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for

TRADITIONAL MUSIC

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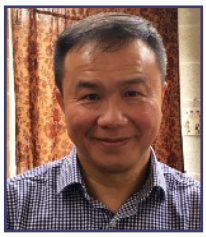
Message from the Secretary General

by Lee Tong Soon



As of April 2023, the ICTM World Network comprises 129 countries and regions. The Secretariat would like to express our heartfelt thanks to all former and current Liaison Officers and representatives of National and Regional Committees for their work in enhancing ICTM's global presence.

- We welcome three new countries to the ICTM World Network: Bahrain, Dominican Republic, and Syria! Many thanks to **Noor Al Qassim** (Bahrain), **Martha Ellen Davis** (Dominican Republic), and **Mohamad Hamami** (Syria) for spearheading ICTM's work in their respective areas.
- A new National Committee was recently established in Greece, chaired by **John Plemmenos**, who succeeds Liaison Officer Athena Katsanevaki.
- In Japan, **Oshio Satomi** has taken over the role of Chair of the National Committee from Fukuoka Shota, and **Mathew Gillan** is the Liaison Officer who succeeds Waseda Minako.
- **Ali Mahdi** is the new Liaison Officer for Kuwait, taking over from Lisa Urkevich, who completed her term in 2019.
- **Guilnard Moufarrej** takes over as Liaison Officer for Lebanon from Nidaa Abou Mrad, who finished his mandate in 2018.
- **Alessandra Ciucci** succeeds Lhoussain Simour as the Liaison Officer for Morocco.
- After a long hiatus, we welcome two new Liaison Officers in Qatar and Saudi Arabia. **Yassine Ayari** is our new representative in Qatar, continuing the work of Abdelhamid Hassine Naama (term completed in 1985), and **Fadil Alturki** is the new Liaison Officer in Saudi Arabia, taking over from Abdelkader El-Halawani, who finished his mandate in 1985.
- In Taiwan, **Ma Ming-Hui** takes over as the new Chair of the Regional Committee from Lee Schu-Chi.
- **Chorshanbe Goibnazarov** is the new Liaison Officer for Tajikistan, taking over from Faroghat Azizi, who finished her mandate in 2021.

Please join us in thanking and welcoming all our representatives!

Message from the President

by Svanibor Pettan

As we approach the 47th ICTM World Conference, I wish to express a warm gratitude to our "Ghana Team" composed of LAC Chair Daniel Avorgbedor, PC Co-Chairs Marie Agatha Ozah and Brian Diettrich, and our Secretariat (Lee Tong Soon and Carlos Yoder) for its key coordinating role in holding regular online meetings and preparing the Council's central scholarly event in 2023. Please read carefully the conference updates in this and the previous issues of the *Bulletin*, and support their efforts aimed at making the conference optimal in organisational, intellectual, and social terms. Gratitude also goes to all those among you who already contributed or will contribute, in a variety of ways, to a maximal inclusion of African scholars in the upcoming conference.

One of the particularly important components of the 46th General Assembly of Members (to be held in Legon on Saturday 15 July 2023 at 14:30) will be the voting on the name of the Council. In the Executive Board's message to the membership dated 5 March, there was a clear notion to encourage further discussion: "The proposed name is the result of a lengthy process of surveys, consultations, statements in the *Bulletin* and on the listserv, the vote in 2021, the establishment and work of a special Executive Board committee, a session on the name at the Lisbon world conference last year, a Dialogue session, etc., spanning over a number of years, and involving different ICTM presidents, Boards, and non-Board members. Still, your active participation in the ongoing discussion has the potential to encourage either the move in the direction described above or towards some improvements if needed." Gratitude to all those among you who helped the Board optimise the voting procedure, either by participation in the listserv discussion or through private comments. The Secretariat made the resulting message with the procedure widely available via the mailing list and the listserv a week ago. The same message is published in this *Bulletin* on page 4. Please make sure to read it carefully and please do participate in the voting in July!

Many of us were deeply upset by the sudden death of our distinguished member Terada Yoshitaka, who served the Council in a variety of ways over several decades. The obituary will be published in the October *Bulletin*, but prior to that we envision a memorial session dedicated to him in Ghana. Please consider contributing your pictures of/with Yoshitaka and his scholarly output to the Secretariat, so that

Kjell Skyllstad and Svanibor Pettan. Oslo, 2 April 2023. Photo by Lasanthi Manaranjanie Kalinga Dona.

they can become a part of the PowerPoint presentation in process.

It is always a pleasure to extend thanks to our senior members and to celebrate their long and rich lives. On the top of this list are Walter Deutsch from Austria (b. 29 April 1923), whose hundredth birthday will soon be celebrated with a symposium in Vienna, and Kjell Skyllstad from Norway (b. 30 June 1928), whom I recently visited, anticipating his 95th birthday.

