an exceedingly long and complex task for the

brief and informative nature of this report. Fortunately, this has been addressed by the work of multiple authors (Roel 2008; Romero 2012; Rohner 2013) who have elaborated detailed accounts of past and recent developments in ethnomusicological research in Peru, especially those taking place in the last 50 years. Nonetheless, reference will be made here to the main issues identified by the reports of the 1980s, indicating how much they remain valid or how they have changed over time.

The first of these was the almost complete absence, during the 1980s, of any institutional sponsorship for research in the field of ethnomusicology. This was exemplified by the fact that the National Institute of Culture was not able to continue the important projects developed during the 1970s through its Music and Dance Department. The only relevant action highlighted was the release, in 1982, of a long play album with field recordings of traditional music from the Central Andes called *Sierra Central I*. Another example was that by 1986, four years after its creation at the National Library, the Peruvian Music Documentation Centre had not been able to consolidate itself as an archive of field recordings, collecting only commercial discs of traditional music.

If institutional support for ethnomusicological research began to decline rapidly during the 1980s, the 1990s would prove to be an equally or even more adverse context for this kind of activity. The country would go from a context of economic crisis and political violence—driven by the confrontation between the State and two radical political groups that ended up costing the lives of tens of thousands of people—to a scenario of generalized corruption and political dictatorship.

The Archive of Andean Traditional Music at the Pontifical Catholic University of Peru (1985), later known as the Centre of Andean Ethnomusicology (1998) and finally as [Institute of Ethnomusicology](#) (2006), was perhaps the only space that allowed the production and publication of field recordings in the middle of this complex situation. Thus, thanks to the financial support of the Ford Foundation and under the copyright of the Smithsonian Folkways Recordings, they were able to release between 1995 and 2002 the series *Traditional Music of Peru*, composed of eight CDs. The collection presented musical practices from throughout the Andean region of the country and remained, for many years, as the only national reference of its kind.

However, the turn of century brought with it economic and political stability, allowing for the re-emergence of the National Institute of Culture as an institutional supporter of research activities on traditional music in Peru. Central to this were the creation of the Qhapaq Ñan Project in 2001, for the identification and registry of cultural practices found across the network of Inca roads, and the subscription by the Peruvian State to the Convention for the Safeguarding of Intangible Cultural Heritage of UNESCO in 2003. The creation of the Direction of Registry and Study of Culture in Contemporary Peru (DRECPC) in 2003 was a reflection of this, becoming a more complex and better-funded extension of the Music and Dance Department of the 1970s.

Despite its similarities with the aforementioned Department of Music and Dance, DRECPC not only addressed traditional musical practices, but also the full range of cultural expressions included within the concept of intangible heritage. This would

become evident with its transformation into the Direction of Contemporary Intangible Heritage (DPIC) in 2011—after the transformation of the National Institute of Culture into the Ministry of Culture in 2010—to finally become the [Direction of Intangible Heritage](#) (DPI) in 2015. This new institutional frame allowed for the extensive registration of oral traditions as well as traditional music and dances.



*Screenshot of [Audiovisual Map of Peruvian Cultural Intangible Heritage](#), retrieved on 25 September 2017.*

Thus, between 2009 and 2016, seven collections of traditional music and two collections of oral traditions have been published, with at least another two collections to be released next year. These collections were registered in different contexts, going from the highlands of the southern region of Puno near the border with Bolivia, to the Amazonian lowlands of the triple border with Colombia and Brazil. By doing so, DPI and its precursors have worked with many indigenous populations, including the Aymara from Puno, the Chopcca from Huancavelica, the Cañaris from the Andes region of La Libertad, and the Tikuna from the Amazonian region of Iquitos.

In addition, this constant work of registration and publication includes a collection of more than 30 feature-length documentaries, most of which

are about popular festivities and the traditional music and dance represented by them. Publications of all of these materials are currently unavailable, and only one of the traditional music collections was reprinted in 2014. To solve this problem, DPI developed in 2015 an interactive virtual platform to give free access to its full collection of documentaries, field recordings, and ethnographic researches. The platform, called [Audiovisual Map of Peruvian Cultural Intangible Heritage](#) and launched in 2016, combined local servers with pre-existing platforms such as SoundCloud and YouTube.

Since its creation, the Audiovisual Map of Peruvian Cultural Intangible Heritage has been presented to national research centres in Cuba and Mexico, and is being used as a reference for the creation of similar geo-referenced interactive tools in Guatemala and Chile. The platform uses Google Maps to locate audiovisual resources, matching them with the places where they were originally recorded. This allows for an intuitive process of discovery among users, making it ideal for pedagogical and exhibition purposes. Moreover, it also works as a research tool by giving free access not only to visual and sound material, but also to publications of ethnographical character which can be downloaded.

In this sense, the absence of institutional sponsorship has gone through a long and deep process of reconfiguration, to the extent that the Ministry of Culture, through its Direction of Intangible Heritage, has become one of the main actors in giving support for the development of what could be understood as applied ethnomusicology. But these are not the only changes that Peruvian ethnomusicology has gone through in the last decades, especially in respect to the building of regional

ethnographical archives, the development of archaeomusicology, and the establishment of formation centres for new researchers. Those processes will be the subject of future reports.

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## Philippines

by José S. Buenconsejo,  
Liaison Officer



Recent scholarly publications on traditional music of the Philippines indicate that scholars have exerted a noticeable effort in foregrounding cultural processes in their studies, rather than presenting those as if existing outside of particular histories. A few works, however, such as *Dictionary of Filipino Music Terms* (edited by Ramon P. Santos in 2013 and published by the [Centre for Ethnomusicology of the University of the Philippines](http://www.ethnomusicology.org)) have held on to the older approach. This can be under-

stood, of course, as this lexicographic book is meant as a music research tool rather than one dealing with the dynamics of traditions in modernities. Nonetheless, Santos himself dealt with cultural processes when he explored the topic of transmission of music tradition in his 2012 book *Laon-Laon: Perspectives in Transmission and Pedagogy of Musical Traditions in Post-Colonial Southeast Asia*.

Some recent works that are less culturally context-sensitive are Hans Brandeis's "Boat Lutes in the Visayas and Luzon: Traces of a Lost Tradition" (*Musika Journal* 8, 2012) and Nicole Revel's "Gong Ensembles and Rituals Around South China Sea" (*Musika Journal* 9, 2013). Both articles are also useful reference works on culture areas and diffusion. They investigate two of the more important types of instruments of the islands, such as the plucked lute and gongs, both entering the Philippine archipelago in prehistory. The articles were based on archival sources and are synoptic in nature. A related work is by archaeomusicologist Fredeliza Campos, who wrote "Traditional Chordophones of the Ifugao: A Look into the Potentials of Archaeomusicological Studies in the Philippines" (*Musika Journal* 8, 2012),

Ramon Santos, Professor Emeritus at the University of the Philippines (UP) College of Music, continues to inspire students, two important of whom are Verne de la Pena, now heading both UP's Department of Musicology and Centre for Ethnomusicology, and Jonas Baes, whose writings are frequently reflexive and on the politics of music. Baes's concern for advocacy also resonates with his colleague Christine Muyco, who did research on the dance and music of inland groups on the island of Panay. Her 2008 PhD dissertation in Philippine Studies was pub-

lished by Ateneo de Manila University Press in 2016, titled *Sibod: Ideology and Expressivity in Binanog Dance, Music, and Folkways of the Panay Bukidnon*. Muyco's penchant for analyses of Panay traditional music and *sibod* dance provides interesting insights into the area of ethnotheory, combining insider and outsider perspectives.

Aside from these researches, basic documentation of traditional Philippine music continues to be strong. Terada Yoshitaka, working for the Osaka Museum of Ethnology, produced two DVDs in 2008, completed only recently, titled *Music in the Life of Balbalasang: A Village in the Northern Philippines* and *Sounds of Bliss, Echoes of Victory: A Kalinga Wedding in the Northern Philippines*. These documents are a follow-up to an earlier DVD production by Terada on the Maranao Kulintang with Usopay Cadar. That DVD was played back to audiences in local communities in 2012 and their responses were incorporated in the article "Audiovisual Ethnography of Philippine Music: A Process-oriented Approach" (*Humanities Diliman* 10/1, 2013). Such a move brought video documentation towards explicit cultural dialogues. In a parallel effort recognizing the voices of cultural bearers, the UP Centre for Ethnomusicology has embarked on a repatriation project in which past field-recorded traditions are returned to indigenous culture-bearers.

The latest documentation project on Philippine autochthonous musics is a set of three video documentaries subsumed under the project "Resilient Music at the Margins". All three video productions were produced, directed, and edited by José S. Buenconsejo. Volume 1 of the set, titled *Nature's Presences*, interprets various social

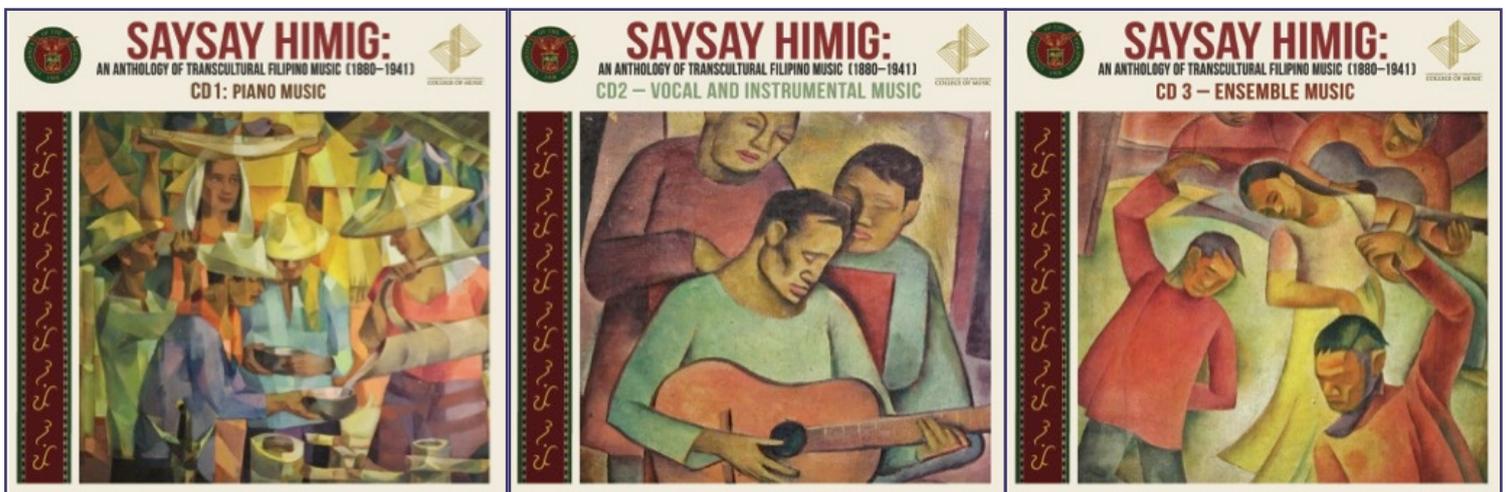
meanings of pre-contact musics from the hinterlands of the non-Islamic groups Manobo Dulangan, T'boli, Obo, and Tagaka-olo. The theme of nature comes from the fact that these indigenous people continue to reflect upon their cosmological and social relationships, given the environment they live in that, in truth, is now becoming a frontier for encroaching capitalist settlers. The second DVD, titled *Sound Tenderness: Music of the Non-Violent Palawanun Society* contemplates the subtle relationships between music and the value of social conformity that induces the accomplishment of economic tasks that are almost always done collectively. The documentary suggests that the frequent suicides committed by the Pala'wan people in recent years are caused by conflicts arising from modern social mobility. The third in this series is titled *Seven Dances of Life: Pledges to Others (Janji) in Two Sama Communities in Tawi-Tawi Islands, Southern Philippines*. This documentary talks about intercultural folk religious practices and teaches us the value for co-existence, which is what drives the people from this area into cross-cultural tolerance and understanding.

Historical documents now play an important part in research on music ethnography. After all, current ethnomusicology is hardly about isolated music traditions, as if they had never been subjected to the tyranny of alphabetic writing. José Maceda, the “Father of Philippine Musicology”, had already scoured historical documents of the past when he wrote about the music of the nineteenth-century Filipino middle class, following the paths carved by capitalism and urbanization. Recent interest on “transcultural” hybrid Philippine music arises from this awareness, plus it is influenced by post-colonial theory and cultural studies, especially on the history of alternative modernities in the Philippines. The diffusion of traditional *rondalla* (Spanish-Filipino plucked lute ensemble), for example, is constitutive of the diaspora of Filipino labour to affluent countries, an issue that is documented in the essay by Kim Rockell’s “*Rondalla* Down Under: A Contemporary Resurgence in Australasia” (*Musika Journal* 2012).

A corollary to the attention given to transcultural Philippine music is the self-consciousness among writers to the transnational nature of their research. Recent contributions to Philippine music and dance research literature are

Matthew C. M. Santamaria’s essay on the Sama Dilaut traditional dance *igal*, appearing in Alain Martenot, Birgit Abels, and Hanafi Hussin’s anthology *Oceans of Sound: Sama Dilaut Performing Arts: Dedicated to Alain Martenot (1946–2010)*, 2012; Bernard Ellorin’s “Trans-cultural Commodities: The Sama-Bajau Pan Musical Industries and Identities on the Peripheries of Maritime Southeast Asia”, PhD dissertation, University of Hawaii, 2015; and Marilyne Antonette Adiova’s “Music, Dance, and Negotiations of Identity in the Religious Festivals of Bicol, Philippines”, PhD dissertation, University of Michigan, 2014. Grace Nono, formerly of the Asian Studies programme of the University of the Philippines, wrote “Babaylan Sing Back: Philippine Shamans on Voice, Gender, and Transnationalism”, PhD dissertation, New York University, 2014.

