

# BULLETIN

*of the*  
INTERNATIONAL COUNCIL  
*for*  
TRADITIONAL MUSIC

No. 138, October 2018

ISSN (Online): 2304-4039

## C O N T E N T S

### Secretariat and Executive Board

Message from the Secretary General; Message from the President; Outreach with Central Asia; General Survey of ICTM Members; Call for Nominations for ICTM 2019 Elections.

**Pages 2–5**

### 45th ICTM World Conference

Fourth Notice; LAC Report, July 2018.

**Pages 6–8**

### Announcements

National Committee for Germany: 2019 Annual Symposium; Study Group on Musical Instruments: Symposium

**Page 9**

### Reports

Reports from ICTM National and Regional Representatives: Albania; Austria; France; Germany; Iran; Italy; Latvia; Oman; Singapore; Switzerland; Tunisia; Uruguay; Yemen.

**Pages 10–24**

Reports from ICTM Study Groups: African Musics; Audiovisual Ethnomusicology; Ethnochoreology; Historical Sources; Maqām; Mediterranean Music Studies; Music and Dance in Latin America and the Caribbean; Music and Dance in Southeastern Europe; Music and Gender; Musics of East Asia; Performing Arts of Southeast Asia.

**Pages 25–43**

Other reports: 3rd ICTM Forum; Minority Sounds in National Contexts as Seen by ICTM National and Regional Representatives.

**Pages 44–48**

### Calendar of Events

**Page 49**

### Featured Publications by ICTM Members

Asian-European Music Research E-Journal; Becoming a Garamut Player in Baluan, Papua New Guinea; Reports from the ICTM National Committee for Germany, 2010–2013; The Moving Space: Women in Dance; Turkic Soundscapes: From Shamanic Voices to Hip-Hop

**Pages 50–51**

### General Information

ICTM World Network; Study Groups; Executive Board, Secretariat, Membership Information; Publications by ICTM.

**Pages 52–59**

## Message from the Secretary General

by Ursula Hemetek

As you can see from the very rich Reports section in this *Bulletin* (see pages 10–48), it was a very busy summer for ICTM. I want to thank all of you who were involved.



The **ICTM Study Groups** were very active, as it is always the case in non-conference years. Many of them held symposia and business meetings in all parts of the world (see also Study Group's websites). Some of them held elections, one of them was renamed, and there is a new one: the ICTM Study Group on Music and Dance in Latin America and the Caribbean was approved by the Executive Board after fulfilling all requirements. There was a founding scholarly meeting of the Study-Group-in-the-Making in Salto, Uruguay, this past April, with more than 150 participants (see pages 35–37). Out of this resulted a very convincing proposal. Nora Bammer and Javier Silvestrini will function as liaisons with ICTM until elections will be held. To have a Study Group representing ICTM in Latin America seemed overdue, and I am very happy about this development.

I want to welcome the newly elected Co-Chairs of the recently renamed Study Group on Historical Sources (formerly Study Group on Historical Sources of Traditional Music) Gerda Lechleitner and Susana Sardo; the new executives of Study Group on Musics of the Slavic World, Ulrich Morgenstern (Chair), Jana Ambrózová (Vice Chair), and Lukasz Smoluch (Secretary); and the new Chair of the Study Group on Musics of East Asia, Kim Hee-sun.

As a sign of appreciation for the importance of the work of Study Groups, an important decision was made at the Executive Board meeting in Bangkok last July, following the initiative to fund participants of three Study Group symposia earlier in the year, as mentioned in the previous *Bulletin*. The Executive Board's Committee concerning the Maud Karpeles, Young Scholars, and Other Funds, together with the Secretariat, proposed to establish a biennial Study Group Allowance that would support the participation of ICTM members in Study Group symposia. The proposal was based on the conviction that Study Groups truly represent so much of what the Council strives to be, and that consequently, the Council should make it a priority to support the scholarly meetings of Study Groups. The Executive Board approved the proposal, and therefore a new ICTM Study Group Allowance will be implemented, starting with the year 2020, as

support will be available only for symposia being held in non-conference years. This allowance will primarily assist with expenses related to travel and/or accommodation of ICTM members who would wish to present their research at Study Group symposia held in parts of the world where the Council is underrepresented. Further details will be announced in due course by the Secretariat.

The **ICTM World Network** was discussed at length during the last Executive Board meeting. You might notice a novelty in the World Network section of this *Bulletin* (see pages 52–54): some countries are listed as being “in search of new representative”—please have a look and feel inspired to act! Representing ICTM in a country means a great responsibility and a certain amount of work (e.g., submitting country reports for the *Bulletin*), and requires continuous communication with the Secretariat and maintaining an ICTM membership in good standing (support is possible). To underline the importance of such a position we have created a new agreement that all new representatives will sign. We also welcome the following newly appointed representatives of the ICTM World Network: Juan Sebastián Rojas, who succeeds Ana María Ochoa as the Liaison Officer (LO) for Colombia; Urmimala Sarkar Munsu, who succeeds Shubha Chaudhuri as LO for India; Aisha Bilkhair, who succeeds Virginia Danielson as LO for the United Arab Emirates; and Rafik Al Akuri, who succeeds Jean Lambert as LO for Yemen. Domenico Staiti, Éamonn Costello, Dan Lundberg, and Marcello Sorce Keller have been elected Chairs of the National Committees for Italy, Ireland, Sweden, and Switzerland, respectively. A warm welcome to all!

The **ICTM World Conference** in Bangkok is taking shape, from both content and organizational standpoints.

The deadline for submitting proposals has now passed, and the Programme Committee will shortly begin the evaluation of the numerous received proposals. I am confident that the Bangkok World Conference will be a most memorable event.

One more issue is on my mind that I would very much like to bring to your attention. As you know, the Council's goal is to work towards incrementing transparency and democracy in every possible way. One tool on this journey is the **General Survey of ICTM Members** (see page 4). We are very much looking forward to your feedback, so we hope you will take 10–15 minutes to complete the survey once it launches on 6 November 2018. The other tool is of course our **biennial elections**. As you can see on page 5 there is an announcement in this *Bulletin*, so please make use of this tool of democracy by nominating candidates—the process is open now!

## Message from the President

by *Salwa El-Shawan Castelo-Branco*

As 2018 draws to an end, I would like to take this opportunity to thank all those who contributed to the Council's activities throughout the year. Special thanks to the hosts, Programme and Local Arrangements Committees of all Study



Group symposia and the 3rd ICTM Forum. I would also like to join our Secretary General in extending a warm welcome to our new national representatives: Juan Sebastián Rojas (Colombia), Urmimala Sarkar Munsri (India), Éamonn Costello (Ireland), Domenico Staiti (Italy), Dan Lundberg (Sweden), Marcello Sorce Keller (Switzerland), Aisha Bilkhair (United Arab Emirates), and Rafik al-Akuri (Yemen). The ICTM governance (President, Secretary General, and Executive Board) and membership look forward to collaborating with you in disseminating the Council's work in your countries and involving local scholars in our activities.

Last July, the Executive Board held its annual meeting at Chulalongkorn University (Bangkok, Thailand), where our 45th World Conference will be held in July 2019. The Board visited the excellent facilities where our conference will convene. We also discussed many details concerning the conference's organization with the Co-Chair of the Local Arrangements Committee and Executive Board member Bussakorn Binson. Many thanks to Professor Binson and her wonderful team for their generous hospitality and hard work in preparation for the conference. We look forward to what promises to be a wonderful World Conference, and I urge all ICTM members to participate.

On a less positive note, on behalf of the International Council for Traditional Music I extend my condolences to our colleagues in Brazil and elsewhere in the world for the destruction by fire, on 2 September 2018, of the National Museum of Brazil. Housed in Saint Christopher's Palace in the city of Rio de Janeiro, the then-Royal Museum was founded in 1818 by King João VI, who ruled the United Kingdom of Portugal, Brazil, and the Algarves until 1821.

Considered the largest museum of natural history in Latin America, its collections totalled 20 million objects, including archaeological artefacts from the Americas, Europe, Africa, and the Middle East, from the Palaeolithic Age to the 19th century. The National Museum also housed a large library with rare collections, as well as sound recordings going back to the early twentieth century. As a part of the Federal Uni-

versity of Rio de Janeiro it was the oldest research institution in the country, and offered postgraduate programmes in social anthropology, archaeology, botany, linguistics, indigenous languages, zoology, and geosciences. Anthony Seeger was a faculty member in the influential social anthropology programme between 1975 and 1982, and its director from 1981 to 1982. In this capacity, he trained a generation of Brazil's prominent scholars, including the late ethnomusicologist Elizabeth Travassos Lins, former ICTM member and Vice President of ABET (the Brazilian Association of Ethnomusicology), and anthropologists Maria Laura Cavalcanti and Eduardo Viveiros de Castro. It has been widely acknowledged that the loss of Brazil's National Museum was due to long-term state disinvestment and neglect. This worldwide tragedy as well as the loss of heritage in areas devastated by war and natural disasters is a stark reminder of the need for intensifying our collective efforts to assure the necessary conditions for safeguarding and repatriating music and dance heritage worldwide.

I end this brief note with two excellent pieces of news. In recognition of his seminal contribution to the development of Brazilian Studies in Brazil and the United States, Anthony Seeger, former ICTM President and Secretary General, and Professor Emeritus at the University of California at Los Angeles, received a Life Contribution Award from the Brazilian Studies Association (BRASA). Congratulations to Professor Seeger for this recognition.

The Austrian Science Fund announced that Ursula Hemetek, ICTM Secretary General, Professor of Ethnomusicology, and Director of the Institute for Folk Music Research and Ethnomusicology at the University for Music and Performing Arts Vienna, received the Wittgenstein Award, Austria's most distinguished prize for scientific research, in recognition of her seminal contribution to the study of minorities in Austria and throughout the world. Professor Hemetek dedicated many years to the study of minorities in her country, which resulted in several key publications that promoted the study of minorities. She is the co-founder of the ICTM Study Group on Music and Minorities, which she chaired for many years. Prof. Hemetek plans to use the generous funding provided by the Wittgenstein Award to found a Centre for Minorities Research in Ethnomusicology at the University for Music and Performing Arts Vienna, to be inaugurated in the Spring of 2019. Congratulations to Professor Hemetek for this wonderful achievement.

## General Survey of ICTM Members

The first **General Survey of ICTM Members**, created jointly by the Secretariat and the Executive Board, will be circulated to all members in good standing **on 6 November 2018**.

The goal of survey will be to collect anonymous information about the ICTM membership, divided in four main sections:

1. Membership & Diversity
2. Publications
3. Governance and Participation
4. Feedback

All answers will be anonymous and optional. Completing the survey should take around 10–15 minutes.

The Secretariat and EB members hope that all ICTM members will take the time to fill the survey and thus help to create a better Council for all.

## Outreach with Central Asia

by Razia Sultanova, Chair of EB  
Committee for Outreach with Central  
Asia



### Kazakhstan

The international conference “Current Problems of Musical Turkology,” dedicated to the 60th birthday of Saule Utegalieva, ICTM Liaison Officer for Kazakhstan, was held on 28–30 May 2018 at the Kurmangazy Kazakh National Conservatory, Almaty. The conference was supported by the Department of Culture of the Atyrau region, the birthplace of Utegalieva. The conference programme included a plenary session followed by four panels titled “Musical Instruments,” “The Phenomenon of Sound,” “Music and Poetry,” and “Educational Issues of the Music of the Turkic-speaking World.”

The conference included 50 participants, 20 of whom were members of the ICTM Study Group on Music of the Turkic-speaking World. Before the conference started the proceedings were published, accompanied by 70 articles in Kazakh, Russian, and English. The presenters at the plenary session were Saule Utegalieva (Almaty), Igor Matsievsky (St. Petersburg, Russia), Violetta Yunusova (Moscow, Russia), Razia Sultanova (Cambridge, UK), Slavomira Zheranska-Kominek (Warsaw, Poland), Lala Shirmammad Huseynova (Baku, Azerbaijan), and Sarah Kuzembay (Almaty), among others.

At the second parallel section, papers were delivered by Park Il-woo (Seoul, South Korea), Gennady Makarov (Kazan, Russia), Aliya Sabirova (Almaty), Galina Sychenko (Rome, Italy), Dina Amirova (Almaty), Maksat Medeubek (Almaty), and Gulnara Kuzbakova (Astana, Kazakhstan). At the third parallel section, presentations were delivered by Saida Yelamanova (Astana), Ekaterina Tiron (Novosibirsk, Russia), Kalmurzy Kurbanova (Tashkent, Uzbekistan), Meruert Kurmangaliyeva (Astana), and Zulfiya Kasimova (Almaty).

The first day of the conference was completed with the presentation of the documentary film *The Times of Connecting Sounds* by Kanat Yesimanov, created by MIR TV station, and of the final proof the book *The Turkestan Collection of Songs and Instrumental Pieces, compiled by Richard Carutz in 1905*, edited by Utegalieva. The book includes musical notations of the earliest archival recording on Central Asian music, stored at the Berliner Phonogramm-Archiv.

On the second day of the conference, papers were presented by Kyzzyrbek Zhanasyluly (researcher in Kuyushi, Kazakhstan), Anna Nekrylova (St. Petersburg), and by doctoral and master’s students. Special attention was paid to the problems of *dombra* and *qobuz* performance with presentations in Kazakh language. Master classes were delivered by Park, Nekrylova, Zhanasyluly, and Iqbal Mammadzadeh (Azerbaijan). The second day concluded with a concert of traditional music held in the conservatory’s Great Hall, where foreign guests from China, Uzbekistan, Azerbaijan, and Kyrgyzstan performed along with Kazakh performers.

The last master classes of the conference, by Gennadiy Makarov (Kazan) and the unique bearer of the epic tradition Abdinazar Poyanov (Surhandaria, Uzbekistan), rounded up the list of events, culminating with a well-developed discussion session.

### Kyrgyzstan

The international music festival and conference “Saltuu Music” [Traditional music] was held on 20–25 April 2018 in Kyrgyzstan, within the framework of the “Week of Traditional Music” celebration. Opening the ceremony, the chairman of the Kyrgyz State Traditional Music Foundation, Rosa Amanova, remarked that the event was timed to coincide with the ninetieth anniversary of the birth of the world-famous Kyrgyz writer Chingiz Aitmatov (1928–2008). The festival and conference were initiated by the Kyrgyz State Traditional Music Foundation, supported by the Ministry of Culture, Information, and Tourism. The purpose of the event was to further develop the Kyrgyz professional musical art of oral tradition.



*Participants of the conference “Current Problems of Musical Turkology.” Almaty, Kazakhstan, May 2018. Photo provided by Razia Sultanova.*

The international conference “The Role of Traditional Music in the Preservation of National Identity at the Time of Globalization” was held in the form of seminars and a competition of music performances, for which the Ministry of Culture, Information, and Tourism had allocated funds to reward the winners.

During the conference, experts on music from different countries discussed current issues affecting the state of traditional musical art, the role of tradition bearers, and the role of the state in solving those problems, while drawing public attention to the need for safeguarding intangible cultural heritage. The performance competition was held in three categories: (1) Traditional epic-narrative art (*manaschi*, *dastanchi*, and *akyns*), (2) Instrumental performance art (on plucked, wind, string, and percussion instruments), and (3) Performance of composed and folk songs.

On 25 April the closing ceremony of the “Week of Traditional Music” was held in Bishkek in the Great Hall of the National Philharmonic Society Toktogul Satylganov (1864–1933). A massive gala concert with the participation of traditional musicians from Kyrgyzstan, Kazakhstan, Uzbekistan, and Turkey framed the award ceremony for the competition winners, attracting a large audience to such an unforgettable event.

## Call for Nominations for ICTM 2019 Elections

The Nomination Committee requests proposals for nominations to fill positions on the ICTM Executive Board which will become vacant at the time of the next General Assembly of Members, to be held on 13 July 2019. These positions are:

- 1 Vice President
- 3 Ordinary Members

The vacant position of Vice President is currently occupied by Razia Sultanova (UK). In July 2019 she will have completed one term of office (four years), and will be eligible for nomination and re-election. The vacant positions for Ordinary Members are currently occupied by Jonathan P.J. Stock (UK/Ireland), Terada Yoshitaka (Japan), and Xiao Mei (China). In July 2019 they will have completed one term of office (six years) and will therefore be eligible for nomination and re-election. Furthermore, Bussakorn Binson (Thailand) and Miguel A. García (Argentina) will have completed their co-option onto the Executive Board (two years), and will also be eligible for nomination and election.

Any ICTM members in good standing may be proposed for positions on the Executive Board. According to the [ICTM Statutes](#) and the [Memorandum on Nominations and Elections](#), proposals may be made by the Executive Board, by National or Regional Committees, or by any **two individual members residing in different countries**. If the total number of proposals exceeds three for any of the positions, it is the responsibility of the Nomination Committee to persuade one or more candidates to withdraw.

Proposals should be sent to [the Secretariat](#) or to two of the members of the Nomination Committee (see below). Both proposers and all proposed candidates should be ICTM members in good standing. The deadline for receiving proposals is 31 December 2018.

Made Mantle Hood (Convener): [made.hood@gmail.com](mailto:made.hood@gmail.com)

Naila Ceribašić: [naila@ief.hr](mailto:naila@ief.hr)

Alvin Petersen: [alvin.petersen@nwu.ac.za](mailto:alvin.petersen@nwu.ac.za)

# 45th ICTM World Conference

11–17 July 2019

*Chulalongkorn University, Bangkok, Thailand*



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

## Fourth 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](http://www.chulalongkorn.ac.th) in Bangkok, Thailand. The conference will be co-hosted by the Faculty of Fine and Applied Arts and the Office of Art and Culture at Chulalongkorn University, in collaboration with the Ministry of Culture of Thailand.

### Programme Committee

Tan Sooi Beng (Co-Chair) — Malaysia  
 Keith Howard (Co-Chair) — UK/USA  
 Ricardo Trimillos — USA  
 Susanne Fürniss — France  
 Dan Bendrups — Australia  
 Naoko Terauchi — Japan  
 Irene Loutzaki — Greece  
 Deise Lucy Montardo — Brazil  
 Made Mantle Hood — Indonesia  
 John Morgan O'Connell — UK

Ursula Hemetek (ex-officio) — Austria  
 Bussakorn Binson (ex-officio) — Thailand

### Local Arrangements Committee

Bundhit Eua-Arporn (Executive Director)  
 Pirongrong Ramasoot Rananad (Co-Chair)  
 Bussakorn Binson (Co-Chair)  
 Santi Chantavilasvong  
 Orapin Panthong  
 Kumkom Pornprasit  
 Pornprapit Phoasavadi  
 Kjell Skyllstad  
 Kunchit Jitratan  
 Pattara Komkam  
 Paphatsorn Wongratanapitak

**Website:** [www.ictm2019thailand.com](http://www.ictm2019thailand.com)

**Facebook:** 45th ictm world conference 2019 – Thailand

**Email:** [ictm2019thailand@gmail.com](mailto:ictm2019thailand@gmail.com)

## 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 notice: October 2017~~
- \* ~~Second notice and call for proposals: January 2018~~
- \* ~~Third notice and call for proposals: April 2018~~
- \* ~~Deadline for submission of proposals: 30 September 2018~~
- \* **Notification of acceptances: 31 December 2018**

The Preliminary Programme will be published in the April 2019 *Bulletin*.

## Local Arrangements

The 2019 ICTM World Conference will be hosted at Chulalongkorn University in Bangkok, Thailand. Chulalongkorn, with royal patronage, is a hub for training artists, performers, and scholars in the fields of art, music, and dance, and the conference will feature a range of performances that will offer delegates glimpses of the long-celebrated classical music and dance traditions. These traditions range from ensembles that include *piphat*, *khreungsai*, and *mahori*, to masked dances, the “country” *luk thung*, and more.

Chulalongkorn University was the first tertiary education institute in Thailand, founded in 1917. Chulalongkorn University is a public, autonomous research institution situated

in the centre of Bangkok. It has a long history of undergraduate and graduate studies across a broad range of fields, as well as an established reputation for the promotion of study, performance, research, documentation, preservation, and dissemination of Thai classical music and dance. As part of celebrating the centennial of its founding, hosting the conference is significant and important to Chulalongkorn. The Faculty of Fine and Applied Arts is proud to co-host the conference. The Faculty is Chulalongkorn's centre for research and training in art, music, and culture. In 2017, the Faculty was the top-ranked institution in Thailand for art and design. Chulalongkorn recognizes the growth of multicultural societies and multiculturalism around the world, and is committed to extending its activities to serve the international community.

We cordially welcome you to the 2019 ICTM conference in Bangkok!

### LAC Report, July 2018

Bussakorn Binson, Dean of the Faculty of Fine and Applied Arts of Chulalongkorn University, welcomed ICTM President

Salwa El-Shawan Castelo-Branco along with 13 ICTM Executive Members. The faculty hosted the international symposium "Theories and Methods in Ethnomusicology and Ethnochoreology in Different Parts of the World," held on Thursday 5 July 2018 at the Music Hall of Chulalongkorn University. Activities included 10 academic presentations, a roundtable discussion, and a performance of Indonesian dance by Made Hood and the Hood Family, along an exhibition to celebrate the Centennial Anniversary of Mantle Hood. There were 160 participants from different regions of Thailand and who expressed their memorable experiences of the event and showing their appreciation of the academic results.

Furthermore, during 6–7 July 2018, the ICTM Executive Board held its annual meeting at Chulalongkorn University. The EB Members also visited the facilities on campus, such as the Faculty of Fine and Applied Arts building, the Music Hall, and Chulalongkorn University Auditorium.

Chulalongkorn University and their international network of scholars showed their full support to host the first ICTM World Conference in Southeast Asia.



