

BULLETIN

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INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

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Message from the Secretary General

by Ursula Hemetek



We start the new year 2019 with much energy and the very best wishes to all of you. It is going to be an active ICTM year, as the **World Conference in Bangkok next July** will hopefully bring together many members of the big and diverse ICTM family. Many colleagues are very busy preparing the event, and I want to thank the Programme Committee, co-chaired by Tan Sooi Beng and Keith Howard, for their excellent work on the evaluation of abstracts. It was a huge job, because there were indeed many more proposals than could be accommodated in the programme. It is wonderful that the number of proposals continues to grow from conference to conference, and it underscores the great importance of ICTM World Conferences. On the other hand, to ensure the quality of the programme this strictly anonymous evaluation process inevitably produces rejections. This can raise some difficulties in terms of funding for those colleagues whose proposals were not accepted. While rejections are unfortunate, please note that the Secretary General is not at all involved in the evaluation process, and neither is the Executive Board. This is a very common practice that guarantees independence and transparency.

Two very important ICTM bodies have been enlarged since the last *Bulletin*.

First, I want to welcome the new **ICTM Study Group on Sound, Movement and the Sciences** (see pages 30–31 for its first report), which was recently approved by the Executive Board, and highlight that the Study Group on Musics of the Slavic World changed its name to Study Group on Music and Dance of the Slavic World, thereby specifically including dance in its title.

Second, I want to greet the following new representatives in our **World Network**: Mirwais Sidiqi (Afghanistan), María José Rivera (Bolivia), Irena Miholić (Croatia), Þorbjörg Daphne Hall (Iceland), Nicholas Ssempijja (Uganda), Gregory Barz (USA), and Kapambwe Lumbwe (Zambia). These new members raise the number of countries and regions with official ICTM representation to 129.

Handling this increasing number is not easy, however. Following the suggestion by the Secretariat to have more official agreements signed between the Council and its national representatives, a document was created that clearly states the character of the relationship, outlining the duties and bene-

fits of both parties. This agreement was approved by the Executive Board, and is now in use.

Besides the Programme Committee another team is very busy at the moment: my sincerest thanks go to the Local Arrangements Committee of the 2019 World Conference. Bussakorn Binson and her team, especially Paphutsorn Koong Wongratanapitak, are working very hard to prepare a wonderful event for all of us.

Due to an insurmountable issue, however, the registration website for the conference could not be ready by the time of this *Bulletin's* publication. We will notify via e-mail all our members as soon as the website will be ready to take registrations. The deadline for receiving applications for funding travel to the World Conference will be extended accordingly.

The **ICTM elections** are approaching. As democracy and transparency are very much on my agenda as Secretary General, I am very happy to announce that the nomination process has now concluded successfully. I want to thank the Nomination Committee, especially its convener Made Hood, for the work done and the work to come. The candidates will be presented in the April 2019 *Bulletin*. Please keep in mind that on-site voting will not be allowed during the Bangkok conference, so you will have to vote electronically. The voting process will be outsourced to a third party to guarantee maximum objectivity and transparency. The other step towards increasing democracy is the implementation of the First General Survey of ICTM members. Our president will comment about that in her column.

As always, in this *Bulletin* you will find many very interesting country and Study Group reports.

There is a sad note in this *Bulletin* as well, because we have three obituaries for three very prominent members of ICTM—Rudolf Brandl, Burt Feintuch, and Mícheál Ó Súilleabháin—two of whom were keynote speakers at past World Conferences. I want to express my sincerest condolences to their families.

In the end, one joyful remark—ethnomusicology was again awarded with an international prize. Ana Hofman (Slovenia) received the Mid-Career Award of the Institute for the Danube Region and Central Europe for her outstanding work in ethnomusicology and gender studies, in Bratislava in November 2018. In her remarkable speech she mentioned the inspiration she had through international networks like the ICTM, and she emphasized the role of women in supporting her career. Congratulations on this achievement! You can read more about the ceremony on page 23 of this *Bulletin*.

Message from the President

by *Salwa El-Shawan Castelo-Branco*

First, I would like to extend my warmest wishes to the membership for a peaceful and happy 2019. Last year was replete with activities and accomplishments: Study Group symposia, the expansion of the World Network, the announcement of the publication of the *Yearbook of Traditional Music* by Cambridge University Press (starting with volume 51/2019), and the consolidation of ICTM's position as an NGO with consultative relations with UNESCO (our representative Naila Ceribašić was elected to the Steering Committee of the ICH NGO Forum from a pool of international NGOs), to mention just a few. These and other issues have been discussed in the Secretary General's column, so I would like to take this opportunity to thank the members of the Executive Board, Study Group Chairs, local and programme committees, and the membership at large for their important contribution to the continued development of the Council. Here I will concentrate on the First General Survey of ICTM Members, which was conducted via an electronic platform between 6 November and 6 December 2018.



The anonymous survey aimed to increase the knowledge about the Council's membership, and to contribute towards a more democratic and transparent governance. The survey was carefully designed jointly by the Secretariat, the Executive Board, and a special Executive Board Committee appointed for the purpose. It consisted of 42 questions, mostly multiple choice, which addressed the membership's profile, funding for members' participation in conferences and Study Group symposia, membership fees, outreach, publications, governance and participation, operations, elections, and a possible change in the Council's name.

The survey was a success. Out of the 1301 eligible members, a total of 308 (24%) responded, and the received feedback was positive. The Executive Board subsequently appointed a committee for the analysis and disclosure of its results, formed by Salwa El-Shawan Castelo-Branco (Chair), Ursula Hemetek, Svanibor Pettan, Larry Witzleben, Miguel García, Naila Ceribašić, Razia Sultanova, and Carlos Yoder. A full report will be published in the April *Bulletin* and will be made available online.

On behalf of the Executive Board and the Secretariat, I would like to thank all who took part in the First General Survey of ICTM Members. The results will be instrumental in steering the Council's policies and future.

From the *ICTM Online Photo Gallery*



Participants of the international workshop on repatriation “The History and Significance of Early Sound Recordings Made in China.” November 2017, Shanghai, China. Photo provided by Xiao Mei.



Rudolf M. Brandl in Tirana, 2009. Photo provided by Christiane Fennesz-Juhasz.

Rudolf M. Brandl (1943–2018)

by Helmut Kowar and Christiane Fennesz-Juhasz

Austrian ethnomusicologist Rudolf Maria Brandl died in Vienna on 3 October 2018.

Born on 1 July 1943 in Stockerau (Lower Austria) to a family of watchmakers, Rudolf Brandl enrolled in 1962 for musicology, African studies, and ethnology at the University of Vienna, also studying violin at the conservatoire of the city of Vienna as well as composition with Friedrich Cerha at the music academy. For his work as a composer, he was awarded two sponsorship prizes for composition by the provinces of Lower Austria and Salzburg in 1972 and 1974.

Throughout his life Brandl was closely associated with the Phonogrammarchiv of the Austrian Academy of Sciences. As early as the mid-1960s, he collaborated on archival projects while working on his doctoral thesis on songs in the fairy tales of the inhabitants of the Ituri Forest in the northeast of today's Democratic Republic of Congo, recorded by Austrian missionary and scholar Anton Vorbichler in 1958–59.

From 1969, Brandl was a permanent academic member of staff of the Phonogrammarchiv in the ethnomusicology section, until he became assistant in comparative musicology at the Free University of Berlin in 1975. In 1982 he was appointed professor of ethnomusicology and systematic musicology at the University of Göttingen. Previously, in 1978, Brandl was visiting professor at the University of Tampere, while in

1989 he taught at the Aristotle University of Thessaloniki. Between 1985 and 1990 he was the Chair of the ICTM National Committee for the Federal Republic of Germany.

During his time in Vienna, Brandl embarked on his own field research. From 1963 onwards he regularly travelled to Greece (first to Rhodes, later to Karpathos), and in 1971 he began—as one of the first—to study traditional music in local urban spaces among Serbian migrant labourers and Viennese folk singers.

All his life he was enthusiastically engaged in his intensive field research activities, which he subsequently expanded to cover Epirus, several Balkan areas, and from the mid-1980s, also China (especially the Nuo mask ritual, local opera, and Kunqu). In 2008 he was awarded an honorary doctorate from the University of Athens for his extensive research on Greek folk music. Three years later, Brandl and his wife and research partner Daniela received a prize for special services to Kunqu opera from the committee for intangible cultural heritage of the city of Beijing.

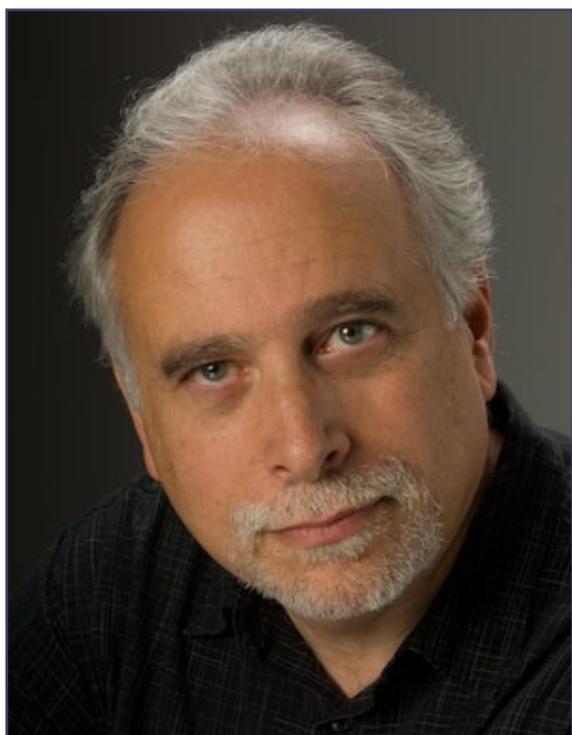
In 2007 he concluded a contract with the Austrian Academy of Sciences in which he gave over his complete ethnomusicological collections to the Phonogrammarchiv.

After his retirement from the University of Göttingen, he was director of the Phonogrammarchiv from 2008 to 2011, making important and lasting contributions to the development of the institution, including the establishment of its journal. In the preceding years Brandl had already been a foreign member of the scientific advisory council of the Phonogrammarchiv. In his time as director and head of this newly formed working group, the so-called RMB Collection, he not only continued with his field research in Greece and China, but also increasingly focused again on the documentation of Viennese folk music.

Rudolf Brandl published widely in all these areas, and made his field recordings accessible to the public in the form of numerous DVDs and CDs. He also worked on general questions of musical anthropology, intercultural hermeneutics, and historical ethnomusicology. General presentations of his main research topics can be found in his book publications (all in German), including *Einführung in das Kunqu – die klassische chinesische Oper des 16. bis 19. Jahrhunderts* (2007) and *Ali Pasha und die Musik des Epiros – Ethnohistorie der traditionellen griechischen Musik anhand fremder Reiseberichte des 18./19. Jahrhunderts und die rezente Überlieferung* (2017), both published by Cuvillier (Göttingen), to mention only the most recent titles. Shortly before his unexpected death, Brandl was able to complete his comprehensive

annotated *Catalogue of field research in China, 1986-2018: on musical tradition – shadow play – local operas – Beijing opera – Kunqu* (a literal translation of the provisional title; to be published by Cuvillier in 2019).

His life as a scholar was always characterized by profoundly humanistic thinking. In personal conversation, Rudolf repeatedly emphasized that he considered his work as an ethnomusicologist and field researcher also as a way to deepen the knowledge of foreign traditions and cultures, to convey it to a wider public, and thus contribute to a better understanding of people amongst each other, and ultimately, to their peaceful coexistence.



Burt Feintuch (1949–2018). Photo provided by Jeannie Thomas.

Burt Feintuch (1949–2018)

by Jeff Todd Titon

Burt Feintuch, folklorist, scholar, director of the Center for the Humanities and professor of English and Folklore at the University of New Hampshire, USA, died in Portsmouth, New Hampshire, on 29 October 2018. Passionate about cuisine (he was a superb cook), skilled as a musician, and strong in support of the musics and music-cultures he loved, he was habitually modest about his own accomplishments while also building up a remarkable body of scholarly work directed at understanding musical motivations and, as he came to term it, cultural integrity.

Burt maintained a constructively critical attitude toward his own ideas and those of others, while serving as an editor of the *Journal of American Folklore* (1990–1995) and in editing three important books: *The Conservation of Culture* (University Press of Kentucky, 1988), *Eight Words for the Study of Expressive Culture* (University of Illinois Press, 2003) and, with David Watters, the *Encyclopedia of New England* (Yale University Press, 2005). In several of his own articles he explored the reasons why traditional folk artists continued to practice their craft, and in several books of oral history interviews with musicians he (with his collaborator, photographer David Samson) was able to showcase their remarkable insights into music and social life: *In the Blood: Cape Breton Conversations on Culture* (Cape Breton University Press and Utah State University Press, 2010), and *Talking New Orleans Music: Crescent City Musicians Talk about their Lives, their Music, and their City* (University of Mississippi Press, 2015). A third book, *Creole Soul: Zydeco Music, Life, and Culture* was near completion at the time of his death. His capstone essay, “Cultural Integrity and Local Music,” will be published in Tim Cooley, ed., *Cultural Sustainabilities* (University of Illinois Press, 2019). In it he explains that “many residents [of these cultures, Cape Breton and New Orleans] consider music integral to a good life and emblematic of a kind of wholeness—or integrity—in life.”

Born in 1949, Burt grew up in Philadelphia, a stronghold of folklore studies in the twentieth century. He graduated from the Pennsylvania State University in 1971 with a major in American studies, and received his PhD in folklore and folk-life from the University of Pennsylvania in 1975, writing his dissertation on the life and music of a traditional Pennsylvania fiddler. He was a professor for 13 years in the folklore programme at Western Kentucky University, after receiving tenure directing their MA program in Folk Studies. There in south-central Kentucky, he continued his research into traditional fiddling, co-produced an important documentary two-LP set of archival and contemporary recordings (*I Kind of Believe It's a Gift*), and added African American gospel music to his interests, producing a documentary film on *The Cross Family, Living the Life We Sing About*. In 1988 he moved to the University of New Hampshire, as professor of English and folklore, and director of their newly-formed Humanities Center, which he piloted with great skill, bringing together notable humanists in critical theory and cultural studies, and establishing cross-disciplinary ties with the social and natural sciences. There he produced a documentary film on African American culture in New Hampshire, *Shadows Fall North* (2016), as well as several CDs documenting Cape Breton fiddle and dance music, and the music of the

Northumbrian smallpipes. Although he missed teaching in a graduate folklore programme, he relished the opportunity to make a difference in the growth of the humanities and to broaden his own thinking through interdisciplinary engagement; and he took an opportunity to further his interests in the traditional music cultures of the North Atlantic, while performing frequently for contradances in southern New Hampshire.