Meanwhile, the period covered by this report saw two European scholars writing about the Philippines, though in the realm of popular culture, technology, and media. Monika Schoop wrote *Independent Music and Digital Technology in the Philippines* (Routledge Studies in Popular Music, 2017) and Aine Mangaong *Dangerous Mediations: YouTube, Pop Music, and Power in a*



*Anthology of transcultural Filipino music Saysay Himig, produced by Arwin Tan. 2016. Photos provided by José Buenconsejo*

*Philippine Video* (New York: Bloomsbury, 2018). Thus, the subject of popular music in the Philippines is certainly gaining ground.

Last year (2016), Arwin Tan produced the three-CD anthology of transcultural Filipino music *Saysay Himig* (Stories about Philippine music). This material speaks to local Filipino cultural engagements with their colonial Others—the Spaniards and the Americans. Transcultural Philippine expressions are hybrid musics, musically embodied social actions, both assimilating and resisting, of the colonial historical experience in the islands. The first CD is piano music of the late nineteenth century Filipino *ilustrado* (educated) class. The second covers ensemble music, many of which are commemorations of important events in Philippine history. The third comprises vocal and instrumental music from the mid-nineteenth century when traditional folk-popular musics of “lowland Christian” Filipinos such as *cundiman*, *cumintang*, and *balitao* begun to be written about in print and later inscribed on audio recordings. A longer, multidisciplinary treatment of the subject of music in Philippine alternative modernity is in José S. Buenconsejo’s anthology of essays *Philippine Modernities: Music, Performing Arts, Language, 1880-1941* (UP Press, 2017).

Indeed there has been an upsurge of research activity and related ancillary endeavours this year. The UP Centre for Ethnomusicology organized “Maceda100”, an international conference, concerts, and exhibits to celebrate the birth centenary of José Maceda, from 25 to 27 September 2017. More importantly, the new and updated edition of 1994’s *Cultural Centre of the Philippines Encyclopedia of Art*, that includes a volume on music, is coming

out at the end of September 2017. This publication, edited by José S.

Buenconsejo, is a widely-read reference book on Philippine music. The new edition includes (as a corrective to the earlier one) many entries on popular music as seen from the perspective of form and critical theory. There is also a new section on scholarly books.

Lastly, the PhD music programme of the UP College of Music has produced its first two graduates, one of them being Maria Alexandra Iñigo-Chua, whose dissertation “Composing the Filipino: Music Hybridity and Transculturation in Nineteenth Urban Colonial Manila, 1858 to 1898” discussed music print culture in the context of urbanization.

## Puerto Rico

by Marcia Quintero,  
*Liaison Officer*



In the nineteenth century, a diverse array of social couple dance musical traditions flourished throughout the Caribbean. Derived initially from the European *contradance*, these dances evolved in continuous cultural interactions, mainly with local Afro-Caribbean and creole musical practices. The Puerto Rican *danza* is part of this cultural complex.

The [3rd Symposium on Musical Research](#), held at the Conservatory of Music of Puerto Rico on 5-7 April 2017, was dedicated to new perspectives on *danza* research and performance in the region.

On the opening keynote address, Ángel G. Quintero Rivera (University of Puerto Rico) presented a historical overview on critical writings and academic research on *danza*. He examined how writings on *danza* from the nineteenth century and the first decades of

the twentieth not only revealed changes and transformations in this musical genre, but also unveiled diametrical variations in the ways it had been valued or rejected as an identity symbol. For example, he analysed how Ramón Rivera Rosa, a working-class intellectual, in his essays from the first decade of the twentieth century embraced *danza* as a social practice that can strengthen fraternity and union of purpose among the working classes. Contrastingly, in the prevailing intellectual discourses of the 1930s, *danza* was depicted as the most refined musical expression of the local elites, and a symbol of Spanish heritage, a topic also discussed by Hugo Viera from Metropolitan University. These contrasting depictions of *danza* might have to do with a very complex history of social interactions in its development as a music practice; dynamics that Quintero has profoundly examined in his own research (Quintero 1998 and 2009).

The recent publication of Elías López Sobá’s book *La contradanza española: Debates sobre su origen, mudanza por las cortes de Europa y derivas en el Caribe* [Spanish *contradance*: debates on its origin, its travels through European courts, and its derivatives in the Caribbean], originally a doctoral dissertation defended in 1984, represents a great contribution to the understanding of the very dense network of regional interactions and exchanges that nourished *danza* and other Caribbean variants of the *contradance*. Quintero dedicated the last section of his keynote address to comment on López Sobá’s broad documentation and findings, which contest some rigid ideas that still prevail about the Puerto Rican *danza*. Some of the topics addressed in this book are the relevance of cultural interactions with Haiti in the evolution of nineteenth century music

genres in the Hispanic Caribbean, the invisibilized role of women (particularly as writers of *danza* lyrics), and the mutations in instrumentation and social contexts of *danza* performance.

Most of the scholarship on Puerto Rican *danza* focuses on its manifestations as a dance genre or in its repertoire for piano. López Sobá (2013) also suggests that in its origins it had a very relevant dimension as dance popular songs. Noel Allende Goitía (Interamerican University) explored this aspect in his lecture on the *canción criolla* (creole song) as a link between Puerto Rican *danza* and *bolero*.

Jaime O. Bonfill Calero, professor at the Conservatory of Music of Puerto Rico, also addressed the interconnections between different Caribbean creolised *contradanzas*, such as the Puerto Rican *danza*, the Cuban *contradanza*, the Colombian *danza*, and neo-African expressions such as quadrilles in the French and English Caribbean, Cuban *tumba francesa*, and Puerto Rican *bomba* from the southern region of the island. Marién Torres, *bomba* dancer, choreographer, percussionist, and director of Tambuyé, illustrated Bonfill's lecture, focusing on the links between the musical and dance languages of traditions, separated by identity discourses that have projected a fragmented vision of the region.

Colombian musicologist Luis Gabriel Mesa (Javeriana University in Bogotá) explored in a keynote address the role played by music in debates around national identity in Nariño, a Colombian region bordering Ecuador, based on his research and musicological recuperation of the music of Maruja Hinestrosa and Luis Enrique Nieto (Mesa 2014 and 2015). Mesa himself illustrated on the piano some of their compositions, giving the audience the possibility of listening to the trans-



*Presentation during 3rd Symposium on Musical Research. San Juan, Puerto Rico. April 2017. Photo provided by Mareia Quintero.*

national connections suggested in his arguments. In addition to the space for debating new academic research on pan-Caribbean musical traditions, the Symposium included a wide array of musical performances of *danza*, not only acknowledging the diversity of musical formats and instrumentation of traditional *danza*, but the contemporary approximations to the genre, like Ángel David Matos's fusion of *danza* and jazz.

Since its foundation in 1955, the Institute of Puerto Rican Culture (ICP) has played close attention to *danza*, developing various initiatives for its promotion, such as series of recordings, publications, and a yearly composition contest. Josilda Acosta and Darío Morales presented some of ICP's recent initiatives regarding *danza*, including the digitalization of thirty recordings of the series [Antología de la Danza Puertorriqueña](#) [Anthology of Puerto Rican *danza*], and the release of a CD with music by *danza* composer José Ignacio Quintón interpreted by pianist Samuel Pérez (2015).

The *danza* repertoire as a resource for teaching piano, and the development of pianism and musicianship, was a topic addressed by Inesa Gegprofti (University of Miami). Her lecture suggested new avenues for incorporating traditional genres in "classical" music training, a movement that slowly is starting to contest the barriers in music education between the academic, the traditional, and the popular. In this direction, the 2016 Annual Concert of the Suzuki Violin Association of Puerto Rico, lead by Marta Hernández, incorporated the Puerto Rican *danza* as a main section of the concert's repertoire, closing the evening with the traditional "Twinkle" played in the *cinquillo* rhythm, so characteristic of *danza* as well as other Puerto Rican and Caribbean genres.

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## Serbia

by *Danka Lajić Mihajlović*, Chair of National Committee



This is the first report following the establishment of the ICTM National Committee for Serbia (NC) in 2012. The regular presence of Serbian delegates at ICTM World Conferences and Study Group symposia since then shows a growing interest for cooperation at the international level. This report begins with an overview of such ICTM-related activities, followed by a general presentation of works by Serbian ethnomusicologists and ethnochoreologists.

First, we would like to honour Olivera Vasić, a long-time professor at the Faculty of Music in Belgrade who passed away at the end of 2015. She

dedicated her life to collecting and researching traditional dances in Serbia, as well as their transfer to younger generations.

Members of the NC participated in the last two ICTM World Conferences, both as panel members (Marija Dumnić and Ivana Medić in “Urban Sonic Ecologies”, Astana 2015, and “Reimagining the Balkans: Soundscapes of Migrants, Diasporas and Stereotypes”, Limerick 2017) and individually (Danka Lajić Mihajlović, Astana 2015).

Serbian ethnomusicologists are extraordinarily active in the Study Group on Musical Instruments, particularly since 2013. Likewise, they have supported the establishment of the Study Group on Musics of the Slavic World, and participated in its 1st Symposium in Ljubljana, Slovenia, in October 2016.

Perhaps expectedly, Serbian ethnochoreologists are most active in the ICTM Study Group on Ethnochoreology. A special contribution to the Sub-Study Group on Field Research Theory and Methods was given by Selena Rakočević, who co-organized joint field research projects in Romania and Serbia in 2013 and 2017, respectively. The first expedition resulted in the book *Dance, Field Research, and Intercultural Perspectives: The Easter Customs in the Village of Svinița*.

For Serbian researchers of music and dance the most appealing ICTM Study Group is the one on Music and Dance in Southeastern Europe, where they have been continually active since its establishment. Selena Rakočević is the Study Group’s Dance Liaison.

The Study Group’s 4th Symposium was organized in 2014 at the Faculty of Music in Belgrade and at the Science Centre in Petnica. The Symposium was dedicated to the work of Danica and

Ljubica Janković, two pioneer researchers of dance in Serbia, and not surprisingly the largest contingent of participants were from Serbia: Vesna Bajić Stojiljković, Gordana Blagojević, Marija Dumnić, Jelena Jovanović, Maja Krasin, Iva Nenić, Dunja, Njaradi, Selena Rakočević, Miroslav Stojisavljević, and Mirjana Zakić. The research presented at the symposium was published in the volume *Music and Dance in Southeastern Europe: New Scopes of Research and Action*, consisting of 39 individual articles plus eight from three panels, together with abstracts from those who did not prepare their works for publication, and an homage to Olivera Vasić. The importance of this Study Group for Serbian researchers was confirmed by their participation in its next symposium (Blagoevgrad, Bulgaria, 2016). The majority of presentations from this Study Group’s symposia have been published as proceedings and thematic collections, however, given that they are numerous, it is impossible to cite them all.

The NC members also participated in various conferences co-organized by ICTM, such as “Music and Ecology” (Ljubljana, Slovenia, August 2015), in conferences of sister organizations like the International Musicological Society, International Association for the Study of Popular Music, and the European Seminar in Ethnomusicology.

Ongoing activities by Serbian ethnomusicologists and ethnochoreologists include the preservation of Serbian music and dance heritage in cooperation with local communities and the Ministry of Culture and Information. Thanks to their commitment, the implementation of the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (ICH) resulted in the inscription of numerous

elements on the National List of ICH, two of which are nominated for the UNESCO Representative List of Intangible Cultural Heritage of Humanity. Selena Rakočević and Zdravko Ranisavljević worked on preparing the nomination file for “Kolo, traditional folk dance”, and they were joined by Danka Lajić Mihajlović for the nomination for the file for “Singing to the accompaniment of the *gusle*”.

Regarding the organization of traditional dance and music seminars, the Serbian Ethnomusicological Society (Srpsko etnomuzikološko društvo) is the most active, together with the Centre for Research and Revitalization of Traditional Dances of Serbia (Centar za istraživanje i očuvanje tradicionalnih igara Srbije).

Most members of the NC are affiliated with educational and/or research institutions, the majority of them with the [Faculty of Music in Belgrade](#) (FMU), the [Institute of Musicology of the Serbian Academy of Sciences and Arts](#) (SASA) in Belgrade, and the [Academy of Arts in Novi Sad](#). They have taken part in several national research projects co-organized with the Ministry of Education, Science, and Technological Development, and [Matica srpska](#). The main ongoing projects are “[Musical and Dance Traditions of Multiethnic and Multicultural Serbia](#)” and “[Serbian Musical Identities Within Local and Global Frameworks](#)”. The process of researching, publishing the results, and participating in international exchanges are greatly limited by the scarce funds earmarked from the national science budget.

The following chronological list of recent results aims to illustrate the variety of interests and approaches by Serbian ethnomusicologists and ethnochoreologists.

