

# BULLETIN

*of the*  
INTERNATIONAL COUNCIL  
*for*  
TRADITIONAL MUSIC

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## C O N T E N T S

### Secretariat and Executive Board

Message from the Secretary General; Message from the President; Call for Nominations for ICTM 2021 Elections; ICTM Dialogues 2021 news

**Pages 2–4**

### In Memoriam

Mwesa I. Mapoma (1936–2020); Kwon Oh-Sung (1941–2020).

**Pages 5–6**

### 46th ICTM World Conference

Revised Call for Proposals

**Pages 7–10**

### Announcements

ICTM activities rescheduled due to the covid-19 pandemic; Study Group on Ethnochoreology: Symposium; Study Group on Musical Instruments: Symposium news; Nikkei Asia Prize 2020 Awarded to ICTM National Representative.

**Page 10**

### Reports

Reports from ICTM National and Regional Representatives: Austria; Bangladesh; Bosnia and Herzegovina; Bulgaria; Chile; Finland; France; Georgia; Haiti; Iran; Israel; Malaysia; Malta; Philippines; Serbia; Singapore; Turkey

**Pages 11–34**

Performing Arts of Southeast Asia (PASEA).

**Pages 35–36**

### Calendar of Events

**Page 37**

### Featured Publications by ICTM

#### Members

Asian-European Music Research Journal Vol 6 (Winter 2020); Bosnians in Sweden – Music and Identity; The World of Music: Double Issue on Choreomusicology; Dancing at the Southern Crossroads: A History of Irish Dance in Australia 1880–1940; Eastern Mediterranean Judeo-Spanish Songs from

the EMI Archive Trust (1907–1912); Music and Dance in Southeastern Europe: Migrations, Carnival, Sustainable Development; Music in Conflict: Palestine, Israel and the Politics of Aesthetic Production; Tradition and Transition; Triangulations: New Music for Khaen, Volume One; Uvod u etnomuzikologiju: Etnomuziko-loška čitanka Bosne i Hercegovine za studente Muzičke teorije i pedagogije

**Pages 38–40**

### General Information

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

**Pages 41–48**

## Message from the Secretary General

by Ursula Hemetek

First of all, I wish you a healthy and successful Happy New Year! Although the world is not what it was, and we are all still fighting with the outcomes of the pandemic, in this *Bulletin* you will find a lot of hopeful developments, at least concerning ICTM.



The outstanding feature of this January *Bulletin* is the amazing quantity of reports from National and Regional Representatives, among them one from Haiti, which appears in a *Bulletin* for the first time. I think this is a sign of the liveliness of our society, in spite of a world still being in the grip of the pandemic; and I am happy to see that our members are not giving in.

The **World Network** is a very vibrant body within ICTM, and there is some news. I want to welcome the new Chair of the ICTM National Committee for France, Elina Djebbari, who succeeded Susanne Fűrnis; the new Chair of ICTM National Committee for Chile, Javier Silva-Zurita, who succeeded Jacob Rekedal; and the new Chair of ICTM National Committee for Japan, Fukuoka Shota, who succeeded Uemura Yukio. Thank you to all the outgoing chairs, and good luck to the new ones.

Regarding Liaison Officers I would like to especially mention the new Liaison Officer for Jordan, Fadi Al-Ghawanmeh, as this is the first time that Jordan is represented in ICTM! The others are the new Liaison Officer for Iraq, Farah Zahra, who succeeds Scheherazade Q. Hassan; and the new Liaison Officer for Mexico, Miguel Olmos Aguilera, who succeeds Carlos Ruiz Rodriguez. My sincerest thanks to the outgoing representatives and a warm welcome to the incoming.

There is more proof of the Council's liveliness. Following the inevitable postponement of the 46th World Conference to 2022, it is good to see that a lot of other activities have been scheduled for 2021.

Because of covid-19, most **Study Group symposia** originally scheduled for 2020 have been postponed to 2021, so this year is going to be busy for Study Groups, something that I appreciate very much. As you will read in the Reports section, some Study Groups have already adapted to the situation and used new online tools to successfully hold their meetings.

There are other creative ways to overcome the obstacles of covid-19 while at the same time take steps towards decolonizing our discipline: the Call for Participation to the ICTM Dialogues was very successful, thanks to Tan Sooi Beng and the whole committee in charge of it, and thanks to the commitment of our membership. There will be 24 roundtables held online during the whole of 2021, thereby enabling participation from every part of the world, especially important for those people who had been excluded from former onsite events due to travelling costs and other restrictions (see report by Tan Sooi Beng on page 4).

In order to be more inclusive at the organizational level, the ICTM Secretariat has created [a webform](#) that people can use to apply for a supported ICTM membership in 2021. The possibility of applying is not new, but it has now been formalized and made more accessible. To those of you who can afford it, please renew your membership or join ICTM [using this link](#). Most of the Council's income comes from membership fees, and because of the pandemic, our financial situation is not as promising as it used to be.

The 2020 issue of the *Yearbook for Traditional Music* has been published recently, and printed copies are on their way. As always, the online version can be accessed by all current members of ICTM ([see instructions here](#)). I think the co-operation established in 2019 with Cambridge University Press has worked well, and I am grateful to both the General Editor, Lee Tong Soon, and CUP for endeavouring to continue to make the process more smooth.

Concerning the [2021 Elections](#), I would like to mention that there will be an extension of the nomination period for the position of President (see announcement on pages 3–4).

I want to thank our members for taking part in the **Second General Survey of ICTM Members**, which concluded on 17 December 2020. Participation was higher than with the previous survey, with 33% of the eligible members having responded. The President addresses this topic in her message.

Again there is a sad note in this *Bulletin*, as two very outstanding ICTM personalities have left this world. **Mwesa Isiah Mapoma** was the leading ethnomusicologist in Zambia, most influential in developing the discipline and in education. His dedication to ICTM was proven by his service in the Executive Board and as Liaison Officer for many years. **Kwon Oh-Sung** served as the Chair of the National Committee of Korea for a long time, and was a leading figure for the second generation of musicologists in South Korea.

Both of them were doing amazing work in very different parts of the world, and both were part of the ICTM family—a truly worldwide network. People from all over the world mourn their deaths, and I join in sending my condolences to their families.

## Message from the President

by *Salwa El-Shawan Castelo-Branco*

I would like to extend my warmest wishes for the New Year to ICTM members and their families. May 2021 bring good health, peace, and prosperity to our world. I would also like to welcome our new Liaison Officers and Chairs of National Committees. Your contribution to ICTM is crucial, and we look forward to learning about the activities in your countries.



Although several ICTM events were postponed due to the pandemic, some meetings did take place online, and many more are planned for 2021, as pointed in the Secretary General's message. One of the events that took place online, which I had the pleasure of attending, was the 27th ICTM Colloquium. Organized by a team from the Shanghai Conservatory of Music, led by Xiao Mei, it was held on 28–29 December 2020. Focusing on drums and drum ensembles of the Silk Road, this colloquium was the third of a series. The first and second colloquia dealt with the circulation of plucked lutes and double reed instruments along the Silk Road. The colloquium gathered seventeen scholars from different parts of the world, and was attended by over a hundred participants. An edited volume including revised versions of the papers is expected. Many thanks to Xiao Mei and her team for their initiative and excellent work.

The Second General Survey of ICTM Members was concluded on 17 December 2020, with a 33% participation rate. Many thanks to all ICTM members who took the time to respond and, in many cases, contribute with additional helpful comments. The survey is an important tool for the Board and the Secretariat to gain a fuller understanding of the ICTM membership, its perspectives on the Council's activities (scholarly events, publications, prizes, outreach, etc.), elections, and other important matters; to identify problems; to make informed decisions taking into account members' feedback; and to resolve situations that may cause discomfort (for example, discriminatory, biased and/or alienating practices). Another important question addressed in the Survey concerns the Council's name, which has been an ongoing dis-

cussion on the Executive Board, and among some members and other scholars. The results of the Survey will be analysed by a special-purpose committee and the wider Executive Board within the next few weeks. Decisions and follow-up proposals will be made taking into account the Survey's results, which will be published on the ICTM website. Many thanks to the members of the 2020 Survey Committee—Naila Ceribašić, Ursula Hemetek, Don Niles, Svanibor Pettan, J. Lawrence Witzleben, and Carlos Yoder—for their hard work and insights.

The year 2021 promises to be an exciting year for ICTM, with a profusion of Study Group symposia and the launching of the series of ICTM Dialogues. Many thanks to Tan Sooi Beng, the Chair of the ICTM Dialogues Committee, and its members, as well as the organizers, moderators, and presenters of individual sessions for their initiative, commitment, and hard work. I am certain that the results will be stimulating, and I look forward to participating in the sessions.

Finally, I join the Secretary General in expressing my heartfelt condolences to the families, colleagues, and friends of Mwesa Isiah Mapoma of Zambia and Kwon Oh-Sung of South Korea, who tirelessly served ICTM. May they rest in peace.

## Call for Nominations for ICTM 2021 Elections

by *Nomination Committee for the 2021 Elections*

The Nomination Committee requests proposals for nominations to fill positions on the ICTM Executive Board which will become vacant at the time of the next General Assembly of Members, to be held online on 24 July 2021.

At this time, Salwa El-Shawan Castelo-Branco (Portugal) will complete her term as President; Svanibor Pettan (Slovenia) will complete his as Vice President; and Tan Sooi Beng (Malaysia) and J. Lawrence Witzleben (USA) will complete theirs as Ordinary Members. There is also an additional Ordinary Member position, which was made vacant when the occupant was elected as an Officer. Consequently, the vacant positions are:

- The President
- One Vice President
- Three Ordinary Members

**The committee has received sufficient nominations for all positions except for the President, and as such will now extend the deadline for nominations for that position only until 15 February 2021.**

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

Proposals should be sent to two of the members of the Nomination Committee (see below). All those proposed should be current paid-up members of ICTM. The deadline for receiving proposals is 15 February 2021.

Helen Lawlor, Convener (Ireland) [helen.lawlor@dkit.ie](mailto:helen.lawlor@dkit.ie)

Marie Agatha Ozah (Nigeria) [marieagatha.ozah@uniport.edu.ng](mailto:marieagatha.ozah@uniport.edu.ng)

Cara Stacey (Eswatini) [cara.stacey@gmail.com](mailto:cara.stacey@gmail.com)

## ICTM Dialogues 2021 news

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*by Tan Sooi Beng, Chair of the ICTM Executive Board  
Committee for the ICTM Dialogues*

The Programme Committee for the ICTM Dialogues 2021 has received 41 proposals and accepted 24 of them, from different continents. The members of the committee were impressed by the quality of the proposals and the diversity of viewpoints regarding the decolonization of music and dance studies. However, there was a concern that we could not accommodate all the proposals due to the limited number of sessions available.

There will be 2–3 online sessions each month, beginning in late February and ending in December 2021. To encourage engagement from the membership, the Dialogues will be organized, curated, and moderated by the session presenters themselves, with technical assistance from the ICTM Secretariat. We look forward to experiencing the roundtable dialogues with the scholars, musicians, dancers, and indigenous and other communities from various parts of the world.

The programme and information about registration is available on the [Dialogues' homepage](#).

Members of the Committee for ICTM Dialogues: Tan Sooi Beng (Malaysia, Chair), Silvia Citro (Argentina), Irene Karongo Hundleby (Solomon Islands/New Zealand), Jean Kidula (Kenya/USA), Urmimala Sarkar Munsri (India), Christian Onyeji (Nigeria), Marcia Ostashewski (Canada), Susana Sardo (Portugal), Kati Szego (Canada), Shzr Ee Tan (Singapore/UK), J. Lawrence Witzleben (USA)

Email: [dialogues2021@ictmusic.org](mailto:dialogues2021@ictmusic.org)

Web: [www.ictmusic.org/dialogues2021](http://www.ictmusic.org/dialogues2021)

## Mwesa I. Mapoma (1936–2020)

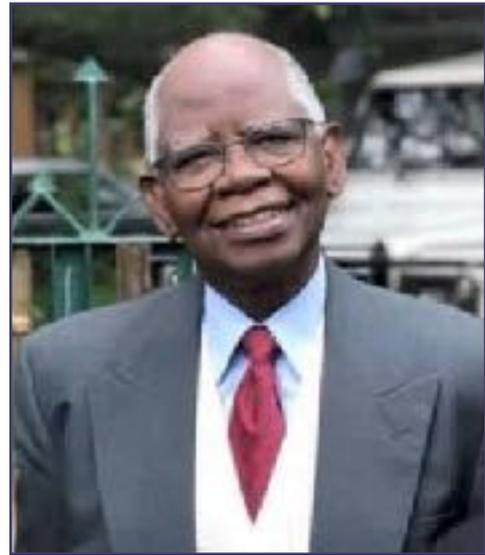
by Kapambwe Lumbwe

It is with deep sadness that we acknowledge the passing of Mwesa Isaiah Mapoma, Zambia's leading and best-known ethnomusicologist, on 16 November 2020. Mapoma was considered by many a pioneer in the field of African ethnomusicology and music education. He grew up and did his primary education in Mansa, a rural town in the Luapula province of Zambia, very close to the Democratic Republic of Congo. As a young child he loved to play indigenous drums, singing and dancing, and took part in school musical arts and cultural festivals. For his secondary school education, Mapoma was selected to pursue his studies at Munali Boy's Secondary School in Lusaka, Zambia's capital city. Upon graduation he received a scholarship to study at Trinity College, London. After successfully completing his undergraduate studies, he moved to the University of California, Los Angeles where he obtained a PhD in Ethnomusicology.

The development of Zambian music education and indeed musical arts in general cannot be traced without the mention of Mwesa Mapoma, who pioneered and contributed immensely to the beginning of school, college, and university music programmes in the country. His contribution to the national development of Zambian musical arts has been recognized and will be remembered by many of us involved in both music education and administration of cultural programmes throughout the country. Today, we are proud of our music programmes, both indigenous and Western classical, taught at primary and secondary school levels, as well as teacher-training programmes at Evelyn Hone College, Chalimbana University, the University of Zambia, and the Copperbelt University.

Mapoma worked in different capacities and in different institutions, including the University of Zambia and the Institute for African Studies, where he served as a senior researcher and deputy director. He also worked as an academic in both West and South Africa. He was deeply involved in the supervision of student research and in the examination of dissertations from every institution of higher learning in Zambia. Furthermore, Mapoma spearheaded the foundation of the Zambia National Arts Council, the Zambia Copyright Protection Society, the Centre for the Arts at the University of Zambia, and the Zambia Cultural Services.

Mwesa Mapoma served on the ICTM Executive Board from 1978 to 1994, and as Liaison Officer for Zambia for many years before he handed over this position to me. He was a



Mwesa I Mapoma. Photo courtesy of Kapambwe Lumbwe

father figure to us, whose soft-spoken, warm personality, calm and humble style of leadership drew young people towards him, enabling him to bring out the very best of those with whom he worked, whether they were students, friends, faculty colleagues, or family members like myself. His long-lasting presence in sub-Saharan African research and teaching in ethnomusicology inspired many of us in Zambia, especially the late Joseph Ng'andu and myself, to pursue studies in ethnomusicology and music education, and also to join ICTM. Mapoma continued to draw researchers from all over the world and guided them through their studies within the country and also made contacts to facilitate research programmes for young Zambians outside the country.

The people of Luapula Province appreciate the research work Mapoma conducted among all the ethnic groups in the area. He spent time documenting the music of *Ing'omba* (Royal Musicians), *ifimbo fya malilo* (funeral dirges), *mfunkutu* songs and dances, and children's game songs. Furthermore, he served as an advisor for royal groups in organising cultural and traditional ceremonies in the province.

Mwesa Mapoma did what he could to help his students shine. Despite challenges, no one ever saw him whine. His knowledge and wisdom in turning this country's musical arts programmes into a national asset are of great importance to our generation.

If I can say one more word about Mwesa Isaiah Mapoma, it will be all about legacy. For him every action is not just about the moment. It is about the future, and what we all leave behind for it.

## Kwon Oh-Sung (1941–2020)

by Sheen Dae-Cheol

The former chair of ICTM National Committee for Korea, Kwon Oh-Sung, passed away on 3 November at the age of 79. He was the first leader of the second generation of Korean musicologists, and one of the most respected scholars in Korean musicological circles. He was born in Seoul, Korea, in 1941; he was a true Seoul gentleman. After graduating from Kyeonggi High School (the “Korean Eton”), he entered the Korean Music Department of Seoul National University (SNU), the first Korean Music Department established by Lee Hye-Ku, the father of Korean musicology, in 1959.

After graduation, he continued his studies of Korean music at the Graduation School of SNU, and obtained a PhD from the Academy of Korean Studies (AKS). The AKS, supported by the national government, was the first higher education institute to establish a doctoral programme on music in the country. His academic adviser, from the undergraduate level to the PhD course, was Lee Hye-Ku

He started to collect Korean folk songs systematically in the 1960s, when he was in his mid-twenties. Since scholars had previously collected only the lyrics of Korean folk songs, Kwon is regarded as the first musicologist to collect folk songs in the history of Korean music. He collected innumerable Korean folk songs, and many of those were aired on the radio of the Korean Broadcast System (KBS). He was decorated by the government for that and other activities that developed Korean musicology. Kwon was awarded many prizes for his academic achievements since the 1960s, and was decorated with the Silver Order of Culture by the Korean government in 2010.

He worked for KBS as a producer and as professor at the Korean Music Department of Hanyang University in Seoul until his retirement in 2006. He also taught at SNU, AKS, and several other universities as a part-time lecturer, because those institutions wanted him to teach their students. He wrote essays on Korean traditional music culture, more than ten books, and more than 100 academic papers on Korean and Asian music. He served as president of the Korean Musicological Society, president of the Asia-Pacific Society for Ethnomusicology, director of the Institute of East Asian Music, and as representative for Korea at the East Asian Buddhist Music Society and the Society for East Asian Music Theory.