Burt served folklore and the humanities in numerous ways: as a member of the Executive Board of the American Folklore Society, as an advisory member of the New Hampshire Humanities Council, as a member of the Library of Congress' National Recording Preservation Board, as the Chair of the Kentucky Humanities Council, and as the American Folklore Society's representative to the World Intellectual Property Organization. As the Director of the University of New Hampshire Humanities Center he received grants from the U.S. Department of Justice, the National Endowment for the Humanities, and the U.S. State Department, among others, while also receiving numerous personal grants, fellowships, and honours, including an invitation to give the keynote address at the 2005 ICTM World Conference, subsequently published in the *Yearbook for Traditional Music*. In 2012 he was elected to the Fellows of the American Folklore Society.

Even near the end, he maintained his habitual modesty and irreverence. When he was told he needed brain surgery, he asked his doctor, "If you're going to map my brain, would you please put in some points of interest?" Needless to say, he already had accumulated a great many, which he shared generously with his friends. News of his death resulted in an outpouring of grief and remembrance from family, friends, and colleagues who recall a life that well exemplified the integrity he wrote about. We are fortunate that after donating his field recordings to the American Folklife Center at the Library of Congress, Burt sat for an hour-long interview in 2017 about his life and career. A video recording of this interview, conducted by folklife specialist Nancy Groce, is [available on YouTube](#) and serves as a fitting memorial.



Mícheál Ó Súilleabháin (1950–2018). Photo by Maurice Gunning.

Mícheál Ó Súilleabháin (1950–2018)

by Catherine Foley

Professor Mícheál Ó Súilleabháin, pianist, composer, recording artist, visionary, educationalist, and Founding Director of the Irish World Academy of Music and Dance at the University of Limerick, was born in Clonmel, County Tipperary, Ireland, in 1950. He studied piano at a young age and continued to perform on this instrument, as his chosen instrument, for the remainder of his life. Mícheál completed a BMus (1972) and an MA degree (1973) at University College Cork under Aloys Fleischmann and Séan Ó Riada. These men would greatly influence Mícheál.

In 1975, Mícheál was appointed lecturer in the Music Department at University College Cork (UCC), where he remained until 1994. During this time he integrated Irish traditional music into the university system by offering academic and performance modules in Irish traditional music in the BMus and BA degrees. In 1987 Mícheál completed a PhD with John Blacking at Queens University in Belfast; the topic of his research was on the Irish fiddle player Tommy Potts. In 1988, when Mícheál took sabbatical from his lecturing position at UCC, he asked me to replace him in offering lectures and workshops in Irish traditional music, song, and dance. Mícheál continued his pioneering work at UCC until 1994 when he took up the first Chair of Music position at the University of Limerick.

At the University of Limerick, Mícheál initially established a research centre—The Irish World Music Centre—around

postgraduate research students. This was renamed in 2004 to The Irish World Academy of Music and Dance, and offered undergraduate and postgraduate programmes in music and dance including ethnochoreology, ethnomusicology, contemporary dance performance, Irish traditional dance performance, community music, music therapy, festive arts, Irish traditional music performance, classical string performance, and others. These programmes were offered alongside traditional academic and practice-based doctoral research degrees. A community of active researchers and artists-in-residence contributed further to teaching and enhancing creative offerings at the Academy.

Mícheál was a visionary and embraced new ideas to make The Irish World Academy of Music and Dance an important international institution where music, dance, and festive arts could be studied from both academic and performative perspectives and where there was a parity of esteem or a *cothrom na féinne* between them. Many of the delegates present at the ICTM World Conference in July 2017 will remember Mícheál's keynote address, in which he presented on this topic and which has been published in the most recent volume of the *Yearbook* (Volume 50/2018).

Together with his visionary and educational work, Mícheál continued to perform on piano and to compose. He recorded a series of pioneering solo albums which re-positioned the piano at the heart of Irish traditional music (for example, *The Dolphin's Way* in 1987). Mícheál composed for piano, voice, other instruments, and orchestra. His most well-known recorded works are *Oileán* (1989), *Woodbrook* (1992), and *Becoming* (1997). The television documentary *A River of Sound: The Changing Course of Irish Traditional Music* (1995; RTE/BBC/Hummingbird Productions) was scripted and presented by Mícheál. He also worked closely as assistant editor with Aloys Fleischmann—his mentor at University College Cork—on the monumental *Sources of Irish Traditional Music* (Garland Press, two volumes, London and New York 1998).

Mícheál was also responsible for establishing a number of institutions such as Maoin Cheoil an Chláir, a school of music in Ennis, County Clare, where both Irish traditional music and classical music could both be studied; he established the Traditional Music Archive at Boston College, the Archives of Traditional Performing Arts at University College Cork, and the Toyota Archive at the University of Limerick. Mícheál was engaged with numerous organizations, for example he was former Chair of the Irish Traditional Music Archive, a former board member of the Irish Chamber Orchestra, and the inaugural Chair of Culture Ireland.

During his lifetime, Mícheál received numerous awards. He was awarded Honorary Doctorates of Music from University College Cork (2005) and The Royal Conservatoire of Scotland (2017). Other awards included Ollamh na hÉigse (Inaugural award by Comhaltas Ceoltóirí Éireann in 2006); Honorary Alumnus Award (Boston College) and the O'Donnell Chair of Irish Studies from the University of Notre Dame (2012).

Mícheál leaves behind a huge legacy which will continue in his honour and memory. He also leaves behind his wife Helen Phelan and his sons Luke, Eóin, and Mícheál (Moley), his first wife, Nóirín Ní Riain, his brother John, and extended family, friends, and colleagues. May he rest in peace. *Ar dheis Dé go raibh a anam dílis.*

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.

Fifth 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.chula.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

Facebook: 45th ictm world conference 2019 – Thailand

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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: 15 December 2018~~

Registration to the conference will open soon. All ICTM members and everybody who have submitted an abstract to the conference will be notified via e-mail.

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

Announcements

Study Group on Ethnochoreology: Meeting of Sub-Study Group

15–17 March 2019

Belgrade, Serbia

The Sub-Study Group on Movement Analysis of the Study Group on Ethnochoreology will hold a meeting in Belgrade, Serbia, on 15–17 March 2019 at the Faculty of Music of the University of Arts. The meeting's topic will be “vertical movements of the centre of gravity and *svikt*-analysis.”

The work of keynote speakers János Fügedi and Egil Bakka will be central for the preparation for the meeting, but the dance traditions of all scholars present at the meeting will also be explored. We therefore kindly ask that each participant presents a short video clip of a dance of their choice, approximately 5 minutes each. The aim of these presentations is to examine, reflect upon, and question connections to vertical movements of the centre of gravity and *svikt*-analysis.

Please contact Siri Mæland at siri@fmfd.no if you are interested in joining or getting more detailed information about the meeting.

Study Group on Multipart Music: Symposium

23–27 September 2019

Sarajevo, Bosnia and Herzegovina

Deadline for submissions: 28 February 2019

The Study Group on Multipart Music will hold its 6th symposium on 23–27 September 2019 at the Academy of Music, University of Sarajevo, Bosnia and Herzegovina.

The themes for the symposium are (1) Emotion and aesthetic experience during the performance act; (2) *A cappella* singing; and (3) New research.

Further information about the symposium, including the Call for Papers and Local Arrangements information, can be found [on the Study Group's website](#).

Study Group on Ethnochoreology: Symposium

18–25 July 2020

Klaipėda, Lithuania

Deadline for submissions: 1 November 2019

The Study Group on Ethnochoreology will hold its 31st symposium on 18–25 July 2020 at Klaipėda University, hosted by the Department of Ethnomusicology, Lithuanian Academy of Music and Theatre, in partnership with Klaipėda University and the Council for the Protection of Ethnic Culture. Dalia Urbanavičienė is chair of the Local Organizing Committee.

There are two themes for the symposium: (1) Dance and economy; and (2) Dance transmission.

The deadline for submissions is 1 November 2019. Further information about the symposium, including the Call for Papers, will be found [on the Study Group's website](#).

Reports from ICTM National and Regional Representatives

Armenia

by *Tatevik Shakhkulyan, Liaison Officer*

In recent years the interest in traditional music has considerably increased in Armenia. Students and young specialists in various fields attend concerts, teach in dance and song workshops, learn to play folk musical instruments, organize events on traditional music and dance, etc.



Research

Scholarly research on traditional music is mostly centralized at three institutions: (1) Institute of Arts of the National Academy of Sciences of the Republic of Armenia; (2) Komitas State Conservatory; and (3) Komitas Museum-Institute. While each institution has its own research plan and views on the development of traditional music, there is also active collaboration among them. In 2017, Komitas Museum-Institute presented a temporary exhibition about musical instruments titled “Sound and Silence: The Musician and Musical Instruments Throughout the Centuries.” On this occasion a volume about traditional Armenian musical instruments was published, which included nine articles by musicologists, philologists, historians, and ethnologists, embracing various topics related to both ancient and modern times. In 2018, an exhibition was dedicated to the ethnomusicologist and music collector Mihran Toumajan (1890–1973), who collected and transcribed thousands of Armenian folk songs from informants who had migrated from the Ottoman Empire to various countries in the beginning of the twentieth century. On the occasion of the exhibition a new collective research volume dedicated to Toumajan’s work was presented, which also included a CD with some 50 songs in modern arrangements.

Fieldwork is being carried out in several Armenian regions. The tradition of recording and transcribing Armenian folk songs and melodies has never been interrupted since the time of Komitas (1869–1935). Nowadays, due to changes in lifestyle, the scope of collected genres has also changed. During 2017 and 2018, the Komitas State Conservatory and the Institute of Arts jointly organized fieldwork expeditions. The

group from the conservatory collected about 160 songs in Talin, a town in west Armenia, and 105 songs in Martuni, in the east of the country. The group from the Institute of Arts recorded about 30 songs in the northern city of Vanadzor and about 20 songs in the southern city of Yeghegnadzor. Various genres were recorded during fieldwork, including dance songs, wedding songs, lullabies, love songs, patriotic songs, etc.

Events

On 28 September 2018, Komitas Museum-Institute organized the conference “Komitas: At the Crossroads of Tradition and Modernity,” held at the Grand Salon of Sorbonne University, Paris. In the sessions titled “Folklore Dimension,” several issues concerning Armenian folk music were presented. Hrach Martirosyan talked about Armenian musical instruments, particularly focusing on the etymology of their names. Marianna Tigranyan talked about Armenian carols, which displayed definite parallels with ancient Sumerian poetry. Ani Hakobyan presented a proposal for the classification of Armenian lullabies. Margarit Sargsyan presented traditional music activities from Komitas to the present day, Hasmik Harutyunyan talked about the Ashough society in Aleksandropole (a city in the north of Armenia) in the context of Komitas’s theory. The proceedings of the conference will be published in 2019.

Both national and international festivals were held in Armenia. To be noted is the festival “Gousan,” which takes place in August–September. The festival annually hosts dozens of ethnographic song and dance groups, which perform for thousands of viewers. The festival “Armenia on the Crossroad of Peace” is also held every year in autumn, where many groups from various countries participate.

Projects

Following a state decision, the subject “National Song and Dance” was introduced into the Armenian school system in recent years. By now, 250 schools participate in the programme. Schoolchildren in the fifth, sixth, and seventh grades attend this lesson once or twice a week, during which they learn patterns of folk songs and dances belonging to various genres. Each summer the schoolteachers receive special training to prepare for the classes, since no university preparation exists yet. In the following years the number of

schools participating in the programme will increase, until all schools are involved.

Plans

In 2019 Armenia will celebrate the 150th anniversary of Komitas Vardapet's birth. The majority of events will be dedicated to this jubilee. Two international conferences will be held in Germany and Armenia. The first one will be organized by the Komitas Museum-Institute, the Embassy of Armenia in Germany, the Stadtbibliothek Berlin, and the Mashtots Center for Armenian Studies at Martin Luther University in Halle. The second one will be organized by the Mother See of Holy Etchmiadzin, the Institute of Arts of National Academy of Sciences of the Republic of Armenia, and the Komitas Museum-Institute.

Finland

by Antti-Ville Kärjä, Chair of National Committee



The year 2018 was somewhat exceptionally active within the Finnish Society for Ethnomusicology (ICTM National Committee). This was largely due to organizing and taking part in a number of events of variable scale. In March, the society was an active participant in the organization of the annual symposium for music scholars in Finland, which took place in Helsinki under the rubric “Applied Ethno/Musicology and the Applicability of Music Studies.” The three-day symposium was preceded by a workshop on audiovisual ethnomusicology co-organized with Music Archive Finland. Content-wise, the symposium was as multifaceted as usual, showcasing the vibrancy of not only Finnish ethnomusicology but music scholarship in general, ranging from issues of corporeality and neurology to education and archaeology, not to mention the more conventional areas of historical study and textual analysis, and how all these are integral in the formation of current academic citizenship, in relation to both the civic duties of the academia and its internal dynamics.

Regarding the latter, problematic organizational and institutional features emerged in the aftermath as the local organizer, the University of Helsinki and its Department of Musicology, allegedly did not have the resources to financially compensate the work of the conference secretary, despite original budgeting and agreements. Furthermore, it became apparent that recent changes in the support criteria of the Federation of the Finnish Learned Societies created a loophole

for universities to channel funds intended for the activities of non-profit academic associations into their overheads. The Finnish Society for Ethnomusicology considers this a despicable development and is preparing a public complaint about the matter. The issue is further linked to concerns over the future trajectories of ethnomusicology in Finland, as with the recent retirement of Pirkko Moisala and the fundamental restructuring of study programmes at universities, ethnomusicology as a disciplinary label is disappearing from the curricula nationwide.

During the first half of the year the society was also involved in organizing the one-day seminar “White Academia, Minority Cultures, and Music” in Helsinki, in collaboration with the activist group Ruskeat Tytöt [Brown girls], the Society for Cultural Studies in Finland, Global Music Centre, and the research association Suoni. In addition, the Finnish Society for Ethnomusicology supported Simon Frith's visit to Finland and his talk in Tampere, and the society had also a representative at the 19th International Conference GHT (Gesellschaft für Historische Tonträger) in Helsinki.