One of my "if elected" promises from 2021 referred to "representing the Council in new contexts in order to increase its presence and relevance on a world-wide scale." In April this year, I had the pleasure of presenting the Council and its activities to various audiences in Kuwait, for which I express gratitude to the new ICTM Liaison Officer in that country Ali Mahdi (see more in his report on page 13). This experience is, to an extent, reminiscent of a masterfully organised and helpful presentation tour in Bangladesh several years ago, managed by local ICTM Liaison Officer Sayeem Rana, during which we gave several lectures and conducted fieldwork. Later this year I plan to represent our shared scholarly home at three more non-ICTM events, including a conference in Kazakhstan, a research day in Austria, and a workshop in Norway.

Re-establishment of the ICTM Executive Board Committee for Early Career Scholars

This year has seen the re-establishment of the ICTM Executive Board Committee for Early Career Scholars (ECS), led by co-chairs Kendra Stepputat and Marcia Ostashewski. The committee, consisting of PhD students and freshly graduated PhDs from Africa, Asia, Australia, Europe, Oceania, North America, and South America, began meeting online in January 2023, discussing their experiences of being an early scholar and sharing potential aspirations for the committee.

Through sharing our experiences and connecting to other early career scholars in our reach, we have created actions moving forward, which aim to increase connections and engagement between other early scholars within and outside ICTM. This involves creating digital forums using a website, social media, as well as gathering more information through the development of a survey to highlight priority areas affecting early scholars within members' respective regions. Other potential activities that ECS plans to organise in the future are workshops for networking, career advice, and abstract writing, aiming to benefit early career scholars and graduate students. With the upcoming 47th ICTM World Conference in Legon, Ghana, members of the committee who are able to attend are working towards creating an introductory presence at the conference, to which we invite everybody interested in our endeavour to make ICTM a more welcoming place for early career scholars.

The ICTM Executive Board Committee for Early Career Scholars consists of:

Sinem Eylem Arslan
Subash Giri
Meri Haami
Andrew Kagumba
Alexandra Leonzini
Marcia Ostashewski (Co-Chair)
Mark Lenini Parselelo
Pablo Rojas
Kurt Schatz
Kendra Stepputat (Co-Chair)
Jose Taton Jr.

Voting on changing the name of the Council

Voting Procedure. A vote on changing the name of the Council will take place during the 46th Ordinary Meeting of the General Assembly of Members, which will be held at the 47th World Conference in Legon, Ghana, on **Saturday, 15 July 2023 at 14:30**.

Voting will be available to all current ICTM members in good standing, irrespective of whether you have registered for the conference or not. Your membership must be up-to-date, and you must attend the General Assembly, either on site or online.

Everyone will be expected to vote using Zoom's poll feature, as was done at the previous General Assembly in 2021. Whether you are in the auditorium in Legon or overseas, you will be invited to open the Zoom link on your mobile phone, tablet, or computer, and vote electronically. If you are at the conference and don't have such a device, there will be paper ballots available.

The Executive Board has proposed that the name of the Council be changed to **International Council for Traditions of Music and Dance**.

When you vote on this proposal, the ballot will contain two components. **Please select *one* response to each of the two questions below:**

1. Do you agree to replace "Traditional" with "Traditions of" in the name of the Council?
   - ○ Yes, change to "Traditions of"
   - ○ No, keep "Traditional"
   - ○ Abstain
2. Do you agree to add "and Dance" to the name of the Council?
   - ○ Yes, add "and Dance"
   - ○ No, do not add "and Dance"
   - ○ Abstain

Each component has three possible answers. You must choose one answer under each question in order to be able to submit your vote. If you choose Abstain, it means you do not want to express an opinion on the question.

In accordance with Statute 12c, a two-thirds majority is required for each of the two proposed components to be approved by the General Assembly. If a two-thirds majority is not reached for a particular component, that part of the name will not be changed.

Since the present Statutes did not foresee the possibility of hybrid General Assemblies or voting electronically at them, in accordance with Statute 7.2o, the Executive Board has decided to make the voting as simple, fair, and logical as possible.

Hence, the two-thirds majority necessary to approve each component of the vote will be calculated as two-thirds of the total number of yes plus no votes cast for each component. Abstentions will not be included in the count, but will be separately noted.

So, if you want to vote for or against these changes to the name, **you must vote yes or no.** An abstain vote will have no effect on the outcome.

Once the Zoom vote is over, the results from any paper ballots will be added, and the ICTM President, as Chair of the General Assembly, will announce the results.

The Executive Board and the Secretariat feel that this method of voting will best uphold ICTM's ideals for transparency and equality, by giving all eligible voters the opportunity to vote in a straightforward way. Please do take advantage of this opportunity to vote on this important matter. Of course, information on voting will be communicated to members through a variety of methods in advance of the vote on July 15th.