Many Korean newspapers and television stations reported his obituary. The President of Korea and the Minister of Cul-



*Kwon Oh-Sung Photo provided by Sheen Dae-Cheol*

ture, Sports, and Tourism expressed their deep condolences to the bereaved family by sending funeral flowers. His funeral service was held on 5 November, with Buddhist rites.

We respectfully express condolence and pray for his happiness in the next world. May his soul rest in peace!

# 46th ICTM World Conference

21–27 July 2022

*New University of Lisbon, Lisbon, Portugal*



*Colégio Almada Negreiros, Faculty of the Social Sciences and Humanities of the Nova University of Lisbon, one of the venues that will host the 46th ICTM World Conference*

## Revised Call for Proposals

by *Susana Sardo and Kati Szego,*  
*Programme Committee Co-Chairs*

You are cordially invited to attend the 46th ICTM World Conference which will be held between 21 and 27 July 2022 by the [Institute of Ethnomusicology - Center for Studies in Music and Dance](#) and the [NOVA School of Social Sciences and Humanities, New University of Lisbon \(NOVA-FCSH\)](#), Lisbon, Portugal.

Due to the global health situation that we face in 2020, the Programme Committee, in consultation with the ICTM Executive Board, has updated the first theme proposed for the July 2022 conference. In addition to its original focus on environmental concerns, the theme now invites papers related directly to the impact of the COVID-19 pandemic.



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

### Programme Committee

Susana Sardo (Co-Chair) — Portugal  
 Kati Szego (Co-Chair) — Canada  
 José S. Buenconsejo — Philippines  
 Catherine Grant — Australia  
 Susana Moreno Fernandez — Spain  
 José Alberto Salgado — Brazil  
 Urmimala Sarkar Munsu — India  
 Margaret Sarkissian — USA  
 Nicholas Ssempijja — Uganda  
 Velika Stojkova Serafimovska — North Macedonia

João Soeiro de Carvalho (ex officio) — Portugal

Ursula Hemetek (ex officio) — Austria

## Local Arrangements Committee

João Soeiro de Carvalho (Chair)

Maria de São José Côrte-Real

Jorge Castro Ribeiro

Ana Flávia Miguel

Gonçalo Antunes de Oliveira

Maria do Rosário Pestana

Iñigo Sánchez

Susana Sardo

Daniel Tércio

## Conference Themes

### 1) ENGAGING GLOBAL HEALTH AND CLIMATE CRISES THROUGH MUSIC AND DANCE

Expressive culture often reflects and shapes public sentiment toward societal problems; it can also open up non-violent, relational, humane pathways to achieving their solutions.

This theme invites critical reflection on topics related to the intersection of sound/music and movement/dance with ecological and health concerns broadly defined. These concerns include relationships between cultural and environmental sustainability, between cultural and biological diversity, and between each of these with human and planetary health.

Contributions to this theme might explore music and dance in relation to: the COVID-19 pandemic; activist approaches to climate emergency; built and natural environments; and other-than-human life forms. How can an understanding of the role of expressive culture in complex systems contribute to global health or environmental policy? What practical benefits can sounding and moving offer in the face of widespread disease or ecosystemic peril? What are the environmental and health costs/benefits of our research practices—for us, for the people we work with, and for the planet?

### 2) DANCE, MUSIC, AND HUMAN RIGHTS: COEXISTENCE AND INEQUALITIES IN THE CONTEMPORARY WORLD

Violations of human rights often manifest in the control or suppression of artistic activity, including music and dance; assertions of human rights, on the other hand, often take the form of artistic expression. Taking as its centre-point the fundamental human right to express one's culture, this topic invites papers on the intersection of human rights with dance and music across ethnicities, religions, sexualities, and other forms of human identification. It invites research on the his-

stories, philosophies, and politics of migration, citizenship, and post/colonialism. It also invites research on stigmatization based on geography, economic and health status, age, and gender.

Contributions to this theme might offer dance- and music-based strategies that effect change where human rights are violated, including war zones and situations where artistic freedom is restricted. We encourage scholarly and intimate voices, as well as theoretical papers discussing tools for understanding music and dance as processes/products through which to promote ideals of freedom, justice, peace, and human dignity.

### 3) APPROACHES TO ARCHIVAL PRACTICES

For ethnomusicologists and ethnochoreologists, archival work is not as much a decision about using resources as it is a condition of our research: in the act of collecting, selecting, incorporating, and classifying repertoires, we build our own archives. Hence, the archive is no longer simply a place to store physical objects, but a process which defines a vast field of knowledge creation and mediation.

This theme invites papers on critical approaches to archival practices. In the age of digital humanities and open science, what is the place of institutional archives, of community or family archiving? In the domains of music and dance, what constitutes “data”? Who has the right to produce archives? What are the limits of authorship, privacy, and ownership in the context of open data policies? Contributions to this theme might also explore: archives as embodied individual and social memory; institutional ideologies and epistemologies; processes of assemblage; and methods for developing collaborative sound/music and dance/movement archives. Transdisciplinary approaches are very welcome.

### 4) CONNECTED COMMUNITIES: OCEAN TRAJECTORIES AND LAND ROUTES

Music and dance are not only eminently portable forms of knowledge, but also permanently etched into the bodies and memories of their carriers. They are thus crucial to understanding communities connected through migratory, diasporic, colonial, post-colonial, and even touristic routes. Recent developments in oceanic studies focus on seas as sites for knowledge construction and, thus, as spaces for transdisciplinary inquiry. In addition to viewing oceans as places of passage/separation between continents, we can explore them as creative spaces that foreground processes of coexistence and alliance, conflict and conciliation. Are there differences between land and sea routes in building music and dance knowledge between communities? What challenges do music

and dance scholars face today when oceans are again places of death, despair, political dispute, and an appeal for the right to life?

Contributors to this theme are encouraged to address historical and contemporary processes of interaction and interlocution through music and dance between communities connected by land and sea. Epistemological and methodological approaches are particularly welcome in grounding study cases.

#### 5) MUSIC AND DANCE COSMOPOLITANISMS

Cosmopolitanism advances the idea of a common engagement among all human beings. Ethnomusicologists and ethnochoreologists can take advantage of globalization's heterodox opportunities to improve the conditions of conversability, to benefit from diversity and from its resultant cross-fertilizations. For a long time, the constructs of nationalism and the nation were upheld by approaches to music and dance research; we must now critically assess the impact of exploring boundaries between nations/territories/cultures in academic discourse. From the early twentieth century, music industries designed strategies for acknowledging and creating otherness in national and geographic terms—that is, until the emergence of World Music and Dance. Recent digital media have further blurred the characterization of musical and dance systems based on bounded cultures.

Contributors to this theme are invited to address the relevance of boundaries in the narratives of ethnomusicology and ethnochoreology—their conceptual importance, their methodological role, and their impact on knowledge production. They are also invited to explore the ways that cosmopolitanist approaches can enlighten the ethnography of dance- and music-making.

#### 6) MUSIC AND DANCE INDUSTRIES

Music, including music related to dance, is one of the most prolific cultural industries worldwide. Yet traditional music and dance industries have rather low profiles in ethnomusicological and ethnochoreological studies. Traditional music and dance are often conceptualized outside of or in opposition to industrial concepts such as supply and demand, goods and services, economic development, the division of labour, mass production; additionally, industrial models may be seen as threats to the sustainability of music and dance cultures.

Contributors to this theme are invited to address: current and historical processes of producing and distributing traditional music and/or dance styles; genres and traditions that fall under the aegis of the recording industry and its related publishing and media sectors; the organization of perform-

ance settings; professional associations and unions. What are the structural and performative features of recorded music and dance, their contexts of production, and consumption patterns? How do musicians and dancers manage competing industrial and non-industrial pressures on their work? How do artists position themselves in local and national markets, especially in transitional societies? How do music and dance industries reflect and/or create (new) social and political realities?

#### 7) NEW RESEARCH ON OTHER TOPICS

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

#### Timeline

- \* ~~First notice: October 2019~~
- \* ~~First call for proposals: January 2020~~
- \* ~~Second call for proposals: April 2020~~
- \* ~~Revised call for proposals: October 2020~~
- \* Deadline for submission of proposals: 15 September 2021
- \* Notification of acceptances: December 2021

**Submit your proposal to the  
2022 ICTM World Conference now using  
the following link:**

<https://ictmusic.org/ictm2022/submit>

# Announcements — ICTM

## ICTM activities rescheduled due to the covid-19 pandemic

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As we are well aware, covid-19 continues to affect the global population. Due to travel restrictions, limits to the holding of public meetings, and other measures enacted to contain the spread of the virus, many ICTM activities have been rescheduled. Please see the Calendar of Events on page 37 of this *Bulletin*, or check for the up-to-date calendar of upcoming events on [the ICTM website](#).

## Study Group on Ethnochoreology: Symposium

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*29 July–5 August 2022*

*Brežice, Slovenia*

The ICTM Study Group on Ethnochoreology will hold its 32nd symposium from 29 July to 5 August 2022, at the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) in cooperation with the Posavje Museum Brežice and the Slovene Ethnological Society. There two themes for the symposium are: (1) Reconsidering Knowledge Production in Dance Research; and (2) Inclusion/Exclusion in Dance Communities.

The first Call for Participation will be published in the next *Bulletin* and on the Study Group's website. For further inquiries about the symposium, contact [Rebeka Kunej](#), the Chair of Local Arrangements Committee. For inquiries about the symposium's programme please contact [Placida Staro](#) and [Kendra Stepputat](#), the symposium's Programme Co-Chairs.

## Study Group on Musical Instruments: Symposium news

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As we all know, it is impossible to make any definite promises on what the global situation will be in March 2021. However, preparations for the 23rd Symposium of the Study Group on Musical Instruments continue as originally scheduled. The Chair [Gisa Jähnichen](#) would like to encourage all participants to attend in person, if at all possible.

For more information visit [the Study Group's website](#).

## Nikkei Asia Prize 2020 Awarded to ICTM National Representative

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Ram Prasad Kadel, ICTM Liaison Officer for Nepal, received of the prestigious [Nikkei Asia Prize for 2020](#).

The prizes, which are awarded each year since 1996, are designed to recognize outstanding achievements that contribute to the region's sustainable development. and to the creation of a better future for Asia. Kadel is the director of the Music Museum of Nepal, which he founded in 1995, and organizes the annual International Folk Music Film Festival since 2011.

# Reports from ICTM National and Regional Representatives

## Austria

by Hande Sağlam, Chair of National Committee

The ICTM National Committee for Austria can look back on a very busy and successful year despite the pandemic.



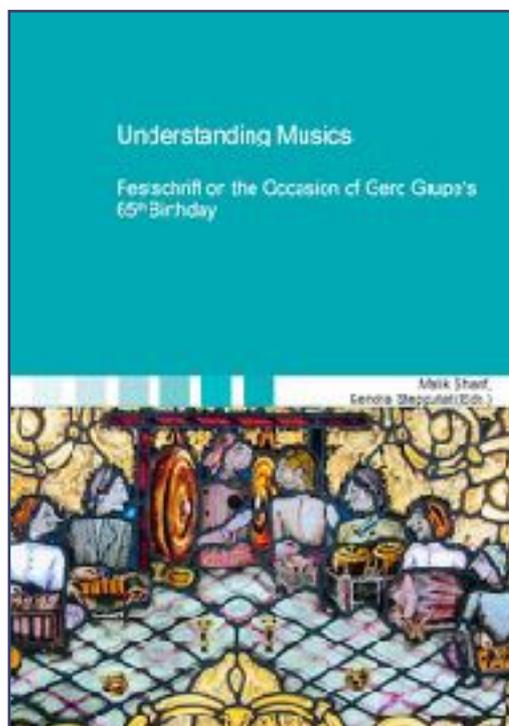
On 20-21 November 2020, the ICTM National Committee for Austria (NC) held its 13th annual meeting via Zoom. The main focus of the meeting was right-wing populism and the role of ethnomusicology. This very topical and highly complex issue was controversially discussed by four representatives of four different ethnomusicological institutions in Austria, in a roundtable titled “Is the Field Also Political? Ethnomusicology and Right-Wing Populism.” The representatives of those four ethnomusicological institutions were Anja Brunner (Institute of Musicology at the University of Vienna), Kerstin Klenke (Phonogrammarchiv of the Austrian Academy of Sciences), Thomas Nußbaumer (Department of Musicology, Mozarteum University), and Javier Silvestrini (Department of Folk Music Research and Ethnomusicology, University of Music and Performing Arts Vienna - mdw).

The keynote speaker, researcher of jazz and popular music André Dohering, presented some aspects of his current research project, titled “Popular Music and the Rise of Populism in Europe.” This topic left a lot of space for presenting current research, and younger researchers were especially encouraged to join the meeting. Therefore, the second day was dedicated to junior academics. For the full programme you can visit [our website](#). The annual meeting was very successful, and with more than 60 participants, was one of the NC’s largest meetings. We would like to thank the University of Music and Performing Arts Graz (KUG) and our board member Babak Nikzat for their technical support during the meeting.

The general assembly of the NC was held on 20 November 2020. During the assembly, the NC decided to draft its own ethical and political statement to more precisely define the position and the goals of the committee, and to explicitly

distance itself from right-wing extremism. This statement will be available on the NC’s website in the spring of 2021.

In October 2020, Gerd Grupe, professor of ethnomusicology at KUG, celebrated his 65th birthday. On the occasion he was presented with a festschrift honouring him and his accomplishments in the field of ethnomusicology. The book, titled *Understanding Musics*, was co-edited by Malik Sharif and Kendra Stepputat, and features 25 contributions by Gerd Grupe’s colleagues and students.



Another publication comes from Innsbruck: Raymond Ammann and Vanessa Carlone published their book *Tirolerei in der Schweiz* in the series “Schriften zur musikalischen Ethnologie.”

On 29 October 2020, the concert series “Echos der Vielfalt – Musikwelten in Tirol” took place in Innsbruck. This concert series was as a result of field research on the music of minorities in Tyrol carried out in 2004 and 2005 by the Mozarteum University (Thomas Nußbaumer) and the mdw (Ursula Hemetek and Gerlinde Haid), and sees itself as a contribution to the integration of ethnic, linguistic, and cultural minorities in Tyrol and as an open platform for cultural diversity. This time, musicians from Bosnia and Herzegovina, Ireland, Syria,

Turkey, and Austria performed in this concert. The complete concert recording can be found [here](#).

Since January 2020, Anja Brunner has led her research project “[Women Musicians from Syria: Performance, Networks, and Belonging/s](#)” at the Institute for Musicology of Vienna University. The project is funded by the Austrian Science Fund and will continue until 2023. The project documents the lives and music of five women musicians who migrated to Austria and Germany after the outbreak of the Syrian civil war, and who have continued their musical work after migration. By exploring the networks, opportunities, and performances of these musicians, the aim of the project is to show which belonging/s—at emotional and institutionalized levels—are relevant in the lives and music of these musicians.

For the Phonogrammarchiv of the Austrian Academy of Sciences, the year 2020 was marked by significant changes in staff. At the end of June, Gerda Lechleitner, long-standing and active member of the ICTM, retired after a long and successful career at the Phonogrammarchiv, where she headed the team for the editing of *The Complete Historical Collections 1899–1950* and the publication of the *International Journal on Audio-Visual Research*. In October, Nadja Wallaszkovits, musicologist and head of the Phonogrammarchiv’s audio department, took on a professorship for conservation and restoration of new media and digital information at the Stuttgart State Academy of Art and Design. In January 2020, the Phonogrammarchiv welcomed two new members of staff, Katrin Abromeit and Benjamin Fischer, who specialize in the restoration of historical sound carriers and audio digitization.

Having officially opened on 29 November 2019, the [Music and Minorities Research Center](#) (MMRC) can look back on its first year of operation. Despite the challenges caused by the pandemic, MMRC was able to successfully initiate or implement a number of projects and activities. A widely-visible highlight was the first MMRC Lecture, which took place on 11 November 2020 and featured the key note “Anthropological Reflections on Fortress Europe” by Dawn Chatty (University of Oxford), a response to this keynote by Marko Kölbl (mdw), a lively discussion, and musical contributions by Salah Ammo, Bahram Ajezyar, and Milad Bakhtiyari ([a recording of the event is available online](#)). With regards to research, Ioannis Christidis has joined MMRC with his doctoral project “Music in the Experience of Forced Migration From Syria To the European Borderland.” A collaborative research project on music in Viennese municipal housing complexes (led by MMRC and including the Vienna Phonogrammarchiv as one of the partner institutions) had to be

delayed due to the covid-19 pandemic, but will finally start in early 2021. Work also began in 2020 on the new peer-reviewed open access journal [Music and Minorities](#), which will be launched in autumn 2021 with an inaugural collection of articles on music and forced migration.

The Department of Folk Music Research and Ethnomusicology at mdw offers a full [master’s programme](#) in ethnomusicology. In the fall semester of 2020, the second group of MA ethnomusicology students started their studies, after performing in a self-chosen traditional music or dance style at the entrance exam. The curriculum provides extensive space for fieldwork training, as well as independent fieldwork projects. A further focus is on the socio-political implications of our discipline, offering courses on, for example, minority research, gender studies, and applied ethnomusicology. The MA in ethnomusicology is the first of its kind in Austria and takes up a pioneering role within German-speaking academia. The [master’s programme](#) is offered in German and English.

In 2020 the Council unfortunately lost two prominent members: Rudolf Pietsch and Franz Födermayr.

Franz Födermayr was a university assistant from 1964, and professor of comparative musicology from 1973 to 1999 at the Institute of Musicology of the University of Vienna. He was a teacher, the doctoral supervisor of many ethnomusicologists, and without a doubt a very important figure in the history of Austrian ethnomusicology.

Rudolf Pietsch worked at the Department of Folk Music Research and Ethnomusicology of mdw since 1981. His achievements for our institute and university but also for the folk music scene in Austria as a whole were considerable and manifold. Rudolf Pietsch’s ability to combine musical practice and scholarship was without doubt one of his most significant strengths. In addition to his teaching, he was also able to inspire generations of students of folk music as a musician.

Franz Födermayr and Rudolf Pietsch will be greatly missed and fondly remembered by all members of the Austrian NC.