The main event of the year was nevertheless the conference “Music and the Sacred,” held in November in Helsinki, co-organized by the Finnish Society for Hymnology and Liturgy. The conference gathered some sixty participants to discuss the multiple forms of the sacred in musical contexts and included also a concert, a workshop, and a visit to an Orthodox Christian evening service. On the basis of the conference, the Finnish Society for Ethnomusicology is planning to edit both an anthology and proceedings.

Regarding publications, the society has just released the 30th volume of *Etnomusikologian vuosikirja* [The yearbook of ethnomusicology], which again includes a number of English-language articles on topics such as female folk singers, professional studio musicians, and commercial soundscapes. During the year, some organizational shifts took place as the yearbook's editorial board was restructured. The yearbook is published online and the society plans to make earlier volumes available there as well; at the moment, the archive covers the volumes since 2010. [The call for the 31st volume has just been published.](#) The society continues publishing the online journal *Musiikin suunta* [Direction of music] where shorter pieces are released, occasionally in English too. The journal is issued three times a year.

Financially, the society is stable at the moment, largely due to external funding received for events. There are, however, serious concerns over future resources, not only because of the diminishing public support for small “inviably” associ-

ations but also because of the decline in the number of members. A major factor in this is the governmental stress on “open science,” particularly in the form of online publications, resulting in fewer membership benefits and less income for the society—while large international scientific and scholarly publishers are laughing all the way to the bank with their open access fees. To remedy the situation at least to some extent, the society strives towards organizing more free events for its members with wider societal import and impact in mind. Even if ethnomusicology as a higher-education discipline is struggling within curricular realignments, as a field of study propagated by the society, its resolve to increase knowledge about the world’s music and the worth of studying music as a cultural, social, and political sphere of human activity, as “soundly organized humanity,” to quote John Blacking, is ever so strong.

Georgia

by *Teona Lomsadze, Liaison Officer*

The year 2018 was a good example for demonstrating that recent ethnomusicological life is fairly active in Georgia. More and more young Georgian ethnomusicologists participate in international conferences and scientific forums abroad, and larger numbers of foreign scholars visit Georgia for scientific events and tours to remote villages where tradition bearers who still practice their music in natural rural environment are happy to host and teach them. There is a large number of folk groups (in Tbilisi and other regions of the country) actively practising Georgian traditional music, releasing CDs, participating in local concerts, and touring abroad. Alongside newly established folk ensembles, a special niche is occupied by old groups which have been performing this music for decades: for example, the famous ensemble Rustavi, which celebrated its fiftieth anniversary with a long tour of Japan and a huge publication by Anzor Erkomaishvili, the ensemble’s artistic director, featuring recordings of 400 songs.

There are few organizations in Georgia actively involved in the process of folk-music dissemination. For instance, in the summer of 2018 the Folklore State Centre of Georgia organized the festival “Baghia chveni kveqana” [Our country is a beautiful garden] where six folk groups from Tbilisi visited 30 municipalities and held free concerts for local audiences. A total of 39 folk ensembles were involved in “Folk days of Batumi,” a series of 25 free open-air summer concerts on the Batumi coast.



“Art Gene” is another folk festival held annually in Georgia since 2004, which alongside music also presents traditional wrestling, handicrafts, cuisine, etc. This year the festival visited different regions of Georgia and was completed by a week of musical events at the open-air ethnographic museum in Tbilisi. This is the only folk festival in Georgia presenting folk-fusion music alongside original, so-called authentic traditional music, thus creating an attractive programme for various kinds of audiences.

Bringing folk music from cities back to villages is the main focus of the Folklore State Centre. In 2015 the Centre established choirmaster schools in various regions of Georgia and opened four more in 2018 (21 in total). Last October the Center opened a branch office in the western city of Ozurgeti, with a well-equipped concert hall, recording studio, and conference and exhibition halls. This is an attempt to both decentralize the folk music scene from Tbilisi, and to revive the importance of this music in the province of Guria, famous for its most complex polyphonic singing.

In Georgia, activities folk performance encouraging are well balanced with scientific practices. The International Symposium for Traditional Polyphony, held every two years since 2002, has definitely played a significant role in the development of Georgian ethnomusicology. In 2018 the Tbilisi State Conservatoire hosted the 9th symposium (30 October–3 November), co-organized by the International Research Centre for Traditional Polyphony (IRCTP) of the Tbilisi State Conservatoire, the International Centre for Georgian Folk Song, and the State Folklore Centre of Georgia. Joining scholars from 17 foreign countries were the participants of the meeting of the European Seminar in Ethnomusicology, also organized by IRCTP and held for the first time in a former Soviet country. The fact that 15 Georgian scholars presented their papers at the symposium is very important for showcasing the current state of local ethnomusicology to Western scholars, and for increasing the number of joint works between insider and outsider ethnomusicologists in Georgia.

The 9th symposium was dedicated to the centenary of the first Georgian Republic, and was distinguished by a multiplicity of themes and a particularly diverse concert programme, uniting scholars and musicians with different interests around this scientific forum. The symposium featured scholarly sessions, afternoon and evening concerts of world and Georgian polyphony, and urban folk music from Tbilisi, including the music of ethnic minorities living there. But the audience’s biggest interest was aroused by the concert “Folklore and Modernity,” dedicated to modern interpretations of tradi-



Participants of the excursion during the 9th International Symposium for Traditional Polyphony, October 2018, Georgia. Photo provided by Teona Lomsadze.

tional music in professional and popular music styles, and held for the first time within the symposium's framework.

The participants of the 9th symposium received copies of the bilingual proceedings of the previous symposium, published by IRCTP in 2018. The proceedings were, as usual, uploaded to the symposium's website for broader public access.

Additionally, IRCTP published the following two very important publications with the financial support of the Georgian Ministry of Education, Science, Culture, and Sport, and the Georgian Chanting Foundation, which were presented at the Frankfurt Book Fair in October 2018:

- *Grimaud and Georgian Song* (in Georgian and English), a book based on the materials of French ethnomusicologist Yvette Grimaud (1922–2012), the first foreign scholar to break through the barrier of Soviet isolation. In 1967 she participated in expeditions all over Georgia lead by Grigol Chkhikvadze, Georgian folklorist and professor at Tbilisi State Conservatoire, and recorded about 400 folk songs. The book presents Grimaud's essays on Georgian singing, the reactions of local people to her fieldwork, and the lyrics to the songs included in the four CDs that accompany the book. The audio recordings familiarize us with the best performers of the era and demonstrate a great variety of dialects and genres.
- *Georgian Polyphony in Western Turkey: In the Footsteps of Peter Gold* (in Georgian, Turkish, English, and German) is inspired by the fieldwork materials of American

anthropologist and ethnomusicologist Peter Gold. In 1968 he recorded the traditional music of Georgians who had resettled in İnegöl (Turkey) in the nineteenth century. He published a portion of the material in the USA in 1972. Some recordings made by Ahmet Özkan Melashvili (1965–66), a Turkish Georgian who was the guide for Gold's expedition, were also preserved by Gold. Fifty years after these events, young Georgian ethnomusicologists were given the means to follow in Gold's footsteps, search out some new materials, and show the past and present customs of the İnegöl Georgians' musical traditions through old and new recordings presented on a CD included with the publication. On 25 November 2018, 50 years after his fieldwork in Turkey, Peter Gold was taken back to İnegöl. IRCTP organized the book's presentation and concert with the İnegöl Association of Caucasian Folklore and Culture. Next to the local singers and dancers and the ensemble *Elesa*, Gold also performed a few songs recorded by him in the village of Hayriye half a century ago. The presentation/concert was attended by representatives of different Georgian and Turkish organizations, and most importantly, by people who still remembered the visit of the American ethnomusicologist.

The most recent publication of IRCTP, *Kist Traditional Music (Pankisi Gorge, Georgia)*, in Georgian, Chechen, and English, was prepared in December 2018. The publication is based on the materials of the 2013 IRCTP expedition to the Pankisi Gorge. The goal of the publication is to highlight endangered Kist traditional music, and record previously un-

available examples. It also aims to assist in popularizing this music—living musical genres directly connected to everyday life—in and outside Georgia.

Also presented at the 2018 Frankfurt Book Fair was a collection of all the different versions of the famous Georgian chant “You Are the Vineyard.” The publication was prepared by the Tbilisi State Conservatoire, the Georgian Chanting Foundation, and the Folklore State Centre. The latter two organizations also published six volumes of the *Anthology of Georgian Chant* in 2018. The anthology is an academic publication of all examples of Georgian traditional chants noted in the nineteenth and twentieth centuries.

Among the aforementioned scientific activities there also are public lectures by foreign scholars visiting Georgia for various reasons. In October–November IRCTP organized three public lectures by guest scholars who participated in the 9th symposium: Georgian ethnomusicologist Nino Tsitsishvili (Melbourne University Conservatorium of Music) presented “Love Songs and Origins of Romantic Love in the Light of Early Human Sociality;” Peter Gold presented “Music in Navajo Indian Culture,” and German scholar Frank Scherbaum delivered the lecture “Analysis of Tuning and Harmonic Voice Adjustment in the Tbilisi State Conservatory Recordings of Artem Erkomaishvili of 1966.” The latter was extremely useful for local ethnomusicologists working on old archival recordings, as it presented the benefits of adopting tools of computational ethnomusicology, an emerging new field of research.

Although Tbilisi remains the central place for ethnomusical life, the seaside city of Batumi is unquestionably the cultural centre of west Georgia. There are a few organizations conducting ethnomusical activities, although the most popular event is the annual festival of folk and church music named after the famous Georgian ethnomusicologist Giorgi Garaqanidze. On 25–27 October 2018, Batumi hosted the 13th festival, organized by the Music Department of the Batumi Art Teaching University. The conference’s morning sessions were followed by evening concerts presenting folk groups from Czech Republic, France, Georgia, and Iran, making the cultural life of Batumi even more colourful.

Kazakhstan

by Saule Utegalieva, Liaison Officer



The scientific and cultural life in Kazakhstan during the period 2015–2018 was very rich and interesting. Let us note a few important events of international significance.

Conferences

Among the most important scholarly events were the 43th ICTM World Conference, held in Astana in 2015 at the Kazakh National University of Arts, and the 5th Symposium of the ICTM Study Group on Music of the Turkic-speaking World, held in Almaty in 2016 at the Kurmangazy Kazakh National Conservatory. Both were reported on by other colleagues in the *Bulletin of the ICTM* 129 and 132, respectively.

Within the framework of the state programme “Spiritual Revival,” proposed by the President of the Republic of Kazakhstan Nursultan Nazarbayev, international scientific conferences and roundtables were held at the Kurmangazy Kazakh National Conservatory. Among them was the mini conference “Traditional Music in the 21st Century” (December 2017), dedicated to various memorable events and anniversaries of the year. Scholars from many countries took part, including Jennifer Post (USA), János Sipos (Hungary), Nataliya Gilyarova, Alexander Kharuto, and R. Gayzullin (Russian Federation). Presentations were also given by local musicologists, students, and doctoral researchers from different universities, such as the Kazakh National University of Arts (Astana), the T. K. Zhurgenov Kazakh National Academy of Arts (Almaty), and the Kurmangazy Kazakh National Conservatory.

The following themes were presented: (1) Musical ethnography and modern methods of studying of traditional music; (2) Traditional performing arts; and (3) Heritage of Traditional culture in art, education, and science.

Within the framework of this conference, workshops were held by Nataliya Gilyarova (Tchaikovsky Moscow State Conservatory), Jennifer Post (Music School of Arizona University), János Sipos (Institute of Musicology, Hungarian Academy of Sciences), and Alexander Kharuto (Tchaikovsky Moscow State Conservatory). Sipos provided an overview of almost thirty years of experience studying the traditional music of different Turkic peoples (Tatars, Kazakhs, Turkmens, Turks, Azerbaijanis, etc.). Kharuto shared the results of computer-aided studies of musical sound using the special

computer program SPAX, which he created. For the first time Saule Utegalieva presented the results of measurements made with SPAX on the sound scales and, more broadly, the sound system of the Kazakh *dombra*. Other presentations were devoted to the memory of famous Kazakh ethnomusicologists and musicians such as B. Sarybayev, B. Muptekeev, and B. Basykara. A concert of both traditional and modern music was also held during the conference.

The conference “Actual Problems of Modern Musical Turkology” was held on 28–30 May 2018 in Almaty, honouring the 60th birthday of Saule Utegalieva, ICTM Liaison Officer for Kazakhstan and member of the Study Group on Music of the Turkic-speaking World. The conference was held with the support of the Culture Department of the Atyrau region (headed by S. Sabyr). General information about the conference is contained in the *Bulletin of the ICTM* 138, page 4, in a report by Razia Sultanova.

The programme of this conference included a plenary session, and four different themes reflecting Utegalieva’s main scientific interests: (1) Musical instruments and instrumental music of Turkic peoples in Eurasia; (2) Phenomenon of sound and sound-pitch organization in the music of the Turkic peoples; (3) Musical-poetic and theatre arts of Turkic peoples; and (4) Music of the Turkic peoples in the educational process.

More than 50 ethnomusicologists from nine countries took part in the conference, including 20 members of the Study Group on Music of the Turkic-speaking World. A collection



Participants of the conference “Actual Problems of Modern Musical Turkology,” 28–30 May 2018, Almaty, Kazakhstan. From left to right: A. Poyanov, K. Kurbanov, Galina Sychenko, J. Aubakirova, Saule Utegalieva, Ihor Matsievsky, Violetta Yunusova, L. Huseynova, G. Dalbagay, R. Jumanianzova, E. Tyron, M. Medeubek. Photo provided by Saule Utegalieva.

of 70 articles in Kazakh, Russian, and English was published at the beginning of the conference.

The Kurmangazy Kazakh National Conservatory hosted another international conference on 13–14 November 2018, titled “Traditional Music: Problems of History and Theory,” as part of the Festival of Traditional Music dedicated to the 200th anniversary of the outstanding Kazakh musician Kurmangazy Sagyrbaev (1818–1889), in whose honour the conservatory is named. The conference and the festival were both organized by the new rector of the conservatory, Arman Zhudebayev.

The conference was attended by researchers from the Russian Federation (Violetta Yunusova, Tchaikovsky Moscow State Conservatory) and Kazakhstan (Saida Yelemanova, Kazakh National University of Arts, and P. Shegebaev, University of Taraz), as well as by local staff and students. The themes of the conference were (1) Song traditions and actual problems of traditional music studying, and (2) Personality, traditions, and style in Kazakh instrumental music. The conference included a plenary session opened by the rector, followed by presentations by Yunusova, Utegalieva, and Yelemanova.