Ratification. But do keep in mind that even if a two-thirds majority of those voting at the General Assembly do vote for a change of name, that change does *not* take place immediately. Rather, the results must then be submitted in an electronic ballot to the membership as a whole for ratification. This ballot will take place within six months of the General Assembly meeting. For ratification, a simple majority, *not* a two-thirds majority, is required. If the change is ratified, it becomes effective immediately (Statutes 12c-f).

Please vote!

Markos Dragoumis (1934–2023)

by John Plemmenos, Chair of ICTM National Committee for Greece

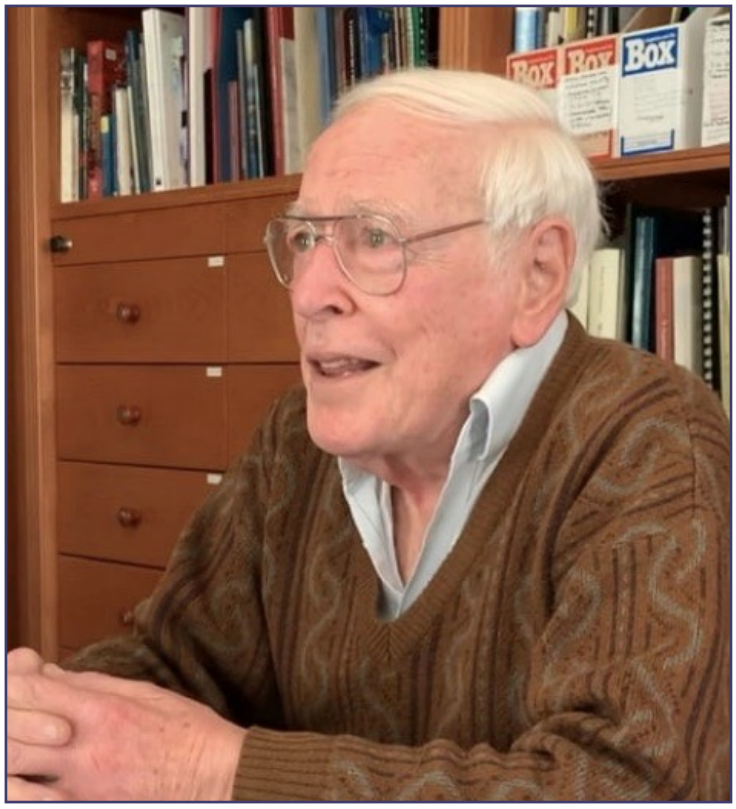
The ICTM National Committee for Greece announces with sorrow the passing of the eminent Greek musicologist Markos Dragoumis (1934–2023), an old member of and contributor to ICTM.

Dragoumis was born in Athens to a well-known family. His father, Philippos Dragoumis (1890–1980) was an Member of Parliament and minister, and his mother, Elena Valaoritis, was the granddaughter of Greek poet laureate Aristotelis Valaoritis (1824–1879).

Markos studied piano and music theory in Greece under distinguished teachers, such as Y. Papaioannou (1910–1989), a student of Swiss composer Arthur Honegger's and the first president of the Greek section of the International Society for Contemporary Music. He was originally inspired by his father, Philippos, who besides his political activities was, a member of many music societies, such as the Greek Folklore Society and the Dramatic and Musical Society of the Athens Conservatory. In the early 1960s Markos carried postgraduate studies in Byzantine musicology at the University of Oxford (with a scholarship from the British Council) under the renowned Austrian (later British) composer and musicologist Egon Wellesz (1885–1974).

Back in Greece, Markos was appointed music teacher at the prestigious Athens College (est. 1925), run by the Hellenic American Educational Foundation, where he remained for a quarter of a century (1964–1988); he also taught music history at the historical Athens Conservatoire (est. 1871) for more than thirty years (1970–2003). He was a lifetime director of the prestigious "Melpo Merlier" Musical Folklore Archives, established in 1930 by the Greek wife of Octave Merlier (1897–1976), director of the French Institute of Greece.

Markos Dragoumis conducted several fieldwork expeditions in Greece, and collected numerous recordings. He published a great number of books and articles on Greek traditional music, and supervised the release of many CDs. He participated in various international musicological conferences, both at home and abroad. He was a member of the International Musicological Society and served on the advisory boards for various musicological journals. In 1991 he was awarded a special prize by the Academy of Athens for his overall contribution.



Markos Dragoumis. Photo provided by John Plemmenos.

Dragoumis was a reviewer for the *Yearbook for Traditional Music* (YTM), and his works were also reviewed in the journal. See for instance *YTM* Vol. 13 (1981) and *YTM* Vol. 19 (1987).