## Bangladesh

by *Sayeem Rana, Liaison Officer*



A riverine South Asian country, Bangladesh shares a border with five Indian states, and with Myanmar in the south-east. The Bay of Bengal marks its southern end. Following the independence from Great Britain and the partition of India in 1947, this territ-

ory became the East Bengal province of Pakistan, later renamed East Pakistan. In 1971, after the Liberation War, it became independent and internationally recognized as Bangladesh. Despite the fact that 98% of its population is composed of ethnic Bengalis, more than 50 indigenous communities contribute to the rich cultural variety of the country and its diverse legacies in the domains of traditional music and dance.

Bangladesh has been connected with ICTM for decades. In 1978, seven years after the country's independence and when ICTM was still known as the International Folk Music Council, Mansoor Mansooruddin became the first Liaison Officer for Bangladesh. He served in this role until his death in 1987, when he was succeeded by Anwarul Karim. The earliest, firstly handwritten, documented correspondence between Mansooruddin and Dieter Christensen, the Council's Secretary General at that time, is from the early 1980s. In 1994, the Executive Board officially recognized a National Committee for Bangladesh with Minister for Cultural Affairs Jahan Ara Begum as "Chief Patron," Islam Uddin Malik from the same ministry as "Advisor," Mobarak Hossain Khan as President, Anwarul Karim and Dilara Zaman as Vice-Presidents, Asaf Khan as Secretary, and ten members of the Executive Committee. Hossain Khan's correspondence with Dieter Christensen points to the important role of Anwarul Karim in this development. Individual members, besides those already mentioned, include Midrul Kanti Chakraborty, Mohammed Hannan, Asadul Haque, Shahadat Hossain Khan,

Abdul and Manjusree Sarker, Al-Kamal Abdul Wahab, and the Munsooruddin Folklore Institute. ICTM's Directories of Traditional Music testify to the gradual decline of the Bangladeshi membership, from nine scholars in 1997 to three in 2005. Mohammad Jahangir Hossain and Leena Tapashi were also members in 2019.

In April 2015, I was appointed the new ICTM Liaison Officer for Bangladesh. My intention to further encourage and internationalize music research in Bangladesh by connecting scholars from the country and abroad found a perfect umbrella in the ICTM. My own approaches to music are multifarious, and include the perspectives of a composer, performing musician, poet, researcher, and professor at the University of Dhaka. A new National Committee for Bangladesh is being planned.

Between 21 and 28 December 2019, my colleagues and I welcomed ICTM Vice President Svanibor Pettan and ICTM Liaison Officer for Sri Lanka Lasanthi Manaranjanie Kalinga Dona in Bangladesh, and organized a series of events to promote music research and the role of ICTM in it. These events, under the shared title "Speech on Musicology" encompassed lectures, seminars, and performances in several academic and public settings in the country's major cities of Dhaka, Chittagong, and Rajshahi. The presentations were delivered by both our guests and also by us as hosts, including Mohammad Jahangir Hossain Smaran Prattay, and myself. Our presentations focused on topics such as applied ethnomusicology, music of indigenous peoples, music and minor-



*Svanibor Pettan's lecture at the National Academy of Fine Arts Bangladesh Dhaka, 21 Dec 2019. Photo by Smaran Prattay.*

ities, music in healing rituals, music education in South Asia, and—always—an introduction to ICTM.

We collaborated with some essential Bangladeshi institutions, including the National Academy of Fine Arts Bangladesh (Bangladesh Shilpakala Academy, BSA), the Institute of Modern Languages of the University of Dhaka, the Teachers Association of Rajshahi University, and the Bangladesh Institute of Theatre Arts BITA.

On 21 December, we were welcomed at BSA by its Director General, Liaquat Ali Lucky, and presented our topics in front of eminent music scholars and an appreciative broader audience. At the end of the program, BSA organized a colourful cultural evening featuring Baul, Bhatiyali, and Bhawaiya traditions.

The next day was marked by the seminar at the Institute of Modern Languages (IML) of the University of Dhaka. The chair of the programme was Director General of IML, Shishir Bhattacharya, who also actively contributed to the discussion on Roma/Gypsy research streams and later hosted a filmed interview with Pettan on the topic.

On 23 December, we took a train to Chittagong. There, the Bangladesh Institute of Theatre Arts (BITA) arranged our seminar hosted by Alliance Française de Chittagong. The session was chaired by Sisir Dutt, President of BITA, who gave an introduction to the culture of this region.

On 24 December, we visited an ethnic museum in the hill-tract district Rangamati, and continued the way to meet some local communities. We spent the entire next day in the Dighali-bak village of the Chakma people, learning about their lives and cultural representations through conversations, music, and movement.

On 26 December we returned to Dhaka to prepare for the upcoming symposium at Rajshahi University. On the way, we visited several locations of historical importance, including the National Martyrs Memorial Monument in Savar, the Akhrah (place of meditation) of Baul Lalan Fakir at Cheuria, and the Kuthibari (residence cum office of the landlord) of Nobel laureate poet and composer Rabindranath Tagore at Shilaidaha in Kushtia. Then we visited the Paharpur Buddhist Mahavihara (AD 780–830) in the Naogaon District, the Mahastan Garh in the Bogra district, and the Bagha Mosque (1523) in Rajshahi district. Pettan and Kalinga Dona delivered their speeches at the University of Rajshahi on 27 December. Our hosts there were Asit Roy and Mustafa Tariqul Ahsan.

After returning to Dhaka, the professor and former ICTM representative Anwarul Karim invited us to a tremendous dinner party in his home, with inspiring informal conversations and an interview session with Pettan.

The reported rich cultural experience is one of the ways to encourage both research at home and beneficial international cooperation. It also encouraged some Bangladeshi scholars to become ICTM members, such as Asit Roy and Md. Alamgir Parvez.

The traditional music of Bangladesh is rich and lively, it is up to us to further enrich and diversify our research approaches. Departments of music have recently been introduced at some universities, and courses on ethnomusicology are to be proposed. We need to take initiatives, both individually and institutionally, to achieve a greater impact to our scholarly and pedagogical activities, and hosting international scholarly gatherings can and do help in this regard. Symposia of Study Groups and other ICTM-related events in Bangladesh are on our wishlist, along with increased presence in the ongoing efforts on the study, practice, documentation, preservation, and dissemination of traditional music and dance in the international arena.

## Bosnia and Herzegovina

by *Jasmina Talam, Chair of National Committee*



Since its foundation, the ICTM National Committee of Bosnia and Herzegovina (NC) has been a part of many significant activities organized in cooperation with the Academy of Music in Sarajevo. At present, our Committee counts 26 members who are mainly ethnomusicologists but also musicians, and others with a scholarly interest in the various fields of traditional folk music and dance. This report covers the NC's activities in the period 2016–2020.

### Conference events

In December 2016, the NC and the Herzegovinian Franciscan Province organized a one-day conference celebrating the 120th anniversary of the birth of the first Bosnian ethnomusicologist, friar Branko Marić.

In April 2017 the Academy of Music, University of Sarajevo and the NC hosted the 21st Symposium of the ICTM Study Group of Musical Instruments. Papers were presented by 40 participants from Argentina, Austria, Bosnia and Herzegovina, China, Croatia, Georgia, Germany, Italy, Japan, Li-

thuania, Malaysia, Serbia, Slovakia, Sri Lanka, Turkey, and the UK. Five participants from Bosnia and Herzegovina presented their papers: “The Piano as a Symbol of a ‘New Culture’: The Case of Bosnia and Herzegovina” by Lana Paćuka and Fatima Hadžić; “From Urban to Rural Tradition: The Violin in Musical Traditions of Bosnia and Herzegovina” by

Jasmina Talam; “How Was the Myth Created: Why Do We Love Sevdalinka Sung With the Accompaniment of an Accordion, *Tamburitza* and Folk Orchestra” by Tamara Karača Beljak; and “The Process of Making Traditional Reed Pipe Musical Instruments” by Lejla Džambazov.

Symposium activities included a workshop and two concerts, one with pieces by Bosnian composers from the Austro-Hungarian period, by Maja Ačkar Zlatarević and Lana Paćuka, and another of Bosnian traditional and folk music performed by *Etnoakademik*, the traditional folk group *Planinke* from Pale, HKUD Rodoč, KUD Kolo bosansko from Sarajevo, folk singers and players from Žepče, and singer Sejo Pitić.

Another important conference took place in April 2018. The NC, the Academy of Music, University of Sarajevo, and the Musicological Society of Bosnia and Herzegovina organized the one-day national conference “Musical Heritage of Bosnia and Herzegovina.” Seventeen participants presented their work in individual papers and panels.

In September 2019, the Academy of Music, University of Sarajevo and the NC hosted the 6th Symposium of the ICTM Study Group on Multipart Music. Five participants from Bosnia and Herzegovina presented their papers: “Old Polyphonic Vocal Styles of Bosnia and Herzegovina: A Relic of the Past or a Challenge of the Present” by Tamara Karača Beljak; “Bosnian Traditional Multipart Music in Sweden: Case Study of the Ensemble Izvorni Dar” by Jasmina Talam; “From the Masjid To the Scene: Choir Nešidu-l-Huda: Identity, Ethics and Aesthetics of the Performance of Ilahias and Kasida” by Mirza Kovač; “A Multipart A Cappella Singing in Bosnia and Herzegovina: The Case of the Female Vocal Ensemble Corona” by Fatima Hadžić; and “Multipart Singing in Sarajevo-Romanija Region in Example of Female Group Planinke” by Zorana Guja.

The symposium included two concerts and the presentation of the book *Umjetnost pjevanja gange: Kulturna tradicija Dinarske zone* [The art of singing *ganga*: A cultural tradition of the Dinaric zone] (2018, Zagreb: Franjevački muzej, galerija Gorica/Synopsis) by Ankica Petrović. The concert “Students on Stage” took place on 23 September 2019, where five



*Annual assembly of the ICTM National Committee for Bosnia and Herzegovina, Photo provided by Jasmina Talam*

students from the Academy of Music, University of Sarajevo performed. The second concert, “Traditional and Folk Music of Bosnia and Herzegovina,” was given by the ensemble *Etnoakademik*, the folklore ensemble of the Union of Bosnian and Herzegovinian Associations (Sweden), and folk musicians Jure Miloš and Ivan Barač. The other special event was an all-day excursion to the Vranduk Fortress and the Franciscan monastery in Kraljeva Sutjeska. Finally, participants also enjoyed visits to the National Museum of Bosnia and Herzegovina.

On 23 November 2019, the NC’s annual assembly was held, chaired by Tamara Karača Beljak. We discussed details about the planned activities of the NC for 2020.

## Research projects

NC members have been involved in the following national and international projects:

- Challenges and Perspectives of Informatization, Digitization, and Dissemination of Archival Collections of Slovenian and Bosnian Researchers. Academy of Music of Sarajevo, Slovenian Academy of Arts and Sciences; 2019–2020
- Guideline Through the Traditional Folk Music of Bosnia and Herzegovina. Academy of Music of Sarajevo, NC; 2018–2019
- Individual Memory, Collective History: Ethno/Musicological Research, Documentation, and Presentation. Academy of Music, University of Sarajevo; 2017–2018

## Bulgaria

by *Lozanka Peycheva, Chair of National Committee*



This report summarizes and presents some basic ethnomusicological activities and results by current Bulgarian ICTM members, for the period 2016–2020. The previous report was circulated in January 2014.

The main, recent activities in Bulgaria (fieldwork, conferences, publications, and educational activities) have been conducted by several academic organizations and universities: the Bulgarian Academy of Sciences; the Academy of Music, Dance and Fine Arts “Prof. Asen Diamandiev” in Plovdiv; the National Academy of Music “Prof. Pancho Vladigerov” in Sofia; and South-West University “Neofit Rilski” in Blagoevgrad.

### Scholarly events: Conferences and seminars

In 2016 the ICTM National Committee for Bulgaria (NC) was the main local organizer of the 5th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, held in Blagoevgrad on 2–8 May 2016. More than 40 researchers from 13 countries in the region (Bosnia and Herzegovina, Bulgaria, Croatia, Greece, North Macedonia, Romania, Serbia, and Turkey) and from elsewhere (Austria, Canada, Hungary, UK, USA) participated in the symposium.

The event “An Evening of Bulgarian Ethnomusicology” (5 May 2016) was an inseparable part of the symposium. This event was dedicated to an outstanding researcher, Rayna Katsarova, and her pioneering work and contributions in the development of Bulgarian ethnomusicology and ethnochoreology. The proceedings from this symposium were published in 2016 by the university publishing house Neofit Rilski in Blagoevgrad. The volume is titled *Music and Dance in South-eastern Europe: Myth, Ritual, Post-1989, Audiovisual Ethnographies*, edited by Ivanka Vlaeva, Lozanka Peycheva, Liz Mellish, Nick Green, and Ventsislav Dimov.

During the last few years, NC members have participated in different ICTM events, such as the 6th Symposium of the Study Group on Music and Dance in Southeastern Europe (15–21 April 2018, Sinj, Croatia) and the 2nd Symposium of the Study Group on Musics of the Slavic World (2018, Skopje, North Macedonia).

Lozanka Peycheva and Ventsislav Dimov presented the paper “The Soft Power of Ethnopol Music: Examples from Bulgaria and the Balkans” at the international forum “Pop-folk Genres in East Europe and East Asia: Parallel Phenomena on Both Sides of Eurasia” (14–15 February 2017, Osaka University, Japan). Ivanka Vlaeva presented the paper “Traditional Masquerade Games in Modern Bulgarian Culture and Their Musical Side” at the 8th International Scientific Conference “Music of the Peoples in the World—Study Problems: Preservation of Cultural Heritage” (Moscow, Russia, 11–12



*Participants of the 5th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe. Rila Monastery, Blagoevgrad, Bulgaria, May 2016. Photo provided by Lozanka Peycheva.*

October 2019). Romyana Margaritova took part in international ethnomusicological events in Turkey in three consecutive years (2018–2020), presenting her research on Turkish traditional music and musicians in Bulgaria: “The Turkish Traditional Music Records in the Bulgarian National Radio Sound Archive” at the international symposium “Music and Politics” (Bursa, Turkey, 22–24 March 2018); “Professional Opportunities for Turkish Musicians in Socialist Bulgaria (1944–1989)” at the International Music and Dance Congress (Diyarbakir, 30 October–1 November 2019); “Insider and Outsider Perspective in the Field Research on the Alevi and Bek-tashi Ritual Music in Bulgaria,” together with Nevena Gramatikov, at the international symposium “Past, Present, and Future of Ethnomusicology in the World and Turkey” (Bursa, 20–30 May 2020).

In February 2018 the Bulgarian Academy of Sciences (BAS) celebrated the seventieth anniversary of the establishment of musicology studies. The institutionalization of Bulgarian ethnomusicology at BAS began in the late 1940s. The international conference “Bulgarian Musicology: Retrospectives and Perspectives (70 years of musicology at BAS)” was organized in Sofia on 9–11 February 2018. It focused on the research of musical history and analytical review of the musical present. The conference brought together more than 40 participants from different institutions from Bulgaria and abroad (including Canada, France, Germany, North Macedonia, Russia, Serbia, and the USA). In 2018, issues 2, 3 and 4 of *Bŭlgarsko muzikoznanie* [Bulgarian musicology], one of the most important Bulgarian academic journals about music, published papers from that conference, some of which were ethnomusicological.

The years 2016–2020 witnessed systematic efforts to organize seminars in ethnomusicology, initiated by Rosemary Statelova and Ventsislav Dimov. The main host of these seminars was the Ethnomusicology Research Group from the Institute of Art Studies at BAS. The recurring seminar “New Ideas in Ethnomusicology” began in 2007 with the purpose to create a forum where ethnomusicologists from different institutions could exchange ideas and share the results of their research. Among the topics discussed are theories and terminology, practices of fieldwork, up-to-date subjects, and methodological advancements in ethnomusicology around the world.

Ethnomusicological activities were also organized by other institutions in Bulgaria. In Sofia, the Institute of Ethnology and Folklore Studies (BAS) hosted the seminars “Music and Dance in Ethnological Field Research” (2016–2020) and “Contemporary Field Research of Cultural/Historical Heritage” (2020). The Academy of Music, Dance and Fine Arts

“Prof. Asen Diamandiev” in Plovdiv hosted the “Cultural Seminar ‘The Unknown’” (2016–2020). These seminars are a common platform for anyone interested in fieldwork-based research, focused on issues of local and ethnic traditions.

Some teams from research projects also organized seminars, where current results were presented and discussed. A recurring seminar took part within the project “The Soft Power of Popular Music in Media (Based on Examples From Bulgaria and the Balkans)”. It gathered researchers from Bulgaria, North Macedonia, Serbia, and the US, who presented their ongoing projects to a wider audience. The discussions during the several occurrences of this seminar were in a multidisciplinary spirit and witnessed active audience participation.

## Research projects

Bulgarian members of ICTM took part in the development and implementation of several research projects.

Lozanka Peycheva (Institute of Ethnology and Folklore Studies, BAS) coordinated two international research projects on cultural and music traditions in cross-border areas. The first project was focused on the study of contemporary projections of cultural traditions in Bulgaria and North Macedonia, and the European perspective of the two countries in ethnological, folklore, and ethnomusicological aspects (2013–2016). The second collective research project is titled “Transborder Construction of National Cultural Heritage” (2017–2021).

Since 2019 Lozanka Peycheva and Ventsislav Dimov have been participating in a research project titled “Submerged Heritage—A Village at the Bottom of the Dam: Migrations, Memory, Cultural Practices.”

In 2017–2019, Ventsislav Dimov (Faculty of Journalism and Mass Communication at Sofia University “St. Kliment Ohridski”) coordinated a group of researchers that included ICTM members in the aforementioned research project “The Soft Power of Popular Music in Media (Based on Examples From Bulgaria and the Balkans).”

Ivanka Vlaeva (South-West University “Neofit Rilski”) in cooperation with researchers from Sofia University, BAS, and other Bulgarian universities, is working in a national research programme titled “Cultural and Historical Heritage, National Memory and Social Development” (2018–2021).