The conference finished with two concerts of traditional music held at the conservatory’s Great Hall. The first featured older musicians (*dombra* and *kyl-kobyz* players, singers, epic narrators) from different regions of Kazakhstan, while the second featured younger musicians demonstrating the continuity of musical traditions. The Great Hall was festively decorated with traditional designs resembling a *yurt*, the traditional portable home of the Kazakh people.

Among other conferences organized in Kazakhstan in the last three years was an international scientific-theoretical conference dedicated to the heritage of Korkyt, the legendary musician-poet and creator of *kuys* (instrumental pieces). It was held in the city of Kyzylorda in September 2017, and was jointly organized by the International Turkic Academy and the Kazakh National University of Arts within the framework of the international festival of Turkic-speaking countries “Korkyt and Melodies of the Great Steppe.” It was supported by both the town council of Kyzylorda and the Türksoy organization. The main purposes of the event were (1) the development of national musical art; (2) the strengthening of cultural links; and (3) the popularization of unique and original art of Turkic-speaking peoples.

The conference was attended by ethnomusicologists from Azerbaijan, China, Kazakhstan, Kyrgyzstan, the Russian Federation (Tatarstan, Bashkortostan), Turkey, and Uzbekistan. The participants gave presentations on Korkyt’s rich

literary and cultural heritage, as well as discussing the current problems of studying instrumental music and musical instruments of the Turkic peoples. The conference ended with a festive gala concert.

Publications

Following are some books published during this period.

- *From Voice to Instrument: The Phenomenon of Sound in the Traditional Cultural Heritage of the Turkic-speaking World: Materials of the 5th Symposium of the Study Group on Music of the Turkic-speaking World*. Almaty: Kurmangazy Kazakh National Conservatory, 2016 (in Kazakh, Russian, and English languages).
- *Traditional Music in the 21st Century: Materials of the International Conference*. Almaty: Kurmangazy Kazakh National Conservatory, 2017.
- *Musical Culture as an Integral System of Spiritual Values: Materials of the Regional Scientific-practical Conference*. Taldykorgan, 2018.
- *Actual Problems of Modern Musical Turcology: Materials of International Scientific-practical Conference*. Almaty: Kurmangazy Kazakh National Conservatory, 2018 (in Kazakh, Russian, and English languages).
- *Turkestan's Collection of Songs and Instrumental Pieces by R. Karutz (1905)*. Almaty: Asyl kitap, 2018 (in Kazakh, Russian, and English languages).

Malta

by Philip Ciantar, Liaison Officer

In March 2018 the School of Performing Arts (University of Malta) held its annual conference, titled “Performance and Culture: Cities, Embodiments, Technologies.” Coinciding with the year’s events celebrating Valletta as the 2018 European City of Culture, the conference aimed to bring together scholars, practitioners, and cultural theorists to consider three critical frames around which they could reflect on performance and culture, namely cities, embodiments, and technologies. During this three-day interdisciplinary conference, papers from dance, music, and theatre studies enquired into how the three frames inform our understanding of performance and culture, and the interactions between them.



One of the three keynote speakers for this conference was Kevin Dawe (Centre for Music and Audio Technology, University of Kent) who delivered the lecture “City-Village Dynamics and the Performance of Cretan Music Culture in the 1990s.” Dawe’s paper focused on how the impact and development of the local recording industry in Crete, along with a range of other phenomena, had progressively and significantly altered the contexts in which Cretan music is heard, performed, talked of, and thought about.

The conference also included a panel presentation from the Department of Music Studies, University of Malta, titled “Music, Cities, and Identity: The Popularization of Art Music in 20th Century Valletta.” Through a discussion of four contrasting examples this paper argued that, in part, a city’s identity may capitalize on efforts and strategies employed by, among others, musicians, theatre managers, and bar owners, to promulgate art music and make it accessible and appealing to broader audiences. The translation of operatic music into piano bar music, for instance, was one such strategy in the context of mixed-bar audiences composed of diverse clients, all with their own musical tastes and expectations. The panel was formed by Michael Laus, John Galea, Frederick Aquilina, and the present author. Further papers, among others, examined the connection of cultures through generative-technological music discourse (Sean Ellis Hussey, Roosevelt University, Chicago College of Performing Arts), and hearing old technology as civic identity (David Kjar, Roosevelt University, Chicago College of Performing Arts).

The second Malta World Music Festival took place on 18–19 May 2018 at Fort St. Elmo, in the capital Valletta. Over the two nights, local and international musicians showcased the diversity, breadth, and vivacity that the modern world-music scene has to offer. Last year’s line-up included *Cushion* (a Maltese world music band), *Refugees to Refugees* (a band composed of refugees from Syria, Iraq, Pakistan, Afghanistan, and Tibet under the direction of Belgian *oud* player Tristan Driessens), *TRAD.ATTACK!* (a trio of musicians who play their own interpretation of Estonian folk, which fuses rock, folk, and bagpipe music), and chart-topping Spanish artist Ana Alcaide.

The latest Malta folk song festival, known as “Ghanafest,” was held on 22–23 June 2018 at the Argotti Gardens in Floriana. The festival featured *ghana* singers (known as *ghannejja*) of *spirtu pront* (extemporised *ghana* singing), *tal-fatt* (*ghana* narrative singing), and La Bormliza (highly-melismatic *ghana* in a high vocal range). These and other forms of *ghana* were performed to a mixed audience of *ghana* aficionados, tourists, and festival enthusiasts alike.



The Attridge Academy of Irish Dancing (Ireland) performs at the Qala Folk Festival, September 2018, Qala, Malta. Photo by Philip Ciantar.

On 21–23 September 2018, the thirteenth Qala Folk Festival was held in the village of Qala in Gozo, Malta's sister island. This festival, which was organized by the Qala Local Council, included the participation of the *Menhir Qala Folk Group* (Gozo), *Podmoskovnie Vechera* (Russia), *Attridge Academy of Irish Dancing* (Ireland), and *Canale Monterano Pro-Loce* (Italy). During the three days of the festival, the quaint village square of Qala was brought to life by this unique intercultural programme that since 2005 has grown to attract locals and visitors to its quality entertainment in an intimate village setting.

Montenegro

by Zlata Marjanović, *Liaison Officer*

Book

Cultural History of Paštrovići is a new book by Nikola Samardžić, Mila Medigović Stefanović, Dušan Medin, and Zlata Marjanović, published by HERAedu of Belgrade, within the project “Modernization of the Western Balkan” of the Ministry of Education, Science, and Technological Development of the Republic of Serbia.



Lirica Vol. 6

During the International Klapa Festival (29 June 2018, Museum of Perast) the festival's almanac *Lirica 6* was presented, titled *Muzički đardin bokeljskih pjesama* [Musical garden of Boka Kotorska traditional songs], intended primarily for fans of *klapa* songs. The topic of this issue is compositions and arrangements by Mario Katavić, long-time associate and member of the festival's jury, who used fieldwork records done by Franjo Kuhač, Ludvik Kuba, Vida Matjan, Nikola Hercigonja, Jovan Milošević, and Zlata Marjanović.

CDs

The compact disc *Svemu rodu i plemenu na veliku čast: odabrane svadbene pjesme Grblja* [To all the relatives and tribes of great honour: Selected Grbalj wedding songs] was created by Petar Peko Mazarak (Grbalj, Montenegro) to maintain the continuity of traditional wedding singing. On this CD there are recordings of a Grbalj traditional wedding song recorded by Zlata Marjanović in 2000, as well as the lyrics of these songs.

The compact disc *Paštrovske pjesme: knjiga druga* [Traditional songs from Paštrovići: Book two] contains arranged traditional songs of Paštrovići.

Conference proceeding

The conference proceedings of the first international conference “Musical Heritage of Montenegro” (Cetinje, 29–31 August 2017) was published by Muzička akademija, Univerzitet Crne Gore. This is a collection of papers from the scientific multidisciplinary meeting “Music Heritage of Montenegro,” organized by the Academy of Music of the University of Montenegro and Montenegro’s Ministry of Culture. Seventeen local and foreign scholars participated, among them some of the most important names in the field of ethnomusicology.

Ethno Camp Kolašin

Within the framework of the celebrations of the European Year of Cultural Heritage in Kolašin, on 1–7 August 2018 the fourth Ethno Camp was held, focusing on the research and promotion of elements of intangible cultural heritage. This Ethno Camp was co-organized and supported by the Centre for Culture of Kolašin, the Cultural Society Mijat Mašković, the Centre for the Study and Revitalization of Traditional Dances and Songs of Kolašin, and the Ministry of Culture of Montenegro.

As it was the case during previous years, participants of the Ethno Camp were students and members of cultural and artistic societies from the region (Belgrade, Novi Sad, Kikinda, Kotor, Banja Luka, Štip, etc.) The camp started with a singing workshop led by Zlata Marjanović (Academy of

Art, Banja Luka, Republika Srpska). Kristijan Nikolovski, the artistic director of *Ensamble Makedonija* (Macedonia) led a *tapan* workshop. There were also dance workshops led by Davor Sedlarević (CS Mijat Mašković, Kolašin), Igor Popov (ADZNM Gusle, Kikinda), and Predrag Šušić (FA Nikola Đurković, Kotor). The results of the workshops were presented at the concert “Oj-ha in Kolašin!” held on 4 August 2018.

Lectures were given by ethnochoreologist Vesna Karin (Academy of Art, Novi Sad, Serbia) on kinetography (recording of movement), by Kristijan Nikolovski on *tapan* playing in Macedonia, and by renowned ethnologist and ethnochoreologist Vladimir Janevski (Vice Dean of the Music Academy of the University of Art Goce Delčev, Štip, Macedonia) on the dance and music traditions of Macedonia. During the Ethno Camp, archiving of the music and folklore materials from previous fieldwork in Kolašin and its surroundings took place, under the guidance of mentor Martina Karin (Academy of Art, Novi Sad, Serbia).

Last year participants had a special opportunity to visit a *katuni* (temporary shepherd’s summer shelter) on the mountain Lola (Javorje). The hosts gathered a group of singers and *gusle* players from the region, and also presented ways of preparing traditional dishes from that region of Montenegro (*cicvara*, etc).



Fieldwork during Ethno Camp Kolašin, August 2018, Mountain Lola, Montenegro. Photo by Zlata Marjanović.

Workshop

Between 9 and 11 November 2018 a dance and song workshop was held in Đenovići by Predrag Šušić (FA Nikola Đurković, Kotor) and Zlata Marjanović (Academy of Art, Banja Luka, Republika Srpska). This time, participants of the workshop had the opportunity to learn the dances and songs of the older generations of the Boka Kotorska population (*jekavica*, *poskočnica*, *bos'nka*, etc.), which are traditionally accompanied by singing or *lijerica*. That is why the workshop lecturers also invited *lijerica* player Đorđe Begu and students of the Music School Budva, who cherish Boka Kotorska traditional music.

Ethno Lab

Between 10 and 16 December 2018 the Society for Cultural Development Bauo (Petrovac na Moru) organized the second Ethno Lab, Montenegro's first international multidisciplinary systematic fieldwork on the rituals, traditional music, and dance of the Paštrovići region. Ethnomusicologists, ethnochoreologists, ethnologists, and anthropologists from Montenegro and Serbia participated in the project: Dragica Panić Kašanski (Art Academy, Banja Luka), Vesna Karin (Academy of Arts, Novi Sad and Academy of Arts, Banja Luka), Miloš Rasić (Ethnographic Institute SANU, Belgrade), Martina Karin (Academy of Arts, Novi Sad), and the main researcher of the Ethno Lab, Zlata Marjanović.

The Ethno Lab was attended by students of ethnomusicology, ethnochoreology, ethnology, and anthropology from Montenegro and Serbia: Katarina Nikolić, Ljubica Radović, and Anđela Lambeta. During the project, thematic interviews were conducted with over twenty research subjects, who demonstrated parts of the rituals that they practised in the past and continue to practise today. The project was also focused on documenting recorded songs and dances of this coastal area.

Mozambique

by Marílio Wane, *Liaison Officer*

In this first report on the production and research on traditional music in Mozambique, I will present some activities related to the institution I have worked for as a senior researcher in the area of ethnomusicology since 2007.



ARPAC (Instituto de Investigação Sócio-Cultural) [Institute for social and cultural research] is an organization created by

the Ministry of Culture and Tourism dedicated to the research, documentation, and dissemination of Mozambican cultural heritage, particularly in its intangible scope. It was created in 1983, within the context of the first official cultural policies, eight years after the liberation of the country from Portuguese colonization. ARPAC's original mission was to record and systematize data collected during the National Campaign for Cultural Valorisation and Preservation, which resulted in an inventory of the national cultural heritage carried out between 1978 and 1982. Its goal was to inform Mozambican citizens about the diversity of the cultural practices existing in the vast territory of the new nation.

Among the different research guidelines developed in the institute, ethnomusicology has been one of the most productive fields, with the publication of books, catalogues, brochures, and the production of audiovisual materials concerning the great spectrum of music and dance practised in Mozambique. For this purpose, ARPAC's Section of Ethnomusicology, created in 1992, has produced studies on specific cultural practices and their regional manifestations, as well as inventories of the cultural heritage of some specific communities.

Besides its own productions, ARPAC's activities include collaborative activities and the provision of technical support for different stakeholders and institutions, both national and foreign, engaged in cultural research in Mozambique. Therefore, this report highlights some of the main institutional activities in this scope during 2018, initiated from ARPAC's central headquarters in Maputo, the capital of Mozambique, and its seven provincial delegations.

From 23 to 31 August 2018 the delegation of Tete province provided support for a research team from the Institute of Musicology of the University of Vienna (Austria), consisting of Gerhard Kubik, Moya Malamusi, and Sinosi Mlendo, who came to Mozambique to do fieldwork in this province. Their goal was to identify and collect data about the region's traditional music and oral literature, which was realized by interviewing the practitioners of those cultural expressions as well as making audiovisual recordings in the districts of Changara and Cahora Bassa. Concerning music specifically, they recorded performances of *nsansi* (or *kalimba*, a kind of lamelophone), *nyakatangali* (a musical bow), *valimba*, and the famous *nyanga* flutes.

The researchers noticed a lower degree of interest in practising *nsansi* by younger people, which compromises the chain of transmission for subsequent generations. Concerning the *nyanga* flutes, a scarcity of *nsungwi*—a type of bamboo which is the raw material for its manufacture—was apparent,



Alamba Napulula (ARPAC's delegate from Tete), Gerhard Kubik, Sinosi Mlendo, and a nsansi practitioner, August 2018, Cahora Bassa, Mozambique. Photo provided by Marílio Wane.

forcing its replacement with plastic tubes (PVC) in recent times.