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- \* Jovanović, Jelena. *Vokalna tradicija Jasenice u svetlosti etnogenetskih procesa* [The vocal tradition of the Jasenica region in view of ethnogenetic processes]. Beograd: Muzikološki institut SANU, 2014 (in Serbian).
- \* Lajić Mihajlović, Danka. *Srpsko tradicionalno pevanje uz gusle. Guslarska praksa kao komunikacioni proces* [Serbian traditional singing accompanied by the *gusle*: the Guslars’ practice as communication process]. Beograd: Muzikološki institut SANU, 2014 (in Serbian).
- \* Rakočević, Selena. *Festival kao strategija dijaloga* [Festival as a strategy of dialogue]. Pančevo: Selena Rakočević i Kulturni centar Pančeva, 2014 (in Serbian).
- \* Jovanović, Jelena. *Pevačko nasleđe Srba u Gornjem Banatu u Rumuniji: svedočanstva na isteku XX veka* [The vocal tradition of Serbs in Upper Banat in Romania: testimonies at the end of the twentieth century]. Beograd–Timișoara: Muzikološki institut SANU, Savez Srba u Rumuniji, 2015 (in Serbian).
- \* Medić, Ivana, ed. *Radio i srpska muzika* [Radio and Serbian music]. Beograd: Muzikološki institut SANU, 2015 (in Serbian).
- \* Rakočević, Selena and Liz Mellish, eds. *Dance, Field Research, and Intercultural Perspectives: The Easter Customs in the village of Svinița*. Pančevo: Kulturni centar Pančeva and Selena Rakočević, 2015.
- \* Zakić, Mirjana. *Dušom i frulom: Dobrivoje Todorović* [With frula and soul: Dobrivoje Todorović]. Beograd: Fakultet muzičke umetnosti, 2015 (in Serbian).
- \* Golemović, Dimitrije O. *Pevanje ‘iz vika’* [Singing *iz vika*]. Nova Varoš: Društvo za negovanje tradicionalnog pevanja izvika, 2016 (in Serbian).
- \* Ivkov, Vesna. *Narodne instrumentalne melodije Srba u Bačkoj* [Folk instrumental tunes of Serbs in Bačka]. Novi Sad: Univerzitet u Novom Sadu, Akademija umetnosti, 2016 (in Serbian).
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- \* Lajić Mihajlović, Danka, and Jelena Andjelković Grašar. *Pola veka “Homoljskih motiva” (1968-2017)* [Half a century of “Homolje Motives”]. Kučevo: Opština Kučevo, Centar za kulturu “Veljko Dugošević” Kučevo, 2017 (in Serbian).
- \* Radinović, Sanja. *Morfologija srpskih narodnih pesama* [Morphology of Serbian folk songs]. Beograd: Hema Kheya Neya, 2017 (in Serbian).

## Singapore

by Joe Peters, Liaison Officer



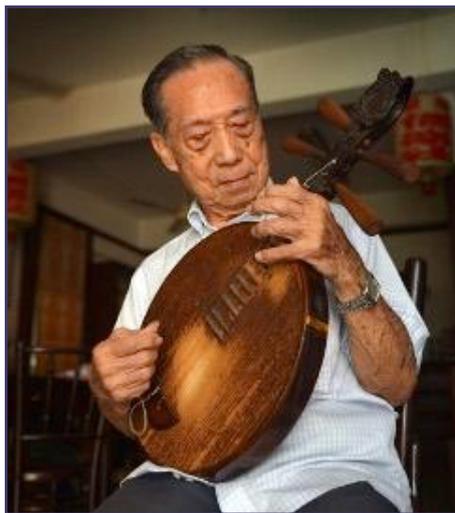
[Note: Shortly after the completion of this report, Yeo How Jiang passed away. May he rest in peace].

In the last report (published in the [October 2016 issue of this Bulletin](#)) I highlighted the Ivan Polunin Multimedia Lab, built around the collections of an “unknown musicologist”. In this report I would like to introduce Yeo How Jiang, whom many believe is the last living expert of a nearly extinct Chinese music form called *waijiang* opera.

Mr. Yeo is a stalwart of the Thau Yong Amateur Musical Association ([TYAMA](#)), a major custodian of *teochew* music and opera in Singapore. It was a few years ago, through casual discussions with TYAMA, that I was told that a music form thought to be extinct called *waijiang* opera still existed in Singapore. Mr. Yeo, who turned 86 years old in 2017, has an uncanny ability to remember *waijiang* music (both instrumental and vocal parts) by listening to old shellac recordings—even damaged ones. This story has been reported in print and broadcast media, both locally and internationally. Research has been presented on preliminary “repertoire recreation” at the 2013 World Conference of the International Society for Music Education in Beijing, and again in 2016 in a “new pre-history” panel at the Symposium of the ICTM Study Group on Performing Arts of Southeast Asia in Penang.

The hub for *waijiang* opera has been Chaozhou, China, the homeland of the Teochew people. Over time, many people brought their cultural phenome-

na, through the Northern Road, to this place and melded with this operatic form. The ambulatory nature of *waijiang* continued through the Southern Road and into Nanyang (overseas) territories like Singapore. From the limited literature on this subject it is also evident that from the early 1800s *waijiang yue* (instrumental music in opera also performed on its own) spread to China’s eastern Guangdong region before gaining popularity with the Teochew population there. Other communities, such as the Hakkas, adopted the *waijiang* art form. The Teochews and Hakkas were some of the groups which migrated to Asian countries like Singapore, Malaysia, Thailand, and Indonesia.



Mr. Yeo How Jiang. Photo provided by Joe Peters.

According to TYAMA, the Teochews and the Hakkas began to establish *waijiang* in Singapore from the nineteenth century up to the 1950s.

*Waijiang* opera was a popular musical pastime for the upper and middle classes in Singapore. Unfortunately, since the 1960s this art form declined, as Teochew Opera (crafted to modernize Chinese opera) became more popular through films and radio programmes. *Waijiang*’s extinction in China occurred about the same time of

the Cultural Revolution—although there is no documentary proof of this.

Some years ago, Mr. Yeo and a small team of young enthusiasts coordinated by myself studied some old record collections and at least one cipher score thought to be one of the Northern Road Operas. Work commenced with a test to “recreate” and annotate the timeline with direct comments from Mr. Yeo and simultaneous translation by Jenson Tay, a young bilingual Teochew music practitioner. The result was a twelve-minute excerpt of a Northern Road Opera. The by-product of this study was a small collection of old 78-rpm shellac recordings that forms the *waijiang* audiorama.

Timeline Music Annotation (TMAL), an integrated music education pedagogy being developed by Sonic Asia Singapore, documents sound with text and graphic music analysis within a server-based configuration. In this case there was also a direct Mandarin/English commentary mixed into the music track.

A screencast of this TMAL product with commentaries in Mandarin (Yeo How Jiang) and English translation (Jenson Tay) is [available on YouTube](#).

## Slovakia

by Bernard Garaj,  
Chair of National  
Committee



I would like to begin the report on activities by the ICTM National Committee for Slovakia over the past two years by remembering Ivan Mačák, who passed away in 2016. As I wrote for issue 133 of this *Bulletin*, Mačák was a prominent Slovak ethnoorganologist, a long-time member of the ICTM Study Group on (Folk) Musical Instruments,

and a member of the Comité International des Musées et Collections d'Instruments de Musique (CIMC). One of his greatest achievements was founding a collection of more than a thousand folk musical instruments established at the Music Museum in Bratislava.

In the last two years, the National Committee (NC) has co-organized several important events with a rich international participation. One of them was the conference “Folk Dance and Folk Music in Research, Theory, and Stage Practice”, organized as part of the 40th International Academic Folklore Festival in Nitra, 4-5 July 2016. The event reflected a wide discussion about the staged presentation of musical and dance folklore in Slovakia. The ICTM representatives not only guaranteed the quality of the conference, but above all managed to bring this important topic from social network debates into academic and professional environments.

A special activity of the NC is participating in the approval of masterpieces to be inscribed on the Representative List of the Intangible Cultural Heritage of Slovakia. In addition to the existing masterpieces of [Fujara and its music](#) (2008), [Music of Terchová](#) (2013), and [Bagpipe Culture](#) (2015), in 2016 Multipart Singing in the Horehronie Region was added on the Slovak national list. Currently, Fujara Trombita (a shepherd signal instrument) is in the approval process.

The NC is a co-organizer of the annual event “Folklórne pozdravy” [Folklore greetings], presenting personalities of the ethnomusicological and ethnochoreological research world in Slovakia. In 2016 the event was dedicated to Stanislav Dúžek, a prominent Slovak ethnochoreologist and a former member of the ICTM Study Group on Ethno-

choreology, who presented his rich professional career and research activities.

Finally, I would like to draw attention to a remarkable project of digitizing older print collections of folk songs and their interactive presentation on the Internet. The uniqueness of the project, whose guarantor is ICTM member Jana Ambrózová, lies in the quality and sophistication of the web design, and above all, in the fact that it is a purely volunteer activity. Its participants are mainly passionate members of the general public with an education in music, who have managed to digitize more than 3,000 folk songs over the last 8 months.

## South Africa

by Alvin Petersen,  
Liaison Officer



Since my appointment as ICTM Liaison Officer for South Africa, I have:

- \* raised awareness of both the Council and its Study Groups, especially those on Applied Ethnomusicology and African Musics;
- \* raised awareness of the ICTM World Conferences, the *Yearbook for Traditional Music*, and the Council's website;
- \* raised awareness about the process involved in becoming an ICTM member.

This I have done at several fora *inter alia*: the annual conferences of the [South African Society for Research in Music](#), the latest of which hosted by the School of Music, North-West University Potchefstroom (NWU) between 31 August and 2 September 2017; the annual conferences of the [Pan African Society for Musical Arts Education](#); the 1st Symposium of the

ICTM Study Group on African Musics, hosted by Patricia Opondo at the [University of Kwazulu-Natal](#) between 29 September and 4 October 2015; the combined research seminars of the School of Music at NWU and the [School of Music at the University of the Witwatersrand](#), which takes place twice a year; and my classes in African music at both undergraduate and post-graduate levels.

## Sweden

by Ingrid Åkesson,  
Chair of National  
Committee



In 2016, a new, online annual journal was launched: [Puls: Journal of Ethnomusicology and Ethnochoreology](#). The main focus of the journal are ethnomusicology and ethnochoreology, but it also embraces adjacent disciplines such as other aspects of musicology and choreology, folklore, literature, and related studies of traditional and popular culture.

With its focus placed on Nordic/North European musical culture, each issue of *Puls* presents articles, book reviews, and conference reports in the field of music and dance research, including an annual report on the activities of the ICTM National Committee for Sweden (NC). Articles are published in either the Scandinavian languages or in English, and are subject to a double-blind peer review process prior to publication. The Editorial Board and the Advisory Board both contain experts from Nordic and other European countries. *Puls* is published by Svenskt visarkiv (The Centre for Swedish Folk Music and Jazz Research), which since 2011 is a unit within the Swedish Performing Arts Agency, a national governmental body.

The website of *Puls* is available in both Swedish and English languages. Two issues have been published already, and the third will be published in spring 2018. The fourth issue will concentrate on the topic “To Practise the Traditional in the Present Time”.

In October 2016, a two-day seminar was held in Uppsala, on the topic “Scandinavian Ethnomusicology: Retrospective, Present-day orientation, Future”. The seminar commemorated 30 years of the existence of the concept of ethnomusicology in Sweden. It was arranged by The Royal Gustavus Adolphus Academy for Swedish Folk Culture in cooperation with the NC and the Centre for Swedish Folk Music and Jazz Research. The programme included speakers and listeners from Sweden, Denmark, and Swedish-speaking areas of Finland. The publication of an anthology based on the seminar is underway. Other initiatives regarding extended contacts and co-operation between ICTM members in the Nordic and Nordic-Baltic area are being taken—reports will hopefully follow in a future *Bulletin*.

After years of decreasing numbers, new people from younger generations are becoming engaged in ethnomusicology and ethnochoreology in Sweden. New doctoral candidates have been accepted at some universities (in disciplines such as musicology and ethnology), and by autumn 2017 there will be five active candidates. In June 2016, a one-day seminar for doctoral candidates in ethnomusicology was held at the Centre for Swedish Folk Music and Jazz Research. The students had the possibility to present and discuss their projects with a panel of senior researchers. In June 2017, Karin Eriksson defended at Uppsala University her dissertation “Sensing Traditional Music Through Sweden’s Zorn Badge: Precarious

Musical Value and Ritual Orientation” (see also Publications below).

In 2015, four members of the NC participated in the 43rd ICTM World Conference in Astana, Kazakhstan. Furthermore, four members took part in the ESEM Conference “Making a Difference: Music, Dance and the Individual”, on 16–20 September 2015 in Limerick, Ireland, which was held jointly with the 1st ICTM Forum during the same week.

Three seminars were arranged by the NC during 2015 at the Centre for Swedish Folk Music and Jazz Research: Cajsa S. Lund spoke on the topic “Music Archaeology: An Instrument for Art and Knowledge”, Karin Strand discussed her book manuscript on crime, begging, and the ruin of liquor as topics for songs printed in chap-books and broadsides, and Toivo Burlin held a talk on phonogram production of the folk music group Norrlåtar from the 1970s to the 1990s.

In 2016, a number of members participated in ICTM Study Group Symposia: Mathias Boström and Ingrid Åkesson in the 21st Symposium of the Study Group on Historical Sources of Traditional Music (Paris, 9–13 March); Linnea Helmersson, Mats Nilsson, and Anna Nyander in the 29th Symposium of the Study Group on Ethnochoreology (Graz, 9–16 July), and Mats Nilsson in the Symposium of the Ethnochoreology Sub-Study Group on Nineteenth-Century-Derived Couple Dances (Ljubljana, 18–20 November). In addition, several members participated in other international conferences and symposia. Reports from all these meetings can be found in [Puls 2](#), pp. 118-127.

Some Swedish universities have also arranged conferences and seminars with a bearing on ethnomusicology, ethnochoreology, and adjacent fields, such as

a [conference held at the Inter Art Center of Lund University](#).