As a result of these projects ICTM members have published monographs and articles in academic journals.

[Editor’s note: this report is complemented by a list of publications available [online at the ICTM website’s corresponding country page.](#)]

## Ethnomusicology in higher education

Programmes in ethnomusicology are established in two Bulgarian institutions for higher education: the Academy of Music, Dance and Fine Arts “Prof. Asen Diamandiev” in Plovdiv, and the National Academy of Music “Prof. Pancho Vladigerov” in Sofia. Additionally there are several ethnomusicology courses offered at other universities. Presently some ICTM members (Vlaeva, Dimov, and Peycheva) have lectured at several higher education institutions in Bulgaria (two universities and one musical academy).

## Conclusion

In these uncertain times, Bulgarian ethnomusicologists and ethnochoreologists continue to work on their projects. Each giving their own individual contributions and all of them as a community are the real creative force behind past, present, and future activities, and contributions to the development of ethnomusicology and ethnochoreology in Bulgaria.

## Chile

by *Javier Silva-Zurita, Chair of National Committee*

The ICTM National Committee for Chile (NC) has completed its first year, with the hope that it will continue gathering people and efforts around the study and development of our music cultures.

Since 2015, Jacob Rekedal was ICTM Liaison Officer for Chile, after which he was elected the first Chair of the NC. In our annual assembly held in September 2020, Rekedal stated his intention to pass his position to another member of the NC, which was accomplished in the election carried out the following month. On behalf of the NC I would like to thank him for his very important work which led, among other things, to the establishment of this National Committee.

In collaboration with the Department of Humanities and Arts of the Universidad de Los Lagos, the NC organized its second symposium, titled “Reflections About Ethnomusicology and the Teaching of Musics in Chile.” The event was planned to be held in the city of Puerto Montt, in the south of the country, but due to covid-19 measures it was carried out via video conferencing. The symposium was organized as a way to discuss the traditional and non-traditional approaches used in the teaching of traditional musics, particularly the ones related to Indigenous groups. Over two days,



the symposium featured six presentations about cases related to the Mapuche and Aymara peoples, the afro-descendants in the north of the country, “*campesino* music” of rural areas, and the ethnographic and teaching dimensions in the work of Chilean composer Carlos Isamitt.

The detailed symposium programme [is available online](#), including YouTube links for watching the presentations.

Finally, I would like to thank all the ICTM representatives around the world that congratulated us for the formation of the Committee and welcomed me as its Chair.

## Finland

by *Elina Seye, Chair of National Committee*



The past two years have not been easy for ethnomusicology in Finland. After cuts to university funding, many positions have not been filled. This is the case also for the only professorship that had “ethnomusicology” in its title, after Pirkko Moisala, professor emerita for musicology and ethnomusicology at the University of Helsinki, retired in September 2018.

Furthermore, most Finnish universities have gone through structural changes in recent years, and in most cases this has meant setting up broader bachelor’s and master’s programmes that include several disciplines. As a result, musicology (including ethnomusicology) has typically been combined with programmes in arts studies (such as theatre studies and literature) at some universities with cultural studies or media studies. Although there are still staff members with a background in ethnomusicology working at several universities, the possibilities for students to focus on ethnomusicology are getting even narrower than before.

The situation has obviously raised questions and concerns about the future of ethnomusicology in Finland, and the Finnish Society for Ethnomusicology—which acts as the ICTM National Committee for Finland—has been involved in these discussions. Simultaneously, there has also been some discussion about the name of the discipline (and that of the society), which echo both international discussions on the decolonization of ethnomusicology and the identification of several Finnish researchers with “cultural musicology” or “popular music studies,” rather than ethnomusicology. The resulting narrow view of ethnomusicology being the ethnographic study of foreign (especially non-Western) musics can

also be a contributing factor to the declining institutional status of the discipline.

The activities of the Finnish Society of Ethnomusicology have, nevertheless, continued during 2019 and 2020, more or less as before, apart from the restrictions to in-person meetings due to the covid-19 pandemic. In 2019, for example, the society organized a one-day seminar on research ethics in collaboration with the Finnish Folklore Society, in addition to the annual Symposium of Music Scholars in Finland, a joint effort with the Finnish Musicological Society. The pandemic caused all the meetings planned for 2020 to be cancelled or postponed.

The discussions on the decolonization of ethnomusicology, as well as academia in general, have also reached Finland in recent years, and the topic became all the more topical during the Black Lives Matter protests of 2020, which gave increasing momentum to ongoing public discussions on racism and discrimination towards minorities in Finland. As a result, the Finnish Society for Ethnomusicology organized an online discussion on the topic of discrimination and inclusion in Finnish music studies, and initiated a survey on experiences of discrimination in the field of music studies for students, researchers, and teaching staff. The survey was planned in collaboration with the Finnish Musicological Society and it included questions on all types of discrimination, to gain an overview of the situation and to identify possible problematic practices within the discipline. The results of the survey are currently being analysed and a report will be made available in early 2021.

The regular publications of the society, *Etnomusikologian vuosikirja* [The yearbook of ethnomusicology] and *Musiikin suunta* [The direction of music], are both open-access online publications and were continued as planned in 2019 and 2020. Both journals occasionally include English-language content in addition to Finnish and (to a lesser extent) Swedish, and submissions from abroad are considered if they deal with Finnish music or have some other relation to Finland. Whereas *Etnomusikologian vuosikirja* has a more traditional academic yearbook format with peer-reviewed articles, *Musiikin suunta* is published 3–4 times yearly and includes research-based articles directed at a broader audience, as well as reviews and columns.

Especially during 2020, inspired by the restrictions on in-person meetings, the editors of *Musiikin suunta* have made efforts to use the possibilities of an online publication more extensively, especially by including more multimedia contents. The journal organized a “virtual forum” with live on-

line presentations as a small-scale replacement for the postponed symposium, and encouraged also pre-recorded video submissions along with articles that included audiovisual materials in addition to text. *Musiikin suunta* [is available online](#).

Special efforts have also been made to republish the Finnish Society for Ethnomusicology’s older materials, as e-books and e-journals. Some of these publications have long been out of print, such as the Finnish translation of Simon Frith’s *Sound Effects*, translated as *Rockin potku* [approx. “Rock is alive and kicking”]. It was the first book published by the society in 1988. Another book of the society’s publication series, the article collection *Musiikki kulttuurina* [Music as culture, 2013], edited by Pirkko Moisala and Elina Seye, widely used in teaching but almost out of print, was similarly made available as an e-book.

The society’s publication series also got a new addition with the book *Alkusoittoja: Musiikin menneisyydet monikulttuurisessa Suomessa* [Preludes: music’s pasts in multicultural Finland] by Antti-Ville Kärjä (the chairperson of the society from 2016 to 2019), which was published in paperback format in January 2020 and as an open access e-book in December 2020. The mentioned e-books are for the most part available in the open access collection of the [Finnish Music Archive](#), which assisted the society in scanning the printed materials.

Similarly, the early issues of *Etnomusikologian vuosikirja* have now been made available on the [journal.fi](#) platform. Journal.fi is an open access portal for Finnish scholarly journals, where issues of the yearbook are published since 2010. The project of re-releasing the printed issues took years, and was finalized in 2020 by Janne Mäkelä. All 32 issues of the yearbook, since 1986, are now available online at [etnomusikologia.journal.fi](#)

Apart from the activities of the Finnish Society for Ethnomusicology, there have been only a few events in the field of ethnomusicology in Finland. The biggest was WOMEX—Worldwide Music Expo—which took place in October 2019 in Tampere, and included a rich seminar programme in addition to showcasing performances by artists from all over the world.

Various genres of local and global folk music have also gained more public visibility in Finland through Ethnogala, a national award gala which was organized for the third time in 2020. In Ethnogala, awards are handed out in seven categories “to the most interesting and distinguished figures in folk music, world music, and folk dance,” as stated on [the gala’s](#)

[website](#). The awards ceremony is broadcast through the national broadcasting company YLE.

Another area which has gained some momentum in recent years are discussions on intangible cultural heritage. The Finnish Heritage Agency established in 2016 the [Wiki-Inventory for Living Heritage](#), where communities are allowed to add their own listings for ICH practised in Finland. These submissions may then be considered for the National Inventory of Living Heritage, of which some may be chosen by the Finnish state for submission into UNESCO lists. The Heritage Agency also supported the formation of networks of organizations that support ICH-related activities (such as folk music and dance), and these networks hold regular meetings. Also an international seminar on ICH was organized at the Kaustinen folk music festival in July 2019, with speakers from the Nordic and Baltic countries.

As has been stated above, the future of ethnomusicology in Finland does not look exactly bright, but there is certainly a continuing demand for the expertise of ethnomusicologists as the Finnish music scenes—and the cultural environment in general—are becoming more diverse and international.

## France

by *Elina Djebbari*, Chair of National Committee



The [Société Française d'Ethnomusicologie](#) (SFE) represents the ICTM National Committee for France. As of March 2020 it numbers 229 members. The [current board](#) is composed of [François Picard](#) (President), [Clara Biermann](#) (Vice President), [Elina Djebbari](#) (Treasurer), [Marta Amico](#) (Secretary), [Goefrey Colson](#), [Johanni Curtet](#), [Lucille Lisack](#), [Alice Mazen](#), and [Anitha Savithri Herr](#).

The years 2019 and 2020 have been quite a busy period, despite the disruptions caused by the covid-19 pandemic.

In 2019, SFE partnered with several other national and international organizations to hold a symposium in London and a conference in Paris:

- The [joint symposium SFM-SFE-SFAM-AFIM](#) “The Sciences of Music: New Challenges in a Changing Society;” 25–26 January 2019, MSH Paris-Nord
- The [joint conference SFE-BFE](#) “Music, Sound, Space, and Place: Ethnomusicology and Sound Studies;” 31 October–2

November 2019, Department of Music, City University of London

SFE pursued as well its core activities:

- Contribution to the [Jean Rouch International Film Festival](#) (20 November 2019)
- Listening session and public launch of the new issue of *Cahiers d'ethnomusicologie* (vol. 31) at Salon de lecture Jacques Kerchache, Musée du quai Branly-Jacques Chirac, (3 February and 1 December 2019)
- 6 sessions of the [Nomad Seminar](#) held in partnership with various universities all over France (15 January and 1 February in Villeurbanne; 22 January in Rennes; 15 February and 1 March in Saint-Etienne; 10–11 October in Bayonne)
- The [2019 Ethnomusicology Doctoral Days](#) at Paris Sorbonne University (27 September 2019)

Two volumes of the *Cahiers d'ethnomusicologie* have been published by Ateliers d'Ethnomusicologie in Geneva (Switzerland), in collaboration with SFE: Vol 31/2018: [Children Musicians](#) and Vol 32/2019, [Migrant Musicians](#).

The SFE committee has also supported two publications:

- Lucille Lisack. *Musique contemporaine en Ouzbékistan. Politique, identités et globalisation*. Paris: Pétra Editions, 2019
- Véronique de Lavenère. *L'art de la marionnette, un art en mutation: Traditions, métissages, émergences*. Paris: Maisonneuve & Larose, 2019
- Simha Arom. *Polyphonies et polyrythmies d'Afrique Centrale*. Delatour France Editions, 2019 (re-edition).

Despite the pandemic and lockdowns France underwent in the spring and autumn of 2020, SFE managed to maintain its annual physical encounter in the joint conference with IASPM–Europe, [Common fields: Ethnomusicology and Popular Music Studies](#), which was held at Rennes 2 University and at Vitry at Maison des Cultures du Monde, on 25–27 September 2020 (initially scheduled in June 2020 but postponed due to the pandemic).

SFE supported the 2020 [Jean Rouch International Film Festival](#), which was held online, and contributed to the publication of Denis-Constant Martin's 2020 opus *Plus que de la musique* (Melanie Seteun Editions), as well as to Bernard Lortat-Jacob's *Petits pays, grandes musiques: Le parcours d'un ethnomusicologue en Méditerranée*, Editions Decitre, ready to be released in early 2021.

For current information, please visit [SFE's Facebook page](#) and the website [www.ethnomusicologie.fr](http://www.ethnomusicologie.fr).

## Georgia

by *Teona Lomsadze, Liaison Officer*

Considering the covid-19 pandemic, 2020 was a greatly challenging year for Georgian ethnomusicology as well. But it should be noted that despite the difficult circumstances, ethnomusicological life in Georgia remained quite active throughout the year, as the majority of previously-planned events and publications were still realized. Although a special effort was given to transforming old practices into new formats that would conform with regulations set by the local government and healthcare organizations. Thus, a big part of performance- and research-based ethnomusicological activities were moved from in-person meetings to online platforms (e.g., Zoom, Microsoft Teams, Google Meet, Skype, Facebook, etc.), giving rise to some new and presumably effective approaches towards remote practices.

A three-month lockdown was the immediate response to the first wave of the virus in early spring, causing a major shift, from in-person to online performance in traditional music practice. The trend of hosting live concerts via Facebook was quickly adopted by Georgian traditional music performers. Despite the generally poor audiovisual quality, all Facebook live events were warmly accepted by audiences, as they served as social acts of sharing music, thus emotionally supporting listeners who were locked in their homes for weeks.

Some of the online folk events were presented as part of certain social campaigns. For instance, in late March the Folklore State Centre of Georgia launched the campaign “Folklore for You,” which called for singers to challenge each other by singing and posting videos on social media. In early April, it was followed by the Facebook campaign “Spread a Folk Song, Not a Virus,” organized by the Giorgi Mtatsmindeli Higher School of Chanting. Soon after, the Georgian folk ensemble *Shavnabada* and the First Channel of Georgian Television released the multi-voiced music message to the world “[You are not alone](#).” The video features the message in 40 world languages, with staff of the First Channel singing the Georgian traditional song “Mravalzhamier” [Long life] together with *Shavnabada*.

After a few ordinary open-air folk music events were held in late summer (such as the annual festival “Art Genie” in



July), the online format of folk music events came back, as the second wave of covid-19 appeared. This time the production quality was much higher, as folk groups and organizers were more familiar with the technology needed to manage online performances. In this regard, we should mention the series of folk concerts organized by the Folklore State Centre of Georgia in autumn, during which 18 folk groups performed live online concerts from the concert hall of the Folklore Centre, fully equipped with all necessary technology.

Some Georgian ethnomusicologists were also actively giving online workshops (mostly via Zoom) for foreign performers interested in learning Georgian traditional music.

The year 2020 was very important for the Georgian Ethnomusicological Society, as it was the tenth anniversary of the [International Symposium on Traditional Polyphony](#), held by the International Research Centre for Traditional Polyphony of Tbilisi State Conservatoire (IRCTP). The symposia (organized biennially since 2002) present modern trends in world polyphonic music research, and promote the integration of Georgian ethnomusicology with Western ethnomusicological society. This event has played a major role in arousing the interest of foreign scholars in the study of Georgian polyphony, who unanimously recognize its special place in the world's musical culture.

Due to the pandemic, the 10th anniversary symposium was held online on 20–24 October, under the patronage of Salome Zurabishvili, the President of Georgia, and with the support of the Georgian Ministry of Education, Science, Culture, and Sports. A total of 40 researchers from 19 countries participated in the sessions remotely (via Zoom) although surprisingly to the organizers themselves, the public attendance of the event was higher than usual.

The [opening concert](#) of the symposium, held on 20 October, featured folk ensembles from Tbilisi (*Rustavi*, *Basiani*, the *Anchiskhati* choir, *Mtiebi*, *Didgori*, *Ialoni*, *Adilei*, *Sakhioba*, *Shavnabada*, and *Kimilia*) arousing a particularly large interest among foreigner attendants, some of whom had visited Tbilisi symposia in previous years and had listened to these choirs live.

Many ethnographic films were screened during the symposium, including the documentary on Georgian and Portuguese traditional singing *Life in Three Voices*, by Marina Kaganova (USA) and Leo Decristoforo (Austria); and films on Portuguese polyphony, *The Poetics of Polyphonic Singing* by Maria do Rosário Pestana and João Valentim (Portugal), and *For Those Who Are There* by António Ventura and João Valentim (Portugal).



*The Maspindzeli ensemble (UK) performing at the 10th International Symposium on Traditional Polyphony. October 2020. Image provided by Teona Lomsadze.*

Especially impressive was [the symposium's closing concert](#) (October 24), which combined polyphonic ensembles of Georgian traditional music from different countries, such as Australia, Canada, Finland, France, UK, and USA. The majority of the groups had participated in previous symposia, and provided amazing congratulatory introductions to their pre-recorded performances. The concert's idea came from the members of Melbourne Georgian Choir (Australia), as a means of sharing Georgian music, by videos mostly recorded during lockdown, to listeners and other performers of Georgian traditional polyphony. The concert was organized by Roger King, a member of the Melbourne Georgian Choir, in collaboration with local colleagues and the symposium organizers.

The year 2020 was also an anniversary year of another important Georgian ethnomusicological event, the "Batumi Giorgi Garakanidze International Festival of Folk and Church Music" organized by the Music Faculty of Batumi Art University. It celebrated its fifteenth anniversary, also in online format, in early November. The event, combining scientific presentations and folk performances, took place entirely on Facebook, which appeared to be quite useful for Georgian audiences. The proceedings of the 15th anniversary conference, *Folk and Church Music Issues (Giorgi Garakanidze 15th International Festival of Folk and Church music)*, pub-

lished by Batumi Art University, were also presented during the event.

This year was notable for some other ethnomusicological publications as well. The *Catalogue of the Instruments of the State Museum of Georgian Folk Song and Musical Instruments* is a joint publication by the Museum of Georgian Folk Song and Musical Instruments of the Art Palace, and the Georgian Chanting Foundation. This bilingual book was prepared by Georgian and foreign specialists. The book consists of two parts: a photo album comprising over 370 photos of 150 instruments, and a catalogue providing data on all instruments (286 units in total) preserved in the Museum of Georgian Folk Song and Instruments.