Organizing events for the dissemination of intangible cultural heritage is one of ARPAC's main institutional obligations, which is accomplished by inviting different stakeholders in the field of cultural research and the general public. On 6 September 2018 the documentary *Margot Dias: Filmes Etnográficos (1958–1961)* was shown in ARPAC's central headquarters in Maputo. It is a compilation of short films made by Margot Dias, the German-Portuguese ethnologist who captured the first images of the Makonde population in the Planalto de Mueda (a remote region in Northern Mozambique) at the end of the 1950s. This session was held with the participation of Catarina Costa Alves, the documentary's director and professor of Visual Anthropology at the Universidade Nova de Lisboa.

Already undertaken for the third time, the festival "Raiz Tradicional" [Traditional roots] organized by ACEH (Associação Moçambicana de Esculturas Humanas) [Mozambican association of human sculptures] has evolved significantly, and is considered to be one of the most significant and relevant events concerning the national cultural agenda in recent times. It is organized in partnership with various national and foreign institutions and stakeholders who gather at Maputo City. In 2018, the festival took place from 29 May to 23 June, in different locations such as the Mozambican-German Cultural Centre, Brazil-Mozambique Cultural Centre, Fundação Fernando Leite Couto, the National Museum of Art, and the Café-Bar Gil Vicente, which are dynamic hubs of the capital's cultural circuit. The festival's programme focuses on the plurality of Mozambican cultural traditions,

offering music and dance concerts, theatre plays, gastronomy fairs, workshops, lectures, debates, etc.

ARPAC's participation in the festival focused principally on this last issue, with a lecture titled "Mozambican Traditional Dances," held at the Brazil-Mozambique Cultural Centre on 31 May. In this presentation, researchers Alda Damas and Sergio Manuel talked about ARPAC's contribution to ethnomusicological research over the years, with a special mention of the effect that cultural heritage inventories can have on the deepening of awareness concerning the relevance of music and dance as "heritage."

Documenting cultural festivals in Mozambique has also been another important activity undertaken by ARPAC over the years. As a statutory obligation enforced by the Ministry of Culture and Tourism, ARPAC is in charge of documenting the "Festival Nacional de Cultura" [National festival of culture], which is organized by the government biennially and has taken place in different locations around the country since 2000. In 2018, the ninth festival took place in Lichinga, the capital city of the northern province of Niassa. Due to the official dimension of this event, cultural expressions from the whole country are presented in all their modalities, after a long process of competition at district and provincial levels. Consequently, the groups and/or individuals who gain access to this stage are considered winners at a national level, receiving prestige at a level far beyond the potentialities of their local or regional bases. As at previous festivals, the 9th "Festival Nacional de Cultura" stood out because of the immense variety of cultural expressions, as well as other related parallel events.

Regarding music research in Mozambique, it is important to mention the public presentation of the project "Timbila, Makwayela e Marrabenta," which is a collaborative database about the aforementioned musical genres, among others. The project is based at INET-md—Instituto de Etnomusicologia—Centro de Estudos em Música e Dança, hosted at the Universidade Nova de Lisboa (Portugal), under the coordination of João Soeiro de Carvalho, who carried out the project's presentation. It is a digital platform with data (audio, video, text, documents, phonograms, etc.) concerning popular music produced in Mozambique during the twentieth century. For more information please [visit this website](#).

The ARPAC's Section of Ethnomusicology is also concerned with the documentation of "M'saho," the *timbila* festival held annually in Zavala, Inhambane Province. Besides its regional relevance, this festival deserves particular attention due to fact that *timbila*, an ethnic music and dance mode of expres-

sion of the Chopi people, was proclaimed a Masterpiece of the Oral and Intangible Cultural Heritage of the Humanity by UNESCO in 2005.

The festival takes place regularly at the Vila de Quissico, the headquarters of the Zavala district, where visitors converged from the neighbouring areas, around the country, and abroad, on 25 August last year. As a statutory activity, ARPAC produced audiovisual recordings, contributing to the periodic updating of information about this cultural expression, according to the recommendations of the 2003 UNESCO Convention, also contributing to the safeguarding of the general Mozambican cultural heritage.

Slovenia

by Mojca Kovačič, Chair of National Committee



In 2016 the ICTM National Committee for Slovenia hosted in Ljubljana the symposia of two ICTM Study Groups; on Audiovisual Ethnomusicology and on Musics of the Slavic World (now Music and Dance of the Slavic World), as well as the meeting of the Ethnochoreology Sub-Study Group on 19th-Century Round Dances. The symposium of the Study Group on Audiovisual Ethnomusicology was once again held within the framework of the festival “Nights in the Old Ljubljana Town.” Together with the festival’s organizer, Imago Sloveniae, we have been organizing international ethnomusicological and interdisciplinary symposia for the past nine years.

In 2017 Ljubljana hosted the 15th Symposium of the ICTM Study Group on Music Archaeology, together with the Workshop of the European Music Archaeology Project (EMAP).

The most recent meeting (August 2018) gathered ICTM National and Regional Representatives in a discussion about the World Network, and also offered a space for the presentation of papers within the symposium “Minority Sounds in National Contexts.” The meeting of those ICTM national representatives who came to Ljubljana revealed a number of problems with which individual countries and regions are struggling to carry out their research or applicative work. This opportunity gave birth to an incentive to write about the problems in the *Bulletin* and share them with other ethnomusicologists, because both the good and the bad are part of our everyday reality.

In this context, I would like to mention that in recent years the position of ethnomusicology has been particularly mal-

nourished in Slovenia. Ethnomusicology and all other humanities have struggled for a number of years for its recognition in the wider political spheres. Research institutions are fully dedicated to finding funds within national and European project platforms, a thing that exhausts researchers with the uncertainty that this way of doing business brings. Furthermore, this way of working results in the thematic subordination of project calls to political orientations, frequent changing of projects that last for 2-3 years, simultaneous work on projects with very different topics, and a multitude of bureaucratic work that draws energy from actual scientific research work. Nevertheless, in the last few years and after several attempts, we have managed to acquire some stronger research projects, even though the researchers are necessarily also involved in many other projects for financial reasons, which are thematically much distanced from our primary research interests. I will mention below some major research projects that gathered folklorists, ethnomusicologists, anthropologists, and ethnologists from various institutes and institutions, and which were (after many attempts) approved for financing by the Slovenian National Research Agency. Slovenian ICTM members are involved in most of the following projects.

“Song Reflections on Intercultural Coexistence” (2018–2021, lead by Marija Klobčar at ZRC SAZU) is a project that explores songs and music as a space for linguistic and identity encounters, and raises the question of the ways in which language choices reveal, in the historical perspective and contemporary musical phenomena, the social, cultural, or transcultural identifications of performers/musicians.

- “Music and Ethnic Minorities: (Trans)Cultural Dynamics in Slovenia after 1991” (2017–2020, led by Svanibor Pettan, University of Ljubljana) is a project that focuses on the structures and processes of the transcultural dynamics of minority music practices in Slovenia since 1991. The time following Slovenia’s independence, the war after the breakup of Yugoslavia, Slovenia’s entry into the European Union, and the current refugee flows are periods of major identity changes in existing and new minority communities that have also left a great mark on the cultural image of Slovenia. The project focuses on the music practices of minorities because they represent a framework in which they create, experience, and question their identity discourses.
- The research project “Music and Politics in the Post-Yugoslav Space: Toward a New Paradigm of Politics of Music in the 21st Century” (2018–2021, led by Ana Hofman, ZRC SAZU) aims to develop a more nuanced ap-

proach to the study of the power of music and sound in political mobilization, participation and building political communities by focusing on the relation between music, sound, emotion, and affect, as a particularly potent conceptual framework for understanding the capacities to act politically in contemporary times.

In 2017 Urša Šivic selected music materials and co-edited a monograph and CD titled *Haloško petje na tretko* [Na tretko: The traditional multipart singing of Haloze]; unlike usual ethnomusicological researches these two publications focus on the singing style at the micro level of the wider cultural space.

The 80th birthday of Julijan Strajnar was commemorated with a special issue of the journal *Traditiones* (2016, 45/2), co-edited by Mojca Kovačič and Urša Šivic, and in 2017 a thematic concert was organized where Strajnar's numerous arrangements of traditional songs were performed.

In 2016 Mojca Kovačič completed the post-doctoral project "Acoustemology of Bell Ringing," in which she studied how the sound of bells functions in the contemporary urban soundscape. In addition to scientific articles, the results of the project include the co-authored monograph *Slovar zvonjenja in pritrkavanja* [A dictionary of bell ringing and bell chiming], which also contains an English translation of most of the terms from the field of campanology.

In 2017, Kovačič and Ana Hofman prepared the public sound and visual exhibition "The Sounds of Ljubljana," which was one of the results of the already completed international research project "City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana, and Belgrade" (funded by the Swiss National Science Foundation). The exhibition attracted a wide interest of the public and the media.

The Institute for the Danube Region and Central Europe and the Austrian Federal Ministry for Science, Research, and Economy awarded the Danubius Mid-Career Award for the first time in November 2018. The laureate was Ana Hofman, ethnomusicologist from the Institute of Culture and Memory Studies of the Scientific Research Centre in Ljubljana (ZRC SAZU). The Danubius Award was created in 2011 with the intention to honour persons with extraordinary achievements in their scientific activity and output in relation to the Danube Region.

Hofman was nominated by Ursula Hemetek, Director of the Department of Folk Music Research and Ethnomusicology at the University for Music and Performing Arts Vienna and ICTM's Secretary General, for her outstanding research that



Ana Hofman (second from left) receives the Danubius Mid-Career Award, November 2018, Bratislava, Slovakia. Photo provided by Mojca Kovačič.

challenges national borders by approaching the power of music and identity politics in the post-Yugoslav space. Hofman was recognized as a scholar who contributes to knowledge production quite separate from nationalistic narratives as both an international representative of the discipline of ethnomusicology and a voice from the former Yugoslavia that is heard beyond disciplinary borders.

Svanibor Pettan completed his mandate of six years (2011–2017) as ICTM Secretary General at the 44th ICTM World Conference in Limerick, and continues to serve the Council as an elected Vice President and Chair of the Study Group on Music and Minorities. He also completed his 9-year-long term as President of the Cultural and Ethnomusicological Society Folk Slovenia with a whole-day celebratory event, which included the presentation of a representative CD dedicated to the revival of traditional music in the country. The new president of the society is renowned revival musician Marino Kranjac. In 2018, Pettan received the Lifetime Achievement Award from the University of Ljubljana.

Turkey

by Arzu Öztürkmen, Chair of National Committee

With the political developments that Turkey has experienced in the last few years, all genres of performance have been subject to different challenges. State sponsorship weakened in domains like theatre and symphonic music, and in the midst of this change, state conservatories for folk music and dance became important platforms for research and performance in the fields of traditional



music and dance. A recent meeting at Çukurova University State Conservatory in Adana gathered the conservatory directors in Turkey to discuss new developments in dance and music education. This report can only partially present some practices of these conservatories, along with the centrally-structured state-sponsored performance venues in music and dance.

Istanbul Technical University (ITU) State Conservatory of Folk Music has been home to much ethnographic research since the 1990s. Many ITU graduates now serve around the country in other conservatories. Their training programme has a comprehensive coverage ranging from vocal and instrumental training to theoretical education in musicology and folk dancing. Sadly, the institution lost a fundamental figure in 2017, Şehvar Beşiroğlu, the founder of many projects and institutions at ITU, a well-known scholar and performer in Turkish music circles both at home and abroad, and a friend, colleague, and teacher to many. Her archive and book collection had been recently donated to ITU Music Library under her name. Like Beşiroğlu, many scholars at ITU, like Songül Karahasanoğlu, Serpil Murtezaoğlu, Gözde Çolakoğlu Sarı, Belma Oğul Kurtişoğlu, Gonca Girgin, Burcu Yıldız, Serkan Şener, and Bülent Kurtişoğlu, among others, actively take part in ICTM activities.

ITU organizes many events, including concerts, conferences, narrative performances, and workshops. Some of these were commemorations, like the one organized for Prof. Beşiroğlu, but also for Aşık Veysel (1894–1973), the memorable minstrel of the Republican era, and for Taşkın Doğanışık (1955–2017), folk music scholar, performer, and influential teacher. Songül Karahasanoğlu has had a leading role in “Musicult, International Music and Cultural Studies Conferences” organized under DAKAM (The Eastern Mediterranean Academic Research Centre). ITU Conservatory is currently organizing another international conference titled “Music and Sciences,” to be held on 17–19 April 2019, whose call for papers is currently in circulation. The latest ITU workshops have usually focused on performance techniques, such as *tezenesiz bağlama* or Balkan-style drum playing. Lecture series have raised issues on theoretical frameworks, composition, and also explored dance forms like ballet, *sirtaki*, and modern dance. ITU Conservatory also began the social responsibility project “Academy of Art for Everyone” [Herkes İçin Sanat Akademisi], which travelled around Turkey. In the last two years, graduate students of ITU Conservatory completed important theses ranging from urban performances like the rock scenes of Istanbul’s particular neighbourhoods, to rural practices like the analysis of minstrels’ repertoires.

Some theses explored different aspects of *maqam*; as a compositional technique in terms of changing approaches to it, its adaptation to Western harp, or the use of the *şarkı* genre in improvisations. Lately, with the rise of Turkish television drama around the world, the musical narrativity of the *dizi* genre has also become a new path of study.

In Ankara one should mark the continuing operations of two state related institutions, namely the Directory of Turkish Folk Music Choruses, operated by the Ministry of Culture, and the Federation of Folk Dance of Turkey, operated by the Ministry of Youth and Sports. In terms of scholarly research, the Folklore Departments at Ankara and Hacettepe Universities are producing some theses on minstrel and *dengebej* traditions. At Başkent University State Conservatory, Okan Murat Öztürk focused on the issues of *maqam* and national music in general, but also on particular cases like Tanburi Cemil Bey’s (1873–1916) approach to folk music.