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- \* Arvidsson, Alf, and Jörgen Adolfson. “MINNET: Transcending Genre Boundaries, Organizing Diversity.” In *The Cultural Politics of Jazz Collectives: This Is Our Music*, edited by Nicholas Gebhardt and Tony Whyton. New York: Routledge, 2014.
- \* Eriksson, Karin L. “Water Sprites and Herding Calls: References to Folk Music in Swedish Pop and Schlager Music 1990-2015”. In *Made in Sweden: Studies in Popular Music*, edited by Alf Björnberg and Thomas Bossius. New York/London: Routledge, 2016.
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## Switzerland

by Marc-Antoine Camp,  
Chair of National  
Committee



The year 2016 was rather “international” for CH-EM, the Swiss Society for Ethnomusicology that forms the ICTM National Committee for Switzerland. The annual assembly was held, at the invitation of Britta Sweers, during the symposium of the ICTM Study Group on Music and Gender at the University of Bern. It was a unique opportunity to witness the contributions of our colleagues from abroad on the many facets of gender and LGBT music

studies. The autumn meeting in turn was held in collaboration with the ICTM National Committees for Austria and Germany in Lucerne, on the extensive topic of “Formations of Authorities in Music”. Thirty contributors explored the emergence and demonstration, the recognition and deprivation of musical authority and antia-authoritarianism. As it does every year, CH-EM published a bulletin in collaboration with the Society for Traditional Music in Switzerland, this year again with many articles on traditional music in Switzerland. The contributions (in German) [are accessible online](#).

CH-EM has had a relatively stable number of members in recent years, with around eighty individuals being part of our network. Only a few work professionally as ethnomusicologists, but recent developments indicate an increasing interest in ethnomusicological knowledge by public cultural promotion agencies and research funding institutions. With students from University of Bern and from the joint Master’s programme of University of Neuchâtel, University of Geneva, and the University of Applied Sciences and Arts of Western Switzerland, young researchers are entering the professional field and will hopefully bring in new dynamics for the further development of ethnomusicology in Switzerland.

## Turkey

by Arzu Öztürkmen,  
Chair of National  
Committee



### Traditional music and dance in Turkey: A Reappraisal, 2014–2017

These days, writing a national report for Turkey needs situating the narra-

tive within its political struggles; even the domains of dance and music research and performances require this recontextualization. After the 2011 elections, Turkey went through a structural change that took a new turn after the 2016 coup attempt, followed by an emergency code. The effect of the political tensions has been felt in the domain of dance and music in different ways. First, the aspirations to adopt so-called “Western” cultural forms (e.g., ballet, opera, symphonic music), supported by the state in the early years of the Republic, has given in to a desire to revive what many researchers today call “neo-Ottomanism”, where the meanings of music and dance genres are reassigned. The largest impact of this political change has been a shift towards conservative choices in the repertoires and costumes of the State Ballet and Opera. It has now been officially announced that Atatürk Cultural Centre, a *lieu de mémoire* for many Istanbulites and the host of many performances since 1969, will soon be demolished and the budget for next year’s performances will be cut. Nevertheless, while these institutional traditions are facing these difficulties at a macro level, this report will focus on different developments which continue to take place at academic venues.

### Developments in academic research and conferences

#### ACADEMIC INSTITUTIONS AND RESEARCH

One of the most important areas that continues in full force despite the hardships has been undoubtedly the domain of academic research. Although intrusions to universities continue at different levels, a number of remarkable theses in the field of dance and music have been produced since 2013, in particular from the the state conservatories. In fact, 2017 is celebrated as the

centennial of Darülelhan, the first music school in the Ottoman world.

Among many others one should single out the programmes at Istanbul Technical University (ITU), which opened a liberal platform for young researchers in ethnographic and historical research. Under the leadership of late Şehvar Beşiroğlu, a long-time friend of ICTM, these programmes welcomed challenging topics, ranging from Armenian or Kurdish musical practices to deconstructing musical forms that have long been supported or despised. ITU continues its [graduate programme MIAM](#) with a focus on ethnomusicology, composition, sound engineering, and music business. A number of other state conservatories like Ege, Hacettepe, Antalya, Karadeniz, and Sakarya focus on the teaching of traditional musical instruments. These programmes began to attract foreign students, mainly coming from the region (Uzbekistan, Egypt, Greece), but also from countries where there is a rising interest in *maqām* music.

An important institutional development has been the opening of [OMAR](#) (Ottoman Music Research Centre) in 2012, focusing on historical Ottoman musical documents. For the last four years, OMAR has organized an [International Summer School on Ottoman music](#). In the field of dance, we should mention the rising role of “dance federations” like we see in sports. Folk dance, for instance, is being managed mostly by the Turkish Folk Dance Federation, which organizes regular competitions between schools. There are however a few enterprises like Mihran Tomasyan’s [Çıplak Ayaklar Kumpanyası](#) and Zeynep Günsür’s [Hareket Atölyesi](#), which produce important choreographies with political critique. Çıplak Ayaklar regularly organizes workshops,

and their choreographies need to be credited for problematizing the surrounding complexities. Hareket Atölyesi focuses on everyday movements, constituting a repertoire of “Turkey’s memorable movement patterns”.

#### ACADEMIC THESES AND DISSERTATIONS

The themes of academic theses produced in the last years vary. Some are focused on music and identity, particularly in Eastern Turkey: Göneç Hongur on Kurdish protest music, Mahir Mak on multiculturalism in Mardin, and Resul Bağrı on Arab-Alevi music and rituals in Hatay. Some theses have a historical focus, like the recent history of the *fasıl* circles by Ahmed Tohumcu, or the life stories of prominent musical figures such as renowned minstrel Aşık Veysel (by Eray Cömert), the famous *oud* virtuoso and composer Şerif Muhittin Targan (by Bilen Işıқтаş) or the fretless guitar player Erkan Oğur (by Eren Arın). Other theses cover topics like the transformation in Turkish pop music markets and instruments, the perception of Ottoman music via television series, string groups in Turkish music circles, Anatolian rock, and election propaganda music. Two ethnographies on Black Sea dance were presented, one on Giresun folk dances (by İdris Ersan Küçük), and another on Samsun’s migrant communities’ dances (by Gökhan Barutcu). Hale Yamaner Okdan wrote a structural analysis of traditional women’s Zeybek dances in İzmir, while Gizem Aksu’s thesis analysed how the human body and its particularities relate to certain movements.

#### CONFERENCES

Two ICTM Study Group symposia were held in Turkey in 2014: the first was organized in Istanbul in April by

the Study Group on Music of the Turkic-speaking World, and the other in Ankara in December, jointly by the Study Groups on Maqām and on Music in the Arab World. Unfortunately, some organizational attempts failed to materialize in the last two years due to security concerns, including applications to host Study Group Symposia by Boğaziçi University (Ethnochoreology) and Istanbul Technical University (Music and Dance in Southeastern Europe). A commemorative meeting in honour of the late Anca Giurchescu was also cancelled last summer for the same reasons.

However, there have been important domestic conferences which are worth mentioning here. ITU organized an International Kaval Conference and festival in 2014. In 2015 and 2017, the [Eastern Mediterranean Academic Research Centre DAKAM](#) organized two conferences on [International Music and Cultural Studies](#). The International Music and Dance Studies Symposium, focusing on the theme of “Memory and Cultural Heritage” was held at Karadeniz Technical University in 2016. Many municipalities continued to organize their own local festivals, accompanied by conferences to bring together academics and local researchers. In Kütahya, the International Hisarlı Ahmet Symposium has been held since 2009, and the International Marsyas Culture, Art, and Music Symposium has been organized in Dinar since 2010.

#### Recent publications on music and dance in Turkish

The publication rate of books and journals focusing on music and dance has been rising steadily in Turkey. An important number of publications has been dedicated to historical research, usually depicting life stories of import-

ant performers and their repertoires, along with the history of Republican music and dance practices. There is also an important emphasis on how to play Turkish musical instruments like the *oud* and *ney* along with violin and piano. Popular music history books usually focus on the genres of pop and rock and their icons.

One important area of research is musical education, not only as textbooks but also on pedagogy and methodology. Here it is important to underline that Turkish scholars have produced in the last two decades a research agenda which has been well-researched and published in their own language, many of which are presented at ICTM meetings. In the field of dance two books were recently published by ICTM members Arzu Öztürkmen (*Raksdan Oyuna*, 2016) and Berna Kurt (*Ulusun Dansı*, 2017). Belma Kurtişoğlu's theoretical article "Finding Weber in Bourdieu: Musicological Studies" was published in the *International Journal of Multidisciplinary Thought* (2014).

### Rising interest in religious music as research and as performance

In the past two decades there has been a rising interest in religious musical genres as well. While independent music groups were formed to perform hymns or Sufi music, new research on the history and contemporary practices of these genres has also come forward, usually from Departments of Turkish Religious Music at several universities. Some of this research is devoted to the historical framework of religious musical practices (e.g., H. Özkılıç, H.E. Özkıvanç, C. Güraya, Güner and H. Karadeniz, T. Uymaz), while others focus on sociological aspects of more contemporary religious music (e.g., İ. Yenen, C. Özel), or on Alevi-Bektashi musical and movement analyses (C.

Giray). Finally, there has also been interest in non-Muslim religious practices, such as the the works by O. Şenel and Y. Ata on Turkish protestant church music, D.N. Şener's Easter ritual analysis in a Greek Church, or E. H. Öğüt's analysis of Iraqi Keldani migrants in Turkey.

One important related development happened in the domain of television broadcasting. The Public Radio and Television network TRT produced a radio programme called "Aşk-ı Muhabbet", broadcasting publicly a repertoire of religious musical genres such as Ezan, Tekbir, İlahi, Kaside, Gülbang, Durak, Na't Taksim, and Ayin-i Şerif. These performances, rooted in both oral culture and some newly-discovered notations, form an archive which will need further academic research in the upcoming years. Although there is a rising number of Sufi music ensembles, experts call attention to the distinction between popular performances and religious practices. One should also mention here the pioneering concert "Eternal Love" at the Covered Grand Bazaar, where for the first time the audience of the International Istanbul Music Festival had the opportunity to attend a concert of Sufi music.

### Conclusion

To conclude, one can perhaps highlight the global impact on Turkey's music and dance practices. There is a visible rise in the practices of Latin dance forms in big cities in the last decade. The effects of Syrian migration have begun to be visible in street performances in urban spaces as well as in refugee camps and other settlements in the provinces. There is definitely a need for more research in this domain.

Another important event has been the discovery of new hybrid sounds for tele-

vision series, which have a remarkable impact in global markets. This is a venue for both new compositions and research about them. Burcu Yıldız, also an ICTM member, works on the musical narratives in Turkish *dizi* production, showing how this practice is multi-layered, where composing, performing, arranging, recording, editing, mixing, and scoring create a new performance space and language for musicianship.

Despite all challenges, domestic and global, the domains of dance and music try to continue to be productive in Turkey, both in performance and in academic research. In the last two decades, the role of ICTM has always been increasingly significant in raising a new generation of scholars and in ensuring the flow of knowledge in both directions. It is important that Turkey continues to host ICTM meetings in the future, as this international support feeds its scholarship.

## Uruguay

by Marita Fornaro,  
*Liaison Officer*



Since this is the first ever report of activities in Uruguay, I would like to include a short overview of the institutions dedicated to research, education, and promotion of traditional music in the country.

From the second half of the twentieth century on, research on traditional music has been developed at the Musicology Department of the [School of Music of the University of the Republic](#), in Montevideo. In this Department research is done on manifestations associated with the carnival: Afro-Uruguayan *candombe* (Gustavo Goldman), *murga* of Spanish roots (Marita Fornaro), and the *escolas*



*Murga performance. Salto, Uruguay. 2016. Photo by Marita Fornaro.*

*de samba* in cities bordering with Brazil (Ana Lecueder); while the Studio of Electroacoustic Music of the same institution is also researching *candombe* (Luis Jure, Martín Rocamora). The Bachelor course in Musicology is comprised of four half-year courses on traditional and popular music.

A remarkable event was the foundation of the Research Centre on Music and Performing Arts ([CIAMEN](#)). This centre is located in Salto, where research is currently being conducted on the carnivals of the cities along the coast of the River Uruguay, particularly on the history of *murgas* from this area, and on the culture and popular music in the area. The latter project focuses on traditional music for guitar and the fusion of European traditions, especially in communities of Russian origin, existing in the area.

At this time, there are two active study groups from the University of the Republic: the Group of Research and Development on Music and Society ([GIDMUS](#)), and the Interdisciplinary Group “Bodies, Art, Society” (CAS), where a team of musicologists, anthropologists, and theatre specialists work

together on studies of the body in performing arts. The [National Centre of Musical Documentation “Lauro Ayestarán”](#), which operates under the Ministry of Education and Culture, is also worthy of mention.

In 2016, CIAMEN organized the 2nd Seminar on Artistic Patrimony, Musical Heritage, and Education (Montevideo/Salto), where several papers on traditional music were presented. In addition to local participants, there were researchers from the Higher Council for Scientific Research ([CSIC](#)) of Spain, and from the Universities of Seville and Jaén.

During the 44th ICTM World Conference, about 20 ethnomusicologists and ethnochoreologists gathered to form a Study Group on Music and Dance in Latin America and the Caribbean. We have been working to organize the Study Group and to hold its first symposium. It is with great pride that we announce our first conference “Music, Sound, Movement and Dance of Latin America and the Caribbean: Theories and Methods from the South”, which will be hosted by the University of Uruguay, Regional Norte in 2018,

with the support of CIAMEN and the city of Salto.

## Venezuela

by *Katrin Lengwinat*,  
*Liaison Officer*



In the last reports from Venezuela, published in issues 122 ([April 2013](#)) and 126 ([October 2014](#)) of this *Bulletin*, you can read that we have several ongoing projects in ethnomusicological research. The present update is about the past three years (2014–2017), which unfortunately has been a period of major economic difficulties for the country that are reflected in a depressed intellectual production. But nevertheless we have made very valuable achievements.

First to mention is the reactivation of the [Revista Musical de Venezuela](#) [Music journal of Venezuela], a refereed publication dating back to 1980 that is now online, containing sections of scientific studies, a thematic dossier, reviews, and music news. Since the journal hosts all kinds of musicological works, one can also find ethnomusicological articles. The new edition is well-designed and open to students and experienced researchers.