Another important publication from 2020 was *Acharan Folk Songs: Music Collection With a CD for Self-Learning*, which continues the series "Teach Yourself Georgian Folk Songs" of the Georgian Chanting Foundation, this time in collaboration with IRCTP. It is a collection of sheet music of folk songs from the Acharan region, accompanied with audio CDs. The publication is intended for both professional and amateur musicians. The songs are performed by the ensembles *Moqvare* and *Elesa* from the Keda municipality. The publication was financially supported by the European Union's ENPARD Programme, and by the Georgian Chanting Foundation.

Another interesting publication to be mentioned is *Georgian Chanting: Anthology*, a compilation of hymns published or included in handwritten collections at the turn of the twentieth century. The project was initiated in 2015, and six volumes (vols. 12–17) were published in 2020. The project is being implemented on the initiative of the Georgian Folklore State Centre. The author of the idea and the project manager is Svimon Jangulashvili, and the compilers and music editors are Levan Veshapidze and Svimon Jangulashvili.

*Chven Mshvidoba* is a recent publication dedicated to one Georgian folk song, presenting recordings and transcriptions of the 40 most significant variants of the song, recorded in 1907–2005. The book was published with the support of the National Parliamentary Library of Georgia, the Tbilisi State Conservatoire, and the Georgian Chanting Foundation.

[\*Tonal Organization of the Erkomaishvili Dataset: Pitches, Scales, Melodies, and Harmonies\*](#) is the latest publication of an interdisciplinary group of researchers from Georgia (ethnomusicologist Nana Mzhavanadze) and Germany (geophysicist Frank Scherbaum) from the Institute of Geosciences of the University of Potsdam, and their colleagues S. Arom, S. Rosenzweig, and M. Müller. In this study the authors examine the tonal organization of a series of recordings of liturgical chants sung in 1966 by the Georgian master singer Artem Erkomaishvili, recordings of outstanding importance for the understanding of the tuning principles of traditional Georgian vocal music.

We hope that this positive tendency of establishing scientific collaborations between Georgian ethnomusicologists and foreign colleagues will successfully continue, and that more international projects will arrive in the near future.

## Haiti

by Gerdès Fleurant, *Liaison Officer*

Haiti is often presented as an enigma in modern times, for being the first Black republic to earn its independence on 1 January 1804 from France, by defeating the most powerful army of the time in a war of national liberation (1791–1803).

Faced with an international economic and political blockade for several decades (France recognized Haiti independence in 1825 for which Haiti was forced to pay a 150,000 gold francs indemnity), and the opposition of slave-holding nations (including the newly emerging United States that did not re-



cognize its independence until 1865), Haiti pressed on with its mission of human liberation.

Despite destructive internal political conflicts that intensified over the years and account for the country's historical infrastructural anomalies, Haitian artists and creative individuals put it on the map as a vibrant cultural success. In the field of music in particular, inspired by the Vodou, the religion and cultural legacy from its ancestors brought in chains from Africa, the country shows a vibrant cultural production that continues to amaze the world in many respects. The musics of Haitian Vodou, its Rada and Kongo-Petwo rites have influenced the popular culture of its Caribbean siblings, as well as that of its powerful neighbours to the north. This is particularly noted in modern and Afro-Cuban jazz, which became a staple of commercial and artistic success.

Haiti's cultural success is noted here in three distinct musical events that occurred recently: Gifrants's *Pyanosa* (to be released in early 2021); Micheline Laudun Denis's "A Little More Music for More Justice" (September 2019); and "30 Pou 30, Celebrating 30 Years of the Yanvalou Dance and Drum Ensemble" (Wellesley College, 5 December 5 2020).

Gifrants is a Haitian guitarist and composer who came up the hard way. He emerged from playing in subway stations in the Greater Boston area to composing gems of *simi klasiko*, classical music grounded in the Afro-Haitian tradition spearheaded by indigenists such as Werner Jaegerhuber, Carmen Brouard, Lina Mathon Blanchet, Justin Elie, Ludovic Lamothe, and others, under the influence of the seminal author Jean Price-Mars. *Pyanosa*, the follow up to Gifrants's *Pinnalaganash & Sètfwasèt* (2014), is a set of contemporary compositions that include "Alaviwonndede" (inspired by a well-known Haitian children round), "Yanvalou Ginen," a piece that combines *yanvalou* rhythm and melodies, and "Latibonit O," a traditional Vodou chant that expresses love and affection among family members. The music, performed by Marianne Parker on piano and the strings of the *Crossing Borders Music Collective*, is a milestone in Haitian music in the Western tradition.

"[Un peu plus de musique pour plus de justice](#)" [A little more music for more justice] (14 September 2019) is an event planned for several years in Haiti and Cuba by the celebrated pianist Micheline Laudun Denis and Enrique Perez Mesa, the director of the Cuban National Symphony, as an artistic response to the debilitating socio-economic situation in Haiti. Looking at the wasted energies of young people in the streets, engaging in destructive actions, they could not stay silent. For them, music is never neutral, and the event is ded-

icated to all those under oppressive regimes who fight for better human conditions, to Haiti's founding father-emperor Jean Jacques Dessalines, and to the victims of injustice and corruption. Denis, a well-known pianist and teacher for over five decades, lived her Haitian identity, as she said, by celebrating every independence day on 1 January with a special dinner and listening session of the "Emperor" concerto of Beethoven, a favourite of the Haitian literate class, in homage to the Haiti's founding father-emperor Jean-Jacques Dessalines. "A Little More Music for More Justice" features images of the recent unrest in Haiti, known as *peyi lòk* or lockdown, the injustices that caused people to take to the streets calling for radical change, with the background performance of the first two movements of the concerto, brilliantly executed by Denis accompanied by the celebrated Cuban National Symphony. The performance superposes some vivid scenes of Haitian life and symbols, such as young people unfurling the popular avenues of Port-au-Prince, the capital of Haiti, in desperate moves for help, people brandishing the national flag, and *machand* (street vendors) peddling pictures and mahogany busts of national and international heroes, including one of Beethoven. This project of Denis and Perez reminds us that humanity is a collective undertaking, and that the Haitian tragedy belongs to us all. It also reminds us of the healing powers of the arts and music in particular in raising our consciousness when faced with injustices and oppression.

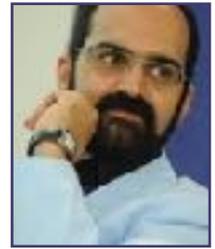
"30 Pou 30, Celebrating 30 Years of the Yanvalou Dance and Drum Ensemble" (5 December 2020) features 30 present and past Yanvalou players and dancers as symbolic of the 30 years since the co-founding of the group by Kera Washington, class of 1993 and this writer, emeritus professor who taught ethnomusicology at Wellesley from 1985 to 2005. The group's spiritual connection to the traditional music and dance of Haiti can be noted in its name *Yanvalou*, the invocation dance-music played at all Vodou ceremonies in the Rada and Kongo-Petwo rites. While affirming the Haitian aesthetics, the ensemble performs the traditional and folk music of the Vodou peristyle, the music of the African motherland, as well as that of Haiti's sibling neighbours in the African Diaspora. This was evidenced in "30 pou 30" where the musics of Ghana's Kpanlongo, Brazil's Canbomblé, and Cuban Santería were performed in complimentary solidarity with the Rada and Kongo-Petwo rites of Haiti.

Haiti's cultural success continues unabated, though slowed down by the covid-19 pandemic which has forced many planned events to be cancelled, as some artists moved abroad where facilities for virtual communication are more readily

available. However, those three events give us a taste of the country's artistic and cultural production, and the commitment to mining the mother lode.

## Iran

by *Mohammad R. Azadehfard, Liaison Officer*



The covid-19 pandemic has been horrifying for the people of all nations. Despite all the disruptions that the "new normal" has brought, some changes to our everyday lives have been advantageous.

Holding academic events such as seminars and symposia virtually, via Zoom or other platforms, became an exceptional opportunity for Iranian students and scholars, who would otherwise not be able to afford the travel and registration costs, because of the economic sanctions imposed on Iran and the decline of the nation's currency. Thus many Iranian members participated in several events organized by ICTM Study Groups over the last twelve months.

The Faculty of Music of the University of Arts and the ICTM office in Tehran are establishing a laboratory of interdisciplinary research related to Iranian music. The University of Arts has offered a venue on its campus in Karaj, and is going to help with the lab's facilities. The ICTM office in Tehran invites scholars interested in Iranian musical culture to donate lab equipment, including hardware and software, to help the projects that will be conducted in this lab by both scholars and students.

## Israel

by *Moshe Morad, Chair of National Committee*



The ICTM National Committee for Israel was officially established in August 2019, on the basis of the Forum for Contemporary Ethnomusicology founded by Abigail Wood and Oded Erez in 2014. In October 2019 Moshe Morad was elected as its first Chair, taking over from Essica Marks, the former ICTM Liaison Officer for Israel.

Unfortunately, due to covid-19 we had to postpone our 2020 International Summer Workshop on African music, planned for May 2020, with a master class to be presented by Simha

Arom (CNRS) and Lucy Durán (SOAS). We hope to be able to hold it in the summer of 2021. Updates will follow.

On October we held our 2020 meeting online. It featured a workshop titled “Sounds, Screens, and Humans: Multi-Sensual Digital Ethnography,” led by Elad Elul (Tel Aviv University), and a roundtable discussion (convened in collaboration with the Music Department at Bar-Ilan University) dedicated to the topic of equality, identity, and power structures in music studies in Israel. The panel was chaired by Oded Erez and its participants were Amira Ehrlich (Lewinsky College), Habib Shehadeh Hanna (Al-Mashghal Arab Music and Culture Association), Yossi Maurey (Hebrew University), and Maayan Tsadka (University of Haifa).

Yair Hashachar was elected the new Vice Chair of the National Committee, taking over from Oded Erez. Yair is a doctoral candidate in musicology at the Hebrew University of Jerusalem. He was previously a doctoral fellow at the European Research Council project “Apartheid—The Global Imaginary: South African Cultural Formations in Transnational Circulation 1948–1990,” under the supervision of Louise Bethlehem. His work focuses on interrelations between pan-African ideology and musical production in post-colonial Africa, mainly in Francophone West Africa.

### Recent publications and activities by our members

Edwin Seroussi was awarded an Honorary Membership to the Society for Ethnomusicology, for his extraordinary service to the field of ethnomusicology.

The Jewish Music Research Centre of the Hebrew University, headed by Seroussi, released last November the album *Eastern Mediterranean Judeo-Spanish Songs from the EMI Archive Trust (1907-1912)*, Volume 27 in the series “Anthology of Music Traditions in Israel.” See more about this publication on page 39 of this *Bulletin*.

A collaborative project between the Jewish Music Research Centre and the Department of Musicology and Choral Art of the Ivan Franko National University of Lviv (2020–2022): “The Hassidic Nign in Right Bank Ukraine and East Galicia: Between Autochthonous and External Soundscapes.” An international online symposium on Hassidic Music in the Context of Jewish Studies in Ukraine was held in the framework of this project on 27 November 2020.

Nili Belkind’s book *Music In Conflict: Palestine, Israel and the Politics of Aesthetic Production* was published in December 2020 by Routledge Press, as part of the “SOAS Studies in Music Series”. See more about this publication on page 39 of this *Bulletin*.

Two edited volumes were published recently featuring chapters by Moshe Morad:

- “Queer Fieldwork in a Queer Field Under Surveillance: Musical Spaces in Cuba’s *Gay Ambiente*.” In *Queering the Field: Sounding Out Ethnomusicology*, edited by Gregory Barz and William Cheng. Oxford: Oxford University Press
- “‘Silsulim’ (Improvised ‘Curls’) in the Vocal Performance of Israeli Popular Music: Identity, Power, and Politics.” In *Playing for Keeps: Improvisation, Community, and Social Practice*, edited by Daniel Fischlin and Eric Porter. Durham: Duke University Press

Oded Erez (Dept. of Music, Bar-Ilan University) was awarded a three-year Israeli Science Foundation grant for the research project “Mixing Rituals: An Ethnography of Israeli Wedding DJs and Their Audiences. This study explores the central role of wedding DJs as heirs to the traditional function of professional wedding musicians, as mediators of elements from club culture into the realm of familial and communal celebrations, and as actors in the commercial field of the wedding industry. It will also expose the ways in which wedding DJs adapt and evolve (personally, creatively, technologically, and commercially) in response to the dramatic effects that covid-19 caused in their industry.

Our member Assaf Suberry (PhD candidate, Interdisciplinary Dept. of Social Sciences, Bar-Ilan University) presented in November 2020 at the 16th annual McMaster (Canada) Neuromusic virtual conference his research project (in collaboration with Zohar Eitan) “Children’s Association of Tonal Stability and Emotional Valence.”

## Malaysia

by Tan Sooi Beng and Mayco Santaella,  
Study Group Chair and Secretary,  
respectively



The ICTM National Committee of Malaysia was officially approved by ICTM in 2019, and had its bylaws approved in December 2019. After the second meeting in January 2020, members of the National Committee decided that a non-profit organization or society that provides facilities and expertise for the documentation and archiving of audio-visual materials of Malaysian performing arts would need to be established. Among other needs, members requested the development of a database of recordings and educational ma-



terials; the repatriation of past recordings housed overseas; the promotion of research, documentation, and sustainability of cultural practices, both popular and traditional; collaborations between researchers and performers from both the university and non-governmental organizations; the development of a new generation of scholars and cultural activists; and training students and community members to document and archive cultural practices. After much discussion, the ICTM National Committee of Malaysia decided to establish **MyArchives**, a society that would serve such purposes.

MyArchives (Malaysian Audio-Visual Archives), under the ICTM National Committee of Malaysia, is a non-governmental organization recorded in the Registry of Societies in Malaysia. This digital archive of audio and video materials in the performing arts was set up to be used by scholars, researchers, and the larger public, particularly for preserving, researching, and sustaining aspects of the arts that reflect the heritage and contemporary practice of Malaysian artists today. This archive is intended as a long-term repository of materials that have been reviewed and accepted for deposit by the regulatory members of the MyArchives governing group. A formal process is in place for potential depositors to apply for acceptance of their materials in the archives through an application form. The website of the organization is [myarchives.online](http://myarchives.online). For further inquiries, you can email us at [myarchivesictm@gmail.com](mailto:myarchivesictm@gmail.com).

The website of MyArchives features the organization, and highlights that it is a project developed through the joint efforts of scholars, performers, and researchers focusing on traditions past and present. The project is managed and led by Tan Sooi Beng, Raja Iskandar, and Mayco Santaella, with the support of Azeem Shah, Patricia Matusky, Patricia Hardwick, Clare Chan, Rachel Ong, Connie Lim, Christine Yong, Hafzan Zannie Hamza, Mohd Anis Md Nor, Jocelyn Ng, Adil Johan, and Gini Gorlinski, who have contributed collections, database information, and logistics support. The database in the website features some of the content available on site and limited information including contributor, genre, performer, place of recording, year, and repertoire. Currently, the team is developing a detailed database and organizing the audio-visual material for public access on site (Penang, Kuala Lumpur, and Kota Bharu). The material is preserved in digital format for the purposes of research, sustainability, and viability of the performing arts of the country.

The ICTM National Committee of Malaysia also organized a roundtable discussion with the topic “Archiving Malaysian Heritage.” The roundtable discussion was moderated by Raja Iskandar and featured Paul Augustin, Joe Kidd, and Pauline Fan. Paul Augustin is the founder and director of the [Penang House of Music](#), a gallery, archive, and performance space that features Penang's musical heritage and cultural diversity. Joe Kidd is a punk rock musician who developed an



*Participants of the yearly meeting of the ICTM National Committee for Malaysia. 12 December 2020. Image provided by Mayco Santaella.*

initiative called [The Ricecooker Archives](#) to research and document the rock and roll heritage of Malaysia specifically, and Southeast Asia at large. Lastly, Pauline Fan is the creative director of [Pusaka](#), a cultural organization that works with culture bearers and supports the performance and sustainability of traditional performing arts in Malaysia and the region. The roundtable discussion was co-organized with Sunway University, Universiti Malaysia Kelantan, and Universiti Sains Malaysia. It was held online using Zoom and broadcast live on the national committee's [Facebook page](#), where you can watch the event.

The yearly meeting for the ICTM National Committee of Malaysia took place on 12 December 2020, with significant updates and developments. Tan Sooi Beng is working closely with Penang House of Music, which is home to an archive of 1000 popular music vinyl records. Patricia Matusky has roughly 200 hours of analogue tape stored at the Indiana University Archives and is in the process of digitizing the material and repatriating tape recordings done by William Malm. Adil Johan has been working with Gwangju in South Korea to acquire popular music records for its archives and is discussing repatriation possibilities. Mayco Santaella has been working on the website, the database, and the establishment of the archives at Sunway University. Clare Chan has done audio recordings with *orang asli* indigenous communities. Contributions to MyArchives have been done by Clare Chan, Patricia Hardwick, Raja Iskandar, Tan Sooi Beng, Patricia Matusky, and Gini Gorkinski, among others.

## Malta

by Philip Ciantar, *Liaison Officer*

The covid-19 pandemic brought several challenges for all musical activities in Malta, including those in the domain of folk and popular music. The popular village *festa* celebrations, held annually in summer, were cancelled in 2020, whilst the local wind band clubs mostly associated with these feasts either shut their doors like all other entertainment venues or, when possible, functioned with restrictions depending on variable national measures to control the pandemic. This led to the suspension of the weekly music teaching delivered in these clubs, although online teaching took place when this was possible. Moreover, the cancellation of *festa* celebrations had a considerable impact on the finances of hundreds of Maltese wind band musicians, for whom band playing in *festas* is another source of income. Also, band clubs usually generate a sizeable



amount of their income during *festa* week through revenue from the bar each club owns in its own premises. In order to make up for all this financial loss, the Arts Council Malta and the Malta Band Club Association set up a fund to assist and address the financial setback experienced by these clubs during this time.