*A moment during the 2018 ICTM EB meeting. Bangkok, Thailand, July 2018. From left to right: Salwa El-Shawan Castelo-Branco (President), Svanibor Pettan (Vice President), Razia Sultanova (Vice President), Ursula Hemetek (Secretary General), and Bussakorn Binson (LAC Co-Chair, 45th ICTM World Conference). Photo by by Don Niles.*

# Announcements

## National Committee for Germany: 2019 Annual Symposium

---

*1–2 February 2019*

*Münster, Germany.*

The ICTM National Committee for Germany will hold its annual assembly and symposium at Westfälische Wilhelms-Universität Münster on 1–2 February 2019, by invitation of Ralf Martin Jäger, project director of *Corpus Musicae Ottomanicae*. The symposium's topic is “Global–Digital–Medial: Music in Transcultural/ Traditional Spaces and Contexts,” and it was chosen in agreement with the inviting institution.

Further information about the symposium, including the Call for Papers, can be found at the [NC's webpage](#), or directly from the National Committee Chair, [Dorit Klebe](#).

## Study Group on Musical Instruments: Symposium

---

*10–13 April 2019*

*Lisbon, Portugal*

The ICTM Study Group on Musical Instruments will hold its 22nd Symposium at Universidade Nova de Lisboa (Lisbon, Portugal) on 10–13 April 2019.

The themes of the symposium are (1) Musical Instruments and the Senses; (2) Mobility and Colonization of Musical Instruments and Instrumental Repertoires; and (3) New Research.

Further information about the symposium, including the preliminary programme be found at the [Study Group's website](#).

# Reports from ICTM National and Regional Representatives

## Albania

by *Ardian Ahmedaja, Liaison Officer*

The number of scholars in Albania working in the field of ethnomusicology and ethnochoreology is still limited, mainly because formal university curricula are not yet established. Nevertheless, the engagement of interested researchers, predominantly younger ones, is remarkable—in publications, public debates, and in their dedication to the realization of cultural activities.

A significant aspect of that is the publishing of a considerable number of biographies dedicated to well-known local music makers, which is being carried out in addition to the publication of audiovisual recordings. Each biography also depicts the respective environment and time period. Therefore, these publications enrich the general picture of music and dance practices and help to portray unknown and/or little-discussed phenomena in the musical life of the country. Here one might mention some publications connected with public performances of local music and dance during the Communist period. A very sensitive issue in this context is



connected with the exclusion of some local musicians, singers, and/or dancers simply because they came from families with a “tainted past” (*biografi të keqe*), meaning families of diverging political views. Several cases from the “Festivali Folklorik Kombëtar” [National Folklore Festival] in Gjirokaštër are especially striking, and show the direct impact of politics in its strict selection process.

Another considerable part of publications, including articles in the periodical *Kultura popullore* [Folk culture] of the Instituti i Antropologjisë Kulturore dhe Studimit të Arteve [Institute for cultural anthropology and art studies], is dedicated to current questions of performance activities. Among them are several festivals established in the 1990s dedicated to different traditions like urban songs (in Elbasan), instrumental ensembles (in Korçë), multipart singing (in Vlorë), folk dances (in Lushnje), dances in twos (in Librazhd), and the tradition of rhapsodists (in Lezhë). These festivals are organized regularly with the support of the Qendra Kombëtare e Veprimtarive Folklorike [National centre of folklore activities], the Ministry of Culture, the municipalities involved, and private sponsors. Performers from minorities living in Albania as well as from neighbouring countries also participate in these festivals.



*Singers of the group Krojet e Velçës after an award ceremony of the society Labëria in Vlorë, 14 October 2016. Photo provided by Ardian Ahmedaja.*

The seminar “Përthyerje antropologjike” [Anthropological refractions] has also become important for the scholarly debate. This is a series of public lectures and discussions initiated in 2016 by the Akademia e Studimeve Albanologjike [Academy of Albanian Studies] in Tiranë, of which the aforementioned institute also forms part. Its activities have created an interdisciplinary space for the exchange of information and ideas, of which ethnomusicological issues are an integral part.

## Austria

by Bernd Brabec de Mori, Chair of National Committee



The ICTM National Committee for Austria looks back at a very busy and successful year. We experimented with a new format of knowledge transfer in our annual meeting in 2017, with the event “Ethnomusicology in Concert,” held on 13 May 2017 at the University of Music and Performing Arts Vienna. In four public lecture-recitals, ethnomusicologists performed together with people they had been working with in the field. Performances were given by Johannes Kretz, Wei-Ya Lin, Hande Sağlam, Mahdieh Bayat, Martina Mühlbauer, Karin Bindu, and Sofia Weissenegger. The format proved to be very powerful, and an audience otherwise not exposed to scholarly research was able to appreciate the theoretical, artistic, and practical work of ethnomusicologists.

On 8–9 June 2018, the Committee’s annual meeting was again hosted by the University of Music and Performing Arts Vienna, titled “Ethnomusicology and Social and Cultural Anthropology: Issues in Postcolonialism and Decolonization.” The invited keynote speakers were Werner Zips (anthropologist, Vienna) and Julio Mendivil (ethnomusicologist, Vienna), and further talks were held by Austrian ethnomusicologists and anthropologists. Many current issues were raised, such as global and local power relations, indigeneity, the power of music in resistance and politics, artistic research, the decolonization of academia, and the roles of colonial and postcolonial thought in ethnomusicological and anthropological histories and futures of research. The meeting was concluded with a podium discussion, chaired by Patricia Zuckerhut, with both keynote speakers, as well as Kerstin Klenke and Ulrich Morgenstern.

Furthermore, Austrian ICTM members organized a variety of events. Ursula Hemetek invited renowned international guests for the symposium “[Musics Matter! Ethnomusicology and its](#)

[Socio-political Relevance Today](#),” held on 29 September 2017 to celebrate the inauguration of operations of the ICTM Secretariat in Vienna. Anthony Seeger gave a keynote lecture about how ethnomusicology matters. Many topics dealt with music and political power and power relations, and the impact that musical performance, music dissemination and popular media, and especially research on and archiving of music can have on social and political structures and institutions. This meeting was highly inspiring and successful, and contributions will soon be published in a volume edited by Hemetek and her team.

“Music for Dance” (20–22 March 2018) was the fifth symposium of the series “European Voices,” held within the framework of the [Research Centre for Multipart Music](#), based at the Department for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna, and chaired by Ardian Ahmedaja. The discussions of roles, interaction, intervention, and coordinated behaviour in the context of multipart music continue to take up more and more of the symposia’s space. The particular multi-sensorial and polysemic processes involved in making and perceiving this music are remarkable, and require working out of a complex set of strictly contextual codes. This is all the more so when considering that each moment of musical time is also a social time offered to the senses and directed at the emotions.

Music for dance provides a specific area of research in this framework. It involves soundful and skilful bodies in action, which additionally exchange dynamics between the protagonists as well as between their “inner” and “outer” worlds at different stages of the performance. A part of the vast field of exploration which opens up here was discussed during the symposium: from pantomime dances to dance songs, and music for dance performed in different situations, with or without dancers, with particular tunings of instruments. They were focused in the presentations and discussions of the symposium with the aim to explore ways of interplay between the creators of music and dance (including between composers and choreographers in the field of European classical ballet) and the impact on the ways by which values are shaped in this context.

A lecture series titled “Recent Trends and New Directions in Ethnomusicology: A European Perspective on Ethnomusicology in the 21st Century” involving speakers from eleven European countries was hosted by the Institute of Ethnomusicology at the University for Music and Performing Arts Graz (KUG) from March through June 2018. The following papers were presented:

- Svanibor Pettan (University of Ljubljana, Slovenia): “Beyond National Ethnomusicologies: New Developments”
- Susanne Fürniss (CNRS Paris, France): “Musikanalyse im Dienst von Anthropologie und Geschichte”
- Catherine Foley (University of Limerick, Ireland): “Dance, Place and Old/New Identity Formations in Ireland”
- Henry Stobart (Royal Holloway, UK): “Animal Instincts: (Mis)Adventures in the UK’s Musicological Jungle”
- Julio Mendivil (University of Vienna, Austria): “Problems in the Field: über mediales Apriori, indigene Musik und die Verhandlung von Authentizität in der ethnomusikologischen Praxis”
- Naila Ceribašić (IEF Zagreb, Croatia): “Ethnomusicologists in the Marketplace”
- Sílvia Martínez (ESMUC Barcelona, Spain): “Mainstream Popular Music as a Challenge to Contemporary Gender Studies”
- Raymond Ammann & Michael Praxmarer (Hochschule Luzern, Switzerland) “Musik im Paläolithikum. Basis einer

interdisziplinären Studie zwischen kognitiver Musikarchäologie und experimenteller Archäologie”

- Tom Solomon (University of Bergen, Norway): “Postcolonialism and Ethnomusicology: Issues, Challenges, and Prospects”
- Ignazio Macchiarella (University of Cagliari, Italy): “Toward a Dialogic Approach in (Ethno)musicology”
- Salwa El-Shawan Castelo-Branco (INET-md Lisboa, Portugal): “The Politics and Aesthetics of Musical Heritage”

The papers will be published in the series *Graz Studies in Ethnomusicology*, edited by Gerd Grupe, head of the Institute of Ethnomusicology at KUG, in 2019.

At this year’s symposium in Vienna (23–30 July 2018), the Study Group on Music and Minorities joined forces with another ICTM Study Group with a social agenda: the Study Group on Music and Gender. The commonalities between the two groups resulted in two days of paper sessions with shared themes that included both aspects, gender and minorities. Lively and at times controversy-laden discussions encouraged participants to explore new realms of thought and forms of cooperation. This symposium was quite successful: 70



*Celebrating Walter Deutsch’s 95th birthday, 29 April 2018, Vienna. From left to right: Bernhard Gamsjäger, Dorothea Draxler, Ursula Hemetek, Walter Deutsch, Irene Egger, Agnes Palmisano. Photo provided by Bernd Brabec de Mori.*

presenters and chairs, plus around 60 attendees from 39 countries and six continents. This is remarkable even for an ICTM event, and underlines the attractiveness of both topics and the venue, as within the world-wide ethnomusicological community the symposia held at the Department of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna have built up a reputation for being both outstandingly well-organized and enjoyable, and the attractions offered by the city of Vienna provide all the more encouragement to attend.

At the Institute of Musicology of the University of Vienna, Julio Mendivil was appointed professor in ethnomusicology, and started to teach in October 2017. He succeeded Regine Allgayer-Kaufmann, who retired from her year-long professorship at this University. We wish Regine all the best, and Julio a fruitful and successful time in Vienna!

The well-known Austrian folk music researcher Walter Deutsch, who founded the Department of Folk Music Research and Ethnomusicology 53 years ago, celebrated his 95th birthday on 29 April 2018, with a glorious concert, because the folk music researcher wanted to present another important aspect of his life, his work as a composer. Around 300 people attended the concert. As a researcher, he came in contact with ICTM—at that time the International Folk Music Council—in 1964, when he participated in the 17th IFMC conference in Budapest. Inspired by the meeting he developed the idea to implement “seminars” in Austria, conferences dealing with specific topics concerning traditional music and dance in alpine areas, but also with pan-European phenomena, for example, the “Bordun.” Within the community of ICTM he closely cooperated with many renowned researchers, especially with Oskar Elscheck, Jerko Bezić, and Sárosi Bálint. In the wonderful celebration on the occasion of his 95th birthday many of his long-time companions in research and musical practice paid tribute to his life’s work.

In June 2018, Ursula Hemetek, the current head of the same institute, was awarded the prestigious Wittgenstein-Preis, Austria’s highest decoration in scholarly research, for her pioneering role in research on music and minorities, in applied ethnomusicology, and political and social engagement. This award increases the visibility and reputation of ethnomusicology both in Austria and beyond. Hemetek will use the awarded sum of 1.4 million euro for establishing an international research centre for music and minorities within the infrastructure of the University of Music and Performing Arts Vienna. We congratulate her and look forward to the new research that will be conducted there!

Finally, my own term as the chair of the Austrian national committee will end in 2019, so this will be my last report to the *Bulletin* in this capacity. I wish to thank both ICTM and its international community, and most heartily especially to all the members of the National Committee for Austria for the support and trust they placed in me.

## France

by *Susanne Fűrmiss, Chair of National Committee*



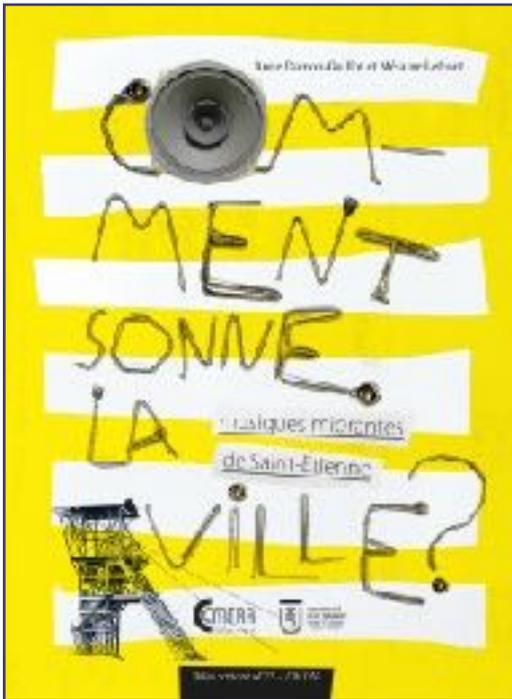
The [Société Française d’Ethnomusicologie](#) (SFE) forms the ICTM National Committee for France. It has 224 members and the current board is formed by François Picard (President), Clara Biermann (Vice President), Véronique de Lavenère (Treasurer), Anitha Savithri Herr (Secretary), Talia Bachir-Loopuyt, Johann Curtet, Cécile Delétré, Ingrid Le Gargasson, and Stéphanie Weisser.

The 2017–2018 period was a sad one for us, as several well-known French ethnomusicologists passed away: [Gilbert Rouget](#) (1916–2017), [Charles Duvellé](#) (1938–2017), [Henri Lecomte](#) (1938–2018), and [Jacques Bouët](#) (1945–2018). They trained and influenced generations of ethnomusicologists in France and abroad. It was therefore expected that the 2018 annual meeting of SFE would be dedicated to Rouget, the founder of our discipline in France, thanks to whom research and academic training was institutionalized. The meeting was titled “Hommage à Gilbert Rouget,” held on 15–16 June 2018 in the Musée du Quai Branly, Paris, with 110 participants, 13 papers, three roundtables, and one concert of Mande music from Guinea.

To decentralize French ethnomusicology, which is still too concentrated in the region around Paris, SFE organized the “nomad” seminar “Singing, Speaking, Reciting: Pedagogy of the Voice” on 30 November 2017 in Tours.

One volume of *Cahiers d’ethnomusicologie* was published by Ateliers d’Ethnomusicology in Geneva, in collaboration with SFE: Vol. 30/2017, titled “[Perspectives: Which Future for Ethnomusicology?](#)”

The committee supported the publication of *Sounding Atlas n° 25: How Sounds the Town? Migrant Music in Saint-Etienne*, by Anne Damon-Guillet and Méline Lefront (cover on the next page).



The SFE each year awards the Bartók Prize for the best film on music at the [International Festival Jean Rouch](#). The award-winning film in 2017 was: *Mirr* (2016) by Mehdi Sahebi (Switzerland/Cambodia).

Close collaborations exist with several cultural institutions. Public conferences have been organized at the Musée du Quai Branly for the exhibition “[Enfers et fantômes d’Asie](#),” from 10 April to 15 July 2018. Members of SFE have also participated in the [Festival “Peuples et Musique au Cinéma”](#) in Toulouse, 17–19 November 2017. Finally, a new agreement reinforces the collaboration with Cité de la Musique-Philharmonie de Paris for classes, conferences, and concerts.

Forthcoming is a joint symposium to be held with the French societies for musicology, for musical analysis, and for music informatics, on 18–19 January 2019. The SFE is currently planning a second joint meeting with the British Forum for Ethnomusicology, to be held in 2019. For current information please visit SFE’s Facebook Page and its website, [www.ethnomusicologie.fr](http://www.ethnomusicologie.fr).

## Germany

by Dorit Klebe, Chair of National Committee

The ICTM National Committee for Germany held its 25th Annual Assembly and Symposium on 17–18 November 2017, by invitation of Udo Dahmen, President and Director of the Popakademie Baden-Württemberg, located in Mannheim. David-Emil Wickström,



Professor for History of Popular Music, acted as local organizer and coordinator of the presentations related to the Popakademie’s world music programme.

The symposium’s topic, “Musizierpraktiken und ihre Freiheitsgrade—von kompositorischer Fixierung bis zu spontaner Improvisation” [Musical practices and their degrees of freedom—from compositional fixation to spontaneous improvisation], was chosen in agreement with the inviting institution. The Popakademie Baden-Württemberg was “founded in 2003 as a university for popular music and music business; the state funded institution was the first in Germany to offer artistic degree programmes focusing on popular music as well as academic degree programmes in music business. In 2015 the Popakademie started an additional artistic Bachelor’s degree programme called ‘world music,’ focusing on Turkish and Arabic music. One of the main aims of the world-music programme is to provide a bridge between traditional Turkish and Arabic music and the musics of Mannheim—be it jazz, traditional, popular, or art music” (Wickström).

The ensemble “Drama Duo” provided the musical inauguration. The duo consists of two *bağlama* students who rearrange traditional Anatolian songs by drawing on compositional techniques from *Neue Musik*. Thus drawing on their musical roots and influences they create a new approach to traditional Anatolian music. Following words of welcome by Udo Dahmen, Study Group Chair Dorit Klebe warmly welcomed the participants and opened the symposium.

The first panel following the concert, “World Music at the Pop Academy: Between Tradition and Innovation,” moderated by Wickström, focused on the theme of creating a musical meeting point. Teachers and students from the host institution discussed their musical backgrounds, approaches to music making, and how this is implemented within the world-music degree programme.

The following session and keynote address were dedicated to musical practices of Ottoman classical music. Klebe explored the significance of the musical practice for the tradition of the *makam*-based Turkish vocal music in relation to two aspects, the melodic kernel structures and the melodic line, as well as the interaction and intertwining of song text and melody, exemplified in the art song *şarkı*, the lyrics containing metaphors expressing the mental state of the poet/singer and the elements *arûz*, *usûl*, and *makam*. Muhittin Temel presented research on the composer and *tanbûr* player Tanbûri Cemil Bey (1873–1916) and the influence of his playing techniques until the present day.



*Some participants of the 25th Annual Assembly and Symposium of the ICTM National Committee for Germany. Mannheim, Germany, November 2017. Photo provided by Dorit Klebe.*

In the keynote “Petrified Improvisations in the Current Cultivation of Ottoman Music: On the Still-unused Freedoms Out of the Spirit of a Tradition,” Oliver Gerlach attempted to demonstrate complex musical phenomena—as far as they touch spatial structures that related with foreground and background effects as well as with *melos*—and certain difficulties with written notation, with examples from recent forms of cultivation of the courtly Ottoman music (the *maftirim*) as well as Armenian and Greek church music. He suggested there are unnecessary obstacles to the maintenance and musical practice of these musical cultures.

From 5 to 6:30 PM the assembly of members was held, opened by the Study Group Chair. A report was read on the activities of the National Committee, including its participation in the 44th ICTM World Conference, in Study Group symposia, and in other activities not related to ICTM. The assembly discussed the status of the publication of proceedings from previous symposia and approaches for the future,

such as open access and peer review of articles. Furthermore, the suggestion by Klebe to establish an organization registered in Germany to apply for financial support on behalf of the NC was discussed. Ralf Martin Jäger gratefully proposed to host the next annual symposium at Westfälische Wilhelms-Universität Münster in February 2019. The first day concluded with an informative tour of the buildings of the host venue, guided by Wickström, followed by dinner in a restaurant in Mannheim’s old town.

The second day continued with paper presentations, a further keynote on the symposium’s topic, and a free report. In the first paper Gertrud Maria Huber discussed current compositions, improvisations, and interpretations of European and Asian zither players, contrasting approaches in a context-specific way. Jörgen Torp explored the structure of *tango rioplatense* dance and its “building up” of tango dance as an “improvised” couple dance with more appropriate analytical approaches, emphasized by live demonstrations. Juniper Hill

illustrated how the freedoms and restrictions that musicians experience in their creative practice are shaped by aesthetic ideals, and how seemingly apolitical musical values can be motivated by cultural and political agendas.

Julio Mendivil investigated in his keynote the technique of melodic ornamentation in popular music from the Andes, exemplified by the *charango* traditions of the Peruvian central regions, showing that improvisation also plays an important role in the decoration of melodies, with live-demonstrations on the *charango*. In a free report Kirsten Seidlitz considered the political potential of music that is prohibited in Turkey but can be freely performed in Germany, exemplifying different musical activities of groups discriminated against on ethnic, religious, and political grounds. Nepomuk Riva presented via Skype his research on intercultural perspectives on the processes of rehearsals, investigating different kinds of evaluation of rehearsals and performances, and discussing whether the term “rehearsal” was a construct of European art music that would not make sense in many musical contexts. Markus Schmidt focused on the comparison of teaching methods, principles of improvisation, and structures of significance, in order to point out similarities and differences of the terms “improvisation” and “freedom,” in examples of classical North Indian music and jazz. The symposium ended with a contribution by Tobias Winnen, who investigated discrepancies between notation and performance practice of Buddhist chanting in Japan, coming to the conclusion that the performance of the chants always moves in the field of realization of notated signs and oral traditions, and that in spite of notation the oral traditions are indispensable for the development of master-pupil relationships.