A rising institution in the field of folk music and dance is Karadeniz Technical University State Conservatory (recently renamed as Trabzon University). Under the leadership of Merve Eken and Abdullah Akat, they have recently organized successful international conferences on memory and heritage (2016) and on trans-nationality, migration, and archiving (2018). The 6th Symposium of the ICTM Study Group on Music of the Turkic-speaking World was also held at Trabzon University in October 2018, and the institution has also committed to organize the next symposium of the Study Group for Music and Dance in Southeastern Europe in 2020. Under the Erasmus system, there has been cooperation with the University of Music and Performing Arts Vienna. The institution has also organized international lectures and introduced publications which cover a wide range of topics, including Abdullah Akat’s *Georgian Polyphony in Western Turkey* and Tuncer Önder’s *Gomidas Vartabed Arrangements for Classical Guitar*. The initiative to establish a Black Sea Music Archive (KARMA) successfully continues with collaborations with institutions abroad, including the Berliner Phonogramm-Archiv, and other foundations from Austria, Georgia, UK, and USA. The archive is one of the first digitized regional archives of Turkey, with around 30,000 records dating from 1902 onwards. In 2017 Trabzon University scholars launched *Musicologist*, an international refereed journal.

In Bursa, Özlem Doğuş Varlı, Ahmet Tohumcu, and their colleagues at Uludağ University State Conservatory are also organizing local and international events. They founded the Association of Ethnomusicology in 2017, which organized an international symposium on the topic of music and politics in 2018. The proceedings were published as an e-book, and the

association launched the yearly journal *Etnomüzikoloji Dergisi*. Uludağ University also organized the international symposium “Performance in Music” and joined an EU project on the cultural commonalities of the Danube countries. The conservatory also hosted local conferences focusing on women and ethnomusicology (2017), locality and archiving (2018), and the past and present of ethnomusicology in Turkey (2018). A commemorative panel on folklorist Halil Bedii Yönetken focused on the importance of early collections of folk music and dance in Turkey. Theses ranged from the ethnic music of Tahtacı Turcomans and of Alevi communities in Bursa, to the invention of tradition in the case of the musical instruments *bağlama* and *tulum*.

Ege University Department of Folk Dance has been marked by its activities in the field of folk dance. It organizes joint projects with municipalities and NGOs, including “Traditional Music and Dance in Bergama” and “Live Your Life and Promote Your Culture.” Scholars of the department are also engaged in fieldwork in various regions (Van, Milas, Mersin, Balıkesir), where they explore dance and costumes along with other performative genres. Field research has the double purpose of collecting and archiving the performative data but also its application for the year-end performances at the Conservatory. Seminars given under the Department of Folk Dance focused on the personal style of individual performers, and the department’s scholars gave ethnochoreological local and international workshops while teaching the dances of particular regions. The department’s folk dance ensemble, *Ekin*, and their folk music group regularly organize performances. Theses produced in the last few years explored the issues of rhythm in women’s folk dances, the history of belly dancing, and the local dance traditions in the villages of Manisa and Aydın. In 2017, under the leadership of Mehmet Öcal Özbilgin, the Department of Folk Dance organized an international symposium dedicated to the memory of our late friend Andrée Grau. The outcome of the symposium was published as *The Cultural Development of Folk Dance Festivals and the Sustainability of Tradition* in 2018.

The general activities, publications, and academic events in the last few years of Turkey undoubtedly go beyond what is reported in this review. The aim was perhaps to give a glimpse of the hard work by a generation of young scholars who were raised in the last two decades and learned greatly from the circles of ICTM. One should also mention that scholars in other universities and departments continue to produce and present in international venues new research on traditional dance and music. Among them one can cite Fahriye Dinçer (Yıldız Technical University) working on

Alevi *semahs*, rituals and other performances, Muzaffer Özşümbül of Çukurova University on Çukurova region’s dance and rituals, Yaprak Melike Uyar (Okan University) on Turkish jazz and psychedelic music, Berna Kurt (Istanbul Aydın University) on dance and nationalism, Mahir Mak (İnönü University) on the historical and ethnic roots of folk songs, Dilek Cantekin Elyagutu (Sakarya University) on the use of Labanotation in folk dance teaching, and Zeynep Günsür Yüceil on the cultural critique of everyday life movement systems. It is promising to see the rising numbers of new musicologists and ethnochoreologists in Turkey. Be it in conservatories or in other departmental venues, this new generation of scholars contribute greatly to collect new ethnographic material, while establishing archives and associations, despite the challenges they have been facing in administrative and financial matters in the past years.

Reports from ICTM Study Groups

Ethnochoreology

by Catherine Foley, Study Group Chair



New Sub-Study Group on Dance, Gender, and Power Relations

Sub-Study groups focus on specific areas of interest and relevance to the membership of the Study Group on Ethnochoreology. These groups play an important role within the Study Group and generally correspond and meet between symposia. Currently, there are four active Sub-Study Groups:

- Sub-Study Group on 19th-Century Round Dances (Chair: Egil Bakka)
- Sub-Study Group on Field Research Theory and Methods (Chair: Daniela Stavělová)
- Sub-Study Group on Movement Analysis (Co-Chairs: Siri Maeland and János Fügedi)
- Sub-Study Group on Dance and Ritual (Chair: Chi-fang Chao)

As Chair of the Study Group on Ethnochoreology I am delighted to announce the formation of a new Sub-Study Group on Dance, Gender, and Power Relations, co-chaired by [Linnea Helmersson](#) and [Cornelia Gruber](#).

The aim of the Sub-Study Group on Dance, Gender, and Power Relations is to theorize gender and power relations within our various research projects in ethnochoreology and dance anthropology. Gender makes up one of the most significant parameters in differentiating body movements as well as in the construction of society at large. We understand gender as inherently intersectional with other systems of power, and normative differentiating categories such as sexualities, race, class, religion, ability, and age.

Our intention is to connect scholars who share the passion to critically engage with and conceptualize gender and its implications and construction within the context of dancing and structured movement systems. As we recognize gender to be a historically situated, contextual, relational, inherently interdependent, and fluid issue, we hope to engage in rigorous discussions concerning our respective research projects and suggested readings in our group. We particularly intend to

not only share our reflections within the circle of the Sub-Study Group, but to bring our concerns to greater attention within the Study Group on Ethnochoreology as a whole.

To become a member of a Sub-Study Group one needs to be a member in good standing of the ICTM and of the ICTM Study Group on Ethnochoreology. For more, please see the main [Study Group's website](#).

Iconography of the Performing Arts

by Zdravko Blažeković, Study Group Chair



The ICTM Study Group on Iconography of the Performing Arts held its 15th symposium, titled “Iberian Musical Crossroads Through the Ages: Music, Images and Transcultural Exchanges” at the Institut d’Estudis Catalans under the auspices of the Societat Catalana de Musicologia in Barcelona, 17–19 October 2018. The symposium was organized by the society’s President, Jordi Ballester.

The Iberian Peninsula has been a significant economic and political region through history, both conquered by outside powers and generating its own forces exploring and conquering other regions and cultures in the world. From the Bronze Age onwards, explorers and traders used the peninsula as the crossroads between the Mediterranean and much of the rest of the world. The Phoenicians arrived in Iberia in the ninth century BC, and the Greeks followed two centuries later. The Roman conquest of Hispania started during the second Punic War in 206 BC and by the time of Augustus nearly the entire peninsula was under Rome’s control. During the Middle Ages, Al-Andalus with its Islamic administration was open to an import of Arab knowledge, philosophy, culture, arts, and music. Later on, Spain and Portugal were the strongest naval powers in the world, and their overseas explorations radically altered both the old and new world. Spain influenced South American and Caribbean cultures, and even the Philippines; the Portuguese travellers, traders, and conquerors reached Brazil, sailed along the African coast, and journeyed all the way to India, Malacca, and Macao. Through the crown of Aragon, Catalonia experienced cultural exchanges within the western Mediterranean Sea and southern Italy.



Participants of the 15th symposium of the ICTM Study Group on Iconography of the Performing Arts at the Palau de la Música Catalana, Barcelona, Spain, 17 October 2018. Photo provided by Zdravko Blažeković.

Through these transnational and transcontinental contacts the peninsula provided a fertile context for an exchange of musical ideas, sounds, forms, rhythms, dances, and instruments which were documented also in visual sources. This was the thematic framework for the symposium, which was, however, addressed only in some papers. A number of other papers followed up on the topic of the Study Group's 2016 symposium, examining decorations of performance spaces or presenting new research concerning a variety of topics.

The next symposium of the Study Group will be held in Montevideo and Salto, Uruguay, in the fall of 2019. The local arrangements will be made by Marita Fornaro of Universidad de la República.

A selection of fifteen papers presented at the 2016 symposium, titled "Decoration of Performance Space: Meaning and Ideology," were published in a thematic issue of *Music in Art* in 2017.

In order to document the development of scholarly research on music iconography as well as music and the visual arts in general, the Research Center for Music Iconography at the CUNY Graduate Center has created a [webpage archiving programmes and abstract books of the related conferences](#), going back to the foundation of the RIDIM project in 1971 and the beginnings of this Study Group in 1986.

Music and Dance of the Slavic World

by Ulrich Morgenstern, Study Group Chair, and Jana Ambrózová, Study Group Vice Chair



The 2nd Symposium of the ICTM Study Group on Musics of the Slavic World was held on 22–24 September 2018 in Macedonia, by invitation of Sonja Zdravkova-Djeparoska from the Faculty of Music, University Ss. Cyril and Methodius in Skopje. The Local Arrangements Committee consisted of Sonja Zdravkova-Djeparoska (Chair), Zoran Pehceviski, Todor Svetiev, Dragan Dautovski, Velika Stojkova Serafimovska, Aneta Okardova, and Filip Petkovski. The Programme Committee was chaired by Study Group Chair Elena Shishkina (Russia) and included Drago Kunej (Slovenia), Ulrich Morgenstern (Austria), Božena Muszkalska (Poland), Study Group Vice Chair Rimantas Sliužinskis (Lithuania), and Sonja Zdravkova-Djeparoska (Macedonia).

The themes of the Symposium were: (1) Emic (Folk) Terminology for Musical Practices; (2) Genre Conceptualizations; and (3) Relationships: Music, Dance and Society. A total of 26 speakers from eleven countries participated, including Austria (1), Bulgaria (3), Croatia (1), Estonia (1), Macedonia (6), Poland (2), Romania (1), Russia (3), Slovakia (1), Slovenia (5), and Ukraine (2).

On behalf of the Faculty of Music, Velika Stojkova Serafimovska, Chair of the ICTM National Committee for Macedonia, cordially welcomed all participants, followed by ICTM Vice President Svanibor Pettan, Study Group Secretary Ulrich Morgenstern on behalf of the Study Group in the absence of Chair Elena Shishkina and Vice Chair Rimantas Sliužinskis, and Sonja Zdravkova-Djeparoska. All speakers at the Opening Ceremony, who all are active Study Group members, underlined the promising perspectives for the young Study Group, which represents a most diverse range of experiences and concepts to be discussed in a cooperative atmosphere. Pettan recalled the Study Group's first steps several years ago in Astrakhan, and expressed gratitude to the founding executives, Elena Shishkina and Rimantas Sliužinskis, along with regrets for their absence in Skopje. All foreign representatives thanked local organizers for providing excellent conditions for a fruitful meeting of various schools and directions of the discipline within the Slavic world.

The 4th Study Group business meeting started with the presentation of the results of the electronic elections, conducted by the ICTM Secretariat. The new executives of the Study Group are Ulrich Morgenstern (Chair), Jana Ambrózová (Vice Chair), and Łukasz Smoluch (Secretary).

The newly elected Chair pointed at the significant contribution of the Slavic-speaking world to the development of theory and method in ethnomusicology and music anthropology, a process which had been interrupted during the decades of the Iron Curtain. The main tasks of the Study Group include intensified communication among Slavic countries, affirmation of their intellectual legacies and potentials in the international scholarly arena, and work on comparative studies of music traditions of the Slavic peoples and their neighbours. He expressed his wish to develop the Study Group as a place for mutual exchange in the spirit of intellectual pluralism and to work in close cooperation with the other executives. Vice Chair Jana Ambrózová expressed her gratitude for the given trust and opportunity to work with other Study Group representatives on creating a functional and stable platform for high-quality research and stimulating academic discourse among its members.

The minutes of the previous business meeting (2017) were approved, and selected key points for future Study Group statutes were discussed and approved by the Study Group members. Furthermore, issues of data protection with regards to recording presentations and to the future Study Group website were discussed. It was agreed that these issues should be coordinated with the ICTM Executive Board and representatives of other Study Groups.



New executives of the Study Group on Music and Dance of the Slavic World, from left to right: Ulrich Morgenstern (Chair), Jana Ambrózová (Chair) and Łukasz Smoluch (Secretary). September 2018, Skopje, Macedonia. Photo provided by Ulrich Morgenstern.

Considering the high significance of ethnochoreology for the Study Group, the members also agreed to ask the ICTM Executive Board for the approval of a name change, from “Study Group on Musics of the Slavic World” to “Study Group on Music and Dance of the Slavic World.” In the intervening time the ICTM Executive Board approved the change and the Study Group already operates under the new name.

A majority of individual papers and panels was devoted to the third symposium theme, “Relationships: Music, Dance and Society.” In vivid discussions different understandings of the concept of traditional music were articulated. “Emic (Folk) Terminology for Musical Practices” showed that in-depth observations on local ways of dealing with musical phenomena offer a key to different modes of musical thinking. The topic “Genre Conceptualizations” presented multiple ways of structuring musical repertoires in local and scholarly discourses.

The local organizers arranged a concert with traditional music from Macedonia and a visit to the Archaeological Museum and the architectural complex Makedonsko Selo. New insights in the history and the culture of the host country were enriched by an extensive informal performance of Macedonian, Bulgarian, Polish, Slovakian, and Ukrainian songs during the farewell lunch.

The Closing Ceremony reinstated the strong conviction by the members of the Study Group to continue to develop as an attractive and productive meeting point for scholars working on diverse aspects and in different ways with traditional music and dance of the Slavic world. Again, the ICTM Vice President, the Study Group executives and other members expressed gratitude to Sonja Zdravkova-Djeparoska and the Local Arrangements Committee as well as to the founding executives, Elena Shishkina and Rimantas Sliužinskas.

The symposium enriched the Study Group with new members. At present it consists of 40 active members from Austria, Bulgaria, Croatia, Estonia, Germany, Hungary, Lithuania, Macedonia, Poland, Romania, Russia, Serbia, Slovakia, Slovenia, and the USA.

The Study Group executives are now working on improving the conditions for internal communications among members of the Study Group to share information on their research activities and publications efficiently, even beyond academic internet social networks. Part of the process would be the creation of a high-quality website of the Study Group accessible from the official website of ICTM (the internet domain www.ictm-slavicworld.org and the website itself will be fully

functional in March 2019). The Study Group website shall be a well-arranged, functional, and representative internet platform for the members and for the academic and general audiences.