The Malta Folksong Festival, known as Ghanafest, usually held annually at the Argotti Gardens in Floriana, was this year held online. Apart from *ghana* singing performed from home by family members, this online version included the participation of local pop singers singing their own Maltese songs and recorded workshops about the making of Maltese traditional instruments. It also featured Maltese traditional gastronomy and competitions for children on topics related to *ghana* or other aspects of Maltese customs and traditions. One interesting aspect of this online edition was the live participation of viewers in a type of *ghana* known as *ghana fuq il-kelma*, that is, sung rhyming on a word proposed by members of the audience. Through Facebook, the viewers of this year's Ghanafest were able to propose words to the performers singing live *ghana* who would then rhyme a sung quatrain on those words. One positive aspect emerging from all this was the broader viewership that this festival managed to reach.

In early March, the ethnomusicology programme within the Department of Music Studies (School of Performing Arts, University of Malta) hosted in its premises a public lecture by Jean Lambert (National Museum of Natural History, Paris, Laboratoire d'Eco-Anthropologie). The lecture was titled "Popular Music in Lebanon and Its Surroundings: From Tradition To Spectacularisation." Through a range of sound examples from both Lebanon and Syria, Lambert discussed the musical connection and overlaps between the two countries as well as the transformation of some of these songs in the context of various historical, political, and economic developments and events that both countries have passed through throughout their history. Matching this topic, the Department also had the pleasure of organising a series of online lectures on Arabic music for first-year music students as part of their World Music course. These were delivered by Michalis Cholevas (Codarts, Rotterdam) who last year was also hosted by the Department to deliver workshops on the *maqām*. In parallel to this, the Department maintained its research commitments, with staff and postgraduates working on projects including the history of Maltese popular music, the development of Maltese rock opera, the music of Nigerian migrants in Malta, the musical life of Maltese musicians who had emigrated to London in the 1970s, and the social and

cultural role of the *aulos* in the Mediterranean of the Classical and Late Antiquity.

## Philippines

by José S. Buenconsejo, *Liaison Officer*



Two major research projects, one funded by the National Research Council of the Philippines and the other by the Department of Science and Technology (DOST), were undertaken since 2016. The first was a two-year basic research project (2016–2018) on traditional Cebuano songs, completed by Hope Yu, incumbent director of the Cebuano Studies Center of the University of San Carlos in Cebu Island. The second (2019–2022), still ongoing, is a research programme titled “Bamboo Musical Instruments Innovation Research and Development Programme,” with four embedded research components: (1) the organological study of Philippine bamboo musical instruments; (2) the preservation technology of bamboo musical instruments; (3) the development of a facility for processing bamboo; and (4) the development of prototype designs of bamboo music instruments using specific Philippine bamboo species. The programme is spearheaded by the DOST Forest Products Research and Development Institute (DOST-FPRDI) and the University of the Philippines (UP) Center for Ethnomusicology (UPCE) in cooperation with the UP Electronics and Electrical Engineering (UP-EEE) and Philippine Normal University (PNU).

The first project is concerned with the song repertoires of Central Visayans, a numerically large population in the Philippines. This was borne of the urge to assess old Cebuano songs by examining the various repertoires’ highly-specific communicative functions (i.e., as genres) in the context of fluid performing spaces and contexts in Visayan cultural life. Depending on the island in the region, most traditional Cebuano song genres are now mostly remembered (i.e., no longer practised in their original celebratory village and town events) but, interestingly, revived since the past decade or two with new institutional support, such as by public schools and local government units for tourism-related festivals.

This extant traditional music genres referred to here are (1) the man-woman sung debate that used to be a cultural marker of the region called *balitao* (which underwent a transformation when it was appropriated to become the composed *balitao romansada* in early twentieth century); (2) the couple dance *kuradang*, once accompanied by live *comparsa* string ensemble or *rondalla* in weddings and in other extraordinary

events; and (3) the Christian calendrical song *pastores* (pastoral song-dance for infant Jesus) sung during Christmas, is also now undergoing a revival in a few parishes in the provinces. However, song genres such as *daygon* (carolling song), *harana* (serenading or love song), and to a large extent folk songs (subsuming children’s songs), which have been arranged and sung by community choirs, are still ubiquitously heard in mass media and performed by well-known choirs such as the Loboc Children’s Choir.

The last folk song repertory inspired the individual creativities of famous songwriters such as Yoyoy Villame for his rhyming songs, and Max Surban for his humorous songs beginning in the 1970s. These two songwriters, however, are recent ones, for there were two generations of songwriters before them in the past century, such as Tomas Villaflor, Hermiginildo Solon, Manuel Velez, Domingo Lopez, and Ben Zubiri to name but a few. These composers had prolific lyrical outputs that were heard in live theatre dramas during *fiestas*, radio amateur hour and melodramas, international and local music recording industries that then were publicly broadcast over radio waves and now almost entirely over the internet. Listened to and imitated by grassroots communities through what are often spectacularized mediations, the songs are heard at small to big celebratory gatherings that continue, albeit transformed by technology and media representations, the tradition of happiness in the old Cebuano cultural performances. Hope Yu’s team will present their findings in an anthology of scholarly essays on the subject of Cebuano song in 2021.

Going now to the second research programme, i.e., the bamboo music instruments research, some milestones have already been accomplished, such as (1) the documentation of approximately 11 bamboo species and 75 bamboo musical instruments from June 2019 to May 2020; (2) a comparative study on various treatments of preserving bamboo music instruments; (3) the establishment of the technological facility in the Forest Products Research and Development Institute where bamboo material is evaluated; and (4) the development of prototypes of bamboo tubes called *tongatong* and the marimba, both idiophones. Public awareness of bamboo music instruments also materialised in the Karatong Festival in Dulag, Leyte (February 2020), where bamboo music instrumentalists were featured; in Jocelyn Guadalupe’s (assistant professor at UP) production of teaching modules for teachers in basic education for K-12 curriculum and instruction; and in the two-hour online virtual concert (as the pandemic lockdown demanded it to be), featuring bamboo instrument makers and performers from the regions of Luzon, Visayas,

and Mindanao. This was entitled “Musika ng Kawayan, Yaman ng Bayan” [Bamboo music, wealth of the country] as part of the National Science and Technology Week. This event featured DOST undersecretary Rowena Guevara and Fortunato de la Peña.

Meanwhile, cultural aspects of bamboo music in lowland Christian Philippines were researched by independent scholar Felicidad Prudente, who wrote “Expressing Religiosity Through the Performing Arts Among the Tagalog-Speaking Peoples in the Philippines” and “Filipino Creativity, Hybridity, and Ideology: The Musikong Bumbong of the Tagalog People in the Philippines.” Musikong bumbong is a *banda de voca* or a “vocal bamboo ensemble whose instruments [all kazoo-type] are appropriated from brass and wind instruments of the western-type marching band.”

Current researches by Arwin Tan on music and capitalism (which garnered an honorable mention in the 2020 Best Dissertation by the International Musicological Society) and by María Alexandra Iñigo-Chua on music print culture, both focus on late-nineteenth-century Manila. These are cultural histories, and therefore they need to be mentioned as current research on Philippine music, and so do the books *Sinod: Ideology and Expressivity in Bananog Dance, Music, and Folkways of the Panay Bukidnon* (Ateneo de Manila University Press, 2016) by Christine MUYCO, and Jocelyn Marfil’s field research on Mansaka indigenous music in Davao,

Mindanao, that was the inspiration for her to write her long work *Padayag*, 2015.

In the sphere of civil society, initiatives have been undertaken by private individuals to take active steps in preserving and exhibiting Philippine music cultural materials as tangible and intangible Philippine heritage with educational value. The heirs of two well-known Filipino composers, Jose Anastacio Estella y Barredo (1870–1943) and Angel Matias Peña (1948–2014), donated hundreds of their manuscripts to the UP Music Library, currently being catalogued by researcher Josephine Baradas. The José Estella Collection, donated by his granddaughter Mariles Estella Teotico, contains valuable music sources for a music cultural history from late nineteenth century until the 1940s. The Angel Peña Collection, donated by his daughter Irma Peña, embodies the life and works of a distinguished transnational Filipino musician whose original compositions and arrangements were part of entertainment and jazz cultures in the places where Peña worked and lived.

Kalinga musician and bamboo musical instrument maker Benecio Sokkong continues to be active as a musician and maker of bamboo nose flutes, a number of which have become a part of the private foundation Museo ng Kaalamang Katutubo [Museum of indigenous mind]. Among the curators behind this project is Marian Pastor Rocas, who describes the museum as a work-in-progress and is “founded on its as-



Benecio Sokkong, Kalinga leader and musical artist at his workshop in Baguio City, Philippines, 2018. Photo by José S. Buenconsejo.

sersion that extraordinarily skilled artistry embodies indigenous systems of knowledge.”

Lastly, another Philippine music heritage archive-in-progress is the OPM Archive, to be housed in the Filipinas Heritage Library, located at the Ayala Museum. OPM stands for Original Pilipino Music and this specifically refers to the repertory of once-commercially-recorded songs produced by the Philippine music recording industry in the 1970s. This huge repertory of popular songs has since then become a meaningful part of collective memory and Philippine auditory cultures. The group behind this project are Celeste Legaspi, Moy Ortiz, Tats Rejante Manahan, Girlie Rodis, Chevy Salvador, Lyca Benitez Brown, Dinah Remolacio, and Krina Cayabyab, who had published a number of scholarly works in print on OPM. Cayabyab also researched and directed a video documentary entitled *Sa Madaling Salita: OPM*, which deals with the history of this repertory from the perspective of professional musicians. The OPM video documentary by Krina Cayabyab was produced under the Commission on Higher Education–National Commission on Culture, and the Arts Salikha grant awarded to Lara Mendoza of the Ateneo de Manila University in 2018.

## Serbia

by *Danka Lajić Mihajlović*, Chair of National Committee



During the three years since the previous report from Serbia was published in the *Bulletin*, ethnomusicologists and ethnochoreologists members of the ICTM have been extremely active and productive, both participating in meetings organized under the auspices of ICTM and in publications co-published by the Council.

Before starting the report itself, I would like to honour Dragoslav Dević (1925–2017) once again, the leading personality of Serbian ethnomusicology in the second half of the twentieth century, and one of the pioneers in establishing ethnomusicology in the former Yugoslavia. He was not only a dedicated and respected professor and supervisor of many now-active ethnomusicologists, but also a researcher with an interest in international cooperation. He made important contributions to the IFMC/ICTM Study Group on (Folk) Musical Instruments, and even today this is one of the Study Groups in which ethnomusicologists from Serbia are still very active.

In memory of Vladimir R. Đorđević, eminent Serbian music folklorist, on the occasion of the 150th anniversary of his birth in 1869, the Faculty of Music and the National Library of Serbia organized a ceremonial academy with a scientific presentation of various areas of his work and an exhibition.

Compared to the previous period, a review of the ICTM-related activities of ethnomusicologists and ethnochoreologists in Serbia shows a continuity of activities in Study Groups relating to individual research specialities, as well as in those Study Groups which are geographically and demographically compatible; also visible is the readiness of researchers to get involved with Study Groups in which they were not previously active, in accordance with their new interests and research tasks.

Members of the ICTM National Committee for Serbia took part in various Study Group symposia and contributed to the collections of papers that emerged from them. The aforementioned activities in the Study Group on Music Instruments (21st symposium, Sarajevo, Bosnia and Herzegovina 2017) resulted in articles published in *Studia Instrumentorum Musicae Popularis* 5 (New Series), edited by Gisa Jähnichen (Fracile: 51–68; Ivkov: 109–118, Lajić Mihajlović: 201–212; Miljković: 251–262). Experiences in research related to archival sources were presented at the 22nd Symposium of the Study Group on Historical Sources (Budapest, Hungary, 2018: Jovanović, Lajić Mihajlović). As expected, the results of ethnochoreological research were presented at the 30th Symposium of the Study Group on Ethnochoreology (Szeged, Hungary, 2018: Rakočević), as well as at the 6th Symposium of the Study Group on Music and Dance in Southeastern Europe (Sinj, Croatia 2018: Rakočević, V. Karin, M. Karin). Participation in the Study Group on Music and Dance of the Slavic World is confirmed by a contribution in the first publication of this group, edited by Sonja Zdravkova Djeparoska, featured on page 39 of this *Bulletin*.

Members of the NC also responded to invitations to participate in many other symposia. Selena Rakočević participated in the symposium that marked the relocation of the ICTM Secretariat to Vienna (Vienna, Austria, 2017) and in the resulting publication, *Musics Matter! Ethnomusicology and Its Socio-Political Relevance Today* (2019), edited by Ursula Hemetek, Marko Kölbl, and Hande Sağlam. The author of this report participated in the international multidisciplinary symposium “Sounds of Minorities in National Contexts” (Ljubljana, Slovenia 2018), as well as in the meeting of National Representatives organized on the same occasion.

Less visible, but no less important, is the support to the work of ICTM through organizational activities and contributions to improving the quality of research by reviewing contributions to publications. In this regard, Selena Rakočević was engaged as a member of the Programme Committee of the 6th Symposium of the Study Group on Music and Dance in Southeastern Europe, organized the 3rd meeting of the Sub-Study Group on Movement Analysis (Belgrade, Serbia 2019), and was Programme Co-Chair of the 1st virtual meeting of the Study Group on Ethnochoreology (as a consequence to the postponement of the 31st Symposium caused by the pandemic).

In addition to discussions at conferences, peer review is another important form of advancing scientific thought, and invitations from publishers and editors to participate in the process present a great honour and an even greater responsibility. Due to the tendency towards anonymity as a pledge of objectivity, on this occasion we emphasize the merits of a large number of colleagues without naming them, as well as the importance of international cooperation established in this direction through the ICTM.

In addition to continuous work on improving the education of new generations of ethnomusicologists and ethnochoreologists in Serbia, young colleagues are significantly supported for gaining experience not only through direct research, but also through international cooperation in the form of symposia. Thus, young researchers of the Musicological Institute of

SANU, most of them still doctoral students at the Faculty of Music, organized the international conference “Young Musicology Belgrade 2020: Shaping the Present by the Future: Ethno/Musicology and Contemporaneity.” Due to the circumstances of the pandemic, the conference was realized online, and its keynote speakers were David Beard (UK) and Selena Rakočević (Serbia).

Ethnomusicologists and ethnochoreologists have continued to work on preserving Serbian music and dance heritage as part of the implementation of the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (ICH). In 2018, the UNESCO Representative List of ICH enrolled “Singing to the accompaniment of the *gusle*,” in whose nomination Lajić Mihajlović collaborated. As experts/associates of local communities, a number of colleagues (Rakočević, Z. Ranisavljević, M. Zakić, S. Ranković, and Lajić Mihajlović) are involved in documenting, researching, promoting, and preserving music and dance heritage, intensively collaborating with the Centre for ICH of Serbia at the Ethnographic Museum in Belgrade, and the Ministry of Culture and Information of the Republic of Serbia (Lajić Mihajlović is a member of the ICH National Committee at that Ministry). The activities in this field during the period 2015–2018 have already been reported in a quadrennial report on ICTM activities sent to UNESCO in 2019. Also, singing to the accompaniment of the *gusle* was presented in *Snapshots on Music and Heritage in Europe*, published by the European Mu-



Participants of the 1st virtual meeting of the ICTM Study Group on Ethnochoreology. July 2020. Image provided by Danka Lajić Mihajlović

sic Council, eds. Ian Smith et al. (2019; Lajić Mihajlović: 81–86), and the ethnomusicological contribution to the preservation of singing *iz vika* / “clamor singing” in *Methodical Practicum* (Golemović and Radinović 2020).

Successful collaborations of the members of the ICTM National Committee for Serbia at the international level are also illustrated by contributions in major publications such as the *SAGE International Encyclopedia of Music and Culture*, ed. Janet Sturman, 2019 (Lajić Mihajlović: 1931–1934); in collective books of renowned publishers, such as *Made in Yugoslavia: Studies in Popular Music* (Routledge Global Popular Music Series), ed. Ljerka Vidić Rasmussen and Danijela Špirić Beard, 2020 (Dumnić Vilotijević: 123–132; Nenić: 133–142); and publications of other renowned associations, such as *Contemporary Popular Music Studies: Proceedings from the International Association for the Study of Popular Music–Kassel 2017*, eds. Dumnić Vilotijević and Medić, 2019 (Dumnić Vilotijević: 39–50).

At the national level, productive cooperation is also developing with representative NGOs in culture, especially in the field of promoting musical heritage, so the audio editions of the World Music Association of Serbia are expertly supported (2018, Jovanović and Lajić Mihajlović: 8–13; 2019, Lajić Mihajlović: 3–10; 2020, Lajić Mihajlović: 7–17).

As the members of the NC of Serbia are mostly affiliated with state educational and research institutions, an important novelty in the organization of ethnomusicological and ethnochoreological work is a change in the method of financing, a new competition system for providing funds from the state budget for academic research. This will certainly reflect not only in the process of research, but also the publication of results and participation in international meetings and cooperation.

## Singapore

by Joe Peters, *Liaison Officer*

### 2nd life for Waijiang Opera in Singapore?

In the October 2017 issue of this *Bulletin* a report was published on how *waijiang* opera, an extinct Chinese opera form, was being documented in Singapore (with a view to a revival) because the last surviving expert, Yeo How Jiang, had consented to work with a young group of musicians to do just that. Yeo sadly passed away just as that report was published. Now Jenson Tay, the lead interpreter and



*Documentation team members. Clockwise: Victor Pang (digital integrator), Jenson Tay (interpreter), Yi Ling (student assistant), the late Yeo How Jiang (expert), and Javier Yong En-Lee (coordinator). Photo provided by Joe Peters.*

translator for that project, has decided to carry on Yeo’s great work. Tay is an integrative doctor specializing in autoimmune diseases, psychosomatic conditions, and musculoskeletal pain. He is also a versatile traditional Teochew musician, including Chinese percussion, Sanxian performance, and Buddhist hymns. He serves as an adviser and musical coordinator of the Nam Wah Music Ensemble under the Nam Wah Opera.