One of the very few books published over the past three years is [Panorama de tradiciones musicales venezolanas](#) (2014) [Panorama of Venezuelan music traditions], a large study about rituals based on indigenous, Catholic, Evangelical Christian, and Yoruba religions. The analyses on more than 30 different customs are accompanied by field recordings and images. Ruth Suniaga, María Teresa Hernández, and myself used a remarkable systematization technique to organize the materials depending on different functional types

such as agrarian cycle, life cycle, and veneration of divinities.

Two other interesting books were published in 2014 by Oscar Battaglini: *El Joropo*, about the widespread Venezuelan genre and its evolution since the Hispanic Baroque era, and *El Cuatro*, an historical analysis of the small four stringed-guitar as deriving from the Renaissance guitar. The author reviewed a great deal of historical material, which he also connected with current practices.

Yván Pineda's book *Habla cantada de la lengua Judeoespañola* (2017) [Sung speech in Jewish-Spanish language] studies the chanted lyrics of a Sephardic songbook in Venezuela. Matthias Lewy produced "[Ti qui to co: The Combinations of Syllables in the Cantares Mexicanos](#)" (2015) a study about the role of the combinations of syllables found at the beginning of songs compiled in a manuscript from sixteenth-century Mexico, in reconstructing Aztec music. Lewy continues his studies based on his extended experience with Pemon communities in Venezuela and in auditory anthropology; he has recently published various articles and book chapters on these topics. Katrin Lengwinat published "[Joropo llanero tradicional en Venezuela](#)" (2015), a study about the history and presence of *joropo* in the plains region of Venezuela, and "['Ahorita estamos en lo nuestro': Afro-Venezuelan Music Rituals for Health and Community Wellbeing](#)" (2016).

Regarding dissertations at the University of Fine Arts (UNEARTE), students have examined topics such as the *joropo* (from the state of Guárico accompanied by *bandola*, *joropo* from the eastern region, and *joropo* from the central region accompanied with guitar), drumming schemes at the

festival of Saint John, and polyphonic singing structures of the Pumé indigenous ethnic group.

In 2016, two master's degrees in Latin American Musicology at the Central University of Venezuela were completed. Manuel Roa characterized the *revuelta* form of *joropo* of Venezuela's central region with an exhaustive analysis based on the generative theory of tonal music. Chemary Lárez focused her research on the work of Francisco Carreño, a little known but productive researcher and promoter of Venezuelan traditional music. José Guillermo Prieto completed his doctoral thesis, examining the elements of the devotion to St John by Negros Kimbánganos in the State of Guárico and their contributions to the construction of regional cultural memory. This study, focused on sociological methods, brings together historical documents and fieldwork testimonies.

To celebrate the 28 years of institutionalized investigation of traditional musics at UNEARTE and the 20th anniversary of Katrin Lengwinat work-

ing in this area, a [congress](#) was held in May 2017 on the history and challenges of ethnomusicology in Venezuela. Scholars, traditional musicians, researchers, and students from eight countries met to discuss the development of ethnomusicology, the impact of research in professional engagement or in the studied communities, and about new work from musicological, anthropological, educational, ethnochoreological, methodological, linguistic, practical, compositional and museological perspectives.

UNEARTE's Digital Archive of Traditional Manifestations, which holds about 7000 field documents, was also presented at the event, as the result of more than four years of work at the Department for Research of Traditional Arts. This group of professors, students, and traditional performers has [a lively website](#) that regularly publishes work on different research issues and other topics.

Website of UNEARTE's Department for Research of Traditional Arts.

# Reports from ICTM Study Groups

## Multipart Music

by *Ardian Ahmedaja*,  
*Study Group Chair*



The 5th Symposium of the ICTM Study Group on Multipart Music took place at the [Guanxi Arts University in Nanning](#), China, on 7–12 May 2017.

The topics of the meeting were (1) The understandings of multipart music in diverse research traditions; (2) A specific use of sound in space and time: polymusic and Soundscape; and (3) New research. The different viewpoints about the understandings of multipart music in diverse traditions were intensively debated.

It was remarkable that a considerable number of students attended the symposium and took active part in discussions, despite the exams period.

Through the presentations we also learned about the history, religious practices, musical life, and local musicians of the Guanxi region. The visits to the University's museum of musical instruments and to the drum museum were extraordinary, and the day in Ma Shan, in which we had the chance to listen to and discuss with musicians and singers, was unforgettable.

I want to express my gratitude to our hosts, the Guangxi Arts University and the local organizing team, led by our colleague Chu Zhuo, for all these enriching experiences. Some impressions of these activities are available at the [Study Group's websites](#). Special thanks go to Ignazio Macchiarella, for taking care of both websites!

A peer-reviewed publication is planned to be issued in English and Chinese.

The minutes of our business meeting follow, prepared by Žanna Pärtlas, whom I would like to thank sincerely.

### Minutes of the 8th Business Meeting of the ICTM Study Group on Multipart Music

Held on 12 May 2017 at Guangxi Arts University, Nanning, China.

The meeting was called to order by Ardian Ahmedaja (Chair), Ignazio Macchiarella (Vice Chair), and Žanna Pärtlas (Secretary/Treasurer) at 10:30.

#### 1. INTRODUCTORY REMARKS, GREETINGS, AND APOLOGIES FOR ABSENCE

The agenda of the meeting, distributed earlier to all participants along with symposium information, was presented.

Ahmedaja thanked the local organizing team, the many volunteers, and especially the head of the LAC Chu Zhuo for the excellent organization of the symposium. Special thanks went to the interpreters for their brilliant translation between English and Chinese.

Ahmedaja forwarded greetings from Secretary General Svanibor Pettan. He also forwarded the apologies from Study Group's members who could not participate in the Symposium due to pedagogical duties and responsibilities, or for financial reasons.

#### 2. MINUTES OF THE PREVIOUS BUSINESS MEETING

The minutes of the 7th Study Group's business meeting (7 July 2016,

Library@Esplanade, Singapore) were approved unanimously.

#### 3. REPORT ON STUDY GROUP ACTIVITIES

Ahmedaja presented the latest publication of the Study Group, devoted to the topics discussed during the 1st Study Group Seminar (Tallinn, 2014), namely "Multipart Music: Theoretical Approaches on Terminology". The articles were published in the yearbook of the Estonian Musicological Society *Res Musica* in 2016.

Ahmedaja reported that the volume of proceedings from the Singapore symposium was in process, and that it would be a peer-reviewed collection of articles published in Riga by [Musica Baltica](#). This was made possible by Anda Beitāne and the Latvian Academy of Music, for which he was very grateful.

A publication resulting from the Nanning Symposium will be issued in China, in both English and Chinese. The guidelines for authors would be sent in June.

Macchiarella presented the website [www.multipartmusic.eu](http://www.multipartmusic.eu), which contains information about symposia and publications of the Study Group, audio examples, works by Study Group members, photographs, and links. The homepage is open for all kinds of materials connected to Multipart Music. Macchiarella asked the Study Group members to submit materials for the website.

#### 4. NEXT SYMPOSIUM

Ahmedaja informed that the next symposium will be held in 2020. Before that, a second seminar might be organized. One possible theme of the

seminar would be connected with the impact of the UNESCO Intangible Cultural Heritage programmes to everyday practice, as discussed during the final discussion in Nanning. Ahmedaja invited the members to send him ideas for organizing the next symposium and/or seminar, as well as topics.

##### 5. OTHER MATTERS

Ahmedaja thanked all the participants of the symposium. He thanked once more the local organizers for their excellent work and for the very interesting cultural and social programme, which enabled participants to get in touch with local musicians of the area. He also noted that there was an unusually high number of local students at the sessions, who also actively participated in the discussions. This has been another very positive experience for the participants.

Chu Zhuo thanked the board of the Study Group for entrusting the Guangxi Arts University in Nanning with the hosting of the symposium, and for a fruitful cooperation that will

continue during the work on the publication.

The meeting was adjourned at 12:00.

## Music and Dance of Oceania

by Brian Diettrich,  
Study Group Chair



### Book Launch

At the General Assembly of the 44th ICTM World Conference, held in Limerick on 15 July 2017, Don Niles and members of the Study Group on Music and Dance of Oceania made a surprise announcement and launch of a new book, *A Distinctive Voice in the Antipodes: Essays in Honour of Stephen A. Wild* (edited by Kirsty Gillespie, Sally Treloyn, and Don Niles). In his remarks Don emphasized Stephen's outstanding contributions to ICTM and ethnomusicology more broadly, and he presented him with two copies of the book. The book was warmly received by Stephen, who came

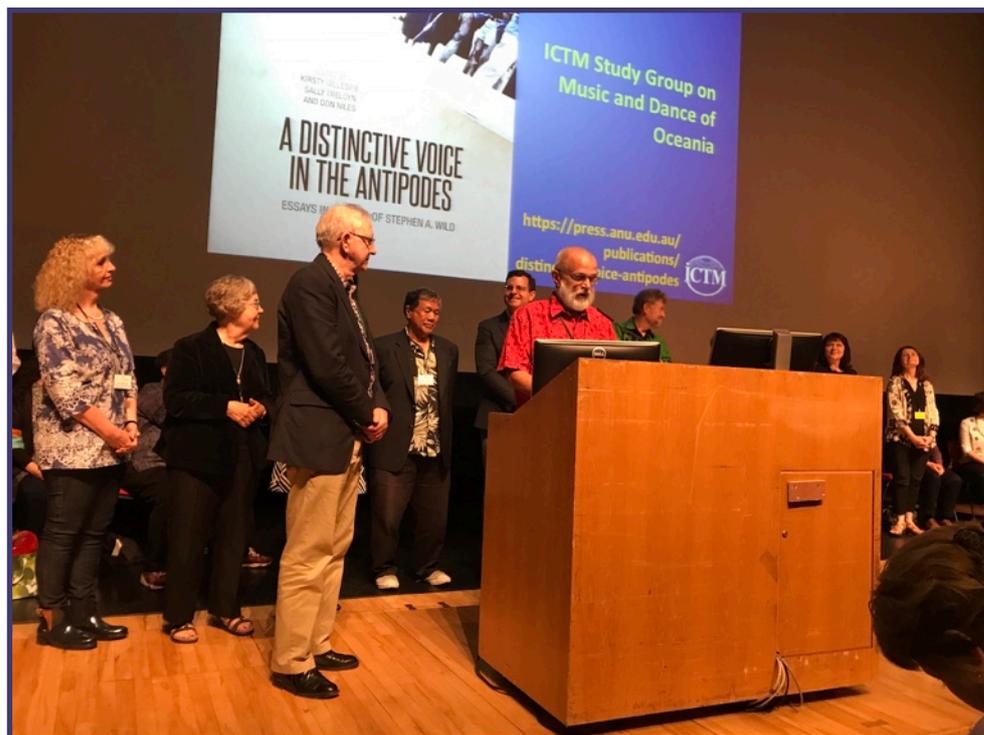
to the podium for brief remarks and thanks. Celebrations for the book launch continued at the Study Group business meeting that followed the General Assembly later that evening. For more information on the new book, see the featured publications section of this *Bulletin*.

### Announcement of the Music and Dance of Oceania Travel Award

Also at the General Assembly of the 44th ICTM World Conference, Brian Diettrich announced the *Music and Dance of Oceania Travel Award*. This new fund and award, to be managed by the Study Group, will provide opportunities for Pacific Islanders and Indigenous Australians to participate in future Study Group symposia, and on special occasions, a World Conference.

The *Music and Dance of Oceania Travel Award* coincides with the appointment of a growing number of Liaison Officers from Oceania within the ICTM World Network, and a need to encourage more participation from as yet unrepresented areas of Oceania in ICTM activities.

This Award was very generously funded by Barbara Smith, Professor Emeritus of ethnomusicology at the University of Hawai'i at Mānoa, and an active member of ICTM and the Study Group, as well as former Chair of the Study Group from 1983 to 2001. The Study Group acknowledges Barbara's generosity and vision in setting out this award. The Study Group thanks Svanibor Pettan and the ICTM Executive Board for approving this new initiative. The Study Group discussed the award at its business meeting during the Conference in Limerick. Information about the award will be posted to the Study Group website by the end of 2017.



Don Niles introduces the festschrift in honour of Stephen Wild. Limerick, 19 July 2017. Photo provided by Brian Diettrich.

## Music and Minorities

by Terada Yoshitaka,  
outgoing Study Group  
Secretary



### Minutes of the 19th Business Meeting of the ICTM Study Group on Music and Minorities

Held on 18 July 2017 at the Irish  
World Academy of Music and Dance,  
University of Limerick, Ireland.

The meeting was called to order by  
Ursula Hemetek, Chair, at 20:00.

#### 1. INTRODUCTORY REMARKS, GREETINGS AND APOLOGIES FOR ABSENCE

The Chair extended a warm welcome  
to all, and briefly summarized the  
history of the Study Group.

Following a brief discussion regarding  
the Study Group's mission statement,  
the agenda of the meeting was  
approved.

An apology for absence from Anne  
Rasmussen was noted.

#### 2. MINUTES OF THE PREVIOUS BUSINESS MEETING

The minutes of the previous Business  
Meeting in Rennes were approved  
without amendments.

#### 3. REPORTS ON STUDY GROUP AND OTHER ACTIVITIES

Terada Yoshitaka apologized for the  
delay in the publication of the book  
based on the 2014 symposium in  
Osaka. He reported that the proposal  
had been accepted by the publication  
committee at the National Museum of  
Ethnology, following revisions.

Yves Defrance reported that the prepa-  
ration of the book based on the 2016  
symposium in Rennes was going well,

and that it was expected to be publish-  
ed before the next symposium in 2018.

Dan Lundberg reported that he had  
discovered the original Swedish  
manuscript on Sámi folk music by Karl  
Tiren, which he plans to publish in  
2018. The German translation—not  
easily accessible to Sámi people—was  
first published as *Die lappische  
Volksmusik* in 1942.