The 2017 Annual Symposium of the ICTM National Committee for Germany owed its good atmosphere to the host institution, the Popakademie Baden-Württemberg. We again express our thanks to its President and Director, Udo Dahmen, the local organizer David-Emil Wickström, and all colleagues who contributed in the areas of organization, catering, and technical equipment. As our symposium was placed parallel to the annual events “World Music Network” and “World Drum Day,” which included panels on world-music education and current trends in global music, as well as workshops and concerts, also appreciate the possibilities to visit those events. We also express our thanks to the teachers and students of the Popakademie for their contributions; we are thankful to the initiative of Juniper Hill and Lisa Herrmann-Fertig of the Würzburg Julius-Maximilians-University to participate with a group of students. Most of all, I would

like to thank all paper presenters who contributed to a successful meeting.

The next Annual Symposium will be held at the Westfälische Wilhelms-Universität Münster, in February 2019. For further information, including the abstracts of the symposium of 2017 and the Call for papers for the 2019 symposium, please visit the [country page of the National Committee](#).

## Iran

by Mohammad R. Azadehfar, *Liaison Officer*



Following the signing of an agreement to enrol the Tehran Arts University into the Music Education Alliance along the Belt and Road, musicians of West and East Asia are getting closer. The agreement was co-signed by Yu Feng, President of the Central Conservatory of Music in Beijing, and myself as Vice Chancellor of Research at the University of Arts in Tehran, during the seminar “Music Acculturation and Innovation Across the Silk Road,” held in Beijing following the 3rd ICTM Forum “Approaches to Research on Music and Dance in the Internet Era.” Based on this agreement, scholars from both universities will be able to conduct joint research programmes, and student exchanges will be more reliable. As the first joint activity, one book on Iranian music will be translated into Chinese, and one book on Chinese music will be translated to Farsi.

### The *dotār* performer said “no more”

The following appeal is by an elderly traditional *dotār* player living in a village in east Iran, who requested to remain anonymous. It is somewhat different from those reports we usually read in the *Bulletin*, and I hope that the voice of this man will be heard by more people around the world.



*Dotār performer from North East Iran. Photo by Mohsen Miri.*

Iranian musicians, as well as the rest of the population in the country, are experiencing a difficult time due to economic sanctions. As the cost of living has increased significantly, they can only afford to purchase food and other vital essentials, such as medication. Very little money (if any) remains to spend on CDs or to attend a concert. This has also had a negative impact on younger generations in possibly choosing music as their career.

I asked him whether his grandchild also showed any interest in learning to play the *dotār*. The answer surprised me. “He loves to play, but I am forbidding him to touch the instrument,” he said while holding back tears. He explained how his life became difficult with the return of the sanctions. He said “I am only a musician in this village, like in hundreds of other villages, and I only play music to people, like musicians in the entire world do. What did I do to deserve sanctions from politicians sitting on the other side of the Earth?” I said to him that we have an international *Bulletin* in ICTM, that it usually features beautiful colourful photos of musicians and researchers with wide smiles, and that it would be unusual to report on such difficult issues. He only looked at me and said “no more.”

## Italy

by *Serena Facci, outgoing Chair of National Committee*



The annual meeting of the ICTM National Committee for Italy took place on 20–21 April 2018 in Rome and Anagni. As usual, the members had the opportunity to present free papers about their experiences of fieldwork, research in sound archives, and methodological and historical issues in ethnomusicology ([see the programme on the NC's website](#)). For the seventieth anniversary (1948–2018) of both the first ICTM conference in Basel, Switzerland, and the founding of the Italian sound archive CNSMP (Centro Nazionale di Studi di Musica Popolare), part of the papers presented were devoted to the Italian ethnomusicological experience in the 1940s and 1950s.

Anna Lomax Wood opened the conference remembering the fieldwork done by Alan Lomax with Diego Carpitella in 1954 in Italy. She also presented the programme of the Association for Cultural Equity promoted by the Lomax Foundation.

During the assembly Nico Staiti was elected NC Chair, succeeding Serena Facci, who was Chair for the past three years.

Another important event was the presentation of the new ethnomusicological Italian journal: *Etnografie sonore/Sound Ethnographies*, in both Italian and English, directed by Giorgio Adamo, Sergio Bonanzinga, and Nico Staiti.

The previous annual meeting was in 2017 in Sicily, and the next is planned for 2019 in Bologna.



*Participants of the 2018 annual meeting of the ICTM National Committee for Italy. Anagni, Italy, April 2018. Photo provided by Serena Facci.*

## Latvia

by Anda Beitāne, Liaison Officer

In this report I will focus on the 34th European Seminar in Ethnomusicology (ESEM) “Experience and Expectation,” which took place in Riga and Alsunga on 3–7 September 2018, hosted by the Jāzeps Vītols Latvian Academy of Music. This important event was held for the first time in Latvia.



This meeting of ESEM coincided with the hundredth anniversary of the establishment of the Latvian state. Considering such an important event for the hosting country, discussions about the conceptual semantics of time, which is essential also for music and dance studies, took on particular significance. Johann Gottfried Herder, who lived and worked in Riga from 1764 to 1769, wrote in this context in his *Metakritik* of Immanuel Kant: “No two worldly things have the same measure of time... There are therefore (to be precise and audacious) at any one time in the Universe infinitely many times.” At this ESEM we proposed approaching the question of “infinitely many times” with a focus on the conceptual couple of experience and expectation, which enables a specific perspective on the creation processes of music and dance making.

A total of 42 participants from 14 European countries and the USA took part in the conference. The John Blacking Lecture was given by Philip V. Bohlman. His presentation “Riga Reprise: Resounding Song in the Ethnomusicological *Entrepôt*” was very much connected with both Riga and Latvia, as well as with the general discussion in ethnomusicology concerning the concepts of *entrepôt* and *chronotope*.



Suiti Women. Alsunga, Latvia, September 2018. Photo by Anrijs Požarskis.

The events of the conference itself were part of this concept. The CD *Notes from Latvia: Multipart Music in the Field* from the series *European Voices: Audiovisuals* was presented on the first evening, with the participation of singers and musicians from Riga and northern Latgale. Afterwards, the performers invited the audience to join the dance. Some notes from the field concerning specific regional drinks and food specialities were also offered during the reception. On the second evening, after a guided tour of Riga’s Old Town, the participants visited the Riga Cathedral. During the reception with Guntars Prānis, the rector of the Jāzeps Vītols Latvian Academy of Music, music for organ, bagpipes, and whistles was performed and participants were allowed into the Riga Cathedral vaults. The cathedral is particularly important for musicians and music researchers, not only because of its famous organ but also because it is where Herder taught while he lived in Riga. On the third day we went to the town of Alsunga in western Latvia. There we got together with local musicians and learned about the history, cultural distinctiveness, and traditions of the Suiti region, including music, dance, folk costumes, and the preparation of special local food. Afterwards we went to Jūrkalne, the birthplace of Abraham Zvi Idelsohn, and enjoyed the still warm waters of the Baltic Sea.

One of the positive aspects of the seminar was the great attention from the local media. Many internet news portals, Radio Latvia, and even the main national TV news programme reported about the seminar and the importance of its organization in Latvia.

A peer-reviewed publication will follow.

## Oman

by Nasser Al-Tae, Liaison Officer

On 6 and 8 September 2018, the Royal Opera House Muscat ([ROHM](#)) in Oman commenced its 2018–2019 season with a gala dedicated to the Spanish *zarzuela*, conducted by maestro Plácido Domingo. Domingo fashioned an exciting programme of *romanzas*, duets, and trios in the Spanish popular tradition of *zarzuela*, the operetta-like musical plays that combine music, prose, and dance. This is the first time such a genre has been showcased in Oman, and it was well attended by fans of all ages and backgrounds.



Domingo shared the stage with Ana María Martínez and Arturo Chacón Cruz, with the Fondazione Arena di Verona or-



*Plácido Domingo conducting the Royal Oman Symphony Orchestra. Muscat, September 2018. Photo by Nasser Al-Tae.*

chestra under the baton of Jordi Bernàcer. In between the two performances, on 7 September, the audience was treated to a flamenco ballet choreographed by Spain's greatest dancer and choreographer, Antonio Gades. The performance was a fusion of ballet and flamenco inspired by the music of Manuel de Falla's ballet *El Amor Brujo*.

The Spanish performance was followed by an Arab concert on 14 September 2018 by Iraqi 'oud player Naseer Shamma, who played several orchestral compositions for 'oud as well as improvisations accompanied by the Royal Oman Symphony Orchestra (ROSO). The Iraqi player is noted for his sensational and virtuosic style that combines Arabic, Turkish, and Western styles. Notably, ROSO is a unique orchestra in Oman, established in 1985, that is composed completely of Omani players, both women and men.

This diversity of performances and wide range of concerts is a unique cultural and musical element in a region where Western classical music is not performed on a regular basis. Since its opening in October 2011, however, ROHM has hosted significant folk and classical performances from all over the world. This season there will be—in addition to operas, symphonies, and ballet performances—some notable concerts, including a military music performance in November featuring music from Oman, Poland, and China; Sufi Music in December, and the Oman World Folk Music Festival in March 2019. This diversity was echoed by HH Sayyid Kamil

bin Fahad bin Mahmood Al Said, member of the Board of Directors, when he stated that “the reputation of the Royal Opera House Muscat for world-class standards in quality and excellence has brought the institution firmly into the hearts of many thousands in Oman and around the world over the past seven years, and it is with great pleasure that we announce the 2018–19 season, marking ROHM's eighth year of operation with the very finest talent and productions from Oman and abroad.”

From September to May, the season offers 40 new programmes and a total of 69 performances, with some of the best conductors in the world leading the world's finest orchestras. For the first time, ROHM is presenting an Arab operatic drama, *Antar and Abla*, and the world premiere of an epic Arab ballet, *Al Hamama Al Mutawwaga* [The ring dove story]. ROHM's tremendously popular Omani and Arab programme includes the annual women's day celebration, the annual military music spectacle, and a wonderful lineup of nine concerts with some of the greatest names in the world of Arab music, such as Wael K Foury and Kadim Al-Sahir. In another first for ROHM, the Oman World Festival of Folk Music brings a host of exciting folk music groups from Oman and around the globe.

The musical and cultural scene in Oman is also enriched by the annual festivals in Salalah (July) and Muscat (January to February), the weekly lectures offered by the Cultural Club,

and the Muscat International Book Fair (MIBF). The MIBF hosts over 650 publishing houses from 27 Arab and foreign countries and features many lectures, table discussions, and concerts. In its last meeting in February, a series of lectures on Arab improvisations hosted by the Zubair Museum features a series of lectures on the genre with live performances. Musicians mostly from the Omani Oud Hobbyists Association (established in 2006) performed to a large audience about the various schools of improvisation in the Arab World, from Oman in the east to Morocco in the west.

## Singapore

by Joe Peters, *Liaison Officer*

The Siong Leng Musical Association (SLMA) in Singapore has been a bastion for a lesser known set of Chinese musical forms: Nanyin (also known as Nanguan) and Liyuan opera. Established in 1941, it faithfully served the Hokkien (Fukien) community's cultural needs in Singapore's Chinatown. After Singapore became independent in 1965, SLMA slowly developed into a major arts hub for these rare musical forms, participating in local and international performances, and making forays into various ethnomusicology and music education projects.

SLMA has survived extinction through the gallant efforts of Teng Mah Seng (1916–1992), who penned a plethora of music, localizing the form without losing the main elements of its traditional musical audioscape. SLMA is now led by his son Teng Hong Hai and a highly committed lady, Wang Pheok Geok, who has been the association's musical producer from a young age. She has developed a dialogue with Nanyin musicians in China and, through time, evolved local performers in Singapore. Today, many others contribute their talents, and many young people are now learning and performing at home and abroad.

Nanyin as a standalone musical form and its use in Liyuan opera is important to ethnomusicology and music education pedagogy. SLMA's first contact with the discipline was in 1993, during the 2nd ASEAN Composers Forum on Traditional Music. Composers from the region studied the form during their two-week residency in Singapore and wrote new music using its elements. Pheok Geok wrote a brief article on the subject in the project's publication called *Forum Papers*, her first attempt at writing within an academic setting.

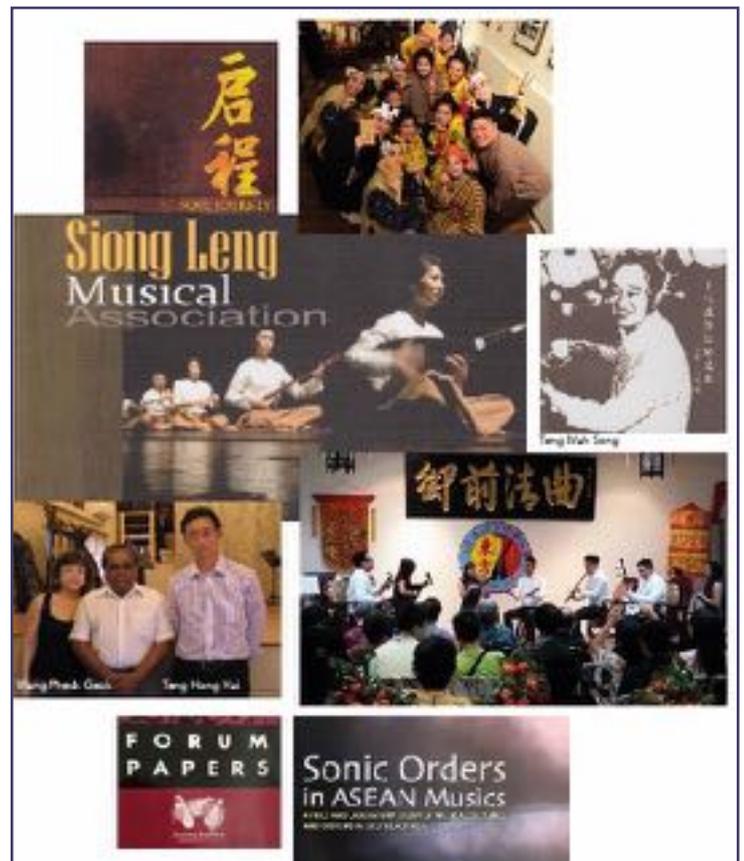


Between 1998 and 2003 SLMA participated in one of the largest regional “field to laboratory” ethnomusicological projects, “Sonic Orders in ASEAN Musics.” In the Singapore Chapter, the Nanyin song “Guan Huai” scored high marks for the preservation of its salient musical elements in the Sonic Orders Listening Mode Index. SLMA achieved this through their hard work and special technique at modernizing their presentation while preserving the essential musical elements of this traditional musical form.

SLMA is advancing in its work on many fronts with regular performances and new approaches to stage presentation and concert repertoire. Youth is at the forefront of their endeavours, and much effort has gone into expanding educational and performing programmes to bring them into their fold. Their many recordings hold testament to this.

One special project is their multi-sensory dinner show, where musical concepts from Nanyin and Liyuan are blended into both repertoire and food arrangements—much like court banquets in imperial China, but in modern settings with excellent multimedia embellishments.

SLMA has shown that unless traditional music units act on their own, sustainability and growth in traditional music cannot happen. For more information on their programmes (if you visit Singapore or want to pursue research or education



*Collage of SLMA activities in Singapore, provided by Joe Peters.*

tional projects with SLMA) contact Siong Leng Musical Association, 48 Bukit Pasoh Road, Singapore 089818, [wpgeok.slmusic@gmail.com](mailto:wpgeok.slmusic@gmail.com).

## Announcement

[Singapore University of Social Sciences](#), the newest academic institution in Singapore, has launched what could develop into the first formal study of ethnomusicology. Within their current academic course sets there is one titled “The Pedagogy of Ethnomusicology,” where students “learn fieldwork techniques, in-depth regional studies, as well as become acquainted with the community of practitioners and audiences that the musical practice is associated with. The central belief of this approach is that students need to be able to make a distinction between formal Western pedagogical practices based on notation and the more informal processes by which the art and traditional music is acquired. Students also learn how different styles and musical languages enhances musical meaning” (quote from a short article sent to me).

For more information please contact the Head, [Ivy Chia](#).

## Switzerland

by *Marc-Antoine Camp and Marcello Sorce Keller, outgoing and incoming Chairs of National Committee, respectively*

The year 2017 was characterized by an increase in activities and exchanges in the Swiss ethnomusicological community. On several occasions the Swiss Society of Ethnomusicology (CH-EM), which forms the ICTM National Committee for Switzerland and now includes about 80 members, brought together both experienced scholars and young researchers at the University of Berne, the Lucerne University of Applied Sciences and Arts, and the Master’s programme of the Geneva University of Music and the Universities of Neuchâtel and Geneva. Max-Peter Baumann (University of Bamberg), Dario Martinelli (Kaunas University, Lithuania), Hande Sağlam (University of Music and Performing Arts Vienna), and Marcelo Sánchez and Gabriel Aguirre (University of Zürich), among others, participated at events organized by CH-EM.

Yann Laville, co-director of the Musée d’ethnographie de Neuchâtel, invited us to the museum on 17 June 2017 for our annual business meeting, which included an informal discus-



sion titled “Music on the Go.” Once business was taken care of, we visited the construction site of the museum and learned about the challenges of the major renovation the institution recently underwent, one that lasted over two years. We visited the impressive collection of musical instruments, as well as the astonishing musical automatons made by the Jacquet-Droz family in the eighteenth century. A concert given by Marinette Extermann on the famous harpsichord made by Johannes Ruckers took place in the Musée d’Art et d’Histoire de Neuchâtel and concluded our meeting.

The autumn conference was held at the invitation of Britta Sweers, and was beautifully organized by Anja Brunner on 25 November 2017 at the Musicological Institute of the University of Berne. An intense programme of twelve contributions provided insight into the many research projects currently underway, either in or related to Switzerland. Some of them are [available as podcasts](#). In addition to the lectures, there was time for informal exchanges across language and institutional borders.

Together with the Haus der Volksmusik, Lucerne University of Applied Sciences and Arts, and the “Alpentöne” festival, CH-EM co-organized the conference “Folk Music Without Borders? Transculturality in Music” (17–18 August 2017). [Our annual Bulletin was published in March 2018](#), as usual in cooperation with the Gesellschaft für die Volksmusik in der Schweiz (GVS).

At the annual meeting on 2 June 2018, held in Lucerne, new board members were elected. The board now consists of Marcello Sorce Keller (President), Yann Laville (Vice President), Helena Simonett (Secretary), Martine Bally (Treasurer), Dieter Ringli (Editor of the *Bulletin* GVS/CH-EM), Naomi Zumstein (Webmaster), Madeleine Leclair, Ernst Lichtenhahn, and Britta Sweers.

## Tunisia

by *Anas Ghrab, Liaison Officer*

Since 2015, Tunisia has seen the emergence of various projects promoting Tunisian musical heritage online. The first of these projects was set up following the [International Symposium on Musical Traditions in North Africa](#), held at the Centre for Arab and Mediterranean Music (CMAM) in Sidi Bou Said in December 2014. A close collaboration between the CMAM and CREM (Centre de Recherche en Ethnomusicology, Nanterre), led by Anas Ghrab and Joséphine Simonnot, started then, resulting



in the the establishment of a sound-data management platform and the gradual online sharing of information about audio collections deposited in CMAM. Thus, several unique collections have been valorized, including a collection of 78 rpm discs related to music in Tunisia and some reel-to-reel tapes of *malûf* and popular songs and poems produced by the Ministry of Culture in the early 1960s. Even if these recordings, digitized by CMAM, were highly damaged, they constitute a historical trace of this first collection led by Salah al-Mahdi and Muhammad al-Marzuqi. We can find information about this collection in the *Asfâr* booklets on *malûf* published by the Ministry of Culture.

We also find on this platform the series of programmes “Initiation à la Musique Tunisienne” produced in the same time period by Tunisian Radio and Manoubi Snoussi, the second secretary of Baron Rodolphe d’Erlanger, whose lectures build upon the work done by the Baron in the 1920s. The CMAM also sought to gather the sound documents relating to the *malûf* festival in Testour, held annually since 1968, and to [make them available online](#).

In addition, a partnership has been developed between the historical association for the preservation of Tunisian musical heritage—the Rashidiyya—and CMAM, which enabled the digitization of magnetic tapes owned by the Rashidiyya related to *mâlûf*, and [making them available online](#). Moreover, recently a crowdsourcing campaign initiated by associations in Tunis began [the digitization of the Rashidiyya’s paper archives](#).

Finally, [the FanTeK project](#), seeking to develop the relationship between arts and technology, in a vision related to digital humanities, collects *malûf* data in digital formats, including poetic texts and notations, to transform them into open data available to researchers and artists, whether for musicological purposes in the field of music information retrieval or for artistic creation related to data and artificial intelligence.

These large-scale projects place Tunisia at the heart of current international initiatives related to the preservation and enhancement of heritage in the digital world.

## Uruguay

by Marita Fornaro, *Liaison Officer*



The Symposium “Music, Sound, Dance, and Movement” was held in May 2018, in Salto, Uruguay, with the objective of establishing the ICTM Study Group on Music and Dance in Latin America and the Caribbean. This *Bulletin* already includes a report on the symposium from the Study Group (see pages 35–37), which was recently approved by the Executive Board. Instead I would like to dwell on another topic, namely, the importance this meeting had for the development of studies of traditional and popular music in Uruguay.