Tay is a direct protégé of Yeo himself. With his insight and the better resources and support available now, he envisages a form of *waijiang* music and opera coming together. He has recruited another protégé of Yeo’s, Ng Eng Gui, who inherited from Yeo the complete repertoire of *waijiang* music in the *gong che* script, much of which has already been converted into cipher notation. Further good news is the direct support from the chairman of Nam Hwa Opera, Toh Lim Mong, who believes that *waijiang* opera and music are inseparable from Teochew culture as a whole.

There is greater hope now, because many more old recordings have been found in Singapore Rediffusion, the Singapore National Archives, and other private sources. In addition, the original Thau Yong Amateur Musical Association has a stock of ancient musical instruments which may help in this project.

Nam Wah has re-creation of *waijiang* as one of many other objectives. They know and understand it is going to be hard work.

I will keep an ear tuned to this project and keep musicologists and others informed as it progresses.

## Turkey

by *Burcu Yıldız and Dilek Cantekin Elyavaşu*, on behalf of National Committee

Since the submission of our last report, the National Committee (NC) had a vibrant presence in the fields of music and dance studies in Turkey. This report partially presents scholarly meetings, including NC meetings, and conferences held in last two years; workshops and projects developed by ICTM members; the scholarly periodicals issued in Turkey (consisting of articles on musicology, ethnomusicology, and ethnochoreology), and also an appendix with recent publications by NC members and foreign scholars studying in the region.



### National Committee Meetings

In 2019, the NC gathered twice, particularly to revive the network of ICTM members and to carry forward the goals of the committee. The first meeting was organized by Arzu Öztürkmen at Boğaziçi University. A wide range of topics were covered in the presentations regarding digitization in folk dances, performance theories and collective performance in music, emotions in exploring music and dance, analytical approaches on Turkish popular music, research in the Black Sea region, and sustainability and transmission of cultural identity elements in music and dance.

Muzaffer Sümbül from Çukurova University hosted the second NC meeting, in 2019 in Adana. In a roundtable format, new perspectives on dance and music studies in Tur-



*Participants of the annual meeting of the ICTM National Committee for Turkey, Photo provided by Arzu Öztürkmen*

key, future research projects, and publications strategies were discussed along with presentations of recent research.

### Conferences

ITU (Istanbul Technical University-State Conservatory of Turkish Music) organized the international symposium “Music and Sciences” in 2019, intending to bring together a wide array of different disciplines ranging from social sciences and humanities to engineering and natural sciences, to reinforce and expand the interdisciplinary research fields that intersect with music. The three-day symposium attracted a great number of scholars and students, creating inspiration for new musical quests. The proceedings were published as an e-book.

The State Conservatory of Trabzon University hosted two consecutive conferences in 2018: the 6th Symposium of the ICTM Study Group on Music of the Turkic-speaking World on 15–16 October, and the 3rd International Music and Dance Studies Symposium on 17–20 October. The conferences’ sessions discussed topics such as diaspora, transnationality and globalization; migration and border studies; safeguarding of cultural heritage; and archiving and museum studies. In October 2020, the 6th Music and Dance Congress was held in Alanya, focusing on issues such as undergraduate and graduate education, education for people with disabilities, research and composition, popular culture and technology. It included 64 papers by 69 speakers from 7 countries.

The pandemic has taught us that international scholarly meetings can be sustained online, despite the insufficiencies in dialogue and debate compared with conventional conference formats. In 2020, two online symposia were on the NC’s agenda, at the initiative of the Association of Ethnomusicology and Özlem Doğu Varlı from Uludağ University State Conservatory. The first was titled “Past, Present and Future of Ethnomusicology in Turkey and in the World,” debating new perspectives and theoretical approaches to respond and adapt to the changing dynamics of today’s world. The proceedings were published as an e-book.

The 3rd International Ethnomusicology Symposium was hosted by the Hungarian Cultural Centre and Association of Ethnomusicology in Bursa, titled “Music-Dance and Identity: Timbres of Danube,” supported by the EU–Turkey Intercultural Dialogue programme “Diversity Within the Union: Intercultural Dialogue in the Danube Waves.” The papers were presented in a hybrid format, combining in-person and online participation.

In addition, the 7th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, which was

planned to take place in Trabzon in 2019, had to be postponed due to pandemic. It will take place online through video presentations and live online discussion sessions in April 2021.

## Workshops and projects

The workshop “Academic Folk Dances Workshop: Who We Are, What We Do” was organized in Ankara University on 13–15 September 2020. Study groups on Folk Dances in Interdisciplinary Theory, Identity and Type in Folk Dances, Arrangement in Folk Dances Stylization and Choreographic Applications, Profession and Image of Folk Dance, and Folk Dance Education in Higher Education Institutions worked intensively for three days. After the workshop, a final declaration was published by the organizing committee. The ICTM members Mehmet Öcal Özbilgin, Berna Kurt Kemaloğlu, Ömer Barbaros Ünlü, Dilek Cantekin Elyağutu, Şebnem Sözer Özdemir, and İdris Ersan Küçük took part in this event.

Dilek Cantekin Elyağutu has been working at the Institute for Musicology of the Research Centre for Humanities of the Hungarian Academy of Sciences for nine months in the research project “Examination of Literature on Turkish Folk Dances and Creating a Movement Notation Archive with Analysis Outputs,” conducted within the scope of the TUBITAK 2219 Post-Doctoral Research Fellowship Programme. The research is designed to comprise three parts: reviewing the archives of the Institute for Musicology and existing literature regarding the subject, notating the Turkish folk dances with Labanotation/Kinetography Laban, and making a comparative analysis and interpreting such dances notated in terms of Turkish/Hungarian dance folklore. This study has been supervised by János Fügedi.

## Publications

It is apparent that in recent years new generations of scholars contribute greatly to publishing scholarly periodicals issued in Turkey on musicology, ethnomusicology, and ethnochoreology. *Folklor & Edebiyat* (since 2008), *Porte Akademik: Journal of Music and Dance Research* (Istanbul Technical University, since 2010), *Musicologist: An International Journal of Music Studies* (Karadeniz Technical University, since 2017), *Journal of Ethnomusicology* (Association of Ethnomusicology, since 2018), *Rast Musicology Journal* (since 2016) are major international peer-reviewed journals in the field of music and dance studies published in Turkey.

The selected publications by ICTM members and foreign scholars studying in the region is listed in the appendix to

this report, available online at the ICTM website. Nevertheless, a few books from the list are covered below to give a glimpse of new research in the field.

*Made in Turkey: Popular Musics of Turkey*, edited by Ali Cenk Gedik, published in 2017 by Routledge, is one of the most comprehensive works published in English on the topic. The volume consists of essays by scholars from Turkey, and covers the major figures, styles, and social contexts of popular music in Turkey. Another important book, *Diversity and Contact Among Singer-Poet Traditions in Eastern Anatolia* appeared in 2018, edited by Wendelmoet Hamelink, Ulas Özdemir, and Martin Greve. The anthology illustrates the variety of singer-poet traditions in Eastern Turkey and its neighbouring countries from an interdisciplinary perspective by discussing the artists’ employment as a national symbol, the role of gender, and the different styles that are grown out of this kind of music. *Georgian Polyphony in Western Turkey: In the Footsteps of Peter Gold* (in Georgian, Turkish, English, and German) by Rusudan Tsurtsunia, Susanne Ziegler, and Abdullah Akat, draws attention on İnegöl Georgian’s musical tradition, both through the archive of American ethnomusicologist Peter Gold, and new materials carried out by a research group in the region. As an inspiring project regarding polyphonic traditional repertoire, which is not seen so often in Anatolia, the publication is freely available online as an e-book format with sound recordings.

[Editor’s note: this report is complemented by a list of publications [available online at the ICTM website’s corresponding country page.](#)]

# Reports from ICTM Study Groups

## Performing Arts of Southeast Asia (PASEA)

by Mohd Anis Md Nor, Study Group  
Chair



In spite of the challenging times with the covid-19 pandemic disrupting travel, preventing outbound research trips, and postponing symposia and conferences in Southeast Asia, members of ICTM-PASEA attended several online and face-to-face conferences to continue sharing ideas through their research findings.

### Conferences

The International Conference on Ethnomusicology 2020 was co-organized by the Tainan National University of the Arts, the Taiwan Music Institute, and the ICTM Regional Committee for Taiwan, with a focus around “Diaspora and Identity: Transmission and Continuity of Performing Arts in Taiwan and Southeast Asia.” Papers were presented by speakers from Indonesia, Malaysia, the Philippines, Singapore, and Taiwan, around the theme of re-examining established theories surrounding diaspora and identity but applying them to Taiwan’s historical and contemporary links to Southeast Asia.

The conference was designed around academic research exchange platforms guided by Taiwan’s Southbound Policy through special lectures, papers, roundtables, and concerts, to understand the direction and trend of ethnomusicology research in Southeast Asia and Taiwan in recent years. One of the main objectives of this conference was to enhance the status and visibility of Taiwan’s academic research in Southeast Asia, promote the cultivation of Southeast Asian and Taiwan ethnomusicology studies, and jointly establish a cross-regional ethnomusicology research.

Several events were worthy of note. Tan Sooi Beng’s keynote on decolonization set the tone for the conference. It challenged conference attendees to re-examine their own research projects on how to divest power from colonial remnants inherent in present-day social, institutional, and cultural processes. Using her case study of glove puppet revivals in Penang, Malaysia, Tan advocated for the empowerment of “horizontal knowledge flow” between culture bearers, youth, creative artists, and researchers.

The conference had excellent papers from Malaysia and Indonesia. Scholars such as Clare Chan Suet, Connie Lim, and Isabella Pek represented Malaysia with topics on national orchestras, covid-19 performers, and cosmopolitanism and musical alliances between Taiwan and Southeast Asia. Mayco Santaella contributed to a panel on diasporic *wayang kulit* shadow plays, together with Hanggar Budi Prasetya from Yogya and Awan Tan from Taiwan.

Taiwan-based researchers proficient in written and spoken Chinese dialects have conducted research in Central Java to great effect. TNNUA’s Tsai Tsung-Te’s documentary film on Javanese performing arts interrogated the “spaces in between” ethnic boundaries build up through external categorization. For example, glove puppet *wayang potehi* traditions in Central Java survived not because Chinese Indonesians learned and performed the ritual puppet show. Rather, the tradition was sustained almost exclusively by Javanese who operated puppets, played Chinese instruments and served Chinese temple ceremony communities.

The outdoor evening concert featured a buffet banquet to the sounds of a Beiguan folk revival troupe who incorporated multiple languages, Indian *sitar*, guitar, Japanese *enka*, and other entry points for younger Taiwanese audiences to make a connection to the Taiwanese art form. Kaohsiung-based fusion group *Matahari* performed original compositions for Javanese gamelan combining cello, synthesizer, computers, vocals, bronze gongs, and metallophones. An indigenous Paiwan youth vocal choir sang in four-part harmony traditional and contemporary indigenous songs to the delight of the audience.

### 7th Inter Asia Popular Music Studies Conference

This 7th Inter-Asia Popular Music Studies Conference was organized by Inter-Asia Popular Music Studies Group (IAPMS Group) and hosted by Sunway University, Kuala Lumpur, Malaysia, on 3–6 December 2020. Fifty-two presenters from the Asia-Pacific region delivered their papers under the theme of “Asia’s Sonic (Under) Currents and Currencies” to explore the responses of popular music as local, translocal, national, and transnational formations and traditions, to the disruptions and changes in the region’s changing techno-cultural landscape. The conference also explored the relevance and currencies of both assumptions and practices of popular music in the region with examples ranging from

genres and categories, cultural industries, politics and government, fandom and activism. The conference featured a keynote speech by Tan Sooi Beng, a plenary session by singer and cultural activist Grace Nono, and a live concert by Azmyl Yunor.

### Awards

Arwin Q. Tan was awarded the 2nd Honorary Mention in the International Musicological Society (IMS) Outstanding Dissertation Award 2020 for his dissertation “Music, Labour, and Capitalism in Manila’s Transforming Colonial Society in the Late Nineteenth Century.” This is the first time a dissertation produced at a university in Asia, particularly from Southeast Asia, has been recognized by IMS. He also received the International Publications Award 2020, an award given by the University of the Philippines Office of the Vice President for Academic Affairs (UP OVPAA). Tan is a Musicology Associate Professor at the University of the Philippines College of Music and the current Program Coordinator of the UP College of Music Extension Programme.

# Calendar of ICTM events

## ICTM

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- ★ **1 Jan–31 Dec 2021:** ICTM Dialogues  
Location: [Online](#)
- ★ **13–21 Mar 2021:** 6th Symposium of Study Group on Performing Arts of Southeast Asia  
Location: [Bagan, Myanmar](#)
- ★ **24–27 Mar 2021:** 23rd Symposium of Study Group on Musical Instruments  
Location: [Colombo, Sri Lanka](#)
- ★ **23–25 Apr 2021:** 7th Symposium of Study Group on Music and Dance in Southeastern Europe  
Location: [Online](#)
- ★ **12–14 May 2021:** 1st Symposium of Study Group on Global History of Music  
Location: [Online](#)
- ★ **12–18 Jul 2021:** 31st Symposium of Study Group on Ethnochoreology  
Location: [Klaipėda, Lithuania](#)
- ★ **24 Jul 2021:** 45th General Assembly of ICTM Members  
Location: Online
- ★ **26–28 Aug 2021:** Inaugural meeting of Study-Group-in-the-Making on Music, Religion, and Spirituality  
Location: Ljubljana, Slovenia
- ★ **6–9 Sep 2021:** 7th Symposium of Study Group on Music of the Turkic-speaking World  
Location: [Issyk-Kul, Kyrgyzstan](#)
- ★ **7–9 Oct 2021:** 17th Symposium of Study Group on Iconography of the Performing Arts  
Location: [Alpiarça, Portugal](#)
- ★ **20–23 Oct 2021:** 3rd Symposium of Study Group on Music and Dance of the Slavic World  
Location: [Poznań, Poland](#)
- ★ **25–30 Oct 2021:** 11th Symposium of Study Group on Music and Minorities  
Location: [Uppsala, Sweden](#)
- ★ **21–27 Jul 2022:** 46th ICTM World Conference  
Location: [Lisbon, Portugal](#)
- ★ **29 Jul–5 Aug 2022:** 32nd Symposium of Study Group on Ethnochoreology  
Location: Brežice, Slovenia

# Featured publications by ICTM members

## Asian-European Music Research Journal Vol 6 (Winter 2020)

*Xiao Mei and Gisa Jähnichen, eds. Berlin: Logos Verlag, 2020. Paperback and electronic, 128 pp. ISSN 2701-2689 (paperback), 2625-378X (electronic)*

[Purchase](#) (EUR 22) / [Download](#) (free)

Asian-European Music Research Journal is a double blind peer-reviewed academic open-access journal that publishes scholarship on traditional and popular musics and field-work research, and on recent issues and debates in Asian and European communities. The journal places a specific emphasis on interconnectivity in time and space between Asian and European cultures, as well as within Asia and Europe.



## Bosnians in Sweden – Music and Identity

*Jasmina Talam. Stockholm & Uppsala: Svenskt visarkiv/ Musikverket and Kungl. Gustav Adolfs Akademien, 2019. Paperback and electronic, 172 pp. ISBN 9789188957252, ISSN 0071-6766*

[Purchase](#) (SEK 157) / [Download](#) (free)

This book gives an extensive overview of the musical activities connected to Bosnian associations in Sweden. The study is primarily related to the musical activities of the musical ensembles whose founders and members migrated from Bosnia and Herzegovina. The book is based on fieldwork and documentation of various celebrations, organized musical manifestations in which Bosnian musicians take part, concerts with musicians invited from Bosnia and Herzegovina and neighbouring countries, and broadcasts from Bosnian radio stations in Sweden.



## The World of Music: Double Issue on Choreomusicology

*Elina Seye and Kendra Stepputat, eds. Berlin: VWB Publishing, 2020. ISSN 0043 8774. EUR 62 (with subscription)*

[More information](#)

This double issue on “choreomusicology” addresses questions relating to music/dance or sound/movement relations, with an emphasis on viewpoints from ethnomusicology and ethnochoreology. The double issue starts with an introduction to the field of choreomusicology, followed by four sections consisting of a theoretical introduction and two related case studies: corporeality (Ako Mashino, Elina Seye), social relations (Colin Quigley, Sándor Varga and Siri Mæland), translocality (Kendra Stepputat, Elina Djebbari), and local ontologies (Made Mantle Hood, Sydney Hutchinson).

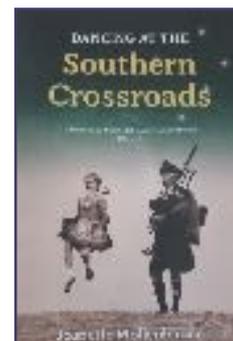


## Dancing at the Southern Crossroads: A History of Irish Dance in Australia 1880–1940

*Jeanette Mollenhauer. Sydney: Anchor Books Australia, 2020. Paperback. ISBN 9780646817064*

[Purchase](#) (AUD 34.95) / [Contact the author](#) for orders outside Australia

This is the first book about Irish Dance written by an Australian. It presents a topical view of the choreographic practices and social significance of step dance in the Irish immigrant community in the late nineteenth and early twentieth centuries and situates the practice of dance within the wider historical contexts in



which Irish immigrants lived. The book includes biographies of early practitioners, the development of competitive rules and regulations, early examples of professional dancers, and disparate humorous accounts from the journalistic archives.

## Eastern Mediterranean Judeo-Spanish Songs from the EMI Archive Trust (1907–1912)

*Rivka Havassy and Edwin Seroussi. Jerusalem: Jewish Music Research Centre, The Hebrew University of Jerusalem, 2020. 78 audio tracks, 4 hr 4 min, streaming*

[Stream from Spotify](#) (free) / [Download booklets](#) in English and Hebrew

These seventy-eight digitized and remastered tracks of songs in Judeo-Spanish recorded in the Ottoman Empire in the early twentieth century on 78 RPM records are the earliest sonic records of the Sephardic tradition. The collection belongs to the EMI Archive Trust, heir to the Gramophone and Zonophone companies. It not only brings to light the forgotten voices of many Sephardic artists extremely popular a century and more ago, but also expands the geographical distribution of known Judeo-Spanish recordings to other Ottoman centres such as Sarajevo and Salonika. The state of Sephardic music in the large urban centres of the Ottoman Empire circa 1890–1914 is dramatically more textured and varied thanks to these precious jewels from the EMI Archive Trust.