Zuzana Jurkova reported that she and  
Miranda Crowdus had offered the  
course “Music of Underprivileged  
Groups: Roma and Jews” in May–June  
2017 as part of the summer school  
programme at Charles University in  
Prague.

Svanibor Pettan reported that a grant  
had been approved for a three-year  
project in Slovenia, titled “Music and  
Ethnic Minorities: Transcultural  
Dynamics in Slovenia After 1991”.

Terada reported that a new three-year  
project on the minority in modern  
civilization would be launched at the  
National Museum of Ethnology in April  
2018.

#### 4. ELECTIONS OF CHAIR AND SECRETARY

Hemetek explained that she would step  
down as Study Group Chair because of  
her appointment as ICTM Secretary  
General. Only one nomination had  
been submitted for new Chair (Pettan),  
which was approved unanimously.

The two candidates for the position of  
Secretary, Hande Sağlam and Cornelia  
Dragusin-Buijs, introduced themselves,  
after which the votes were cast anony-  
mously. A committee consisting of  
Yves Defrance, Gerda Lechleitner,  
Weiya Lin, and Dan Lundberg counted  
the votes. They announced that 41 out  
of 42 votes had been valid, and that  
Sağlam was elected new Secretary with

24 votes, followed by Dragusin-Buijs  
with 17 votes.

Hemetek then praised Pettan's contri-  
bution in the establishment and devel-  
opment of the Study Group over the  
years. She also mentioned that the  
Study Group had produced leading  
officers of ICTM. Hemetek then  
thanked sitting Vice Chair Adelaida  
Reyes for her continuing contributions,  
and outgoing secretary Terada  
Yoshitaka for his work. She conveyed  
her best wishes to the new leadership.

#### 5. THE NEXT STUDY GROUP SYMPOSIUM

Hemetek announced that the next  
symposium would be held in Vienna,  
and proposed that it would be jointly  
held with the Study Group on Music  
and Gender, which was approved in  
principle. Hemetek then explained the  
format for a joint meeting, citing an  
example from the 2010 joint meeting  
with the Study Group on Applied  
Ethnomusicology in Hanoi. Gisa  
Jähnichen expressed her concern over  
the length of joint meetings, but the  
proposal to hold it with the Study  
Group on Music and Gender was  
approved by the majority vote (1  
against, 2 abstentions). The tentative  
dates (22 July–8 August 2018) were  
approved by the majority (1 against).

The themes for the 2018 symposium  
were solicited and the following were  
proposed:

- \* Terminology concerning minority  
studies
- \* Migration, relocation, and dislocation
- \* Privilege and equality
- \* Queer studies
- \* Decolonizing and recolonizing
- \* Development of minority
- \* Policy making
- \* Empowerment

\* Slow cultural violence and state policy

Hemetek explained the constitution of the Programme Committee for previous Study Group symposia (i.e., the Study Group's Chair, Vice Chair, and Secretary, the Chair of the Local Arrangements Committee and one additional member), and the method was adopted for the 2018 symposium as well. The following Programme Committee was approved unanimously: Svanibor Pettan (Chair), Adelaida Reyes (Vice Chair), Hande Sağlam (Secretary), Ursula Hemetek (Chair of LAC), and Zuzana Jurkova. The dates for the call for papers and the deadline for submitting abstracts were agreed to be 31 August and 30 November 2017, respectively.

#### 6. NEW MEMBERS

Many new members attended the business meeting and briefly introduced themselves to the study group.

During his introduction, Yu Hui proposed to host a symposium in 2020 at Yunnan University, where he serves as Dean of Arts and Design.

#### 7. ADJOURNMENT

The Chair thanked all present and adjourned the meeting at 21:28.

## Music Archaeology

by Arnd Adje Both,  
Study Group Chair



The following is a report on the 15th Symposium of the ICTM Study Group on Music Archaeology and Workshop of the European Music Archaeology Project (EMAP) "Music in the Stone Age", held at the [Slovenian Academy of Sciences and Arts](#) in Ljubljana, Slovenia, on 24–26 August 2017.

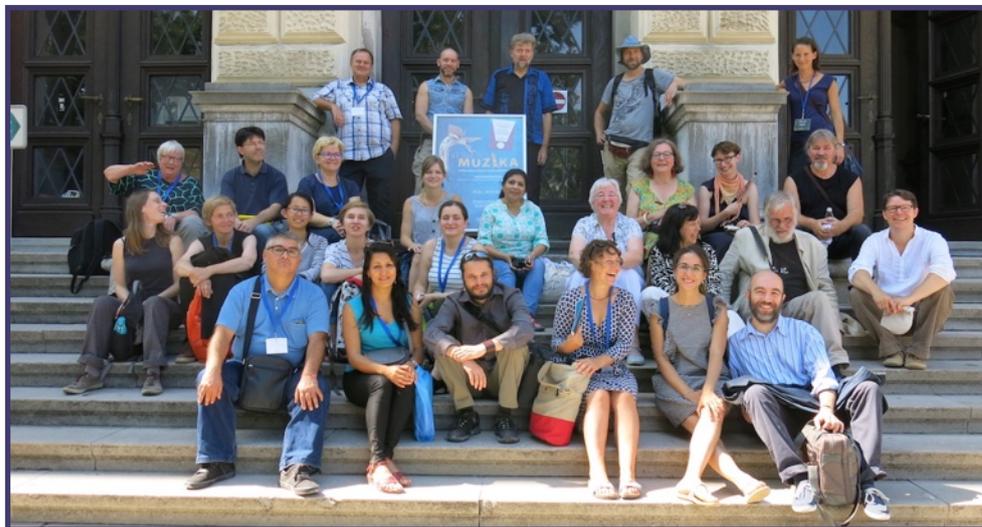
More than 40 participants presented and discussed what we know, or what we think we know, about sound-producing devices and music-making in the remotest period of human history, the Stone Age, in particular the period between 58,000 and 2,500 BCE.

The symposium was co-funded by the workshop programme of EMAP (organized by the [German Archaeological Institute, Berlin](#)), the concert programme of EMAP (organized by Comune di Tarquinia, Italy, and [Musik i Syd, Sweden](#)), the Festival Nights in Old Ljubljana Town (organized by [Imago Sloveniae](#)), the Slovenian Academy of the Sciences and

Arts, the [University of Ljubljana](#), and the [National Museum of Slovenia](#).

The first day of the symposium was dedicated to the supposed origins of "music" (or perhaps "sound-making in a cultural setting"), with many contributions focused on the potential Neanderthal "flute" made from a cave bear's femur discovered at the *Divje babe* cave in Slovenia. The intense day, featuring many arguments and counter-arguments, culminated with a round-table on this particular find, in which a series of questions was openly discussed. Arguably the most important result of this day was the raising of awareness of the complexity of the *Divje babe* "flute" among those scholars who are sceptical of a musical interpretation of the find, and the achievement of a greater understanding and acceptance of divergent scientific results and resulting opinions. All parties agreed that even in the light of the latest laboratory research, especially micro-CT analysis revealing complex traces of human workmanship on the bone, final conclusions still cannot be drawn with absolute certainty. The day was concluded with a boat tour on the River Ljubljanica, presenting the participants with a marvellous evening, and later with open-air concerts of the festival Nights in Old Ljubljana Town.

The morning sessions of the second day discussed musical instruments of the Neolithic period and depictions of music and dance in rock art, as well as "music on rocks" (e.g., prehistoric lithophones). The afternoon was dedicated to a visit of the exhibition "ARCHAEOMUSICA", a travelling multimedia show about ancient musical instruments created by the European Music Archaeology Project, rounded up by further lectures and a workshop at the National Museum of Slovenia. An evening concert within the programme



Participants of the 15th Symposium of the ICTM Study Group on Music Archaeology, Ljubljana, Slovenia, August 2017. Photo provided by Adje Both.

of the festival Nights in Old Ljubljana Town was given by symposium participants, together with musicians from the EMAP concert programme who accompanied the exhibition.

The final day of the symposium included an inspiring organized session on artistic/scientific approaches in playing reconstructions and replicas of Stone Age instruments, reflecting the challenges of experimental playing and musical composition as an important and vital part of music-archaeological research. Other contributions of that day belonged to off-topic research, including a wide array of organological studies on the musical instruments from the pre-Columbian Americas to ancient China, back to the European Antiquity and the Baroque, with a special focus on wind instruments. The official symposium programme was concluded with the business meeting of the Study Group, and a second evening concert in the festival Nights in Old Ljubljana Town, given by musicians of the EMAP concert programme.

I would like to express my gratitude to those who helped bring this symposium to Ljubljana: Barbara Ravnik, Peter Turk, and Petra Grom from the National Museum of Slovenia, Matija Turk from the Slovenian Academy of the Science and Arts and the National Museum of Slovenia, Svanibor Pettan from the University of Ljubljana and ICTM Vice President, Janoš and Jan Kern from *Imago Sloveniae*, and Emiliano Li Castro, artistic director of the European Music Archaeology Project. Last but not least, I would like to thank all participants who came to the symposium, presented valuable contributions, and took part in the lively discussions.

The next symposium is intended to be in Biskupin, Poland, in August 2019.

## Musical Instruments

by Gisa Jähnichen,  
Study Group Chair



The 21st Symposium of the ICTM Study Group on Musical Instruments took place at the Academy of Music, University of Sarajevo, Bosnia and Herzegovina, on 5–8 April 2017. It consisted of 29 papers, one workshop, one excursion, and [one long jam session](#).

The members of the Study Group enjoyed a wonderful concert organized by the Academy of Music, another concert dedicated to Bosnian composers, and the friendly atmosphere of Sarajevo. Many thanks go to Jasmina Talam and her entire team that cared about all issues in detail. The attendees felt well-informed at all times, before, during, and after the symposium.

According to feedback received after the symposium, this Study Group cultivates a very productive approach to integrating new colleagues, researchers, and interested people into the academic ways of knowledge building. All participants have the same conditions, and all speakers are given the same attention. Moreover, newcomers enjoyed the presence of experienced members who shared their knowledge about networking and managing conference issues.

Almost all of the symposium's participants (i.e., 95%) submitted their papers for inclusion in the next volume of the peer-reviewed book series of the Study Group, which will be published in 2017 by MV-Wissenschaft Münster in co-operation with Readbox-UniPress.

In a two-part business meeting, the recently-elected Executive Committee of the Study Group was officially announced. Gisa Jähnichen continues as Chair, Vice Chair is Rastko

Jakovljević (who could not attend the symposium due to travel issues following political incidents in the USA, where he resides), and the new Secretary is Chinthaka Meddegoda. Further serving the Board are Rinko Fujita, who will take care of membership issues, and Margita Matiskova, as webmaster of the Study Group's website.

There was also discussion of the method for publishing the Study Group's journal *Studia Instrumentorum Musicae Popularis* (New Series). It was agreed to primarily offer an electronic publication, while keeping print on demand as an option (in the same layout as the previous four issues of the journal). Along with this change, questions of copyright management and formats were also discussed. It was proposed to rename the publication to *SIMP*, by using the first letters of each Latin word in the title. A decision was not reached, as there were also objections. The reasoning noted for the name change was the unfamiliarity with Latin academic traditions among most ICTM members. However, as all words in the current name appear in many other languages, it was argued that the name of the publication could not be easily misunderstood.

In the second part of the business meeting, topics such as guidelines for paper submissions, technical matters regarding video and audio supplements were evaluated. A criticized point was the difficulty in obtaining visas to enter Bosnia and Herzegovina, and it was agreed that such difficulties should not happen again. That is one reason for not accepting the invitation to organize the next symposium in Novi Sad, Serbia. The Executive Committee was glad to announce that the 22nd Symposium will be held in Lisbon,

Portugal, locally organized by João Filipe Soutelo Soeiro de Carvalho.

The 22nd Symposium of the ICTM Study Group on Musical Instruments will be held on 10–13 April 2019 in Lisbon, Portugal. The call for papers will be circulated on February 2018 to ensure enough preparation time.

## Performing Arts of Southeast Asia

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



This report concerns the recent activities of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA).

### Proceedings available online

The 4th Proceedings of the Study Group on Performing Arts of Southeast Asia was published in March 2017 in hard copy format, and was made available for purchase at the 2017 ICTM World conference in Limerick, Ireland. It is now available online at the [PASEA Study Group page within the ICTM website](#). All ICTM members in good standing are now able to view all PASEA Proceedings from 2010, 2012, 2014, and 2016.

The 4th Proceedings were sponsored by a grant from the Malaysian Ministry of Tourism, Culture and the Arts (Culture Department) and produced and printed under the guidance of Universiti Sains Malaysia in Penang, Malaysia. All articles were edited, formatted, and prepared by the Publications Committee Co-Chairs and their editorial team. The new design of the

front/back cover and preliminary pages departs from previous publications, and was prepared by the staff at the School of Arts, Universiti Sains Malaysia.

Soon after the publication of the 4th Proceedings, a project was undertaken by the Publications Committee, in tandem with the ICTM Secretariat, to produce an edited form of the final Proceedings manuscript based on a survey taken by the Co-Chairs of the Publications Committee. The concern was about the authors' preference to have their articles appearing online and about copyright issues with regard to illustrations used in the various articles, particularly music scores of original transcriptions, and photos. As a result, all Proceedings of the PASEA Study Group are [now online at the ICTM website](#).

### Brief reports from Sub-Study Groups

Mohd Anis Md Nor, Chair of the Sub-Study Group on Performing Arts of the Muslim Communities in Southeast Asia, notes that the group encourages collaborative research to present papers and panels at both ICTM World Conferences and at PASEA symposia. A [Sub-Study Group newsletter](#) keeps members informed of events, and the mailing address for this sub-study group is:

c/o Nusantara Performing Arts Research Center, 30A, 1st fl, Jalan Datuk Sulaiman, Taman Tun Dr Ismail, Kuala Lumpur, 60000, Malaysia.