The symposium has made history in that sense, thanks to the response by researchers from Latin America, the Caribbean, and even Europe. Never before had more than 100 scholars met in Uruguay, and no event had ever attracted more than 80 Uruguayans—both participants and listeners—who, in addition, due to the geographical location of the event arrived from cities from different regions of the country, breaking the tradition of centralizing these activities in Montevideo, the capital. These attendees are all potential members of ICTM, and from now on there will be an intense campaign to encourage their membership. The University of the Republic, which hosted the symposium, recognized its importance, as the Rector himself, Roberto Markarián, and the Director of the Northern Littoral University Centre, Graciela Carreño, took part in the inauguration along with members of the Organizing Committee. The Government of the City of Salto, through its Cultural Director, Jorge de Souza, collaborated actively, allowing for the historic Larrañaga Theatre to receive the participants with a programme that included a traditional accordionist from Tacuarembó (in central Uruguay), an ensemble of four voices and guitars typical of the music of the coast of the River Uruguay, and a *murga*, a carnival group of Spanish origin with a deep history of re-elaboration in Uruguay.

Regarding the main research activities carried out since the last report, three topics stand out in publications and congress presentations: music of oral transmission in border areas, both on the fluvial border with Argentina and on the land border with Brazil, popular music, body and civic rituals, and popular music and ideologies. Within these topics, the following projects under development can be mentioned:

- “El carnaval samba de la Ciudad de Artigas” [Samba carnival from the city of Artigas), by Ana Lecueder, is the first research into the carnival rites and their music in the border region with Brazil. The music is studied in the context of popular organizations, where families and neighbourhoods organize a carnival modelled after and interacting with the Brazilian festivities. This project is funded by the Sectorial Commission for Scientific Research (CSIC) of the University of the Republic.
- “La guitarra litoraleña: encuentros entre lo académico y lo popular” [The guitar of the Littoral: Encounters between art and popular music], by Mauricio Borges, is a project focused on the River Uruguay as cultural axis, with special attention given to the cultural practitioners who take part both in popular transmission and in the academic acquisition of knowledge. Guitarists from the Uruguayan side of the river are researched, with an analysis of the influences by Argentinian repertoires. This project is being developed at the Musical and Performing Arts Research Center (CIAMEN, University of the Republic), also funded by the aforementioned CSIC.
- “Carnaval en el cuerpo todo el año” [Carnival in the body all year long], research on carnival rituals held in Montevideo outside of the usual period of the festivity. It is carried out for CIAMEN by Sergio Marcelo de los Santos. The theoretical framework contemplates the concepts of civic rituals, corporealities, and theatricality.
- “Músicas y proyectos de país” [Music and country projects], a project developed by Marita Fornaro Bordolli, researches music and ideology in the dictatorship period endured by Uruguay between 1973 and 1985, and on the current relevance of the protest song, with the participation of Fabricia Malán on this last subject.

A team at CIAMEN has begun working on thousands of printed popular music scores and almost a thousand handwritten scores on popular repertoires of *bandoneón* players from the cities of Salto and Paysandú, two unique collections found during fieldwork in 2016 and 2017.

Outside the academic field, the National Centre of Musical Documentation “Lauro Ayestarán” of the Ministry of Education and Culture has begun uploading sound materials to its website, a sample of the noteworthy collection left by the Uruguayan researcher which had not been available for study for decades. The Uruguayan musicological community is looking forward to this initiative, given the importance of the materials.

In conclusion, 2018 has been of special significance for Uruguay in its relationship with ICTM. The vast majority of Uruguayan researchers tied to the subject of orally transmitted music and dance presented papers at the aforementioned symposium, and those educators who attended were exposed to a broad outlook concerning research and acquired information on current theory, methodology, and topics. Projects in development encompass current approaches and topics, which highlight the continuity of activities in the country.



*Traditional guitarist in the Russian community of San Javier, Río Negro department, Uruguay. Photo by Marita Fornaro.*

## Yemen

*by Jean Lambert, outgoing Liaison Officer*

During 2016 and 2017, when Yemen was ravaged by a civil and external war, I tried to maintain contact with our Yemeni colleagues, and to help them as far as possible in coordination with a number of foreign scholars.



Thanks to the dynamism of Rafik al-Akuri, director of the Musical Heritage Centre, the Centre maintained some activities in spite of the circumstances. He is still feeding a page of current musical events [on Facebook](#).

In such a situation, the collection of traditional music by the Centre was slowed down, and its activities are now limited to the conservation of the existing collections of sound recordings. Al-Akuri used his contacts to arouse a local initiative of conservation of the traditional sung poetry contests called *dân* in Hadramawt, with the aim of submitting them to become inscribed in the UNESCO Intangible Cultural Heritage list. This project has been coordinated with the representative of Yemen to UNESCO. Considering the situation, this

collective work is progressing slowly. Also, al-Akuri launched a project of training young musicians in Yemeni lute playing, in collaboration with the local instrument maker Fuâd al-Gu'turi, and two musicians, Jaber Ali Ahmed and Ahmed al-Tashshi, to encourage a new generation of young musicians to take over those former masters who have almost disappeared.

Within the framework of his responsibilities as the head of the Centre, al-Akuri has had the opportunity to attend several international conferences concerning intangible heritage and music, including a meeting of [ALECSO](#) for the preparation of an Arabic electronic portal dedicated to intangible heritage (Khartoum 2016), a training workshop on preparing cultural projects in countries at war (Beirut 2017), and an Arab meeting aiming to obtain international recognition of the popular traditions linked to the culture of the palm tree as a representative expression of Arabic culture (including songs and other musical aspects), in cooperation with UNESCO (Luxor 2017).

In addition to organizing a conference at UNESCO in Paris in July 2015 on the conservation of Yemeni cultural heritage during wartime, I wrote [a report dedicated to the oral and immaterial heritage](#), which included an important part on music. In 2016 I [translated that report into Arabic](#) with the assistance of my Yemeni colleagues, Mohammed Jarhum (an outstanding intellectual) and Rafik al-Akuri.

We tried to invite some Yemeni colleagues to overseas events to allow them the opportunity to escape their isolation. Rafik al-Akuri was invited to participate in the conference “Conflict and Living Heritage in the Middle East: Researching the Politics of Cultural Heritage and Identities in Times of War and Displacement,” held in Sulaimani, Autonomous Region of Kurdistan, Iraq, on 11–12 May 2016. He presented the paper “The Role of Governmental Institutions in the Conservation of the Oral and Immaterial Heritage in Yemen,” while I presented my paper “[Music and Revolutionary Change in Yemen](#) (2011–2015).”

Within the framework of France’s institutionalized welcoming of threatened researchers of the world, I contributed to the reception of Fatima al-Baydani, chairwoman of the Yemeni association Idanoot, and an outstanding specialist on oral literature of the women and children in Yemen. al-Baydani is nowadays depositing [important sound and video materials at the Mediterranean House of the Human Sciences](#) in Aix-en-Provence, with a selection of songs, music, and dances. She is at present also preparing the edition of an original book on the traditional culture of the women in Sanaa (in Arabic),

which includes a large section on music. I am collaborating with her on this publications.

At the Al-Grayn Festival in Kuwait in January 2018, an exhibition of musical instruments of the Arabian Peninsula was set up by Walid al-Sayf, musical counsellor in the Culture Council of Kuwait, containing several instruments from Yemen, among which one was made especially for this occasion by Fuâd al-Gu'turi, a Yemeni lute maker brought along from Yemen. In the same framework I was invited to participate in a musical event with a group of Yemeni and Kuwaiti musicians led by Khâlid al-Mullâ. [I played the Yemeni lute \*qanbûs\* and sang some traditional pieces of the Song of Sanaa.](#)

I made several interviews, musical interventions, and articles to alert the international community about the drastic situation regarding musical and intangible heritage in Yemen, including:

- The interview and performance “The Yemeni Traditional Music: A Masterpiece of the Oral Heritage of the Humanity, Threatened by Bombardments.” April 2016, [online magazine Orient XXI](#), interview by Marc Cher-Leparrain and Chris de Hond.
- The presentation “[The Oral and Immaterial Culture of the Yemen: A Rich Heritage in Danger](#)” at the Colloquium on the Historical and Cultural Heritage of the Yemen, at the National Assembly, Paris, on 29 June 2016.
- The presentation “The Conservation of the Music and Oral Heritage in Yemen, in Wartime and Peacetime,” at the workshop “Studying and Safeguarding Heritage at Risk: Multidisciplinary and Comparative Perspectives,,” University of Kufa, Iraq [in Arabic], on 10-11 April 2017.
- The article “Les musiques du Moyen-Orient: Patrimoine en danger?” in *Al-Musîqa. Voix et musiques du monde arabe* by Véronique Rieffel, Paris: Philharmonie, 2018.

# Reports from ICTM Study Groups

## African Musics

by *Patricia A. Opondo, Study Group Chair*



The 2nd Symposium of the ICTM Study Group on African Musics (SGAM) was hosted by the Department of Music in the School of Performing Arts, University of Ghana, Legon, on 9–12 August 2018. The theme of the symposium was African Music Scholarship in the Twenty-First Century: Challenges and Directions, with the following sub-themes: (1) African and Afro-Diasporic Collaborations and Exchanges, (2) Representations on the Francophone Presence in African Music Scholarship, (3) Music Education: Philosophies, Pedagogies of African Music, (4) Interdisciplinarity and African Music Historiographies in Critical Perspective, and (5) New Analytical Approaches to Contemporary African Art Music Traditions.

The symposium was officially opened by Kofi Agyekum, Acting Dean of the School of Performing Arts. V. Kofi Agawu Hughes-Rogers, professor of music at Princeton University, delivered the keynote address “Appropriate Theory.” Agawu encouraged us to reflect upon what kind of theory is appropriate for Africa, and outlined “the importance of three related scholarly/creative practices: contrapuntal reading, transcription, and the composition of art music.” He concluded that “an appropriate theory is not a single theory, nor does it follow conventional standards of coherence, rather, it seeks advantage for Africa and African people.”

The symposium attracted broad interest and included presentations by 80 speakers, whose research spanned the following African countries: Benin, Cape Verde, Côte d’Ivoire, Ethiopia, Ghana, Guinea, Kenya, Nigeria, Malawi, Mali, Morocco, Mozambique, Seychelles, Sierra Leone, South Africa, Swaziland, Tanzania, Togo, and Zimbabwe. This is significant, as we were able to grow ICTM presence in more African countries as well as engage with speakers who focus on African diasporic collaborations and exchanges in the following countries and regions: Brazil, Cuba, Ecuador, Finland, Guyana, North America, Peru, Puerto Rico, and Portugal.

The symposium’s Programme Committee included George Dor, Sylvie LeBomin, Birgitta Johnson, and Patricia Opondo, and was chaired by Daniel Avorgbedor, who also

serves as ICTM Liaison Officer for Ghana. We congratulate and thank the Programme Committee for putting together a very exciting and memorable symposium in Legon.

The symposium attracted four generations of Africanist scholars from the world over. Highlights included a memorial session for Bernard Woma, which paid special tribute to his worldwide contribution and included a performance by students whom Woma taught in China. Significant in this session was the paper by Zhang Boyu “Musicking the Soul,” titled after a book Zhang had recently published and dedicated to the memory of Kimasi Browne, who died in January 2017 and was the inspiration for the book. Another important highlight was the session “Meeting the Elders,” led by Lester Monts and including the emeritus and senior professors JH Kwabena Nketia, Jacqueline Cogdell DjeDje, Eddie Meadows, John Collins, Kofi Agawu, Egberto Bermudez, and Leslie Gay. The elders were mentors to many, and their writings form the cornerstone of most postgraduate seminars on African musics. The session provided a unique opportunity for delegates to meet and engage with the elders.

On the evening following the SGAM Business Meeting, Zdravko Blažeković’s presentation “RILM and African Music” discussed the scope, depth, and interdisciplinary coverage and representation of African music and dance traditions with an emphasis on current challenges, uneven coverage of geo-cultural areas and genres, and called for volunteer submissions and national representatives. He also spoke on the place of RILM in enhancing the scholarly study of and publications on African musics. He presented a special award to Daniel Avorgbedor for initiating bibliographic coverage of African publications in RILM and added: “RILM has honoured Daniel Avorgbedor, who was RILM’s editor from 1989 through 1994. Daniel has been the first ethnomusicologist and the first specialist for African music on RILM’s staff. During his tenure Daniel has written several thousand abstracts for publications concerning African musics, and other music traditions of the world. He was instrumental in correcting and establishing many indexing principles related to African musics and peoples. Looking back on the early 1990s, we are grateful to him for establishing at the time a solid coverage of music scholarship on the African continent.” SGAM is proud of this important recognition bestowed on Daniel, and this is indeed an inspiration for SGAM and Liaison Officers throughout Africa to continue to build upon



*Participants of the 2nd Symposium of the ICTM Study Group on African Musics. Legon, Ghana, August 2018. Photo provided by Patricia Opondo.*

this important bibliographic legacy, and also so that publications in our various regions get indexed by RILM. The final symposium morning was marked by an important roundtable on copyright and publishing titled “Excellence and Integrity in African Music Scholarship,” an indeed inspiring and powerful way to close off the Symposium. Lester Monts had this to say: “The entire ICTM-Africa was one of the most intellectually stimulating conferences I’ve had the pleasure to attend. The planning was superb, the presentations were excellent, and it was a joy to interact with our Africanist colleagues, some of whom I’ve known for more than 40 years. Many thanks to you all for providing this experience for all of us.” The Study Group Executive Committee thanks all delegates for their significant contributions, and is appreciative of the important networking and new friendships forged over four days. See you all in 2020 in Tanzania!

You can visit [these websites](#) to access the full programme of the symposium.

The Local Arrangements Committee, formed by Adwoa Arhine, Hilarius Wuaku, Eric Sunu Doe, and Michael Ohene-Okantah Jr, and chaired by the head of the Department of Music, Joshua Amuah, did an outstanding job in hosting the symposium, especially in providing a fine selection of local musics and dance, and hosting two workshops. The Abibigromma Theatre Company, directed by Hilarius Wuaku, gave a rousing welcome as delegates entered the Institute of African Studies. Osei Kwame Korankye then gave a memorable performance on the *seperewa* harp. The first evening concert featured the Ghana Dance Ensemble, directed by Moses Nii Dorte, and the closing was a wonderful performance by the Legon Palm Wine Band, directed by Eric Sunu Doe. There

was the generous sharing of palm wine and all present had a taste of the local brew as the band got the audience on their feet until late into the night. The Lapaz Community Youth Choir, directed by Ben Amakye-Boateng, and the Department of Music’s Pop Ensemble, directed by Kofi Kodonu Labayile, performed at the closing concert on the last night.

### **SGAM Business Meeting August 2018**

The SGAM constitution has been circulated on the Study Group’s listserv for final ratification by all members. We thank Amanda Villepastour for her leadership in overseeing the constitution’s amendments. Papers from the 1st SGAM Symposium in South Africa in 2015 form part of the inaugural publication, titled *Studies in African Musical Heritage*, co-edited by Patricia Opondo and Elina Seye. We are indebted to the tireless efforts of SGAM Publications Coordinator Elina Seye. The book launch is scheduled for 2019, during the next SGAM Business Meeting in Bangkok, Thailand. We thank the Chair for raising the necessary funds to see the completion of the project. The publications sub-committee for the Ghana Symposium papers includes George Dor, Daniel Avorgbedor, and Elina Seye.

Renewal of ICTM membership was discussed, as well as the need for Liaison Officers in countries without them. Members are reminded to consult the [ICTM World Network](#) to see which countries are without representation, and to nominate potential Liaison Officers to the ICTM Secretariat. Members are encouraged to become more involved in the Study Group through the various subcommittees and for the USA Branch to reconstitute and elect new leadership for the next two years. The growth through regional branches was also encouraged, and those interested should consult with the

SGAM Vice Chair for guidance. The Chair also reminded members that in June 2019 the current Executive Committee's term will come to a close. She thanked the current members Amanda Villepastour, George Dor, Elina Seye, Sylvia Bruinders, and Alvin Petersen for their hard work over the past four years, and encouraged all members in good standing to consider serving in leadership positions for the next four years. The nominations will commence in March, and the election process will be managed by the ICTM Secretariat. One's ICTM membership will need to be current to participate in the elections. The Chair-elect will serve alongside with the outgoing Chair in May/June to ensure a smooth transition ahead of the World Conference in Bangkok in July 2019.

The host for the 3rd Study Group Symposium in 2020 will be the University of Dar es Salaam in Tanzania, and SGAM congratulates and thanks Imani Sanga, Liaison Officer for Tanzania, for volunteering to host the next symposium. We look forward to all supporting him and this wonderful East African destination in two years. More details on the symposium will be available in July 2019 during the SGAM Business Meeting. If you are not on the listserv and want to receive current updates and news on SGAM, please contact SGAM Secretary [George Dor](#).

## Audiovisual Ethnomusicology

by *Dario Ranocchiaro*, on behalf of Study Group Chair



The Study Group on Audiovisual Ethnomusicology held its second symposium at Universidade Nova de Lisboa (FCSH-UNL) on 27–30 June 2018. The event was organized by the Institute of Ethnomusicology–Centre for Studies in Music and Dance (INET-md) thanks to our President Salwa El-Shawan Castelo-Branco, who is also the director of INET-md.

As Chair of the Programme Committee, I was amazed at the quantity and quality of paper and film proposals received, some of which had to be rejected due to time constraints. However, this also demonstrated the potential for growth of our Study Group, which was founded just four years ago.

A total of 56 delegates participated in the event, most of whom presented papers (33) and/or films (13). There were also two workshops, a roundtable discussion, and a keynote speech. The latter, titled “Visual Anthropology and Ethnomusicology: Between Re-enactment and Evidence,” was

given by Catarina Alves Costa, a professor from the Department of Social Anthropology at the Universidade Nova, who is also the most prominent Portuguese scholar in the field of visual anthropology.

The roundtable's topic was “Doing, Discussing, and Teaching Audiovisual Ethnomusicology Today.” It was led by Jennie Gubner, Nico Staiti, and Matías Isolabella, and represented an important opportunity to address theoretical, epistemological, and methodological questions of crucial importance in an emerging sub-discipline such as audiovisual ethnomusicology. Although the latter point (teaching) was barely touched, the discussion on the first two was more than enough to generate a lively debate on the importance of finding a common vocabulary to articulate the different approaches of those involved in making audiovisual ethnomusicology and of the need to seek new ways of sharing and academically validating the products of audiovisual research. These include the identification of a peer-review mechanism for videos and the creation of digital journals which regard video as an acceptable format for presenting research results equivalent, but not inferior, to the written word. This last point was also discussed during the Business Meeting.

Going from the theoretical to the practical, both workshops enabled participants to experiment first-hand with audiovisual production techniques and technology. The first workshop, led by researcher and professional sound recordist Karen Boswall, demonstrated that, if necessary, musical performances can be effectively recorded using portable, low-cost recorders. The second workshop, led by members of iNOVA Medialab of the hosting university, afforded an opportunity to familiarize participants with work being done at Universidade Nova by combining both research with innovative audiovisual languages (360-degree video, virtual and augmented reality, interactive documentary, and binaural sound).

A wide range of topics were covered in the presentations. For example, Floriana Asperti and Elvio Manuzzi highlighted the importance of video in analysing emotions, using a case study of the *sahaj* state of consciousness as practised by Sikhs in Lisbon. Jeff Roy expanded on the problematic role of ethnographic authority in ethnomusicological film-making by relating his fieldwork experiences as a “Western LGBT-identified researcher” with the *hijra* community in Mumbai. The Study Group Chair, Leonardo D'Amico, presented a paper on the ambiguous role of ethno-tourism among the Bulang people of Southern China. Eugenio Giorgianni, with the aid of his study on the Congolese diaspora's spirituality and music, stressed the participative power of audiovisual



Participants of the 2nd Symposium of the ICTM Study Group on Audiovisual Ethnomusicology. Lisbon, Portugal, June 2018. Photo provided by Dario Ranocchiari.

productions. The presentations from both Sofia Lopes and João Pinto both dealt with the connections between music and television in Portugal. Rose Satiko highlighted the dynamic “soundtracker” role played by African migrant musicians with whom he had produced videos in Brazil. Filippo Bonini-Baraldi told three intriguing “stories of gypsy science-fiction and their implications for visual ethnomusicology.” Michael MacDonald, who presented an ethno-fiction produced with young rappers in Canada, stressed the need for a more in-depth analysis of the use of ethnographical fiction in the context of ethnomusicology. Benjamin Harbert analysed several music documentaries from the United States which combine both ethnomusicology and cinema theory.

Last, but certainly not least, were the films screened at the symposium, such as *Worth Repeating* by Miranda van der Spek (on the music of the Ouldémé people in the North of Cameroon and its relations with daily life: an example of aesthetic perfection combined with documentary rigour); *We're Too Loud* by Michael MacDonald (about a second-generation rock musician struggling to maintain a “hippie” way of life); *Ťažká duša* by Jana Belišová (produced in collaboration with professional film-makers and Slovak television that tells three stories of young Roma people and their relation with traditional songs); *Follow Me Down* by Benjamin Harbert (an intense documentary about the importance of music for the inmates of different Louisiana prisons); *Eolssigu!* by Horacio Curti and Ariadna Pujol (various audiovisual pieces for a museum exhibition on the subject of traditional Korean music); and *Estevão* by Robbie Campbell (composed by two pieces of a non-linear immersive installation on *Chopi timbila* xylophone).

During the Business Meeting, certain limitations of the standard four-day symposium format for a Study Group specifically devoted to the audiovisual format were identified. The meeting discussed how to combine the need to present and discuss academic papers at a symposium with that of showing and discussing films made by participants. Some delegates proposed creative solutions to this dilemma, which we hope to be able to implement at the third symposium, set to take place in Bologna in 2020.