This publication presents a full record of that Study Group's biennial symposium. Twelve presenters did not submit their articles; their participation in the event is recognized by the inclusion of their original abstracts. Two panels are documented by three articles and one abstract, while the remaining abstracts are grouped at the end of this volume.

## Music in Conflict: Palestine, Israel and the Politics of Aesthetic Production

*Nili Belkind. New York: Routledge, 2021. Hardback and electronic. 300 pp, illustrations, downloadable classroom resources, dedicated YouTube channel. ISBN 9780367563172*

[Purchase](#) (from GBP 29.59)

This volume focuses on the fraught cultural politics of music-making in Palestine-Israel in the post-Oslo era. The author “followed the conflict” by “following the music” from concert halls to demonstrations, mixed-city community centres to Palestinian refugee camp children's clubs, alternative urban scenes to home rooftops and even a checkpoint, to tell the stories of a variety of individuals and communities struggling to make meaning of their lives.



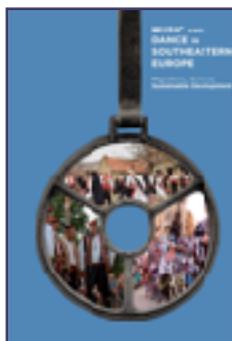
The book covers the musical politics of nation-making and resistance in West Bank conservatories, the institutional politics of coexistence in mixed-city contexts in Israel, and a host of grassroots initiatives and perspectives.

## Music and Dance in Southeastern Europe: Migrations, Carnival, Sustainable Development

*Liz Mellish, Nick Green, and Tvrko Zebec, eds. Zagreb: ICTM Study Group on Music and Dance in Southeastern Europe, Institute of Ethnology and Folklore Research, ICTM Croatia, 2020. Paperback, 230 pp, colour photos, maps. ISBN 9789538089619*

[Purchase](#) (from EUR 15)

Scholars from 14 countries presented their work at the 6th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, held in Sinj, Croatia, in April 2018.

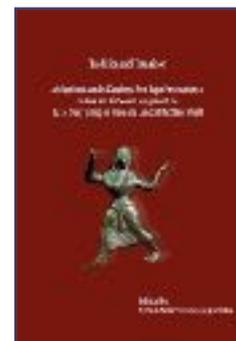


## Tradition and Transition

*Sonja Zdravkova Djeparoska et al., eds. Skopje: ICTM National Committee for Macedonia, 2020. Paperback, 328 pp, 36 figures ISBN 9786086572129.*

[Contact the author](#) for orders

*Tradition and Transition* is the first published book by the ICTM Study Group on Music and Dance of the Slavic World. All the articles in this edited volume were selected from papers from the Study Groups first and second symposia, held in Ljubljana (2016) and Skopje (2018).



This collection of 21 articles reflects diverse research interests and methodological approaches, making this volume a unique meeting point of Eastern, Southern, and Western Slavic culture.

## Triangulations: New Music for Khaen, Volume One

Christopher Adler. 2020. 9 audio tracks, 44 mins, streaming and high-quality downloads (FLAC, MP3, and more)

[Stream from Bandcamp](#) (free) / [Purchase](#) (from USD 10)



*Triangulations* is an album of contemporary compositions for the bamboo free-reed mouth organ of Laos and Northeast Thailand, *khaen*. The compositions are written by seven composers, including Adler, from the US, Japan, and the Philippines. All compositions were premiered by him as part of a project to promote the *khaen* as a concert instrument. The compositions include works that draw extensively on traditional performance techniques, musical materials, and strategies for idiomatic improvisation, as well as newly invented performance techniques and musical concepts inspired by the Western concert tradition.

This new collection showcases the creative imaginations of composers who have taken up the challenge to write for an instrument with just fifteen pitches. There are six different *khaen* played in four keys by three makers in this album. All play a two-octave natural minor scale, but each has a distinct timbre and response to breath. An instrument is chosen in each piece to best suit the character of the music.

## Uvod u etnomuzikologiju: Etnomuzikološka čitanka Bosne i Hercegovine za studente Muzičke teorije i pedagogije

Tamara Karača Beljak. Sarajevo: Institut za muzikologiju Muzičke akademije Univerziteta u Sarajevu, 2019. In *Bosnian*. 142 pp, ISBN 9789958689253.

*Introduction to Ethnomusicology: Ethnomusicological Guide of Bosnia and Herzegovina for Students of Music Theory and Pedagogy*, is the first ethnomusicological schoolbook in Bosnia and Herzegovina.

The creation of this book was not easy, mainly because in Bosnia and Herzegovina and other neighbouring countries there are no works that could be used as a reference for the creation of this guide. In the title the author states that book is meant for students of Music Theory and Pedagogy at university level. However, because of the way the book is structured, and numerous terms that have been explained for the first time, this book is useful for students of musical high schools, as well as professors and teachers of musical culture.



# 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 2021, the International Council for Traditional Music is officially represented in 122 countries and regions.

## Afghanistan

[Mirwaiss Sidiqi](#), Liaison Officer

## Albania

[Ardian Ahmedaja](#), Liaison Officer

## American Samoa

[Kuki Motumotu Tuiasosopo](#), Liaison Officer

## Argentina

[Silvia Citro](#), Liaison Officer

## Armenia

[Tatevik Shakhkulyan](#), Liaison Officer

## Australia & New Zealand

[Brigitta Scarfe](#), Chair of Regional Committee

## Austria

[Hande Sağlam](#), Chair of National Committee

## Azerbaijan

[Sanubar Bagirova](#), Liaison Officer

## Bangladesh

[Sayeem Rana](#), Liaison Officer

## Belarus

[Galina Tavlai](#), Liaison Officer

## Belgium

[Hélène Sechehaye](#), Chair of National Committee

## Bhutan

[Sonam Dorji](#), Liaison Officer

## Bolivia

[María José Rivera](#), Liaison Officer

## Bosnia and Herzegovina

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

## 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

## Chile

[Javier Silva-Zurita](#), Chair of National Committee

## China

[Qi Kun](#), Chair of National Committee

## Colombia

[Juan Sebastián Rojas](#), Liaison Officer

## 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

[Kiku Day](#), Chair of National Committee

## Ecuador

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

## Estonia

[Žanna Pärtlas](#), Liaison Officer

## Eswatini

[Cara Stacey](#), Liaison Officer

## Ethiopia

New vacancy — In search of new representative

## Finland

[Elina Seye](#), Chair of National Committee

## France

[Elina Djebbari](#), Chair of National Committee

## Georgia

[Teona Lomsadze](#), Liaison Officer

**Germany**

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

**Ghana**

[Daniel Avorgbedor](#), Liaison Officer

**Greece**

[Athena Katsanevaki](#), Liaison Officer

**Guam & Northern Marianas**

[Michael Clement](#), Liaison Officer

**Guatemala**

[Matthias Stöckli](#), Liaison Officer

**Haiti**

[Gerdès Fleurant](#), Liaison Officer

**Hungary**

[Dániel Lipták](#), Chair of National Committee

**Iceland**

[Porbjörg Daphne Hall](#), Liaison Officer

**India**

[Urmimala Sarkar Munsj](#), Liaison Officer

**Indonesia**

[Made Mantle Hood](#), Liaison Officer

**Iran (Islamic Republic of)**

[Mohammad Reza Azadehfar](#), Liaison Officer

**Iraq**

[Farah Zahra](#), Liaison Officer

**Ireland**

[Helen Lawlor](#), Chair of National Committee

**Israel**

[Moshe Morad](#), Chair of National Committee

**Italy**

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

**Japan**

[Fukuoka Shota](#), Chair of National Committee

**Jordan**

[Fadi Al-Ghawanmeh](#), Liaison Officer

**Kazakhstan**

[Saule Utegalieva](#), Liaison Officer

**Kenya**

[Charles Nyakiti Orawo](#), Liaison Officer

**Kuwait**

New vacancy — In search of new representative

**Kyrgyzstan**

[Kanykei Mukhtarova](#), Liaison Officer

**Lao People's Democratic Republic**

[Bountheng Souksavatd](#), Liaison Officer

**Latvia**

[Anda Beitāne](#), Liaison Officer

**Lithuania**

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

**Madagascar**

[Victor Randrianary](#), Liaison Officer

**Malaysia**

[Tan Sooi-Beng](#), Chair of National Committee

**Malta**

[Philip Ciantar](#), Liaison Officer

**Mexico**

[Miguel Olmos Aguilera](#), Liaison Officer

**Micronesia (Federated States of)**

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

**Mongolia**

[Otgonbayar Chuluunbaatar](#), Liaison Officer

**Montenegro**

[Zlata Marjanović](#), Liaison Officer

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[Ram Prasad Kadel](#), Liaison Officer

**Netherlands**

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**Nicaragua**

[Johannes Kranz](#), Liaison Officer

**Nigeria**

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

**North Macedonia**

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

**Norway**

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

**Oman**

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

**Pakistan**

[Shumaila Hemani](#), Liaison Officer

**Palau**

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**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

**Republic of Korea**

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

**Republic of Moldova**

[Diana Bunea](#), Liaison Officer

**Romania**

New vacancy — In search of new representative

**Russian Federation**

[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

**Sweden**

[Sverker Hyllén-Cavallius](#), Chair of National Committee

**Switzerland**

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

**Taiwan**

[Lee Schu-Chi](#), Chair of Regional Committee

**Tajikistan**

[Faroghat Azizi](#), Liaison Officer

**Thailand**

[Pornprapit Phoasavadi](#), Liaison Officer

**Tonga**

[Adrienne L Kaeppler](#), Liaison Officer

**Tunisia**

[Anas Ghrab](#), Liaison Officer

**Turkey**

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

**Turkmenistan**

[Shakhym Gullyev](#), Liaison Officer

**Uganda**

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**Ukraine**

[Olha Kolomyets](#), Liaison Officer

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[Aisha Bilkhair](#), Liaison Officer

**United Kingdom of Great Britain and Northern Ireland**

[Shzr Ee Tan](#), Chair of National Committee

**United Republic of Tanzania**

[Imani Sanga](#), Liaison Officer

**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, Bolivarian Republic of**

[Katrin Lengwinat](#), Liaison Officer

**Viet Nam**

[Pham Minh Huong](#), 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: [Sylvie Le Bomin](#)

## Applied Ethnomusicology

Chair: [Huib Schippers](#)

## Audiovisual Ethnomusicology

Chair: [Leonardo D'Amico](#)

## Ethnochoreology

Chair: [Catherine E. Foley](#)

## Global History of Music

Chair: [Razia Sultanova](#)

## 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

Co-Chairs: [Nora Bammer](#) & [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 Minorities

Chair: [Svanibor Pettan](#)

## Music Archaeology

Chair: [Arnd Adje Both](#)

## Music in the Arab World

Chairing Committee: [Philip Ciantar](#), [Hayaf Yassine](#), [Michael Frishkopf](#), [Anas Ghrab](#)

## Music of the Turkic-speaking World

Co-Chairs: [Galina Sychenko](#) & [Kanykei Mukhtarova](#)

## Music, Education and Social Inclusion

Chair: [Sara Selleri](#)

## Music, Gender, and Sexuality

Chair: [Marko Kölbl](#)

## 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](#)

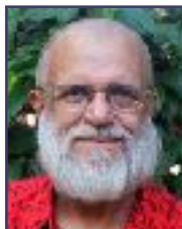
# Executive Board

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)



[Don Niles](#)

Papua New Guinea  
Vice President (2019–2023)



[Svanibor Pettan](#)

Slovenia  
Vice President (2017–2021)



[João Soeiro de Carvalho](#)

Portugal  
EB Member (2019–2021)



[Naila Ceribašić](#)

Croatia  
EB Member (2017–2023)



[Silvia Citro](#)

Argentina  
EB Member (2019–2021)



[Brian Diettrich](#)

New Zealand  
EB Member (2019–2025)



[Catherine E. Foley](#)

Ireland  
EB Member (2017–2023)



[Lee Tong Soon](#)

Singapore/USA  
EB Member (2017–2020,  
ex officio)



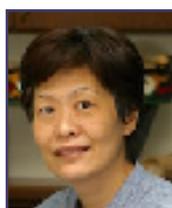
[Marcia Ostaszewski](#)

Canada  
EB Member (2019–2025)



[Marie Agatha Ozah](#)

Nigeria  
EB Member (2017–2023)



[Tan Sooi Beng](#)

Malaysia  
EB Member (2015–2021)



[J. Lawrence Witzleben](#)

USA  
EB Member (2015–2021)



[Louise Wrazen](#)

Canada  
EB Member (2019–2025)

# Secretariat

The Secretariat is the body responsible for the day-to-day operations of ICTM, and is the main channel of communication between the Council's governing body—the Executive Board—and its members, subscribers, partners, and affiliates.

The Secretariat comprises the Secretary General and the Executive Assistant, who are both appointed by the Executive Board for an initial period of four years. The current Secretariat has been based at the University of Music and Performing Arts Vienna, Austria, since July 2017, with Ursula Hemetek as Secretary General and Carlos Yoder as Executive Assistant.



[Ursula Hemetek](#)

Secretary General  
Austria



[Carlos Yoder](#)

Executive Assistant  
Argentina/Slovenia

## Contact information

International Council for Traditional Music

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

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



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

# Membership Information

The International Council for Traditional Music is a scholarly organization that aims to further the study, practice, documentation, preservation, and dissemination of traditional music and dance of all countries. To these ends the Council organizes World Conferences, Symposia, Colloquia, and Fora, and publishes the *Yearbook for Traditional Music* and the online *Bulletin of the ICTM*.

As a non-governmental organization in formal consultative relations with UNESCO and by means of its wide international representation and the activities of its Study Groups, the International Council for Traditional Music acts as a bond among peoples of different cultures and thus contributes to the peace of humankind.

## Membership

All ICTM memberships run from 1 January to 31 December, except for Life and Joint Life Memberships (see below).

Members in good standing are entitled to:

1. Participate in all ICTM scholarly events (World Conferences, Study Group symposia, Colloquia, and Fora)
2. Receive the printed *Yearbook for Traditional Music*, published yearly in December, and three issues of the electronic *Bulletin of the ICTM*, released in January, April, and October
3. Access the whole run of the *Yearbook for Traditional Music* and its predecessors via [Cambridge Core](#)
4. Vote in ICTM elections
5. Access premium website content, such as the ICTM Membership Directory

## 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 partners who both wish to join. They receive only one set of ICTM publica-

tions, 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](mailto:secretariat@ictmusic.org).

# Publications by ICTM

## Yearbook for Traditional Music

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

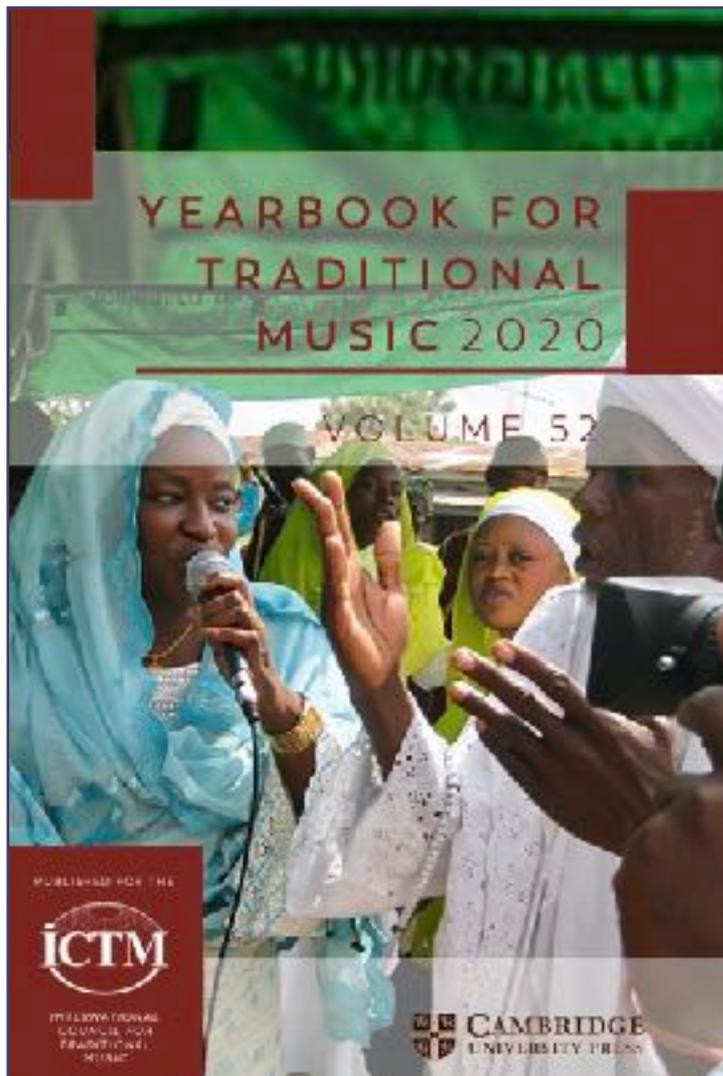
ISSN (Print): 0740-1558

ISSN (Online): 2304-3857

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

The *Yearbook* was established in 1949 as the *Journal of the International Folk Music Council*. It is published in English every December. All ICTM members and institutional subscribers in good standing receive a copy of the *Yearbook* via priority air mail.

The 2020 issue the *Yearbook* (Vol. 52) was published in December. The entire run of the *Yearbook* and its predecessors is accessible via [Cambridge Core](#).



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

## Bulletin of the ICTM

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

ISSN (Online): 2304-4039

Editor: [Carlos Yoder](#).

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

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

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

## Online Membership Directory

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