Lawrence Ross, Chair of the Sub-Study Group on Performance in Royal Contexts in Southeast Asia, reports that this Sub-Study Group brings together scholarship about connections between the region's performing arts and its royal courts. The scope encom-

passes the historical roles performing arts have played in linking Southeast Asian polities, exchanges between court and village, and the legacies of court traditions in contemporary society. Information on this group and its activities is available on the [Sub-Study Group's Facebook page](#).

Finally, the Sub-Study Group on Performing Arts Industries in Southeast Asia, chaired by Isabella Pek, was formed in 2017, with the nickname PASEAPOP. The group covers themes such as localized popular music, Southeast Asian club culture, performing arts and media, and mainstream and industry. Themed research panels are planned for the 5th PASEA Symposium in 2018. The contact for this Sub-Study Group is [PASEAPOP@gmail.com](mailto:PASEAPOP@gmail.com).

In other news, Linda Burman-Hall (Music Dept., University of California at Santa Cruz, USA) noted her ongoing research on animism in Southeast Asia and in particular her current research on this topic among communities on Seberut Daya Barat, Mentawai Islands off the west coast of Sumatra. Any members studying animist communities in Southeast Asia may contact her to form a panel of papers for the PASEA Symposium in 2018.

Patricia Matusky also encouraged the use of demonstrations in paper presentations given at both ICTM World Conferences and at PASEA symposia. At the request of Don Niles, Clare Chan expressed her willingness to help establish a PASEA listserv through the facilities at her university (UPSI in Malaysia), and Pat Matusky will also look into the possibility of setting one up through the ICTM Secretariat.

# Other Reports

## 2nd ICTM Forum

by *Svanibor Pettan*



The ICTM Forum is a new kind of scholarly gathering in the Council's framework, a valuable addition to the three other types, namely World Conferences, Study Group Symposia, and Colloquia. The ICTM Forum's main characteristic is that the Council joins organizational forces and scholarly resources with one or more sister societies. The first ICTM Forum brought together the Council, the [Society for Ethnomusicology](#), and to a lesser extent the [European Seminar in Ethnomusicology](#). The memorable event was hosted by the Irish World Academy of Music and Dance, University of Limerick, in Limerick, Ireland, in September 2015.

This report presents the 2nd ICTM Forum, which brought together the Council, the International Musicological Society ([IMS](#)), and the International Association of Music Libraries, Archives and Documentation Centres ([IAML](#)). The event was hosted by New York University Abu Dhabi ([NYUAD](#)) in Abu Dhabi, United Arab Emirates, on 13–16 March 2017. The main host was Virginia Danielson, ethnomusicologist and director of NYUAD's library, who represents ICTM at *Répertoire International de Littérature Musicale* ([RILM](#)) and also currently chairs the Commission Mixte, RILM's advisory body consisting of ICTM, IAML, and IMS representatives.

The organizational/programme committee of the forum was formed by

representatives of the hosting institution and of the three societies.

The theme “Music As Cultural Heritage: Problems of Historiography, Ethnography, Ethics, and Preservation” ([programme](#)) was discussed in ten sessions, complemented by demonstrations, concerts, and other events. The forum succeeded in bringing together selected scholars, performers, librarians, and heritage practitioners, who reported on and demonstrated various disciplinary perspectives from different parts of the globe on the safeguarding of music as cultural heritage in the twenty-first century. Specialists active in the Gulf region and in the Middle East enriched the Forum with valuable local perspectives.

After an introduction in which the three Presidents (Salwa El-Shawan Castelo-Branco, Barbara Dobbs Mackenzie, and Dinko Fabris) presented their respective societies, the first session focused on notions about heritage in the contexts of IAML (Stanisław Hrabia), RILM (Dobbs MacKenzie), and ICTM (Svanibor Pettan). The next session featured global views on heritage, exemplified by UNESCO (Naila Ceribašić) and projects on the music history of the world (Jin-Ah Kim, Reinhard Strohm). The first day of the symposium was completed by papers on UAE heritage—Arabic sung poetry (Sultan Al-Amimi) and Sufi musical heritage (Khalid Albudoor)—and demonstrations of local music.

The second day started with a session on libraries and archives, with views from the University of Washington (Judy Tsou), the Library of Congress (Karen C. Lund), and Music Library

Association (Jane Gottlieb). The next session featured the dynamics in the course of IMS's ninety years as documented in a monumental celebratory volume (Dinko Fabris), and a reflection on the role of NGOs in the evaluation of ICH for UNESCO Lists (Anthony Seeger). The final session of the second day addressed the historical and cultural connections between the Arabian Peninsula and East Africa. The speakers focused their attention on African musical heritage in the Emirates (Aisha Bilkhair Khalifa), Tanzanian Kiswahili novel (Imani Sanga), and the cultural heritage of the island Socotra (Nathalie Peutz).

The last day of the Forum started with a roundtable that brought our attention to the programming attitudes of institutions such as the Royal Opera House Muscat (Nasser Al Tae'e), Abu Dhabi Music and Arts Foundation (Lisa Ball-Lechgar), Dhow Countries Music Academy in Zanzibar (Mitchel Strumpf), and NYUAD Arts Center (Bill Bragin). The three presenters in the next session addressed the distinction between participatory and presentational and the inevitable transformations that come from it, despite their specific topics and geographic locations—NGOs in Egypt (Kristina Nelson), pearl divers's musical heritage in Kuwait (Ghazi Al-Mulaifi), and the “official heritage” in Portugal and Egypt (Castelo-Branco). The next session featured digital research and library services (Jürgen Diet, Barbara Wiermann) and the relationships between sound archives and communities of users (Shubha Chaudhuri). The first two papers of the last session were dedicated to opera; revival and stage

production (Wendy Heller), and the case of Verdi and nineteenth-century Italian opera (Francesco Izzo), while the final paper very appropriately called for the three societies to actively approach “heritage diplomacy” in addressing current circumstances on a global scale (Zdravko Blažeković).

The scholarly part of the forum was complemented by several memorable programmes, such as a visit to the monumental Sheikh Zayed mosque, a guided tour of the NYUAD theatre, a theatrical performance of *The Iliad*, and a concert of the Dhow Academy of Music featuring Zanzibari *tarab* music.

The [3rd ICTM Forum](#) (Beijing, May 2018) will be the largest so far, as a kind of continuation of the session “ICTM and its Sister Societies” held at the ICTM World Conference in Astana in 2015. Following the success of the Abu Dhabi Forum, the 4th ICTM Forum will likely take place in 2019 in the Middle East.

## Music, Education, and Social Inclusion (Study-Group-in-the-making)

by Keith Howard



This symposium “Music, Education and Social Inclusion” was held on 20–21 July 2017 at [SOAS, University of](#)

[London](#), organized by Keith Howard and SOAS PhD student Sara Selleri, with Manchester University PhD student James Nyssen assisting. Great help and contributions were given by four additional SOAS Music PhD students: Patrick Allen, Michael Davidson, Emily Sayers and Cholong Sung.

The symposium, reflecting the SOAS Music Department’s growing engagement with music education and development issues, was generously supported through a grant from the SOAS Faculty of Arts and Humanities. It attracted 40 academics from Australia, Bangladesh, Canada, Central Asia, China, the Czech Republic, Germany, Ireland, Italy, Korea, Malaysia, Nigeria, the Philippines, Puerto Rico, South Africa, Taiwan, UK, and the USA. Two keynote were given, by Huib Schippers (Director of [Smithsonian Folkways](#) and former Dean of [Queensland Conservatorium](#)) and Patricia Shehan Campbell (University of Washington, former Chair of the College Music Society, and Vice President of the Society for Ethnomusicology), along with 23 papers and workshops. Five SOAS PhD students gave papers or workshops. The programme [is archived here](#).

A call for papers was published in the January 2017 *Bulletin of the ICTM*, later distributed to members of the British Forum for Ethnomusicology and, through its newsletter, to members of the Society for Ethnomusicology. A Facebook group was established to facilitate discussion. The symposium was intended to provide the launch platform for an international study group on music education and social inclusion under the aegis of ICTM, and was announced as such by the ICTM Secretary General at the 2017 World Conference in Limerick.

Given that music education and social inclusion are critical concerns for ethnomusicology, the lack of formal representation within an ICTM Study Group is somewhat surprising. While this lack has been recognized for some time, there is also an awareness that some of the scope of a “music education and social inclusion group” is

already present, though not explicitly stated, in the Study Groups on Music and Minorities, on Applied Ethnomusicology, and on Music and Gender. In the roundtable that concluded the symposium, those present also discussed the potential overlap, and it was agreed to continue discussions about a title—should the study group be “Music Education” or “Music, Education and Social Inclusion”?—while collaborating with the existing Study Group on Applied Ethnomusicology for their next symposium, to be held in Beijing in July 2018.

A steering group was set up, agreed by those present at the roundtable, consisting of Keith Howard and Sara Selleri (SOAS), James Nyssen (University of Manchester), Gillian Howell (Queensland Conservatorium), Marie Agatha Ozah (University of Port Harcourt, Nigeria), Elaine Sandoval (City University of New York), and Francis Ward (Dublin City University). This group will now begin the work of developing the Study Group and its future symposia.



# Calendar of ICTM Events

## ICTM

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- ★ **12–16 Apr 2018:** 22nd Symposium of the Study Group on Historical Sources of Traditional Music  
Location: [Budapest, Hungary](#)
- ★ **15–21 Apr 2018:** 6th Symposium of the Study Group on Music and Dance in Southeastern Europe  
Location: [Sinj, Croatia](#)
- ★ **19–24 Jun 2018:** 12th Symposium of Study Group Mediterranean Music Studies  
Location: [Essaouira, Morocco](#)
- ★ **27–30 Jun 2018:** 2nd Symposium of the Study Group on Audiovisual Ethnomusicology  
Location: [Lisbon, Portugal](#)
- ★ **7–10 Jul 2018:** 6th Symposium of the Study Group on Applied Ethnomusicology  
Location: [Beijing, China](#)
- ★ **11–14 Jul 2018:** 3rd ICTM Forum  
Location: [Beijing, China](#)
- ★ **16–22 Jul 2018:** 5th Symposium of Study Group on Performing Arts of Southeast Asia  
Location: [Kota Kinabalu, Sabah, Malaysia](#)
- ★ **22–31 Jul 2018:** Joint Symposium of Study Groups on Music and Minorities, Music and Gender  
Location: [Vienna, Austria](#)
- ★ **1–5 Aug 2018:** 25th ICTM Colloquium  
Location: [Cape Breton, Nova Scotia, Canada](#)
- ★ **28 Jul–4 Aug 2018:** 30th Symposium of the Study Group on Ethnochoreology  
Location: [Budapest, Hungary](#)
- ★ **9–12 Aug 2018:** 2nd Symposium of the Study Group on African Musics  
Location: [Legon, Ghana](#)
- ★ **21–23 Aug 2018:** 6th Symposium of the Study Group on Musics of East Asia  
Location: [Seoul, South Korea](#)
- ★ **21–23 Aug 2018:** Minority Sounds in National Contexts as Seen by ICTM National and Regional Representatives  
Location: [Ljubljana, Slovenia](#)
- ★ **21–25 Sep 2018:** 2nd Symposium of the Study Group on Musics of the Slavic World  
Location: [Skopje, Macedonia](#)
- ★ **17–19 Oct 2018:** 15th Symposium of Study Group on Iconography of the Performing Arts  
Location: [Barcelona, Spain](#)
- ★ **11–17 Jul 2019:** 45th ICTM World Conference  
Location: [Bangkok, Thailand](#)

## Related organizations

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- ★ **21 Oct 2017:** British Forum for Ethnomusicology's One-Day Conference  
Location: [Cambridge, UK](#)
- ★ **26–29 Oct 2017:** Society for Ethnomusicology Annual Meeting  
Location: [Denver, CO, USA](#)
- ★ **23–25 Nov 2017:** 7th International Folk Music Film Festival, Music Museum of Nepal  
Location: Kathmandu, Nepal
- ★ **6–7 Apr 2018:** 1st International Congress on Multiculturalism and Music  
Location: [Kocaeli, Turkey](#)

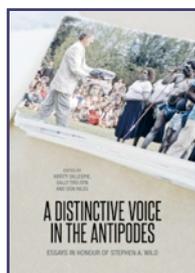
# Featured Publications by ICTM Members

## A Distinctive Voice in the Antipodes

*Kirsty Gillespie, Sally Treloyn and Don Niles, eds.* Acton: ANU Press, 2017. Paperback and e-book, xvi + 502pp. ISBN (print): 9781760461119. ISBN (online): 9781760461126. 75 AUD.

[Free download](#) — [Purchase hard copy](#)

This volume of essays honours the life and work of Stephen A. Wild, one of Australia's leading ethnomusicologists. Focusing on the music of Aboriginal Australia and the Pacific Islands, and the concerns of archiving and academia, the essays within are authored by peers, colleagues, and former students of Wild. Most of the authors are members of the ICTM Study Group on Music and Dance of Oceania.

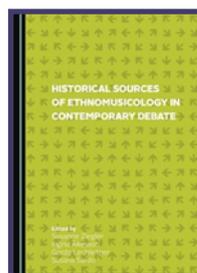


period with instruments and their sound qualities and fusion possibilities. Views like those held by Igor Stravinsky, who considered instrumentation to be an inseparable part of musical composition, widen the perspective. Significantly, such a perspective is a matter of course in local practices. Multipart music practices are of particular interest in this context, because they enable us to discern the most diverse ways of creating a common sound and to recognize this process as a “founder” of social interactions, which is more than an accomplishment in which it would be a pleasure to take one’s “part”. The instrumentation and instrumentalization of sound thus become particularly important for research.