## Ethnochoreology

by Linda E Dankworth on behalf of Study Group Chair



### Introduction

The 30th Symposium of the ICTM Study Group on Ethnochoreology was held at Svent-Györgyi Albert Agora in Szeged, Hungary, from 29 July to 3 August 2018, hosted by the University of Szeged's Department of Ethnology and Cultural Anthropology, the Hungarian Association for Ethnochoreology, and the Institute for Musicology. The local organizers were Sándor Varga and Vivien Apjok from Szeged, and János Fügedi and Vivien Szöny from Budapest, whose expertise ensured a smoothly timed programme throughout the week. Ninety people from around the globe participated in the event. The Programme Committee consisted of Georgiana Wierre-Gore (France), Daniela Stavělová (Czech Republic), Chi-Fang Chao (Taiwan), Maria Koutsouba (Greece), and Mats Nilsson (Sweden). Sadly, Andrée Grau, who was originally Co-Chair of the Programme Committee, passed away suddenly last year, and a social event was held in her honour during the week.

### Opening Ceremony, Sub-Study Groups and Social Events

The participants and dignitaries were welcomed at the opening ceremony of the symposium by Study Group Chair Catherine Foley. József Kozma welcomed the participants on behalf of the city of Szeged, and gave an interesting synopsis on the history, economics, social policies, and cultural heritage of Szeged. Zoltán Vajda, on behalf of the University of Szeged, spoke of establishing ties to the International Choreomundus Master's Programme.

Four Sub-Study Group meetings took place during the week: on Field Research, Movement Analysis, Dance and Ritual, and 19th Century Round Dances. Three social dance events were held in venues in the city, the largest town in south-

eastern Hungary. A local Hungarian band played music for dancing at these events. Other impromptu performances of dance, song, and music, including workshops, were given by individual participants as part of the entertainment in the evenings. An excursion to visit the Ópusztaszer National Heritage Park was offered, and a sightseeing tour by a small train around Szeged was fun.

## Themes

Papers were presented on two themes: (1) Dance and Politics, and (2) Dance and Age.

More people applied to present papers on the first theme, comprising nineteen sessions including panels working on a specific topic, such as those titled “The Politics of Knowledge,” “Transylvanian Folk Dance and Musical Heritage in the Light of Romanian and Hungarian Policies in a Globalized World,” “Sites of Resistance: Dancing Bodies, Identity, and the Politics of Place,” and “Politics of Participation in Participatory Dancing.” Questions were asked on what kind of knowledge is produced in particular nation states. Do particular methodologies such as “explication interviews” and “retrospective techniques” work for different cultures and traditions? Other questions posited were “What is the function of dance?” and “How does social dancing contribute to multi-sensory experiences and produce embodied knowledge?” One panel was specifically composed as a tribute to Andrée Grau’s article “Why People Dance: Evolution, Sociality, and Dance.”

Five panels contributed to the second theme, including those titled “Dancing Across Generations” and “Dance and Aging: Physical, Emotional, and Cognitive Dimensions.” An overall aim was to answer the question “Do you like dancing and why?” Three broad topics were covered: (1) Dance Within One Generation; (2) Intergenerational Interactions/Differences/Conflicts; and (3) Attracting Younger Generations to Dance. There were also presentations from Master’s students, who gave interesting papers of new research on both themes.

### THEME 1: A SUMMARY OF THE “POLITICS OF DANCE” AND “DANCE AND CULTURAL HERITAGE”

#### *Key points*

There was a detailed discussion on the politics of knowledge, and some discussion of individual definitions of politics within panels. An in-depth discussion took place on Eastern European state politics and power relationships within nationalist ideology and institutions. These were also represented historically through the parallel traditions of music and dance. The folk dances and music were also influenced by the different political regimes who were in control through certain periods of Communist rule. The art of alliances appeared to be an important concept in hierarchical frameworks within institutions and teaching practices.

#### *Findings on the range of concepts: Ideology/Politics*

Epistemological issues in dance ranged from hegemony within nation states economic inequalities, specified by a lack of funding that resulted in national-oriented state policies.



Participants of the 30th Symposium of the ICTM Study Group on Ethnochoreology. Szeged, Hungary, July 2018. Photo provided by Catherine Foley.

Glocalization was a popular term that informed the local and marketed the local product in a global space.

### *Politics of participation*

The term “Not perfect unanimity—pushes and pulls” in Ukrainian dance was an example of terms that could be used to inform individual politics as a way of thinking about concepts and theoretical notions in ways of working together. In another example, participation is a “natural link between life and the entire body of the community” in a valley in Italy. Participation was also defined as an “intersectional perspective” concerning minority groups of different communities’ appropriation into a foreign country.

### *Place and identity*

Key words and phrases used to represent identity that came up frequently during the presentations were: authentic, culturally inclusive, national versus neo-nationalism, citizenship rights, ethnocentrism, uprising of independence movements, and politics of representation. Colonial exploitation was a term used to explain how minority and vulnerable groups were either excluded or integrated within a community. The case of Greek political refugees in Hungary saw a struggle between two cultures, the “expatriated vernacular folklore” and the “Dance House” movement. Colonial legacies also influenced the construction of masculinities in Indian dance and gender representation in different continents. The trafficking of women in India revealed that bodies are a rentable commodity and sexual abuse is an insufferable effect of slavery. In this respect, dance therapy was posited as a tool to aid rehabilitation for women, where somatics (perception of touch), kinesics (the body in motion, “an imperfect body”), and proxemics (shared spaces “inducing fear”) are embodied as part of the healing process.

Safeguarding of culture initially situated peasants in the Eastern European Romanian and Hungarian context within ideological processes of cultural policies towards folk dance formed in the “spirit of national romanticism” and “antiquity.” Modernist values and mobilization of the masses were pivotal to creating a pure identity in the Romantic era through folklore.

### THEME 2: A SYNOPSIS OF DANCE AND AGE

This topic also intersected with some papers on dance and politics, such as the grounding/aerial nature of Morris dance, the interpretative or art dance in children’s education, and the mixture of intergenerational dance in Tennessee. The findings of dance and age-related contexts show that in Barcelona, competitions are organized to attract younger people to dance the *sardana* (the national dance of Catalonia); and

that people suffering from Parkinson’s disease were introduced to Irish dancing in a social context to aid their well-being. In this respect dance contributed to mental, social, and physical health, and was seen as a tool of intervention. The legitimization of national dance was often through political support from national governments. Dance anthropology and psychology were used as interpretive paradigms to enthruse the spirit of dancing and changes over a life cycle.

### **Business Meeting and Closing Ceremony**

The Business Meeting took place on Thursday 2 August 2018, and Catherine Foley was re-elected as Study Group Chair. Andriy Nahachewsky was elected Study Group Secretary, while Placida Staro continued as Vice Chair. Tvrtko Zebec remains an ex-officio member of the board as Leader of the Publication Committee. Special thanks were given to Anne von Bibra Wharton for having served two terms as the previous Secretary. The symposium was concluded on Friday, 3 August, with summaries on the two themes given by Linda Dankworth, Urmimala Sarkar, Jeanette Mollenhauer, and Konstantinos Dimopoulos. The closing ceremony and wonderful gala dinner took place on the same evening. The location for the 31st symposium will be Klaipeda, Lithuania, in 2020. The two themes were agreed to be: (1) Dance and Economics; and (2) Dance and Transmission.

### **Historical Sources**

*by Gerda Lechleitner and Susana Sardo,  
Study Group Co-Chairs*

The 22nd Symposium of the ICTM Study Group on Historical Sources of Traditional Music was held in Budapest, Hungary, from 12 to 16 April 2018, thanks to an invitation from Pál Richter. The hosting institution was the Institute for Musicology, Research Centre for the Humanities of the Hungarian Academy of Sciences (RCH HAS). The organizers offered a warm welcome and a wonderful venue with perfect technical support. Everything was arranged in detail, including a social programme and delicious coffee breaks.

The conference was opened by Balázs Balogh, the director of the Institute of Ethnography of RCH HAS. A total of 30 delegates from 13 countries presented papers, but the conference was attended by more than 45 participants from Austria, Brazil, Croatia, Estonia, Finland, France, Germany, Hungary,



Kazakhstan, Latvia, Portugal, Serbia, and Slovenia, as well as colleagues from the Hungarian Institute of Musicology, students, and archivists.

The conference centred around the theme “The Inside and the Outside, or Who is the Other? Different Perspectives on Historical Sources of Ethnomusicology.” This was addressed by three different sub-themes: (1) The Inside/Outside in a Historical Perspective; (2) The Inside/Outside of a Musical Culture; and (3) The Inside/Outside of an Institution (Archive, University, Research Institute). The ten sessions focused, in a majority of cases, on the first sub-theme; while other approaches discussing institutional affiliations or relationships in a musical culture also contributed many interesting perspectives. Thus, the presented papers comprised a wide variety of thoughts, from “we are all outsiders” (namely archivists who rely on experts) to “the ethnomusicologists, in-between archives and the others.” Lively discussions accompanied all presentations, thus enriching the meeting. The whole programme and the abstracts of the symposium can be found on the [Study Group’s website](#).

The Business Meeting took place on 14 April, and was characterized by change. Susanne Ziegler, who had led the Study Group for a long period, announced she wanted to step down. Therefore, she and Ingrid Åkesson (Co-Chair) had previously sent a letter to all Study Group members with a request to propose members who would take over the positions of Chair and Co-Chair. The election was done via the ICTM’s Secretariat and handled by Carlos Yoder, resulting in Gerda Lechleitner and Susana Sardo being elected as Co-Chairs. Both of them were grateful for their election and the expression of confidence. During the meeting they expressed their gratitude to Ziegler and Åkesson for leading the Study Group with great enthusiasm and commitment.

Subsequent discussions were about structures, transparency, terms of positions (two or four years), the name of the Study Group, as well as its orientation and focus. The new Co-Chairs proposed to change the name of the Study Group, from Study Group of Historical Sources of Traditional Music to Study Group on Historical Sources, based on the idea of opening the focus and work of the Study Group to any kind of music, without being “restricted” to the label “traditional music.” The change of the Study Group’s name was approved unanimously.

The wonderful social programme of the 22nd symposium in Budapest offered a visit to the Hungarian Dance House Festival and Fair in the Budapest Aréna, showing folklore ensembles from different regions with their artistic perform-



*Participants of the 22nd Symposium of the ICTM Study Group on Historical Sources of Traditional Music. Budapest, Hungary, April 2018. Photo provided by Susana Sardo.*

ances of songs and dances. The programme also included a free full-day visit to the open-air museum of ethnography in Szentendre, with a delicious conference dinner in the evening. In between, a free expertly-guided tour of the Music Museum was arranged, complete with performances by students of the institute. The Study Group Co-Chairs want to warmly thank Pál Richter, Susanne Ziegler, and Ingrid Åkesson for a wonderful, well-organized, and fruitful symposium. They are also grateful to the students from the Institute for Musicology of RCH HAS for their helping hands.

Following the general consensus reached during the Business Meeting, the Co-Chairs sent a request concerning the recognition of the new Study Group name to Secretary General Ursula Hemetek. The ICTM Executive Board approved the name change soon afterwards.

## Maqām

*by Alexandr Djumaev, Study Group Chair*

The 10th Symposium of the ICTM Study Group on Maqām was held in the ancient small mountain city of Shaki in north-western Azerbaijan on 29–30 June 2018, within the framework of the 9th International Music Festival “Silk Road” (Azerbaijani: *Beynəlxalq İpək Yolu Musiqi Festivali*). The annual festival in Shaki is well-known among musicians of different countries in the Islamic world and beyond.

The symposium and festival were organized by the Union of Composers of Azerbaijan, and personally by its President, composer Franghiz Alizadeh. All organizational and financial support for the event was provided by the Mayor of Shaki province, Elkhan Usubov. The local organizer from the



ICTM side was Azerbaijani musicologist Suraya Agayeva. Thanks to her efforts all necessary preliminary work was carried out successfully.

The general topic of the symposium was “The Maqām/Mugham Traditions and Global Changes in the Contemporary World.” If somewhat ambitious, the topic was chosen to attract a wide circle of scholars and specialists. Unfortunately, due to technical and financial limitations only a small number of participants came to Shaki. In previous Study Group symposia (since 1988) various problems of the *maqām* phenomenon and corresponding regional music traditions have been analysed and discussed. The results of these efforts have extended and deepened the knowledge of the *maqām* phenomenon considerably.

The problems suggested for the scholarly agenda of the symposium included the preservation of classic authentic traditions of maqām/mugham in contemporary conditions, the rebirth of basic elements of classical maqām/mugham music and its system of transmission (*ustad-shagird*) in the present day, various influences of globalization on authentic maqām/mugham music and our attitude to them, innovations and creativity in the maqām/mugham sphere as practised by traditional musicians, and maqām/mugham traditions in the context of contemporary and new musics.

The Opening Ceremony included speeches by the Mayor of Shaki province, Elkhan Usubov, the festival’s Artistic Director Franghiz Alizadeh, and ICTM Vice President Razia Sultanova. Alizadeh recalled historical examples of different attitudes (including negative) to mugham music and its interpretation by composers in the Soviet period.

During two days, 13 delegates presented the results of their studies. There were no communication problems due to the three official languages of the symposium, English, Russian, and Azeri. The scholarly agenda was opened by Zemfira Safarova (Azerbaijan) with a paper titled “Innovations in the Creativity of Qarabagh Khanende Jabbar Qaryaghdly oglu.” The evidence and details about the performance practice of this prominent and well-known figure in Azerbaijani mugham music raises a question: What was mugham and its aesthetic principles at the turn of the twentieth century, in comparison with contemporary conditions? The theme of Azerbaijani mugham was continued in several lectures by local scholars: Lala Kazimova with “On the Interrelations of Music and Poetry in Azerbaijani Mughams: Dastgah Rast,” and Gulnaz Abdullazadeh with “The Conservation of Musical Traditions of Multiculturalism on the ‘Silk Road’ of Shaki.”

Study Group Chair Alexander Djumaev (Uzbekistan) drew attention to the issue that maqām/mugham traditions, as other cultural and humanitarian values, are in turmoil, in his



Participants of the 10th Symposium of the ICTM Study Group on Maqām. Shaki, Azerbaijan, June 2018. Photo provided by Alexandr Djumaev.

presentation “Maqamat in Contemporary Conditions in Uzbekistan and Tajikistan: Losses and Changes, Conceptions and Searches.” Xiao Mei (China) discussed “The Study of Maqām Traditions in Contemporary China,” a country where studying Uyghur muqam traditions has a long and rich history. Serious theoretical and historical problems of maqām/mugham practices in different ethno-national traditions were considered by Ralf Martin Jäger (Germany) with “Perspectives of the ‘Corpus Musicae Ottomanicae’ for the Makam Traditions in a Globalizing World,” Babak Khazrai (Iran) with “Is There Any Relationship Between Safi al-din Urmavi Musical Theory and Contemporary Iranian Modes?,” Razia Sultanova (UK) with “Mugham/Makom/Maqām as the Essence of Islamic Sufi Art,” Dilorom Karomat (Uzbekistan) with “On the Interrelations Between Raga and Maqām in Indian Musical Culture,” Markos Skoulios (Greece) with “A Comparative Mapping of the Ottoman-Turkish Makam and the Hindustani Raga Modal Systems,” Gultekin B. Shamilli (Russia) with “How to Preserve the Dastgāh? Research Experience in the Practice and Theory,” and Suraya Agayeva (Azerbaijan) with “The Art of Maqamat/Mughamat in the Studies of Muslim East Scholars.” The contemporary comparative studies reflecting Oriental and Western practices were presented by Tsuchiba Wakako (Japan/Germany) with “Japan and Europe: The Two Ends of the Silk Road.”

In addition to presentations, the two-day programme included workshops, roundtables, and numerous concerts of maqām/mugham genres and other kinds of music.

During the final roundtable the outcome of the event was discussed, as well as topics for future symposia. The papers presented at the Shaki symposium will be published in the nearest possible future.

## Mediterranean Music Studies

by *Lhoussain Simour*, *Liaison Officer for Morocco, on behalf of Study Group Chair*

The 12th Symposium of the ICTM Study Group on Mediterranean Music Studies, “Music and Sound at the Mediterranean Crossroads” was held in Essaouira, Morocco, from 18 to 23 June 2018. As the first meeting of the Study Group hosted in North Africa, it was generously supported by the Centre for Ethnomusicology and the Global Humanities Project, Columbia University, and ICTM itself. The symposium was organized in partnership with André Azoulay, Founding Director of the Associ-



ation Essaouira-Mogador, and took place in the beautiful environment of Dar Souiri, the Association’s headquarters.

The dates intersected with the 21st Gnawa World Music Festival (21–23 June), and the symposium participants were provided with complimentary passes for the evening performances.

The aim of the symposium was to provide a forum to encourage debate and foster collaboration among scholars across the region, focusing on the symposium’s theme. This involved rethinking the role of music and sound in the contemporary and historic Mediterranean, and exploring relationships, entanglements, experiences, and interactions between Europe, Africa, the Middle East, and the Atlantic Ocean through the circulation of music and sound in an “acquacentric” cultural space. Topics included, among others, movement and circulation, ritual and performance, religious beliefs and practices, technology, gender and sexuality, colonialism, regionalism, race, language, modernity and tradition, youth movements, and cultural politics.

The symposium opened with welcoming remarks by Study Group Chair Ruth Davis (Cambridge University, UK), André Azoulay (Association Essaouira-Mogador), and Programme Chair Alessandra Ciucci (Columbia University, USA). Davis thanked all the participants, extending a special welcome to those joining the Study Group for the first time. She explained that the symposium was the result of efforts over many years to hold a meeting in North Africa, in hopes of increasing the participation of our North African colleagues in both the Study Group and ICTM, and she thanked the Association Essaouira-Mogador, ICTM, and Columbia University for their crucial sponsorship and support. She thanked in particular André Azoulay, Alessandra Ciucci, Oded Erez, Hassan Najmi, and Tarik Ottmani and Kaoutar Chakir of the Association Essaouira-Mogador, for their respective contributions.

Davis highlighted the significance of Essaouira, with its long history of being a nexus for intercultural interaction and exchange, as the symposium venue, and the Association Essaouira-Mogador, with its mission to promote cultural inclusivity, as the host institution. Azoulay thanked and congratulated the symposium organizers on choosing Essaouira, as a symbolic space for the religious and cultural coexistence characterizing Moroccan society over many centuries. He reaffirmed the power of music in creating proximity between nations and cultures, and insisted on the importance of this symposium in celebrating the diversity of Mediterranean cultures and religions, and creating spaces for dialogue and ex-

change. Ciucci reiterated the choice of Essaouira as an icon of Morocco's cultural pluralism and artistic diversity. She highlighted the outstanding academic value and scientific merit of the proposals accepted and the pertinence of their themes, and she emphasized the academic importance of the symposium for the wider field of ethnomusicology.

The papers were divided into nineteen panels spread over five and a half days: "Diasporic Sounds" with Michalis Poupazis (University of College Cork), Oded Erez (The Hebrew University of Jerusalem), Jillian Sarah Fulton (York University), and Gabrielle Messeder (University of London); "Music, Memory, and Revival in the Mediterranean I" with Chris Silver (McGill University), Rachida Jaibi (Institut Supérieur de Musique, Tunis), and Dafni Tragaki (University of Thessaly); "Listening to History in the Mediterranean" with Dorit Klebe (Universität der Künste Berlin), Spiros Delegos (independent scholar), and Anne Caufriez (Museum of Musical Instruments, Brussels); "Music, Technology, and the Archives" with Frédéric Billiet (Sorbonne Université, Paris), Joséphine Simonnot (Centre de Recherche en Ethnomusicologie-CREM), Anas Ghrab (Institut Supérieur de Musique-Université de Sousse), and Christopher Witulski (Bowling Green State University); "Trans-Mediterranean Musical Healings" with Richard Jankowsky (Tufts University), Maya Saidani (Centre National de Recherches Préhistoriques, Anthropologiques et Historiques, Algiers), and Hélène Secheyne (Université Libre de Bruxelles/Université Jean Monnet de Saint-Etienne); "Music, Memory and Revival in the Mediterranean II" with Adam Yodfat (The Hebrew University of Jerusalem), Maria Rijo (SOAS, University of London), and Simone Salmon (University of California Los Angeles); "Religious and Liturgical Performances" with Anne K. Rasmussen (College of William and Mary), Olivier Tourny (Aix Marseille Université), George Pioustin (Ambedkar University, Delhi), and Miranda Crowds (Hochschule für Musik, Theater und Medien Hannover); "Travelling Sounds in Bilad al-Sham" with Abigail Wood and Loab Hammoud (University of Haifa), Clara Wenz (SOAS, University of London), and Nadeem Karkabi (The Hebrew University of Jerusalem); "Urban Jewish Musical Crossings" with Ilana Webster-Kogen (SOAS, University of London), Michael Figueroa (The University of North Carolina at Chapel Hill), and Sonia Zafer Smith (University College London); "Music, Musicians, Movements and Migration I" with Jessica Roda (McGill University), Taoufik Ben Amor (Columbia University), and Tom Western (University of Edinburgh); "Music, Musicians, Movements and Migration II" with Edwin Seroussi (The Hebrew University of Jerusalem), Fulvia Caruso (Università di Pavia), Jared Holton (University of California, Santa Bar-



*Closing session of the 12th Symposium of the ICTM Study Group on Mediterranean Music Studies. Essaouira, Morocco, June 2018. Photo provided by Ruth Davis.*

bara), and Ioannis Tsioulakis (Queen's University); "Festivals and Festivalization" with Carl Davila (The College at Brockport, SUNY), Sonja Kieser (Universität Wien), Luis Gimenez Amoros (University of Western Cape, Cape Town); "Music, Colonial, and Post-Colonial in the Maghreb" with Jann Pasler (University of California, San Diego), Lhoussain Simour (Université Hassan II, Casablanca), Hicham Chami (Columbia University); "Cultural Contact and Identity in Travelling Soundscapes of the Jewish Mediterranean" with Vanessa Paloma Elbaz (INALCO/Sorbonne Université, Paris), Judith Cohen (York University), Eric Petzoldt (Georg-August-Universität Göttingen); "Maghrebi Crossroads" with Miriam Roving Olsen (Université Paris X, Nanterre), Mohammed Elmedlaoui (Institut Universitaire de la Recherche Scientifique, Rabat), Philip D. Schuyler (University of Washington), and Jonathan Glasser (College of William and Mary); "The Atlantic and the Mediterranean" with Hisham Aidi (Columbia University), Kendra Salois (American University, Washington), and Ikbal Hamzaoui (Institut Supérieur de Musique, Tunis); "Andalusian Music and the Mediterranean" with Rachel Colwell (University of California, Berkeley), Ian Goldstein (Tufts University), Brian Oberlander (Independent Scholar), and Inna Naroditskaya (Northwestern University) as discussant; "Musical Instruments and the Mediterranean" with Ardian Ahmedaja (Universität für Musik und darstellende Kunst Wien) and Nikos Ordoulidis (Technological Educational Institute of Epirus, Arta); and "Voicing the Sacred" with Philip Murphy (The University of North Carolina at Greensboro), Anis Fariji (Centre Jacques Berque—Programme ILM), Alexander Warren Marcus (Stanford University), and Nina ter Laan (Utrecht University).