Music of the Turkic-speaking World

by Kanykei Mukhtarova and Galina B. Sychenko, on behalf of Study Group

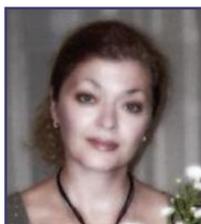
The 6th Symposium of the ICTM Study Group on Music of the Turkic-Speaking World took place at the State Conservatory of Trabzon University in Trabzon, Turkey, on 15–16 October 2018. The theme of the symposium was “Dance Phenomenon: Innovation and Creativity in Studying and Performing” with the following three sub-themes: (1) Dance traditions through times, cultures, and ethnicities; (2) Forms of accompaniment in dance traditions; and (3) New directions in the study of music of Turkic people.

The two-day symposium comprised two keynote presentations, eleven papers, and three poster presentations. It also included two workshops, a master class, a video film demonstration, a presentation of new books and journals, concerts, and a business meeting.

The symposium attracted participants from the following eleven countries: Azerbaijan, Canada, Ireland, Italy, Kazakhstan, Kyrgyzstan, Russia, Turkey, Turkmenistan, UK, and Uzbekistan. The Programme Committee consisted of Abdullah Akat, Alla Sokolova, and Galina B. Sychenko. The two keynote speakers were Ann R. David and Catherine Foley.

After a welcome reception, the first evening enabled all participants to experience Turkish and Irish dances by participating in a double dance workshop. Şerife Yilmaz introduced a Black Sea dance *horon*—a very well-known local cultural phenomenon, accompanied by the Turkish traditional instruments *davul-zurna*, *kaval*, and *kemenche*. Catherine Foley introduced the foundation of Irish dance traditions.

The symposium was opened by Hikmet Öksüz, Vice Rector of Karadeniz Technical University, Atilla Çimer, General Secretary of Trabzon University, Osman Baktaş, Director of Strengthening Association of Trabzon State Conservatory, and Razia Sultanova, ICTM Vice President and Study Group Chair.



Ann R. David in her keynote presentation “Migrations of Gesture and Music: Dancing Bodies and their Stories” stressed how “gestures migrate and the meanings they bring and of the gestures we perform in our lives, both literal and metaphoric.” Catherine Foley in her keynote presentation “Pushing Boundaries and Extending Horizons: Conformity, Creativity, and Negotiation of Ideological and Aesthetic Fields in Irish Traditional Dance” examined “diverse creative strategies utilized at local and national levels to sustain Irish dancing as an important social and cultural phenomenon.”

Participants of the symposium discussed a wide range of issues in their papers: a general view on dance as a part of spiritual culture (Alla Sokolova), Azerbaijani folk dance genres in relation to other cultures (Fattakh Khalig-zade), historical practices of body movement as a spiritual self-expression of Bashkirs (Zilia Imamutdinova), and reflection of Kazakh dance in piano music of the twentieth century (Arailym Daulbayeva). Several presentations were devoted to concrete traditions: the folk dances of the Adana Osmaniye region (Muzaffer Sümbül), the Turkmen dance *Kushtdepdi* (Jamilya Gurbanova), and the outstanding figure of “living human treasure” Hayri Dev (Mehmet Öcal Özbilgin). The historical research on early records of music and dance from the Turkestan collection by R. Karutz (Saule Utegalieva), and from two variants of a collection by A.V. Anokhin from South Siberia and Mongolia, with particular focus on Muslim examples (Galina B. Sychenko) went hand in hand with discussing modern problems of the ontological status of a national dance (Belma Oğul Kurtişoğlu), and re-emerging dance tradition in Kyrgyzstan and Kazakhstan (Kanykei Mukhtarova).

The poster session included highly valuable materials on the instrumental and choreographic folklore of the Turkic peoples of the lower Volga region (Adelya Usmanova), dance semantics in Kazakh culture (Gulnara Kuzbakova), and Tatar dance as a national artefact (Rezeda Khurmatullina).

During a special session the following books were presented: *Turkic Soundscapes: From Shamanic Voice to Hip-Hop* (edited by Razia Sultanova and Megan Rancier), *Turkestan Collection of Songs and Instrumental Pieces by R. Karutz (1905)* (edited by Saule Utegalieva), *Atlas of the Circassian (Adyghe) Shycheshym* (by Z. Cuchev), and *Comic dances of Adyghes* (edited by Alla Sokolova). The following ethnomusicological journals were also presented: *Sound Ethnography* (Museo Pasqualino, Palermo, Italy), *Neoclassica* (Rome, Italy), and the online journal *Musicologist* (edited by Abdullah Akat of Trabzon University).



Participants of the 6th symposium of the ICTM Study Group on Music of the Turkic-speaking World. Trabzon, Turkey, October 2018. Photo provided by Razia Sultanova.

The business meeting included a general report on the activity and publications of the Study Group by Chair Razia Sultanova, a short report of the previous business meeting (2017 in Limerick, Ireland) by Zilia Imamutdinova, and also the elections of the Study Group Executive Committee. With 24 members present the nominees were Razia Sultanova for Chair, Galina B. Sychenko for Vice Chair, and Abdullah Akat for Secretary/Treasurer. All three candidates were elected after a unanimous vote in total agreement.

Various genres were offered to the audience during the symposium: a video on the Turkmen song-dance ritual *kushtdetpe* presented by Jamilya Gurbanova, and a master class demonstrating a new dimension of the traditional phenomenon “Singing Mugham, Dancing Mugham” by Sashar Zarif. The concert programme included a *horon* dance performance by local dancers and musicians, a concert of Turkish music by professors and teachers of the State Conservatory of Trabzon University (Eylem Derçin, *tanbur* and vocals, İlhan Barutçu, *ney*, Murat Burçin Derçin, *qanun*, and Alper Akgül, *piano*), and a big Black Sea traditional music and dance concert. Every evening was marked with workshops of various local Turkish and also Irish dances bringing real fun and joy to the participants.

At the closing ceremony all symposium contributors were awarded honorary diplomas by the Rector of the Trabzon University, Emin Aşıkkutlu, leaving all participants with a lovely memory of the remarkable Study Group event at the State Conservatory of Trabzon University, Turkey.

Sound, Movement and the Sciences

by Kendra Stepputat, Study Group Chair

When several people have the same idea at the same time, it is likely to be an idea worth pursuing. Such was the situation at the ICTM World Conference in Limerick in 2017, where some colleagues met between sessions and started to discuss the idea of founding a new Study Group: “Wouldn’t it be nice to have a group of like-minded colleagues working with approaches in sound and movement that use methods and theories from ‘the sciences’?” This resonated instantly with several colleagues, and so a steering committee was initiated, consisting of Flora Henderson, Lukas Park, Christopher Dick, and Kendra Stepputat. The name that was settled upon at the first business meeting after some debate, and which was soon afterwards approved by the ICTM Executive Board is “Sound, Movement and the Sciences” (SoMoS).

In September 2018 the Study-Group-in-the-Making” had its three-day symposium hosted by the Institute of Ethnomusicology at the University of Music and Performing Arts Graz, Austria (KUG), generously supported by the State of Styria and the Vice Rector for research at KUG. The keynote address was given by Martin Clayton on the topic “Interpersonal Entrainment in Music Performance: A Cross-cultural Perspective.” In the course of the symposium, participants were invited to an opening reception with Persian classical and contemporary music (given by Massoud Shaari and Sina



Shaari), and on the following evening to a Styrian yodelling workshop (led by Daniel Fuchsberger) and dinner.

Two general meetings were held, the first one focusing on general topics concerning the group, and the second one on more practical issues like proceedings and group organization. Under the premise that the group should be accepted by the ICTM as a new Study Group, we voted for potential Executive Committee members who would take on their positions officially once the group would be formally installed. In an open vote, a committee consisting of Kendra Stepputat as Chair, Lara Pearson as Vice Chair, and Christopher Dick as Secretary was elected. The term of each function should be four years. Study Group bylaws will be written and voted upon at the next meeting, to be held in 2020.

An important outcome of the discussions during the first general meeting was a sharpening of the Study Group's aim and position in relation to already existing groups. With the ICTM as the mother organization, the Study Group wants to state clearly that members are first and foremost ethnomusicologists/ethnochoreologists, but that they also use methods borrowed from the sciences, or work in inter- or transdisciplinary projects together with scientists from other fields. In addition, the Study Group wants to make sure that both sound and movement are included as potential fields; this will provide a home, for example, to research on gesture and embodied performer interaction, which at present is rather peripheral to existing groups. To have this approach within ICTM reflects many researchers' current projects in the evolving branches of ethnomusicology and ethnochoreology alike.

A tangible outcome was the phrasing of a mission statement, which hopefully conveys the particular approach Study Group members have in their respective study fields. The mission statement is:

“The core subject of the Study Group is research of sound and/or movement using multidisciplinary approaches incorporating the wide spectrum of different sciences in combination with ethnomusicology and/or ethnochoreology. These include, but are not limited to, fields such as biology, physics, mathematics, statistics, medical sciences, engineering science, computer sciences, and cognitive sciences. Ethnographic methods remain an important part of the research and lie at the core of respective projects.

“The aim of the study group is the promotion, support, and dissemination of research that uses such approaches within ethnomusicology and ethnochoreology. Furthermore, we hope to bridge gaps between ethnography-based research and



Participants of the symposium of the ICTM Study-Group-in-the-Making on Sound, Movement and the Sciences. Graz, Austria, September 2018. Photo provided by Kendra Stepputat.

methods applied in the sciences. This will be achieved through the presentation of ongoing and new research, reflective discussion on theories and methodologies, as well as the challenges and possibilities raised.”

The first symposium was very intense, with a lot of stimulating discussions and exchange of information. Participants felt well received and happy to be able to share their work with like-minded researchers in ethnomusicology and ethnochoreology. The high academic standard of presentations and discussions in combination with the friendly cooperation between members—in official discussions as well as in coffee breaks—was very promising and it is hoped that the Study Group will further develop in this direction. The Study Group is looking forward to broadening its membership. If you are a person working on a project that incorporates methods or theories from the sciences, please consider joining, and spread the news. The SoMoS Study Group website with further information is online at www.ictmusic.org/group/sound-movement-sciences.

Other Reports

25th ICTM Colloquium

by Xiao Mei and Gisa Jähnichen

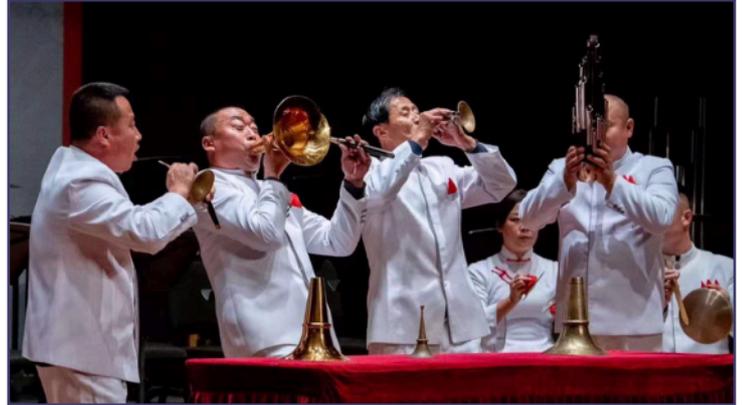
The 25th ICTM Colloquium “Double Reeds of the Silk Road: The Interaction of Theory and Practice from Antiquity to Contemporary Performance” was held at the Shanghai Conservatory of Music from 29 November to 1 December 2018. The sponsor of this event was mainly the Shanghai Conservatory of Music, which took care of local expenses.

The event was a long time in the making. The programme co-chairs were Terada Yoshitaka, ICTM Executive Board member, and Gisa Jähnichen, Chair of the ICTM Study Group on Musical Instruments; the local organizing committee was successfully led by Xiao Mei, who is also a member of the ICTM Executive Board.

To cover the extensive topic from the most relevant perspectives, 25 scholars from 17 different countries studying relevant issues were invited. They contributed generously to the joint topic and to making this event unique. The colloquium consisted of seven sessions, one workshop, one evening concert, and a one-day excursion to Suzhou, where the delegates could observe a double-reed instrument maker in action.

The sessions centred around different areas of research, both geographically and topically. The first session started after the opening ceremony and focused on studies within China. All scholars had published widely on the topic, yet reported on their outcomes for the first time in such an important international (Zhang Zhentao, Liu Yong, Wu Xueyuan, and Wu Qiong). The second session was dedicated to the use of double-reed instruments at the fringes of the Great Silk Road, such as the Balkans, Southern Europe, and Korea (Rastko Jakovljevic, Francesco Serratore, Jin Yunkyong). The third session investigated historical sources and present issues in understanding historical sources (Anne van Oostrum, Jürgen Elsner, Mahmoud Guettat). Day one concluded with a short and intense workshop conducted informally by the participants at the Exhibition Hall of the Shanghai Conservatory of Music, where they also enjoyed the diversity of musical instruments being displayed in the context of the Great Silk Road.

Day two started with a session on double-reed instruments along the land Silk Route between Central Asia and Persia (Razia Sultanova, Sahareh Astaneh, Abudusaimi Abudure-



Concert at the 25th ICTM Colloquium. Shanghai, China, 30 November 2018. Photo provided by Gisa Jähnichen.

heman). The next session was focused on the water route of the Silk Route, such as Japan, Vietnam, and East Africa (Terada Yoshitaka, Esbjörn Wettermark, Timkehet Tefferä). The following sessions were dedicated to specific ideological issues such as religious context, court music, and martial arts in the cultural area of South and Southeast Asia (Chinthaka Meddegoda, Ram Prasad Kadel, Rewadee Ungpho, Gisa Jähnichen, Liu Xiangkun, Raja Iskandar bin Raja Halid). The last session was moderated by Liu Hong, a specialist in ritual music. The evening concert surprised participants with a wide range of diverse performances of double-reed instruments. The concert, moderated by Chen Qiaoqiao, was a rare opportunity to listen to a high-class show programme organized specifically for this instrument type, which is also taught at the host institution with a long and successful history.

The last day was spent on an excursion to Suzhou. Some participants also had the opportunity to visit the Kun Opera museum and the Suzhou Pintang museum before visiting the instrument maker’s workshop. The excursion finished in the evening and the participants travelled back the next morning.

The programme committee agreed to compile an extra publication around this event. The project is now ongoing.