## Historical Sources of Ethnomusicology in Contemporary Debate

*Susanne Ziegler, Ingrid Åkesson, Gerda Lechleitner, and Susana Sardo, eds.* Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2017. Hardback & e-book, 280 pp. ISBN: 9781443873260. 61,99 GBP / 104,95 USD. [Purchase](#).

This anthology concerns traditional music and archives, and discusses their relationship as seen from historical and epistemological perspectives. Music recordings on wax cylinders, 78 records, or magnetic tape, made in the first half of the twentieth century, are regarded today as valuable



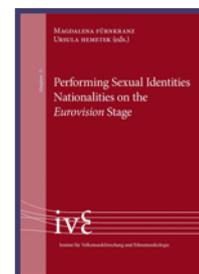
sources for understanding musical processes in their social dimension and as unique cultural heritage. Most of these historical sound recordings are preserved in sound archives, now increasingly accessible in digital formats.

## Performing Sexual Identities: Nationalities on the Eurovision Stage

*Magdalena Fürnkranz and Ursula Hemetek, eds.* Vienna: Institut für Volksmusikforschung und Ethnomusikologie, 2017. E-book, 77 pp. ISBN: 9783902153104. [Free download](#).

This volume, issue 11 of the series *klanglese*, resulted from the Interdisciplinary Symposium “Performing Sexual Identities: Nationalities on the Eurovision Stage”. held on 7 March 2016 at the University of Music and Performing Arts Vienna.

This transdisciplinary publication deals with the Eurovision song contest, a huge media event repeated every year in May, starting in 1956 during the Cold War period, developing into a “success story” of enormous popularity and acquiring a huge amount of followers throughout the world.

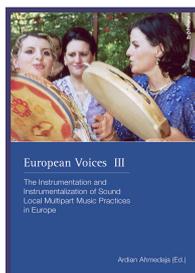


## European Voices III

*Ardian Ahmedaja, ed.* Vienna: Böhlau, 2017. Hardback, CD-ROM with audio and video examples. ISBN: 9783205205135. 70 EUR.

[Free download](#) — [Purchase hard copy](#)

The Instrumentation and Instrumentalization of Sound: Local Multipart Music Practices in Europe (In commemoration of Gerlinde Haid). The understanding of instrumentation in music literature has been closely connected for a longer



# 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 October 2017, the International Council for Traditional Music is officially represented in 128 countries and regions.

<b>Afghanistan</b> <a href="#">Ahmad Naser Sarmast</a> , Liaison Officer		<b>Azerbaijan</b> <a href="#">Sanubar Bagirova</a> , Liaison Officer		<b>Cameroon</b> <a href="#">Kisito Essele</a> , Liaison Officer		<b>Cyprus</b> <a href="#">Nefen Michaelides</a> , Liaison Officer	
<b>Albania</b> <a href="#">Ardian Ahmedaja</a> , Liaison Officer		<b>Bangladesh</b> <a href="#">Sayeem Rana</a> , Liaison Officer		<b>Canada</b> <a href="#">Judith Klassen</a> , Chair of National Committee		<b>Czech Republic</b> <a href="#">Zuzana Jurková</a> , Liaison Officer	
<b>Algeria</b> <a href="#">Maya Saidani</a> , Liaison Officer		<b>Belarus</b> <a href="#">Galina Tavlai</a> , Liaison Officer		<b>Cape Verde</b> <a href="#">Mário Lúcio de Sousa</a> , Liaison Officer		<b>Denmark</b> <a href="#">Eva Fock</a> , Chair of National Committee	
<b>American Samoa</b> <a href="#">Kuki Motumotu Tuiasosopo</a> , Liaison Officer		<b>Belgium</b> <a href="#">Anne Caufriez</a> , Liaison Officer		<b>Chile</b> <a href="#">Jacob Rekedal</a> , Liaison Officer		<b>Ecuador</b> <a href="#">María Gabriela López Yáñez</a> , Liaison Officer	
<b>Angola</b> <a href="#">Jomo Francisco Isabel de Carvalho</a> , Liaison Officer		<b>Bhutan</b> <a href="#">Kheng Sonam Dorji</a> , Liaison Officer		<b>China</b> <a href="#">Xiao Mei</a> , Chair of National Committee		<b>Egypt</b> <a href="#">Kristina Nelson</a> , Liaison Officer	
<b>Argentina</b> <a href="#">Silvia Citro</a> , Liaison Officer		<b>Bosnia and Herzegovina</b> <a href="#">Jasmina Talam</a> , Chair of National Committee		<b>Colombia</b> <a href="#">Ana María Ochoa</a> , Liaison Officer		<b>Estonia</b> <a href="#">Žanna Pärtlas</a> , Liaison Officer	
<b>Armenia</b> <a href="#">Tatevik Shakhkulyan</a> , Liaison Officer		<b>Botswana</b> <a href="#">Tomeletso Sereetsi</a> , Liaison Officer		<b>Costa Rica</b> <a href="#">Susan Campos Fonseca</a> , Liaison Officer		<b>Ethiopia</b> <a href="#">Timkehet Teffera</a> , Liaison Officer	
<b>Australia &amp; New Zealand</b> <a href="#">Catherine Grant</a> , Chair of Regional Committee		<b>Brazil</b> <a href="#">Deise Lucy Montardo</a> , Chair of National Committee		<b>Côte d'Ivoire</b> <a href="#">Sié Hien</a> , Liaison Officer		<b>Finland</b> <a href="#">Antti-Ville Kärjä</a> , Chair of National Committee	
<b>Austria</b> <a href="#">Bernd Brabec de Mori</a> , Chair of National Committee		<b>Bulgaria</b> <a href="#">Lozanka Peycheva</a> , Chair of National Committee		<b>Croatia</b> <a href="#">Tvrtko Zebec</a> , Chair of National Committee		<b>France</b> <a href="#">Susanne Fürniss</a> , Chair of National Committee	
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<b>Germany</b> <a href="#">Dorit Klebe</a> , Chair of National Committee		<b>Ireland</b> <a href="#">Lonán Ó Briain</a> , Chair of National Committee		<b>Macedonia (FYROM)</b> <a href="#">Velika Stojkova</a> <a href="#">Serafimovska</a> , Chair of National Committee		<b>Mozambique</b> <a href="#">Luka Mukhavele</a> , Liaison Officer	
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[Mwesa I. Mapoma](#),  
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**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 business meetings, and publish their own works.

## African Musics

Chair: [Patricia A. Opondo](#)

## Applied Ethnomusicology

Chair: [Huib Schippers](#)

## 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: [Svanibor Pettan](#)

## 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 (2017–2021)



[Svanibor Pettan](#)

Slovenia

Vice President (2017–2021)



[Razia Sultanova](#)

UK

Vice President (2015–2019)



[Bussakorn Binson](#)

Thailand

EB Member (2017–2019)



[Naila Ceribašić](#)

Croatia

EB Member (2017–2023)



[Catherine E. Foley](#)

Ireland

EB Member (2017–2023)



[Miguel A. García](#)

Argentina

EB Member (2017–2019)



[Don Niles](#)

Papua New Guinea

EB Member (2017–2023)



[Marie Agatha Ozah](#)

Nigeria

EB Member (2017–2023)



[Jonathan P.J. Stock](#)

UK/Ireland

EB Member (2013–2019)



[Tan Sooi Beng](#)

Malaysia

EB Member (2015–2021)



[Terada Yoshitaka \(寺田 吉孝\)](#)

Japan

EB Member (2013–2019)



[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 Music and Performing Arts Vienna, Austria, since July 2017, with Ursula Hemetek as Secretary General and Carlos Yoder as Executive Assistant.



[Ursula Hemetek](#)

Secretary General

Austria



[Carlos Yoder](#)

Executive Assistant

Argentina/Slovenia

## Contact information

International Council for Traditional Music

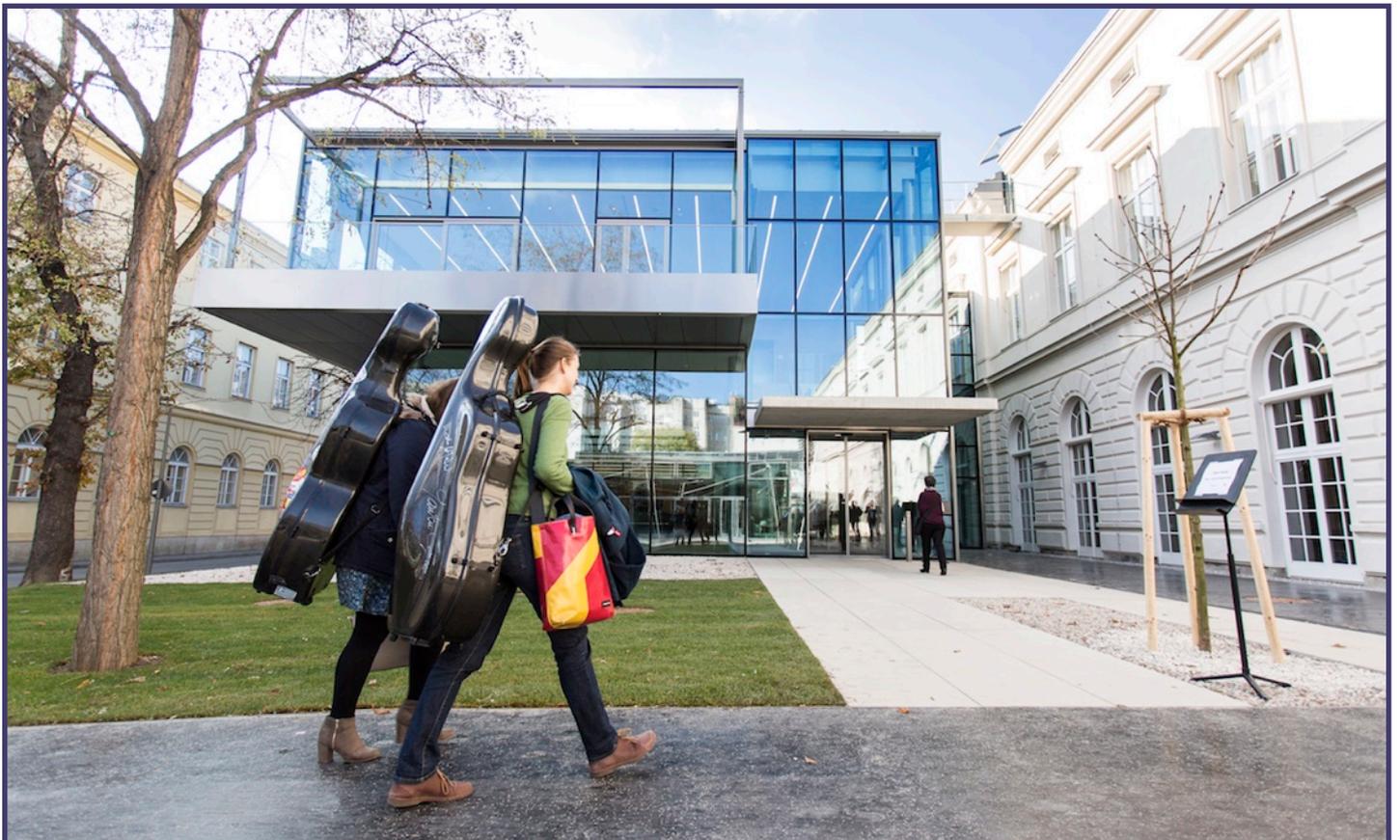
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Website: [www.ictmusic.org](http://www.ictmusic.org)

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



*The library of the University of Music and Performing Arts Vienna, host institution of the ICTM Secretariat. Photo by Stephan Polzer*

# 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, Colloquia, and Fora, 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](mailto:secretariat@ictmusic.org).

# Publications by ICTM

## Yearbook for Traditional Music

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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.

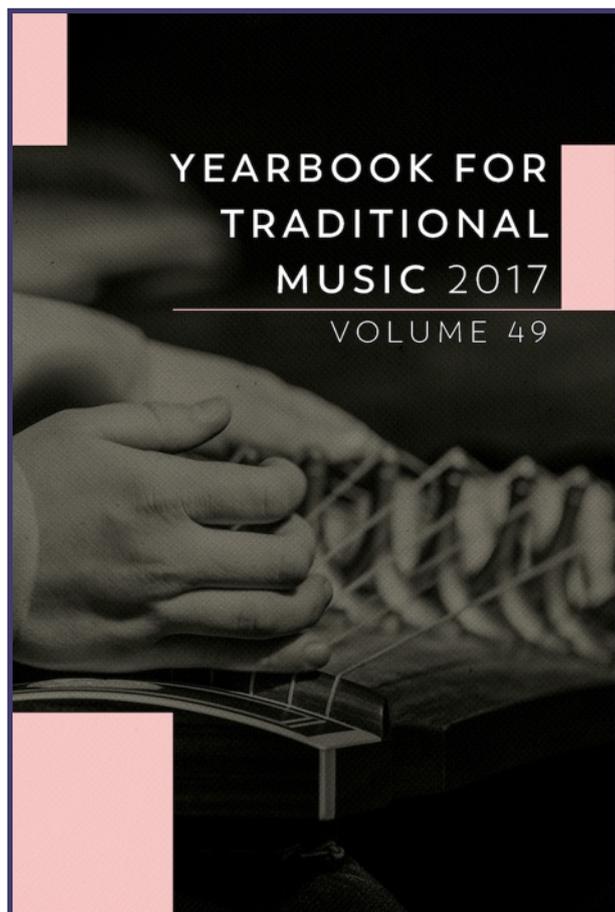
ISSN (Print): 0740-1558

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 2017 issue the *Yearbook* (Vol. 49), will be published in November 2017.



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

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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

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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](http://www.ictmusic.org/online-membership-directory).