The panels were interspersed with a rich and varied programme of complementary events, including a welcoming

dinner animated by Gnawa musicians, a guided visit by Andre Azoulay to the newly restored synagogue, museum, and centre for Moroccan Jewish studies in Essaouira “Slat Lkahal,” and two concerts by local musicians—a group specializing in *chghouri* and the Aissawa troupe of Essaouira—organized by the Association Essaouira-Mogador.

On 21 June the participants took part in the opening parade of the Gnawa Festival, which culminated in a concert. On Friday evening the participants gathered at the Chaim Pinto synagogue for a presentation by Edwin Seroussi of the Erev Shabbat service according to the Moroccan tradition. A book display in the library of Dar Souiri gave participants the opportunity to share their publications (books, articles, recordings) on music and cultures of the Mediterranean.

In the closing session, Ruth Davis underlined the richness and quality of the discussions, as well as the value of the presentations. She highlighted the respective contributions of Essaouira and Dar Souiri to the symposium’s success and reiterated her thanks to the hosts, organizers, and participants. She mentioned that plans had been initiated to also host the 2020 symposium in North Africa.

Andre Azoulay highlighted the academic and scientific quality and relevance of the presentations and thanked the participants for their ardent engagement. He invited the Study Group to consider the newly-restored synagogue and research centre “Slat Lekahal” as its “home” for future activities. Alessandra Ciucci thanked in particular the staff of the Association Essaouira-Mogador for their magnificent work throughout the symposium. She too highlighted the value and relevance of the presentations, while insisting on the role of the Association in creating a unique intellectual, artistic and cultural movement in Essaouira.

## Music and Dance in Latin America and the Caribbean

by Nora Bammer and  
Javier Silvestrini, Study  
Group Liaisons

It is with great pleasure that the ICTM Study Group on Music and Dance in Latin America and the Caribbean (LATCAR) celebrates the accomplishment of its approval as a newly established ICTM Study Group.



The motivation for founding this Study Group came from the need to connect research perspectives and help bring researchers together, providing a platform of exchange and visibility for ICTM from within the Latin American and Caribbean regions.

During the 44th ICTM World Conference (July 2017, Limerick, Ireland), about twenty ethnomusicologists and ethnochoreologists working on Latin America and the Caribbean gathered to formalize plans on the foundation of a Study Group on Music and Dance in Latin America and the Caribbean. Discussions had been initiated earlier through the broad and active latinamericaribe listserv, which counted more than 150 international participants and has been administered by ICTM Liaison Officer for Chile, Jacob Rekedal, since 2015. From those attending the Limerick meeting a central steering committee was chosen on a voluntary basis (Hannah Balcomb, Nora Bammer, Adriana Cerletti, Marita Fornaro, Jennie Gubner, María Gabriela López Yáñez, Javier Silvestrini, Ana Silverio, and Jessie Vallejo), with the purpose of establishing the Study Group and organizing its founding symposium.

The Study-Group-in-the-Making on Music and Dance in Latin America and the Caribbean held its first symposium on 17–19 May 2018 in Salto, Uruguay. The meeting was hosted by the Centre for Research on Musical and Performing Arts from the Northern Littoral, as well as the Northern Regional University Centre from the University of the Republic [CIAMEN–Centro de Investigación en Artes Musicales y Escénicas del Litoral Noroeste, and CENUR–Centro Universitario Regional Norte]. As a founding symposium, it was a landmark moment for ICTM, for Uruguay, and for the entire Latin American and Caribbean region, bringing together as many as 170 participants from 16 countries, 110 proposals, and 84 presentations. The contribution of this Study Group through its first (in-the-making) meeting alone is already very significant, if not historical for ICTM. We sincerely thank the Local Arrangements Committee, formed by Marita Fornaro (Chair), Sergio Marcelo de los Santos, Virginia D’Alto, Yoanna Díaz, José Luis La Greca, and Ernesto Ab-rines, for their tireless efforts and wonderful support.

The call for papers focused on current research, using as common ground the shared historical processes that have shaped the expressions of music, sounds, movements, and dance in Latin America and the Caribbean. In a very short time this call received an astonishing 110 abstract proposals. Due to this great response, the Programme Committee, formed by members of the Steering Committee together with Samuel Araújo, Enrique Cámara de Landa, and Miguel A.

García, had to limit the number of accepted papers to 84, and arrange for three parallel sessions (see [programme](#)). In total the symposium hosted 170 participants from Argentina, Austria, Brazil, Chile, Colombia, Cuba, Ecuador, Germany, Mexico, Peru, Puerto Rico, Romania, Spain, Uruguay, USA, and UK. The symposium also invited local scholars, educators, musicians, and students to participate, resulting in an enthusiastic response from the local community.

Of those presenting papers, 16 participants received grants from the ICTM Young Scholars Fund and the ICTM Maud Karpeles Fund to attend the symposium as well as a complementary membership for 2018. We are very grateful for this outstanding support, which not only enabled the involvement of Latin American early academics in the ICTM, but also made an outstanding and significant contribution to the success of our first symposium.

The opening ceremony featured welcome statements from local and regional government representatives. On behalf of ICTM, Nora Bammer, Javier Silvestrini, and María Gabriela López Yáñez gave welcome statements and explained the role of the ICTM as an organization, the importance of the received scholarships, and the undergoing formation of the Study Group. They also explained the procedures for new members to join ICTM.

The symposium featured four invited keynote addresses by Samuel Araújo, Enrique Cámara de Landa, Miguel A. García, and Silvia Citro with her research team. In addition to the 84 individual papers, a total of 6 roundtables, 16 panels, 7 workshops on dance, singing, *charango*, body work, tango, and circular and sacred dances were held during the three days. On the second evening, the Local Arrangements Committee organized a concert at the historical Arrañaga Theatre with music performers from different regions of Uruguay. To conclude, the Study Group held a general assembly, chaired by the Steering Committee, which was attended by 83 participants. The name of the Study Group, as mentioned above, was discussed and voted on at this meeting. A draft of the mission statement was discussed and further ideas were exchanged and incorporated in the statement.

As part of its mission statement, LATCAR crosses language-related boundaries in ethnomusicology and ethnochoreology by trying to communicate information in Spanish, Portuguese, and English, and by providing translation support at our meetings and conferences whenever necessary and possible. The current mission statement is the result of the discussions and conversations at our plenary meetings held

during the 2017 World Conference and the general assembly that took place during the in-the-making symposium in Salto. It reads:

*The purpose of the Study Group on Music and Dance in Latin America and the Caribbean (LATCAR) is to create a geographical and language-related accessible space for the study, practice, documentation, preservation, and dissemination of music, sounds, dances, and movements in and from Latin America and the Caribbean. The aim of this Study Group is to connect perspectives and help bring researchers together, providing a platform of exchange and visibility for ICTM.*

(For the complete mission statement please visit [the official Study Group website](#))

LATCAR would like to cordially invite all interested ICTM colleagues as well as those new to ICTM to join the Study Group on Music and Dance in Latin America and the Carib-



*Participants of the 1st Symposium ICTM Study-Group-in-the-Making on Music and Dance in Latin America and the Caribbean. Salto, Uruguay, May 2018. Photo by José Luis La Greca.*

bean. Please [send us an email](#) if you would like to be informed about future Study Group symposia and meetings through our mailing list.

To communicate questions on topics related to your research and teaching on Latin America and the Caribbean through the pre-existing listserv, please [follow these instructions](#).

Future meetings should take place in contrasting Latin American and Caribbean regions (north, south, east, west) providing for further access and exchange, on the off years of World Conferences. The next meeting will take place in 2020. We are kindly asking institutions that are interested in hosting our next Study Group meeting in 2020 to submit their proposals. Considering the [guidelines](#) (also available in [Spanish](#) and [Portuguese](#) at the [LATCAR page](#)), we would appreciate it if interested institutions could consider the mentioned points in their proposals, for the committee to make an objective and informed decision. The extended deadline for applications is 30 November 2018. Please send to:

[ictm.latcar.2018@gmail.com](mailto:ictm.latcar.2018@gmail.com)

Please visit the [official website of the Study Group](#) containing all the current information. Additional information can be found on our [LATCAR Google Site](#).

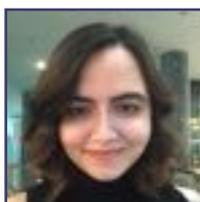
We look forward to all the upcoming endeavours of the ICTM Study Group on Music and Dance in Latin America and the Caribbean!

## Music and Dance in Southeastern Europe

by *Martina Vukobrat and Gökçe Asena Altınbay-Çakır on behalf of Study Group Chair*

The 6th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, organized by the Institute of Ethnology and Folklore Research in Zagreb and the ICTM National Committee for Croatia, was held from 15 to 21 April 2018 in Sinj, Croatia, generously hosted by the Museum Alka. The Local Arrangements Committee was formed by Joško Čaleta, Iva Niemčić, Goran Ugrin, and Tvrtko Zebec.

The Programme Committee, chaired by Svanibor Pettan and formed by Abdullah Akat, Liz Mellish, Selena Rakočević, Ivanka Vlaeva, and Tvrtko Zebec, arranged presentations into 16 sessions and three panels. In total, the symposium



programme contained 38 papers and three documentary films. The main themes of the symposium were (1) Dance, Songs, Music, and Migrations In, Out, and Within Southeastern Europe (24 presentations); (2) Carnivals and Masquerades in Southeastern Europe (10 presentations); and (3) Dance and Sustainable Development in Southeastern Europe (four presentations).

At the Business Meeting, Study Group Chair Velika Stojkova Serafimovska announced it was the tenth anniversary of the Study Group, mentioning the locations of the previous symposia. She liked the novelty of the current symposium—the inclusion of films presented by Elsie Ivancich Dunin, Ankica Petrović, and Svanibor Pettan—and added that she “firmly believes that film sessions will become a tradition at future symposia.”

A new edited volume, based on the presentations from the previous symposium, edited by Ivanka Vlaeva, Liz Mellish, Lozanka Peycheva, Nick Green, and Ventsislav Dimov, was presented. Elections took place for the positions of Liaison for Music, Liaison for Dance, and Secretary. Ivanka Vlaeva was elected Liaison for Music, Iva Niemčić Liaison for Dance, and Liz Mellish was re-elected Secretary.

The meeting ended with proposals for the place, date, and themes for the forthcoming 7th symposium. This will be held in Trabzon, Turkey, in April 2020, and the themes will be (1) Dance and Music as Resistance, Integration, and Separation; and (2) Performance Spaces and Places: How They Are Constructed.

The two youngest participants in the symposium, Martina Vukobrat and Gökçe Asena Altınbay-Çakır, kindly agreed to share their reflections about the event for this *Bulletin*.

### Reflections by Gökçe Asena Altınbay-Çakır

The symposium began with Guest of Honour Carol Silverman’s paper “Migration, Ritual, and Gender” that introduced the most popular theme of the symposium—Dance, Songs, Music, and Migrations In, Out, and Within Southeastern Europe. The migration-related topics covered different historical and methodological contexts, perceptions, and discourses about the influences of migrants on music and dance styles.

The presentations covering the second theme focused on music and dance as rituals, ranging from the history of rituals to political and mythological meanings in contemporary carnivals and masquerades. In several presentations these phenomena were related to the frame of intangible cultural her-



*Participants of the 6th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe. Sinj, Croatia, April 2018. Photo provided by Liz Mellish.*

itage, allowing comparisons at regional and international levels.

The third theme brought in the concept of sustainability, which was examined in a smaller number of papers. The question of how to achieve and maintain sustainability of music and dance practices was addressed in regards to the economic aspects of everyday life of the musicians, ritualistic traditions, and psychological approaches.

The symposium offered a dynamic view of ideas ranging from ecosystemic perspectives to the politics of ethnicity. New ideas on art and identity (such as Mojca Kovačič's thoughts on how to transform the diversity of music into a common African music identity) and classic questions such as "who" and "whose" were raised. In her presentation, Ursula Hemetek reminded us of Reyes's "shadow majority" and Stokes's "homeland" concepts, which are crucial for young researchers such as ourselves.

The committee and working group created an environment in which friendship, sharing, and science were balanced as the participants discussed concepts and raised questions and encouraged young people to take the floor. An excellent example of the encouragement referred to above were the words by Elsie Ivancich Dunin, a unique researcher and one of the founders of the dance ethnology field, who after the presentation of a film which covered her many years of work with Macedonian Roma, said to a young researcher and first timer at an ICTM Study Group: "This film has really been shown

at the right time, after your presentation, which was about feelings." It is hard to tell what kind of honour this acknowledgement was for a young researcher. The whole empathy of this approach, including performances and events during the programme, was dominated by encouraging those who want to become regular members of this Study Group in the future.

In addition to the opportunity to learn much from the presentations, we also experienced a *klapa* singing concert, visiting the Cathedrals of St. James and Fort of St. Nikola in Šibenik, and especially an excursion to the village of Gljev in the Kamešnica Mountain where we saw the Carnival traditions of the Didi, which, according to one young villager, is believed to have retained many common elements from the distant past. We met young and old people in the beautiful landscape of Gljev, who were extremely friendly and eager to share and smile. It was also important to get to know the values of Croatia, ICTM, and especially this Study Group.

### **Reflections by Martina Vukobrat**

The hosts from the ICTM National Committee for Croatia and the Institute of Ethnology and Folklore Research were very welcoming to new members. The first night, after the opening ceremony of the symposium, we visited the amazing Museum Alka, where participants could see and hear the history of Alka in Croatia. After the visit, the hosts prepared a cocktail party with a special "alka cocktail" and traditional food from Sinj.

During the symposium, two excursions were arranged: the first was to the city of Šibenik and the second to Gljev, where we watched a ritual with masks called “Didi.” The people from Gljev were kind enough to prepare traditional food for their guests, ranging from a special bread to grilled meat and a type of stew which was very fresh and tasty.

The 38 presentations and panels were well-structured and in every session there were some very inspirational papers. Among them were, in the first theme, the aforementioned paper by Guest of Honour Carol Silverman (USA), Velika Stojkova Serafimovska’s (Macedonia) paper about a love song which became a song of conflict, and Dilyana Kurdova’s (Bulgaria) presentation about the virtual migration of folklore, in particular with the dance *sofka*. The second theme, related to carnivals, featured a paper about the Lastovo carnival presented by Iva Niemčić (Croatia), and another about the “Bocuk Night” masquerade, presented by Merve Eken-Küçükaksoy (Turkey). In the third theme, concerned with sustainable development, there were three interesting papers discussing the quotidian economic reality of musicians, by Jelena Vukobratović (Croatia), the concept of “feeling” in terms of sustainability in traditional folk dances, by Gökçe Asena Altınbay-Çakir (Turkey), and the transformation from the past to the future of wedding ceremonies, by Muzaffer Sümbül (Turkey).

Each topic also included panels of three to four papers. The first panel, consisting of three presentations from Turkey on urban dance, Turkish psychedelic music and performative intervention, and identities of women in Turkey, was refreshing in the migration-related section of the symposium. The second panel contained four presentations (Selena Rakočević from Serbia, Liz Mellish and Nick Green from UK/Romania, Vesna Karin from Serbia, and Ivona Opetcheska Tatarchevska from Macedonia) ranging from the socio-political implication of dance and dance movements, across *fărşang* (carnival) and inverted weddings and forms of dance behaviour in the dances of Rusalii and Čalušeri. It was very inspirational to hear four papers that not only related to one another but were also individually valuable.

In the last panel, the four presentations were on the sustainability of music and dance. Naila Ceribašić discussed the sustainability of music by pointing out some achievements, challenges, and gaps in the programme of safeguarding intangible cultural heritage. Tvrtko Zebec’s paper covered the sustainability of intangible culture, music, and dance in festivals. Joško Čaleta’s very interesting paper was titled “Ethnomusicologist vs. the Dynamics of Music Sustainability: Glagolitic Singing of Croatia,” and the last in this panel was

Mojca Piškori’s presentation that discussed “Harmony of Dissonances: A Challenge to Well-informed intervention.”

My first symposium as a researcher was interesting, mystical, and very inspirational in every way. The members of the Study Group were very kind, nice, and always ready to talk with us and to provide suggestions about experts, books, or authors. I will certainly continue to participate in this “family Study Group” in the future.

## Music and Gender

by Barbara L. Hampton, Study Group Chair



The 10th Symposium of the ICTM Study Group on Music and Gender was held jointly with the ICTM Study Group on Music and Minorities on 23–31 July 2018, at the Department of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna. This was the first meeting formally organized jointly with the Study Group on Music and Minorities, although the two have overlapping memberships.

The local arrangements liaison to the joint committee was Marko Kölbl, who worked with Nora Bammer, Ursula Hemetek (Chair), Cornelius Holzer, Martina Krammer, and Hande Sağlam to generously host the nearly 200 scholars who attended this symposium of 26 consecutive paper sessions at the historic home of Viennese classicism.

The sessions were held in a nicely ventilated *salle* with high ceilings named after Fanny Hensel, beginning on a rainy 83°F/28.3°C Monday and ending nine days later on a sunny 92°F/33°C Tuesday. The Rector of the University, along with ICTM Secretary General Ursula Hemetek, warmly welcomed the participants and launched the opening ceremony. The presiding officers of the two Study Groups, Svanibor Pettan and Barbara L. Hampton, followed. After gifts of thanks from the Study Group on Music and Gender were presented to the hosts, the ceremony concluded with a stirring performance by Ivana Ferencova. On the evening of 23 July the Local Arrangements Committee ended the day with an elegant welcome reception.

Scholars from 34 nations presented research that they conducted in as many cultures. The gender and sexuality studies from 19 different cultures provided perspectives on nearly all the feminist frameworks and on queer studies. Having no parallel sessions—only consecutive ones—meant that all papers were available to all participants.



*Participants of the joint symposium of the ICTM Study Groups on Music and Gender and on Music and Minorities. Vienna, Austria, July 2018. Photo by MDW-IVE/Carlos Yoder.*

Eight sessions were programmed under the heading “Shared Themes” featuring papers that applied intersectionality (Crenshaw) and standpoint (Collins) approaches to analyses of gender and sexuality. The Programme Committee—Kristin McGee (Chair), Francesca Cassio, Marko Kölbl, and Rafique Wassan—produced a stimulating, heuristic slate of papers that will continue to be thought-provoking for quite some time. They collaborated with the Programme Committee of the Study Group on Music and Minorities, which included Ursula Hemetek, Zuzana Jurková, Svanibor Pettan (Chair), Adelaida Reyes, and Hande Sağlam, in scheduling the special events of the programme. These included a concert by Kalyi Jag, an evening of Indian, Pakistani, and Afghan migrant dance at the club Celeste, the presentation of the book *Saz Method* by Mansur Bildiks, and a workshop on music of the Andes conducted by the Ensemble THUNUPA. Each Study Group also conducted a business meeting, the minutes of which can be found at their respective sections of [the ICTM website](#).

Svanibor Pettan and Barbara L. Hampton conducted a Concluding Forum with resolutions of thanks to all committees and participants.

A special thanks was offered for the excursion in three-parts planned by the Local Arrangements Committee and local staff, the latter including Jelena Gašpar, Otto Wanke, Cornelius Holzer, Elif Bilic-Holzer, Kate Walker, Ayşe Bostanci and Mira Perusich. They can be seen in a group photograph among [the many taken by Carlos Yoder during the symposium](#).

The first of the three parts was a themed walk around Vienna featuring a lecture on the history and contributions of

women to the life of the city; the second was a bus trip to a boat at Krems, where conferees sailed up the Danube to the castle at Dürnstein in Wachau Valley, where Richard the Lionhearted lived as captive from December 1192 until February 1194; and the third returned the participants to the Grinzing district for dinner at the *heuriger* Schübel-Auer (built in 1682) where all were reminded that Vienna is the only major European city with vineyards within the city limits as they joyfully engaged in fruitful discussion.

The Study Groups on Music and Minorities and on Music and Gender will meet again in 2020 in Sweden and Croatia, respectively. Meanwhile, all are looking forward to the 45th ICTM World Conference, to be held in Bangkok in July 2019.

## Musics of East Asia

*by Helen Rees, outgoing Study Group Chair*



The 6th Symposium of the ICTM Study Group on Musics of East Asia (MEA), with the theme of Performing Arts and Social Transitions in East Asia, was held on 21–23 August 2018 at the National Gugak Centre in Seoul, Republic of Korea. With the blessing of the Ministry of Culture, Sports, and Tourism of Korea, the symposium was co-hosted by the National Gugak Centre and the Korean Musicological Society. The meeting received generous financial support from the Korea Research Foundation and the Seoul Metropolitan Government, and moral and administrative support from Lim Jae-won, Director of the National Gugak Centre.