Calendar of ICTM events

ICTM

- ★ **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](#)

- ★ **23–27 Sep 2019:** 6th Symposium of Study Group on Multipart Music
Location: [Sarajevo, Bosnia and Herzegovina](#)

- ★ **10–13 Jun 2020:** 10th Symposium of Study Group on Music and Dance of Oceania
Location: [Honolulu, USA](#)

- ★ **18–25 Jul 2020:** 31st Symposium of Study Group on Ethnochoreology
Location: [Klaipėda, Lithuania](#)

- ★ **28 Jul–5 Aug 2020:** 6th Symposium of Study Group on Performing Arts of Southeast Asia
Location: [Bagan, Myanmar](#)

Featured publications by ICTM members

Journal of Emerging Dance Scholarship 6/2018

Urmimala Sarkar, ed. World Dance Alliance, 2018. E-book.
ISSN: 2309-267X. [Free download](#).

JEDS is designed to serve the needs of international dance scholars who are currently enrolled in a graduate programme or within 5 years of having graduated from a graduate program in dance or a related field.



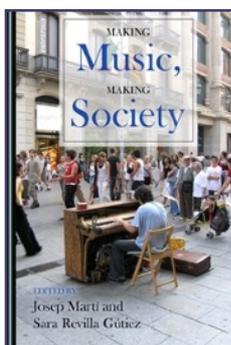
Articles featured in JEDS are selected through a double-blind review process by international reviewers with strong publishing records and established expertise in diverse fields of dance.

Articles are selected based on their originality of research and the contributions each makes to the future of dance praxis (theory and practice).

Making Music, Making Society

Josep Martí and Sara Revilla Gútiérrez, eds. Newcastle: Cambridge Scholars Publishing, 2018. Hardback, 286 pp.
ISBN: 9781527503694. GBP 61.99 (hardback). [Purchase](#).

A society is the result of interacting individuals, and individuals are also the result of this interaction. This interaction happens through music, among other factors. Music constitutes a powerful resource for symbolic interaction, which constitutes the medium and substance of a culture.



This publication addresses important issues such as the role of music in shaping identities, how music and social order are intertwined, and why music is so relevant in human interaction.

The volume brings together specialists from different academic disciplines with the same powerful starting point: music is not merely something related to the social, but rather a so-

cial life itself, something capable of structuring the social experience.

Multimedia exhibition: 50 years of research 1967–2017

Elsie Ivancich Dunin. Skopje: Folklore Art “Romano Ilo,” 2018. Paperback, 48 pp. In English, Macedonian, Romani. ISBN 9789989225055.

Catalogue for a multimedia museum exhibit held in 2018. The exhibit of 40 panels with 66 photographs shows continuities and changes of the Romani George’s Day / Erdelezi holiday cycle, which the author documented in Skopje, Macedonia from 1967 to 2017. The event with communal dancing and local music is shown along six themes: the sacrificial lamb cycle from 2 to 9 May; collecting flowing waters on 5 May; hanging greenery; socializing with feasting and dancing on 9 May; commercial Luna Park; continuing traditions with changes. Additional panels list Romani social-cultural-educational markers in parallel to a half-century of this annual holiday event.



Plesna praksa Dinaraca u Vojvodini

Vesna Karin. Novi Sad: Academy of Arts Novi Sad, 2018. Paperback, 424 pp. ISBN: 9788688191746. In Serbian with summaries in English. For more information, [contact the publisher](#).

This study attempts to offer a new and more comprehensive insight into the dance practice of the Serbian people in Vojvodina (from Montenegro, Herzegovina, Dalmatia, Bosanska Krajina, Lika, Kordun and Banija) while also offering analytical observation of their dances in an ethnochoreological and ethnomusicological way.

Individual dances were used to study the characteristics of the dance and music parameters of the dances of the Dinaric people in Vojvodina and to determine their distinctive char-

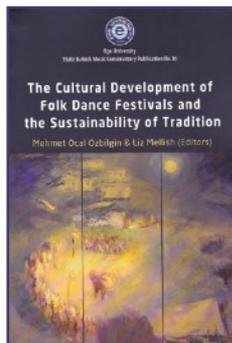


acteristics through ethnochoreological and ethnomusicological analysis.

The Cultural Development of Folk Dance Festivals and the Sustainability of Tradition

Liz Mellish and Mehmet Öcal Özbilgin, eds. İzmir: Ege University Press, 2018. Paperback, 248 pp. ISBN 9786053382386. EUR 10. To purchase, [contact the editor](#).

This volume is a collection of case studies written by authors who have undertaken long-term research on folk-dance festivals, in many different locations, as part of their overall research as dance ethnologists, ethnochoreologists, or anthropologists. All the authors in this book are concerned with the sustainability of the dance genres they research, and have identified folk-dance festivals as an important space for the performance, transmission, transition, and transformation of folk dances. The chapters included follow the historical development of folk-dance festivals as well as investigating reasons for the major changes the authors have observed in folk festivals and folk dance-activities over an extended period of time.



The sustainable results are based on a lecture series at the University of Music and Performing Arts Vienna from 2014 to 2018, in which science and art entered into a fruitful dialogue.

Ethnomusicology proved to be a central discipline within this initiative over the years and is therefore represented in the book by several contributions (Carvalho, Hemetek, Lechleitner, Ross, and Wickström).

Transkulturelle Erkundungen: Wissenschaftlich-künstlerische Perspektiven

Ursula Hemetek, Daliah Hindler, Harald Huber, Therese Kaufmann, Isolde Malmberg, and Hande Sağlam, eds. Vienna/Cologne/Weimar: Böhlau, 2019. Hardback, 240 pp. ISBN 9783205205173. EUR 45 (hardback) and open access. [Purchase and open access](#).

The book (mainly in German, two articles in English) presents interdisciplinary and international approaches to transculturality from the following disciplines: philosophy, political science, ethnomusicology, popular music research, gender and queer studies, musicology, music education, postcolonial studies, migration research, and minority research.



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 January 2019, the International Council for Traditional Music is officially represented in 129 countries and regions.

Afghanistan

[Mirwaiss Sidiqi](#), Liaison Officer

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

[Sonam Dorji](#), Liaison Officer

Bolivia

[María José Rivera](#), 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

[Irena Miholić](#), 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

[Porbjörg Daphne Hall](#), Liaison Officer

India

[Urmimala Sarkar Munsi](#), Liaison Officer

Indonesia

[Made Mantle Hood](#), Liaison Officer

Iran

[Mohammad Reza Azadefar](#), 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 Sliužinskas](#), 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

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[Cara Stacey](#), Liaison Officer

Sweden

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Tanzania

[Imani Sanga](#), Liaison Officer

Thailand

[Bussakorn Binson](#), Liaison Officer

Tonga

[Adrienne L Kaepler](#), Liaison Officer

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[Anas Ghrab](#), Liaison Officer

Turkey

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

Turkmenistan

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Uganda

[Nicholas Ssempiija](#), Liaison Officer

Ukraine

[Olha Kolomyets](#), Liaison Officer

United Arab Emirates

[Aisha Bilkhair](#), Liaison Officer

United Kingdom

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

United States of America

[Gregory Barz](#), 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

[Kapambwe Lumbwe](#), Liaison Officer

Zimbabwe

[Jerry Rutsate](#), Liaison Officer

Study Groups

ICTM Study Groups are formed by ICTM members sharing a common area of scholarly study. Their general provisions are defined by the [Memorandum on Study Groups](#), and may be further governed by their own bylaws. Study Groups organize symposia and 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 Dance of the Slavic World

Chair: [Ulrich Morgenstern](#)

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](#)

Performing Arts of Southeast Asia

Chair: [Mohd Anis Md Nor](#)

Sound, Movement and the Sciences

Chair: [Kendra Stepputat](#)

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

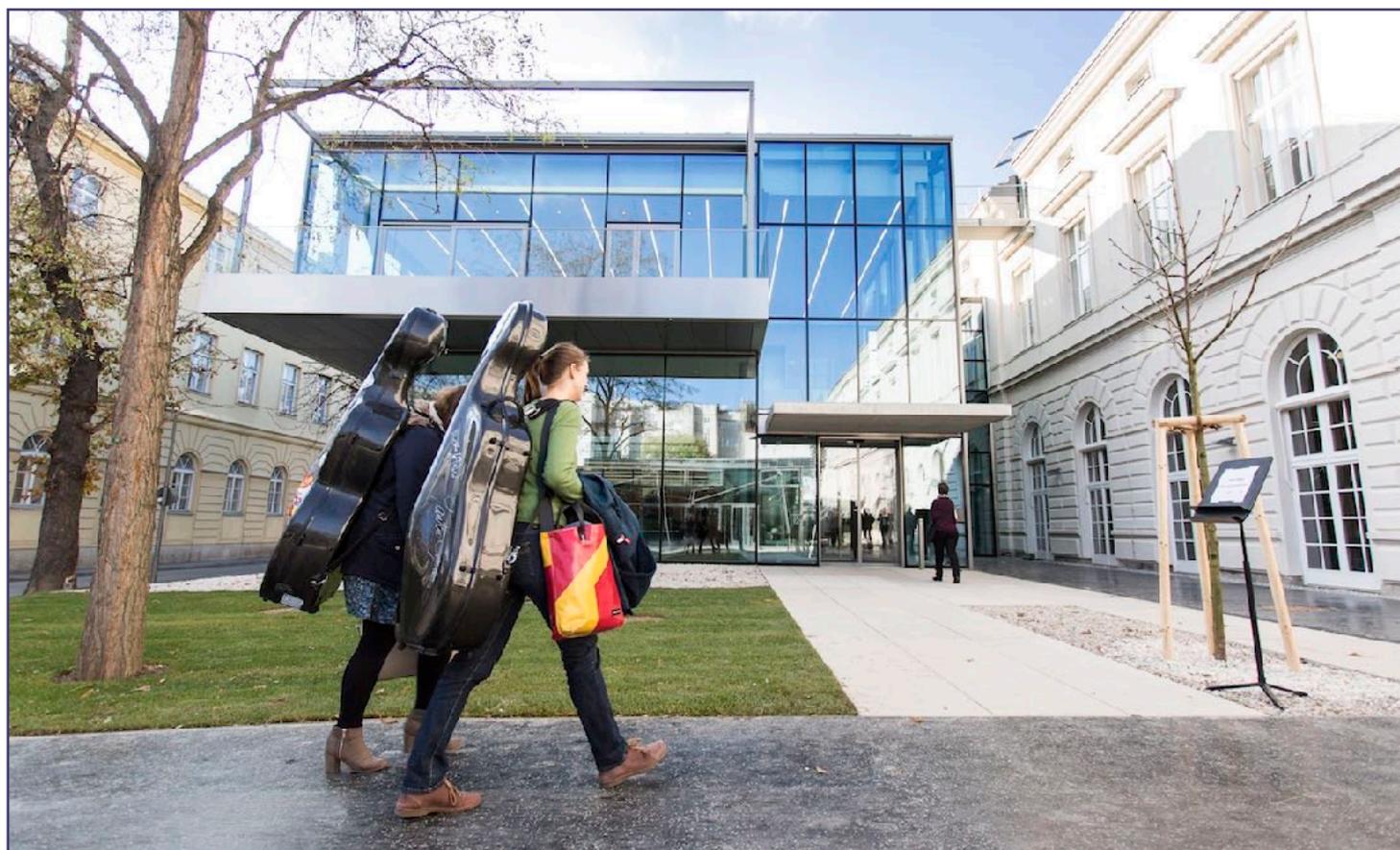
Austria

Phone: +1 410 501 5559

E-mail: secretariat@ictmusic.org

Website: www.ictmusic.org

Facebook: 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 (also known as bank transfer, giro, wire transfer, or SEPA/UPO order). Other currencies and payment methods are accepted (major credit and debit cards, PayPal, cheques), but additional charges may apply.

For any questions regarding memberships, please write to secretariat@ictmusic.org.

Publications by ICTM

Yearbook for Traditional Music

The *Yearbook for Traditional Music* is a refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research.

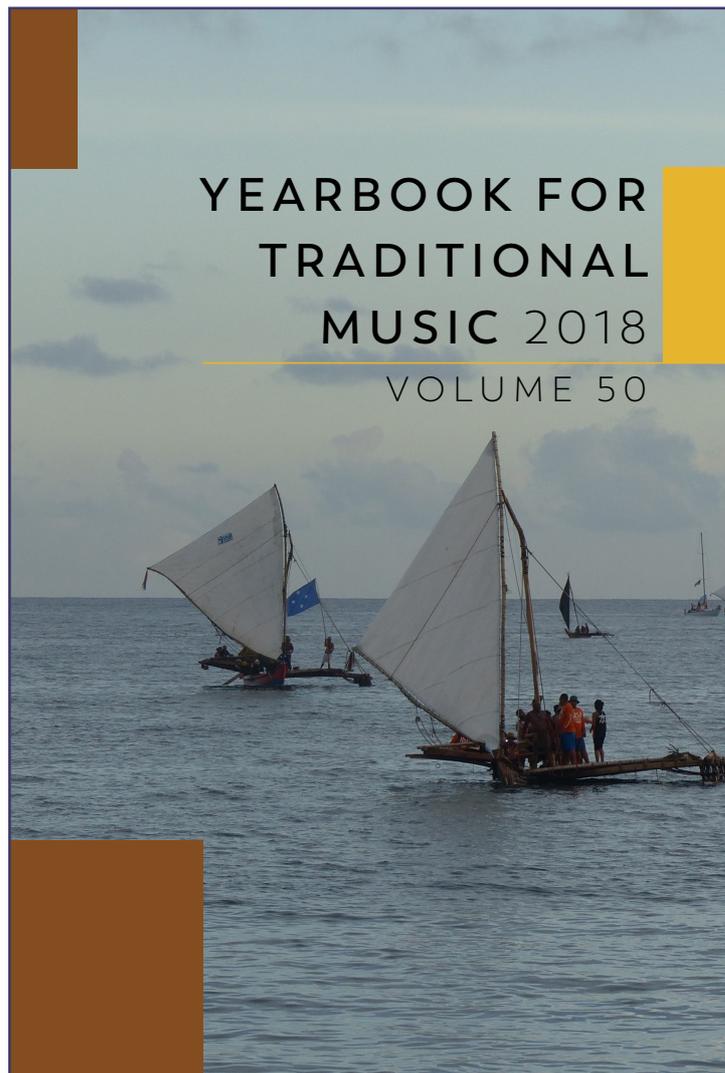
ISSN (Print): 0740-1558

ISSN (Online): 2304-3857

General Editor: [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), was 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.