It was impeccably organized by Kim Hee-sun, Director of the Division of Music Research at the National Gugak Centre, and Kim Woo-jin, Director of the Korean Musicological Society. Seven hundred and seventy-seven participants registered for the symposium and concert, with 280 more joining us for the first night's banquet and second night's gala dinner.

The Programme Committee, headed by Hilary Finchum-Sung, selected an intriguingly diverse set of more than seventy papers and three workshops, with strong representation of topics from all major regions of East Asia. In addition, each major East Asian region was well represented among the speakers, and there were approximately twenty participants currently based outside East Asia, mostly in Europe and North America.

One of the long-standing goals of MEA has been to encourage communication and collaboration among scholars working in different national scholarly traditions, so it was particularly encouraging to see how many panels blended topics and presenters from different parts of East Asia, and to observe that nearly twenty papers and workshops showcased cross-border and cross-cultural research. One major research project presented, indeed, on ancient and contemporary porcelain hourglass drums, highlighted the collaborative efforts of a team of Chinese and Korean scholars. Ethnographic, historical, and archaeological work were all represented in the programme.

Also especially exciting were the two special events organized. The first of these was the keynote address, given on the first day by Bell Yung, Professor Emeritus at the University

of Pittsburgh and formerly holder of the Kwan Fong Chair in Chinese music at the University of Hong Kong. Dr. Yung's presentation was titled "Exploring Creativity in Traditional Music," and drew on examples from his forty-five years of research on various facets of Chinese music.

The second special event took place on the evening of the second day. This was a concert of traditional and neo-traditional Korean court and folk music and dance, performed by outstanding artists from the National Gugak Centre. For audience members new to Korean music, it was a wonderful opportunity to appreciate and compare several major genres. These were three truly memorable days, and everyone present greatly appreciated the excellent organization and hospitality of the National Gugak Centre staff.

The MEA Study Group holds elections every other year for the Executive Committee, and at the symposium the committee members for 2018–2020 were announced: Kim Hee-sun (Chair), Yang Yuanzheng (Vice Chair), Qi Kun (Secretary), Hilary Finchum-Sung, Hsu Hsin Wen, Liou Lin-yu, Shzr-Ee Tan, and Alison Tokita. We thank the three outgoing committee members, Huang Wan, Hsin-chun Tasaw Lu, and Helen Rees for their service over the last four years.



*Participants of the 6th Symposium of the ICTM Study Group on Musics of East Asia. Seoul, Republic of Korea, August 2018. Photo courtesy of National Gugak Centre.*

## Performing Arts of Southeast Asia

by Mohd Anis Md Nor, Study Group Chair, and Christine May Yong, Study Group Secretary-Treasurer



### General

The biennial symposium of the ICTM Study Group on Performing Arts of Southeast Asia (ICTM-PASEA), hosted by the Department of Sabah Museum, was held on 16–22 July 2018 in Kota Kinabalu, the capital city of Sabah, Malaysia.

The 5th Symposium of ICTM-PASEA was well attended by scholars and students—both as presenters and attendees—from around the region and beyond, including Australia, Austria, Chile, France, Germany, Indonesia, Italy, Japan, Korea, Malaysia, Myanmar, the Philippines, Russia, Singapore, Taiwan, Thailand, UK, and USA. A total of 101 papers were presented in the form of 38 regular papers (20 minutes in duration), 50 lightning papers (10 minutes in duration), 11 roundtable panels, one film screening, and a performance demonstration.

### Themes

The 5th Symposium of ICTM-PASEA was centred on three main themes: (1) Crossing Borders Through Popular Performance Genres in Southeast Asia, which explored a range of performances which have crossed both physical and virtual borders of diasporas, nation-states, ethnicity, race, virtual networks, and performance industries; (2) Tourism and the Performing Arts in Southeast Asia, a theme that examined the role tourism has—and continues—to play in the shaping, development, and commodification of Southeast Asian performing arts; and (3) New Research, a theme dedicated to new and emerging research within the region.

### Study Group Business Meeting

The ICTM-PASEA business meeting was held on Sunday, 22 July, the seventh day of the symposium. The following are some of the highlights of the meeting.

#### UPCOMING PROCEEDINGS PUBLICATION

Mohd Anis Md Nor, Study Group Chair, and Patricia Matusky, co-editor of the proceedings, highlighted the need to determine the viability of producing printed copies of the proceedings as past proceedings have now been uploaded onto the ICTM website and current distribution and storage of the proceedings remain an unresolved issue. To reduce

printed proceedings, only 200 copies—a reduction from 300 copies—will be printed for contributors, while the remaining will be digitized.

### Sub-Study Groups

ICTM-PASEA's three Sub-Study Groups reported on their varying levels of activity by their respective chairs. Due to time constraints and the need to expand membership, the Sub-Study Groups are now led by both a Chair and Co-Chair. The Sub-Study Co-Chairs have since been identified:

Performing Arts of Muslim Communities in Southeast Asia

- Chair: Mohd Anis Md Nor
- Co-chair: Raja Iskandar Raja Halid

Performance in Royal Contexts in Southeast Asia

- Chair: Lawrence Ross
- Co-Chair: TBD

Popular Performing Arts Industries in Southeast Asia

- Chair: Isabella Pek
- Co-chair: Sangwoo Ha

### Reports from Sub-Study Groups

#### PERFORMING ARTS OF MUSLIM COMMUNITIES IN SOUTHEAST ASIA

The ICTM-PASEA Sub-Study Group on Performing Arts of Muslim Communities in Southeast Asia (approved in 2010) aims to promote new and continuing research on the performing arts of Southeast Asian Muslims and initiates cross-cultural dialogues amongst performers, artists, cultural workers, and researchers within the region.

The Sub-Study Group encourages collaborative researches based on “viable” group projects on performing arts of Muslim communities in Southeast Asia, and encourages members to present papers at ICTM-PASEA symposia and ICTM World Conferences. The Sub-Study Group looks forward to see new presentations at the upcoming 45th ICTM World Conference in Bangkok in 2019.

#### PERFORMING ARTS IN ROYAL CONTEXTS

The ICTM-PASEA Sub-Study Group on Performing Arts in Royal Contexts held a two-day symposium on 12–13 July 2018 at Sunway University, Malaysia, titled “Performing Arts and the Royal Courts of Southeast Asia.”



*Participants of the 5th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia. Kota Kinabalu, Malaysia, July 2018. Photo provided by Felicidad A. Prudente.*

The occasion featured four keynote addresses by Ricardo Trimillos, Barbara Andaya, Mohd Anis Md Nor, and Leonard Andaya, and 21 paper presentations by scholars from six ASEAN countries, Australia, Japan, and USA. In addition, participants witnessed performances of four court dances including Bedhoyo and Srimpi from the Paku Alaman Palace in Yogyakarta, Indonesia, and east-coast Peninsular Malaysian Asyik and Joget gamelan. An anthology of the works presented at this symposium is currently being prepared for publication.

To facilitate collaboration, the group now has a [Google Group for members](#) to share announcements, news, and personal reflections on the topic. Both the Sub-Study Group and online forum are open to anyone whose research touches upon aspects of court performance in Southeast Asia. If you are interested in being involved, or would like further information, please contact the Sub-Study Group Chairperson, [Lawrence Ross](#).

#### POPULAR PERFORMING ARTS INDUSTRIES IN SOUTHEAST ASIA

This Sub-Study Group organized the 2018 Studies of Popular Music Workshop on 12–14 January 2018 at Muzium Negara, Kuala Lumpur. The topics of discussion included research methods specific to popular music studies, fundamental literature on popular music studies, publishing journal articles on popular music, and contemporary trends in the study of popular music worldwide.

Sarah Hill of Cardiff University was the resource expert in the workshop, and 11 research projects were presented for discussions. This workshop was held in tandem with the

launch of the Southeast Asia branch of the International Association of Studies of Popular Music (IASPM-SEA), while the Southeast Asia chapter of the Royal Musical Association (RMA) jointly supported the event.

#### Secretary-Treasurer of ICTM-PASEA

Following Made Hood's completion of two full terms as ICTM-PASEA Secretary-Treasurer, a nomination and vote was held. Christine May Yong will be the new Secretary-Treasurer of the Study Group from 2018 to 2021.

#### ICTM-PASEA 2020

ICTM-PASEA has unanimously approved the bid by Ne Myo Aung from Gitameit Music Institute in Yangon, to hold the 6th Symposium of ICTM-PASEA in 2020 in Bagan, Myanmar. The local arrangements committee, formed by members of ICTM-PASEA and Gitameit Music Institute, has begun preparations to secure conference grants. The symposium will mark the very first time the Study Group meets in mainland Southeast Asia, a significant development since its formation in 2008.

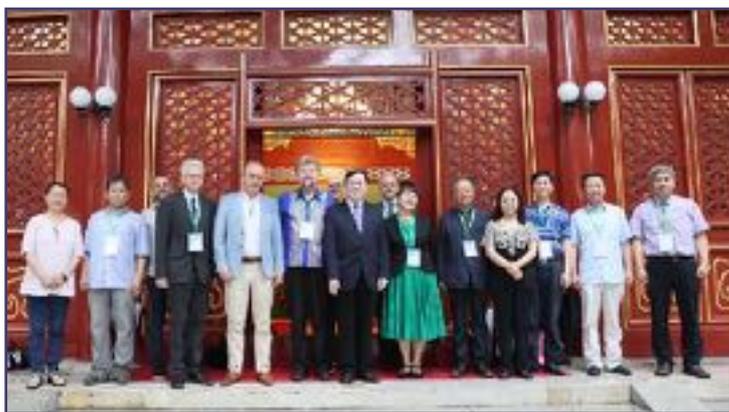
# Other Reports

## 3rd ICTM Forum

by Zhao Jiandi, translation by Chuan Shen

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

“What differentiates a Forum from the other ICTM’s scholarly gatherings (World Conference, Study Group Symposium, Colloquium) is ‘collaboration with other national, regional, and international scholarly organizations on a theme of common concern.’ The first Forum brought together ICTM, SEM and to an extent also ESEM (Limerick, 2015), the second Forum was marked by the synergies of ICTM, IMS and IAML (Abu Dhabi, 2017), while the third Forum provides a new high by featuring as many as six highly respected sister societies (ICTM, SEM, IMS, IAML, IASPM and ATMC). This major international scholarly gathering encourages us to leave the comfort zones of our societies and their specific disciplinary foci and join forces in exploring worldwide theoretical, methodological, and practical challenges that affect our research on music and dance in the era marked by the Internet” (a quote from Svanibor Pettan’s introduction in the Forum booklet).



*CCOM President Yu Feng with representatives from all societies participating in the 3rd ICTM Forum. Beijing, China, July 2018. Photo by Da Peng.*

Indeed, this extraordinary event succeeded in bringing together more than 100 scholars, selected by their respective societies, from over 40 countries. The result was a high-quality academic exchange in a positive atmosphere of resource sharing, made possible by the generous hosting institution, the Central Conservatory of Music (CCOM) in Beijing.

The grounds for realizing this ambitious project take us a couple of years back, when CCOM’s President Yu Feng and LAC Chair Zhang Boyu signed a letter of intent with then-ICTM Secretary General Svanibor Pettan and ICTM Vice President Razia Sultanova. The programme was put together by the Programme Committee, in which the main carriers—Svanibor Pettan, Jonathan Stock, and Zhang Boyu—were joined by Gregory Barz (SEM), Frans Wiering (IMS), Stanislaw Hrabia (IAML), Silvia Martinez (IASPM), Qiao Jianzhong (ATMC), and Razia Sultanova and Xiao Mei (ICTM).

The forum unveiled its curtain with a performance of African music by students of CCOM. In his opening speech, President Yu introduced the Conservatory to the participants, particularly its Musicology Department, Institute of Musicology, and the Intangible Cultural Research and Preservation Centre, and alluded to a “perfect match” between the interdisciplinary idea of the forum and the wide understanding and practice of music scholarship at CCOM.

Representatives of each sister society briefly presented their respective associations and their expectations from the event.

Pettan positioned ICTM with regards to its history of seven decades, geographical presence in 128 countries and regions, and 1,400 members.

Huib Schippers, member of the SEM Council who replaced the absent SEM President Gregory Barz, emphasized SEM’s dedication to multilingual and multicultural music exchanges, and stressed that its 1,800 members value international research of all music.

Egberto Bermúdez, Vice President of IMS, introduced the developments within IMS from its inception in 1927 to the increasing inclusiveness in our days, pointing to the growing role of China in academic research of music.

Stanislaw Hrabia, President of IAML, presented a society committed to cooperation among international music libraries, which since its foundation in 1951 grow up to the current 1,700 members from more than 40 countries and branches in

26 countries. In his view, music libraries play the role of an unknown hero essential for the music research, especially in the era of technology and the Internet.

Dean Vuletic introduced IASPM on behalf of its absent President Julio Mendivil. Founded in 1991, the society promotes exchange and research on popular music from multiple angles, relying on international diversity of its membership.

Finally, Qiao Jianzhong, President of ATMC, introduced the development of the society, which is a non-governmental academic association with focus on traditional Chinese musical culture, and appreciation for the close relationship between musicology and other disciplines.

The sessions of the four-day forum took place in three halls. We enjoyed 110 individual presentations organized into two plenary sessions, eight panels, and 24 paper sessions. The first plenary session, chaired by Anthony Seeger, accommodated papers by Pirkko Moisala (“The Internet in the Study of Indigenous Musics,” read by Johannes Brusila due to the author’s absence), Egberto Bermúdez (“Historical Documents and Music Research in the Internet Era: The Case of Latin America”), and Raquel Campos (“Musicking on Social Media: Imagined Audiences, Momentary Fans, and Critical Agency in the Sharing Utopia”). The second plenary session, chaired by Xiao Mei, featured four distinguished Chinese scholars: Yuan Jingfang (“Theories and Methods in the Studies of Music Genres”), Qiao Jianzhong (“The Study of Music Geography in Chinese Musicological Circles”), Zhao Talimu (“Research on Cross-border Ethnic Music of China”), and Xiang Yang (“Chinese Historical Ethnomusicology”).

Seven panels covered the following inspiring themes: The Impact of Digitalization on Minority Music; Decolonizing Academic Writing in Ethnomusicology: Internet Archives on Musical Instruments; Institutional Change and Indonesian Music: Methods and Challenges; New Methodologies in the Age of Social Media: Nation, Celebrity, and Subculture; Ethnomusicology: Universal/Western and Local/Asian Perspectives; Western Music Research in China; and Music from the Perspective of Ecological Phenomenology.

Individual paper presentations were grouped by the following themes: Indigenous Musics, Historical Documents, and Social Media; Archives, Big Data, and Values; New Insights: Disciplinary Prospects; Technologies and Scenes; New Avenues in Indigenous Music Research; New Digital Possibilities; Aspects of Dance Research; Online Data, Application and Impact; Music and Media; Music Manuscripts; Copyright in Context; Phenomenology, Analysis, and Appreciation; Exploring New Research Resources; Studies of Musical Instruments and Western Music Analysis; Chinese Popular Music; Music and the Nation; Chinese Traditional Music Research; Recording and Industry; Music as Heritage; Music and Dance; Unlocking the Relevance of Traditions in the Present Day; Dance Theories; Frames for Interpreting Chinese Popular Music; and Papers on Chinese Music Database.

In addition, IAML held at the CCOM library a roundtable discussion on Internet music information titled “International Music Resources: Compass in the Ocean of Musicology.”

The forum was further enriched by two representative yet very contrasting concerts. “The Reverberation of the Silk Road: Concert of New Orchestral Works” featured the Symphony Orchestra of CCOM at its opera and concert hall. The



*Participants of the 3rd ICTM Forum. Beijing, China, July 2018. Photo by Liu Chang.*

programme of the Ensemble of Wind and Percussion Instruments of the Northern Shanxi featured the Xinzhou Bayin Art Troupe at the Recital Hall. Judging from the forum participants' reactions, the concerts successfully presented the Chinese orchestral and traditional music of our time.

The final discussion, moderated by Jonathan Stock, brought to stage Zhang Chunlei (ATMC), Isabel Campelo Fernandes (IASPM), Andrea Decker (SEM), Barbara Dobbs-Mackenzie (IAML), Dishanka Gogoi (IMS), and Razia Sultanova (ICTM), who, inspired by the presentations in the course of the previous days, offered their views on crossing boundaries in music research and offering new perspectives for future fora.

At the closing ceremony, Qin Wenchen, Vice President of CCOM, congratulated all involved in this unique gathering of six international research societies, and expressed hope that it had laid a foundation for upcoming academic exchanges and cooperation. Other speakers pointed to various benefits of a multi-society conference event with a focus on the Internet as the keyword, and to the valuable explorations of new approaches and ideas in research of music and dance. Well-versed translators enabled good discussions and the circulation of ideas, while the team of student volunteers made the participants feel well at all times. The participants thanked Zhang Boyu and his team with a great applause for hosting this memorable forum so well.

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

by Dorit Klebe, Chair of ICTM National Committee for Germany



The international multidisciplinary symposium "Sounds of Minorities in National Contexts" was held on 23–25 August 2018 in Ljubljana, at the invitation of the ICTM National Committee for Slovenia, the University of Ljubljana, Imago Sloveniae, and the Scientific Research Centre SAZU.

National and Regional Representatives from Europe, Asia, and Latin America came together to share their experiences and talk about future perspectives on the ICTM World Network. This was combined with the symposium "Sounds of Minorities in National Contexts". Papers and panels were presented, and many contributions came from Slovenia. The

concurrent festival "Nights in the Old Ljubljana Town," which celebrated its 30th anniversary, gave insights into minorities' sounds worldwide by performances and exciting events.

The ICTM Study Group on Music and Minorities was founded nineteen years ago, and held its first symposium in Ljubljana in 2000. It has become a very active Study Group under the leadership of Ursula Hemetek (Chair 1999–2017) and Svanibor Pettan (Chair since 2017). Both scholars opened the symposium with introductory keynotes. Pettan focused on his ten models for structuring research on minorities, giving fundamental examples of his studies. He concluded with two questions for the most active participants in the ICTM World Network: (1) whether the national agendas provide the much needed space for the research of music and minorities, and (2) how ICTM treated and treats the sonic identities and concerns of minorities.

Hemetek showed the complexity of the exploration of the music of minorities by using approaches of some scholars within the discipline, like Alice Cunningham Fletcher, Frances Densmore, Martin Stokes, Jerko Bezić, Adelaida Reyes, and Bruno Nettl, to explain theories, methods, and terminology. She contrasted the previous definition of minority used by the Study Group with a new one being discussed: "Minorities are communities, groups, and/or individuals that are at higher risk of discrimination on grounds of ethnicity, race, religion, language, gender, sexual orientation, disability, political opinion, social, or economic deprivation." By using examples from her own research she outlined applied aspects of ethnomusicological minority research as well. She underlined the minority/majority relationship being not a numerical but a power relation. She explained in particular her future plans of establishing an international research centre for ethnomusicological minority research as a result of being awarded the Wittgenstein prize.

The first session of the symposium, titled "Minorities in the Slavic Contexts," discussed minority groups in the Ukraine and Serbia, both inspiring new insights on minority studies by the national representatives of these countries, Olha Kolomyets and Danka Lajić Mihajlović. Also in this session, Mikhail Bryzgalov presented the Russian National Museum of Music as a place that provides a complex overview of the musical cultures of about two hundred indigenous minorities in Russia.



*Participants of the symposium “Minority Sounds in National Contexts as Seen by ICTM National and Regional Representatives.” Ljubljana, Slovenia, August 2018. From left to right: Svanibor Pettan, Vivienne Wieltchnigg, Sayeem Rana, Alma Bejtullahu, Bernd Brabec de Mori, Žanna Pärtlas, Olha Kolomyjets, Danka Lajić Mihajlović, Dorit Klebe, Hande Sağlam, Lasanthi Manaranjanie Kalinga Dona, Ram Prasad Kadel. Photo provided by Svanibor Pettan.*

The following two sessions, titled “ICTM World Network: Experiences and Prospects,” allowed the ICTM National and Regional Representatives to present their respective situations, after which there was a lively discussion. The topics discussed ranged over a wide spectrum, from historical retrospectives and histories to descriptions of positive developments such as growth and expansion of the committees, including reports on joint symposia, descriptions of challenges due to specific current situations, up to future wishes and perspectives. There were representatives from Asia, Europe, and Latin America, some from long-established committees, and some only at the beginning of their appointments. Reports also discussed the difficulty in obtaining support from governmental agencies, even for respected colleagues, the issues when publishing symposium papers, and raising money to pay ICTM membership fees. The format of the country reports for the *Bulletin* was also discussed. Even when only a few National and Regional Representatives were present at the meeting, the diversity of situations and concerns was quite obvious, as was the importance of their work within the ICTM World Network.

The exchange of thoughts among participants, which had just begun, was deepened not only on a subsequent boat trip along the River Ljubljanica with excellent catering; the fol-

lowing days also provided opportunities for exchanging experiences and brainstorming for future plans. Attending the open-air concerts of the “Nights in the Old Ljubljana Town” festival, featuring music of various multi-ethnic groups, was the great attraction of all the three evenings.

The first session of the second day, titled “Voices of Indigenous Peoples” included discussions of resistance, festival culture, and identity, as exemplified by the Wayuu people living in a territory stretching out on parts of Venezuela and Colombia; indigenous voices within the majority/minority discourse in Sri Lanka, providing a critical overview of ethnomusicological writings about Sri Lankan music; and the early document “Charya,” found in Nepal in 1907, shedding light on musical forms and performances of the ancient Bengali tradition. The second session, titled “From Old to New Contexts,” brought an introduction to the current situation of the musics of approximately 115 minority groups in Nepal, expressing sorrow over the uncertainty of how to pass on their knowledge in the future; followed by a paper about choir foundations and movements in the context of immigration and the flow of refugees in Berlin in 1973 and 2015.

Two panels on music and minorities in Slovenia were presented in the afternoon by Slovenian scholars investigating

transcultural dynamics, showing different perspectives on the creativity of minorities. The last presentation of the second day was dedicated to educational works. MEET (Media Education for Equity and Tolerance) documented the implementation of educational practices inspired by the principles of equity, tolerance, social justice, and solidarity in public schools in Germany, Italy, and Slovenia.

Svanibor Pettan gave a highly enlightening lecture titled “Mantle Hood, The Ethnomusicologist (1918–2005).” Accompanied by an exhibition, the presentation gave insight into the life and work of the musician and researcher in Indonesia, Ghana, and Hawaii. Being the founder of the world's first study programme in ethnomusicology, Hood was professor at some of the leading American universities—in this function also during Pettan's the doctoral studies—and the author of many influential books.

The first session of the third day began with a recital-lecture by Alejandro Iglesias Rossi and a group of students/performers of the National University of Tres de Febrero, Argentina. They gave an overview of an ambitious artistic-academic programme, partly based on field research, for a new music pedagogical concept. They demonstrated the possibilities of the sound spectrum given by indigenous musical instruments rebuilt from models of archaeological findings. A controversial discussion followed about authorization and aspects of a free cultural anticipation.

The third day ended with the roundtable “Music and Minorities in the Context of Festivals,” where participants from Belgium, Italy, Hungary, and Slovenia exchanged experiences on how music festivals affect the presence of minorities, taking into account the status of minorities in their respective countries.

We would like to express our gratitude for the invitation to the symposium to Svanibor Pettan, Vice President of ICTM, Mojca Kovačič, Chair of the ICTM National Committee for Slovenia, the staff of the Scientific Research Centre SAZU, Janoš Kern of *Imago Sloveniae*, and to all helping hands.

# Calendar of ICTM events

## ICTM

---

- ★ **17–19 Oct 2018:** 15th Symposium of Study  
Group on Iconography of the Performing Arts  
Location: [Barcelona, Spain](#)
  
- ★ **29 Nov–1 Dec 2018:** 25th ICTM Colloquium  
Location: [Shanghai, China](#)
  
- ★ **10–13 Apr 2019:** 22nd Symposium of Study  
Group on Musical Instruments  
Location: [Lisbon, Portugal](#)
  
- ★ **11–17 Jul 2019:** 45th ICTM World Conference  
Location: [Bangkok, Thailand](#)

# Featured publications by ICTM members

## Asian-European Music Research E-Journal vol 1/2018

Xiao Mei, ed. Cottbus: Wendischer Verlag, 2018. E-book.  
ISSN: 2625-378X. [Free download.](#)

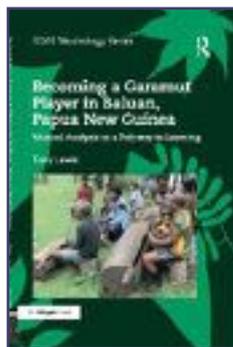
This is a new double blind peer-reviewed academic journal that publishes scholarship on traditional and popular musics and field-work research, and on recent issues and debates in Asian and European communities. Its first issue is dedicated to the processes of re-circulating early recordings, repatriation of intangible cultural heritage items, and preservation philosophies. The articles and topical essays were developed in the context of a workshop held at the Shanghai Conservatory of Music in 2017, and features contributions from Razia Sultanova, Don Niles, Anthony Seeger, Timkehet Teffera, Terada Yoshitaka, Liu Hong, Xiao Mei, Li Song, Ricarda Kopal, and Gisa Jähnichen, as well as a number of reviews.



## Becoming a Garamut Player in Baluan, Papua New Guinea: Musical Analysis as a Pathway to Learning

Tony Lewis. SOAS Musicology Series. London: Routledge, 2018. Hardback and e-Book, 217 pp. ISBN: 9781138222915 (hardback), 9781315406503 (e-book). GBP 115 (hardback), 57.50 (e-book). [Purchase.](#)

The *garamut* is a log idiophone found in many of the coastal and island areas of Papua New Guinea. The instrument's primary use is as a speech surrogate and in some regions the *garamut* is also used in large ensembles to play complex music for dancing. In Baluan Island, within the Manus Province, this style of *garamut* playing is comparatively highly developed.



This book follows the author's processes and methods in learning to play the music of the *garamut*, to the level at

which he became accepted as a *garamut* player by the people of Baluan.

## Reports from the ICTM National Committee for Germany, 2010–2013

Dorit Klebe and Klaus Nümann, eds. Aachen: Shaker Verlag, 2018. Paperback, photos, diagrams, 180 pp. In German. ISBN 9783844057027. EUR 48.80. To purchase, [contact the editors.](#)

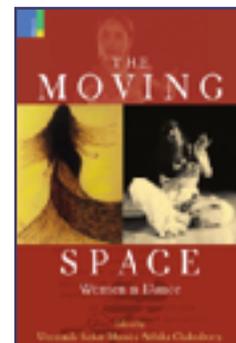
This volume contains papers presented at Annual Symposia of the ICTM National Committee for Germany, 2010–2013. Topics covered by the articles include music transfer, musical instruments, music and transculturality, and traditional music of European regions in a global context, addressing musical phenomena in Argentina, Brazil, Germany, Greece, Guyana, Italy, Mali, Mexico, Trinidad, Turkey, and Venezuela.



## The Moving Space: Women in Dance

Urmimala Sarkar Munsi and Aishika Chakraborty. New Delhi: Primus Books, 2017. Hardback, 288 pp. ISBN: 9789386552501. INR 1,395/USD 64.95/GBP 52.95. [Purchase.](#)

The book highlights the idea of the “space” created, occupied, and negotiated by women in Indian dance. It takes dance as a critical starting point, and endeavours to create an inclusive discourse around the female dancer and the historic, gendered, and contested “space(s)” that cast her or are created by her. The work unfurls complex relationships between individual experiences, gendered representation, and cultural constructions in the realm of dance as it traces the lived experience of the dancer—her movements, her voice, and her subjectivity.

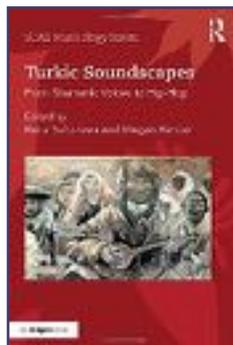


It contextualizes women dancers across diverse spaces—from temple to courtyard, from silver screen to dance bars, and from national to regional stages—within the larger rubric of dance studies, and brings out stories of survival, struggle, empowerment, subjugation, and subversion.

## Turkic Soundscapes: From Shamanic Voices to Hip-Hop

*Razia Sultanova and Megan Rancier*, eds. London: Routledge, 2018. Hardback, 278 pp. ISBN: 9781138062405. GBP 90.99 (hardcover) / GBP 37.61 (Kindle). [Purchase](#).

The Turkic soundscape is both geographically huge and culturally diverse. Although the Turkic peoples of the world can trace their linguistic and genetic ancestries to common sources, their extensive geographical dispersion and widely varying historical and political experiences have generated a range of different expressive music forms.



Consisting of twelve individual contributions that reflect the geographical breadth of the area under study, the collection addresses animist and Islamic religious songs; the historical development of Turkic musical instruments; ethnography and analysis of classical court music traditions; cross-cultural influences throughout the Turkic world; music and mass media; and popular music in traditional contexts.

# ICTM World Network

The [ICTM World Network](#) is composed of individuals, called Liaison Officers, and representatives of organizations, 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 2018, the International Council for Traditional Music is officially represented in 128 countries and regions.

## Afghanistan

In search of new representative

## Albania

[Ardian Ahmedaja](#), Liaison Officer

## Algeria

In search of new representative

## American Samoa

[Kuki Motumotu Tuiasosopo](#), Liaison Officer

## Angola

In search of new representative

## Argentina

[Silvia Citro](#), Liaison Officer

## Armenia

[Tatevik Shakhkulyan](#), Liaison Officer

## Australia & New Zealand

[Catherine Grant](#), Chair of Regional Committee

## Austria

[Bernd Brabec de Mori](#), Chair of National Committee

## Azerbaijan

[Sanubar Bagirova](#), Liaison Officer

## Bangladesh

[Sayeem Rana](#), Liaison Officer

## Belarus

[Galina Tavlai](#), Liaison Officer

## Belgium

[Anne Caufriez](#), Liaison Officer

## Bhutan

[Kheng Sonam Dorji](#), Liaison Officer

## Bosnia and Herzegovina

[Jasmina Talam](#), Chair of National Committee

## Botswana

In search of new representative

## Brazil

[Deise Lucy Montardo](#), Chair of National Committee

## Bulgaria

[Lozanka Peycheva](#), Chair of National Committee

## Cambodia

[Song Seng](#), Liaison Officer

## Cameroon

[Kisito Essele](#), Liaison Officer

## Canada

[Judith Klassen](#), Chair of National Committee

## Cape Verde

In search of new representative

## Chile

[Jacob Rekedal](#), Liaison Officer

## China

[Xiao Mei](#), Chair of National Committee

## Colombia

[Juan Sebastián Rojas](#), Liaison Officer

## Costa Rica

In search of new representative

## Côte d'Ivoire

[Sié Hien](#), Liaison Officer

## Croatia

[Tvrtko Zebec](#), Chair of National Committee

## Cuba

[Laura Delia Vilar Álvarez](#), Liaison Officer

## Cyprus

[Nefen Michaelides](#), Liaison Officer

## Czech Republic

[Zuzana Jurková](#), Liaison Officer

## Denmark

[Eva Fock](#), Chair of National Committee

## Ecuador

[María Gabriela López Yáñez](#), Liaison Officer

## Egypt

In search of new representative

## Estonia

[Žanna Pärtlas](#), Liaison Officer

## Ethiopia

[Timkehet Teffera](#), Liaison Officer

## Finland

[Antti-Ville Kärjä](#), Chair of National Committee

## France

[Susanne Fürniss](#), Chair of National Committee

## Georgia

[Teona Lomsadze](#), Liaison Officer

**Germany**

[Dorit Klebe](#), Chair of National Committee

**Ghana**

[Daniel Avorgbedor](#), Liaison Officer

**Greece**

[Irene Loutzaki](#), Liaison Officer

**Guam & Northern Marianas**

[Michael Clement](#), Liaison Officer

**Guatemala**

[Matthias Stöckli](#), Liaison Officer

**Haiti**

[Gerdès Fleurant](#), Liaison Officer

**Hungary**

[János Sipos](#), Chair of National Committee

**Iceland**

[Guðrún Ingimundardóttir](#), Liaison Officer

**India**

[Urmimala Sarkar Munsî](#), Liaison Officer

**Indonesia**

[Made Mantle Hood](#), Liaison Officer

**Iran**

[Mohammad Reza Azadehfar](#), Liaison Officer

**Iraq**

[Scheherazade Q. Hassan](#), Liaison Officer

**Ireland**

[Éamonn Costello](#), Chair of National Committee

**Israel**

[Essica Marks](#), Liaison Officer

**Italy**

[Domenico Staiti](#), Chair of National Committee

**Japan**

[Tsukahara Yasuko](#), Chair of National Committee

**Kazakhstan**

[Saule Utegalieva](#), Liaison Officer

**Kenya**

[Charles Nyakiti Orawo](#), Liaison Officer

**Republic of Korea**

[Sheen Dae-Cheol](#), Chair of National Committee

**Kuwait**

[Lisa Urkevich](#), Liaison Officer

**Kyrgyzstan**

[Kanykei Mukhtarova](#), Liaison Officer

**Laos**

[Bountheng Souksavatd](#), Liaison Officer

**Latvia**

[Anda Beitāne](#), Liaison Officer

**Lebanon**

In search of new representative

**Lithuania**

[Rimantas Šliužinskas](#), Chair of National Committee

**Macedonia (FYROM)**

[Velika Stojkova Serafimovska](#), Chair of National Committee

**Madagascar**

[Mireille Rakotomalala](#), Liaison Officer

**Malawi**

In search of new representative

**Malaysia**

[Tan Sooi-Beng](#), Liaison Officer

**Malta**

[Philip Ciantar](#), Liaison Officer

**Mexico**

[Carlos Ruiz Rodriguez](#), Liaison Officer

**Federated States of Micronesia**

[Augustine C. Kohler](#), Liaison Officer

**Moldova**

[Diana Bunea](#), Liaison Officer

**Mongolia**

[Otgonbayar Chuluunbaatar](#), Liaison Officer

**Montenegro**

[Zlata Marjanović](#), Liaison Officer

**Morocco**

[Lhoussain Simour](#), Liaison Officer

**Mozambique**

[Marílio Wane](#), Liaison Officer

**Myanmar**

[Ne Myo Aung](#), Liaison Office

**Nepal**

[Ram Prasad Kadel](#), Liaison Officer

**The Netherlands**

[Evert Bisschop Boele](#), Liaison Officer

**Nicaragua**

[Johannes Kranz](#), Liaison Officer

**Nigeria**

[Austin 'Maro Emielu](#), Liaison Officer

**Norway**

[Bjørn Aksdal](#), Chair of National Committee

**Oman**

[Nasser Al-Taei](#), Liaison Officer

**Pakistan**

[Shumaila Hemani](#), Liaison Officer

**Palau**

[Meked Besebes](#), Liaison Officer

**Papua New Guinea**

[Naomi Faik-Simet](#), Liaison Officer

**Peru**

[Pablo Molina](#), Liaison Officer

**Philippines**

[José Buenconsejo](#), Liaison Officer

**Poland**

[Ewa Dahlig](#), Chair of National Committee

**Portugal**

[Salwa El-Shawan Castelo-Branco](#), Chair of National Committee

**Puerto Rico**

[Mareia Quintero Rivera](#), Liaison Officer

**Romania**

[Constantin Secară](#), Liaison Officer

**Russia**

[Olga Pashina](#), Liaison Officer

**Serbia**

[Danka Lajić-Mihajlović](#), Chair of National Committee

**Singapore**

[Joseph Peters](#), Liaison Officer

**Slovakia**

[Bernard Garaj](#), Chair of National Committee

**Slovenia**

[Mojca Kovačič](#), Chair of National Committee

**Solomon Islands**

[Irene Karongo Hundleby](#), Liaison Officer

**South Africa**

[Alvin Petersen](#), Liaison Officer

**Spain**

[Francisco J. García Gallardo](#), Chair of National Committee

**Sri Lanka**

[Lasanthi Manaranjanie Kalinga Dona](#), Liaison Officer

**Sudan**

[Mohammed Adam Sulaiman Abo-Albashar](#), Liaison Officer

**Swaziland**

[Cara Stacey](#), Liaison Officer

**Sweden**

[Dan Lundberg](#), Chair of National Committee

**Switzerland**

[Marcelo Sorce Keller](#), Chair of National Committee

**Taiwan**

[Tsai Tsung-Te](#), Chair of Regional Committee

**Tajikistan**

[Faroghat Azizi](#), Liaison Officer

**Tanzania**

[Imani Sanga](#), Liaison Officer

**Thailand**

[Bussakorn Binson](#), Liaison Officer

**Tonga**

[Adrienne L Kaeppler](#), Liaison Officer

**Tunisia**

[Anas Ghrab](#), Liaison Officer

**Turkey**

[Arzu Öztürkmen](#), Chair of National Committee

**Turkmenistan**

[Shakhym Gullyev](#), Liaison Officer

**Uganda**

In search of new representative

**Ukraine**

[Olha Kolomyets](#), Liaison Officer

**United Arab Emirates**

[Aisha Bilkhair](#), Liaison Officer

**United Kingdom**

[Keith Howard](#), Chair of National Committee

**United States of America**

[Anne Rasmussen](#), Chair of National Committee

**Uruguay**

[Marita Fornaro](#), Liaison Officer

**Uzbekistan**

[Alexander Djumaev](#), Liaison Officer

**Vanuatu**

[Monika Stern](#), Liaison Officer

**Venezuela**

[Katrin Lengwinat](#), Liaison Officer

**Vietnam**

[Pham Minh Hương](#), Chair of National Committee

**Yemen**

[Rafik al-Akuri](#), Liaison Officer

**Zambia**

In search of new representative

**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

Co-Chairs: [Gerda Lechleitner](#) & [Susana Sardo](#)

## 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 Latin America and the Caribbean

ICTM Liaisons: [Nora Bammer](#) and [Javier Silvestrini](#)

## 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](#)

## Music, Education and Social Inclusion

Chair: [Sara Selleri](#)

## Musical Instruments

Chair: [Gisa Jähnichen](#)

## Musics of East Asia

Chair: [Kim Hee-Sun](#)

## Musics of the Slavic World

Chair: [Ulrich Morgenstern](#)

## 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)



[Lee Tong Soon](#)

Singapore/USA

EB Member (2017–2020,  
ex officio)



[Don Niles](#)

Papua New Guinea

EB Member (2017–2023)



[Marie Agatha Ozah](#)

Nigeria

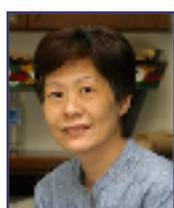
EB Member (2017–2023)



[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

Department of Folk Music Research and Ethnomusicology

University of Music and Performing Arts Vienna  
Anton-von-Webern Platz 1

1030 Vienna

Austria

Phone: +1 410 501 5559

E-mail: [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org)

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

- \* Standard Membership: EUR 60
- \* Joint Membership (\*): EUR 90
- \* Student Membership (\*\*): EUR 40
- \* Emeritus Membership (\*\*\*): EUR 40
- \* Life Membership: EUR 1,200
- \* Joint Life Membership (\*): EUR 1,500

(\*) 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

**Institutional Memberships** are available to institutions, libraries, regional scholarly societies, radio-television organizations, and other corporate bodies. Institutional Members are able to choose the number of individuals they would like to attach to their Institutional Membership (a minimum of four). These "Institutional 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 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

---

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.

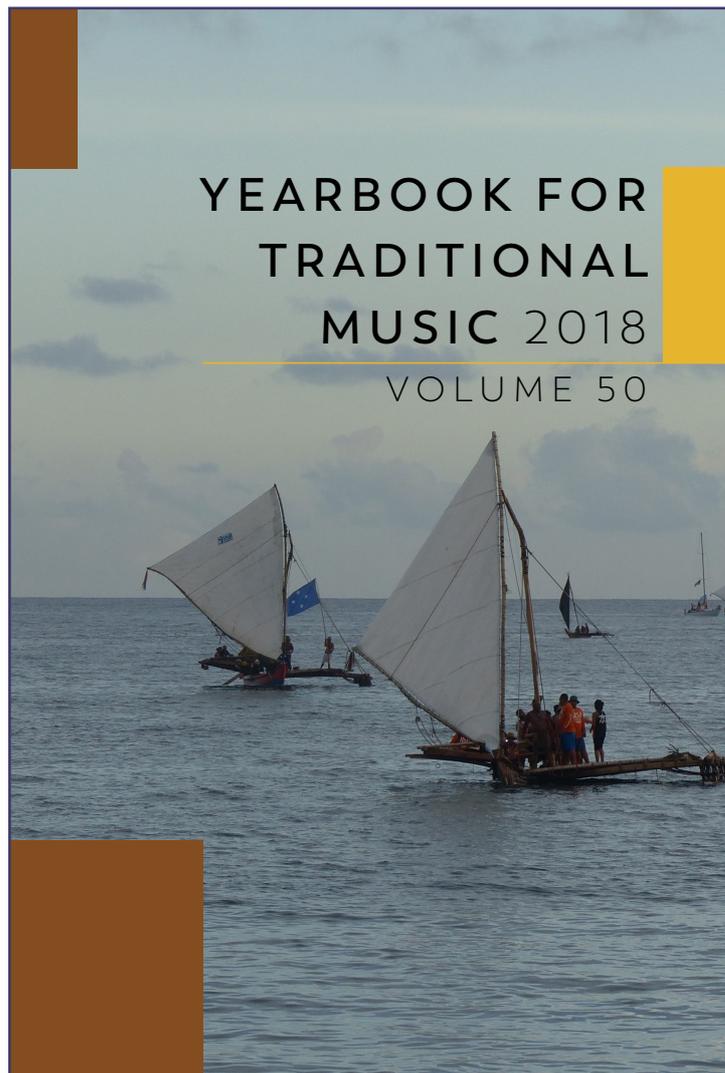
ISSN (Print): 0740-1558

ISSN (Online): 2304-3857

General Editor: [Lee Tong Soon](#).

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 2018 issue the *Yearbook* (Vol. 50), will be published in November 2018.



For more information about submissions to the *Yearbook*, and how to get back issues (both in print and electronic form), please visit the [Yearbook's home page](#).

## Bulletin of the ICTM

---

The *Bulletin of the International Council for Traditional Music* carries news from the world of traditional music and dance, a calendar of upcoming events, and reports from ICTM Study Groups and ICTM National and Regional Representatives.

ISSN (Online): 2304-4039

Editor: [Carlos Yoder](#).

The *Bulletin of the ICTM* was established in 1948 as the *Bulletin of the International Folk Music Council*. Until its April 2011 issue (Vol. 118), the *Bulletin* was printed and posted to all members and subscribers. Starting with its October 2011 issue (Vol. 119), the *Bulletin* became an electronic-only publication.

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

For more information about submissions, and how to access or purchase back issues, please visit [the Bulletin's home page](#). The full collection of past *Bulletins* can be accessed and downloaded from [this page](#).

## Online Membership Directory

---

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