Markos Dragoumis is survived by his four children, including the well-known actress Natalia Dragoumi and Philippos Dragoumis, a city councillor of Athens Municipality and former member of the executive committee of the EcoGreens.

The 2023 Election of the ICTM Executive Board

Message from the Nomination Committee

by Tan Sooi Beng, Elena Seye, and Zuzana Jurková

In October 2022, the Nomination Committee of the 2023 Election requested proposals for nominations to fill positions on the Executive Board which will become vacant at the time of the 46th General Assembly of Members, to be held in Legon, Ghana, on 15 July 2023.

At this time, Don Niles (Papua New Guinea) will complete his term as Vice President; while Naila Ceribašić (Croatia), Catherine Foley (Ireland), and Marie Agatha Ozah (Nigeria) will complete theirs as Ordinary Members.

Consequently, the vacant positions to fill in the 2023 election are:

* 1 Vice President

* 3 Ordinary Members

João Soeiro de Carvalho (Portugal) and Daniel K Avorgbedor (Ghana) will complete their terms as co-opted members to the Executive Board, and will be eligible for nomination.

The Nomination Committee of the 2023 Election is formed by Tan Sooi Beng (Malaysia, convener), Zuzana Jurkova (Czech Republic), and Elina Seye (Finland).

Candidates

The following candidates were selected by the Nomination Committee from proposals made by ICTM National Committees and by individual ICTM members from at least two different countries for each proposal. All members of the Executive Board are elected for a term lasting until the second General Assembly of Members after their term has begun (typically four years), and are eligible for re-election only once (see Statute 7.2 for details).

Candidates for Ordinary Members of the Executive Board (2023–2027)

There are **three** vacancies among the Ordinary Members of the Executive Board. Out of the list of six candidates, you can vote for **up to three** candidates.

- Daniel K Avorgbedor (Ghana)
- Olcay Muslu (Türkiye)
- Marie Agatha Ozah (Nigeria)
- Tiago de Oliveira Pinto (Germany/Brazil)
- Mayco Santaella (Malaysia/Argentina)
- Susana Sardo (Portugal)

Read all the candidates' statements here.

Candidates for Vice President (2023–2027)

There is **one** vacancy for Vice President. Out of the list of two candidates, you can vote for **one** candidate.

- Samuel Araujo (Brazil)
- J. Lawrence ("Larry") Witzleben (USA)

Read all the candidates' statements here.

Voting procedure

The voting will be conducted via Election Runner, the third-party voting platform the Council has been using since 2019.

On **1 May 2023**, all ICTM members in good standing will receive an email that will allow voting with a unique username and password. Voting will be open **until 13 July 2023 at 23:59:59 Coordinated Universal Time (UTC)**. The results of the election will be announced during the 46th General Assembly of Members.

All members are urged to participate in the election, as a large turnout is a clear indication that members want to engage in the governance of the Council.

47th ICTM World Conference

13–19 July 2023

University of Ghana, Legon

Buildings at the campus of the University of Ghana, Legon, the host institution of the 47th ICTM World Conference

Programme news

by Marie Agatha Ozah and Brian Diettrich, Programme Committee Co-Chairs

We are happy to report that the **preliminary programme** of the 47th ICTM World Conference is available online at ictmusic.org/ictm2023/programme.

Please do check for updates to the programme over coming weeks. While we hope to greet as many of you as possible in Legon, the 2023 World Conference will include both in-person and online presentations.

Conference presentations will take place at the Cedi Conference Centre and in adjacent buildings at the University of Ghana Legon. If you plan on attending the conference in person, please ensure that your arrival and departure times for the conference will allow you to make your presentation on the scheduled day and time. If you plan on attending the conference virtually, please ensure that you calculate any time zone difference accurately.

Members presenting (or co-presenting) at the conference must pay the registration fee and be an ICTM member in good standing **by 15 May 2023**. In addition, you must also confirm your mode of presentation (online or in person) **by 15 May 2023**. **No changes will be possible after this deadline.**

To register for the conference, please visit the official conference website. To renew your existing membership or join ICTM as a new member, please visit the ICTM website.

Local Arrangements news

by Daniel Kodzo Avorgbedor, Local Arrangements Committee Chair

As excitement and preparations towards the Ghana conference gather momentum, we would like to draw your attention to the following reminders:

1. **Registration is now open**. We thank you for your patience. Registration is now open under the Registration section of the main conference webpage (https://www.ug.edu.gh/ictm/). Please remember that the deadline for Early Bird registration is **15 May 2023.**

2. **Travel and Visas**. Information on these sections of the website are updated regularly, so we recommend you visit often. For example, proof of COVID-19 vaccination is no longer required to enter Ghana; 30 April is the deadline to apply for visa-on-arrival; and Delta, KLM, and Emirates are offering group discounts.

3. **The LAC's current draft programme of events** includes special pre- and post-conference tour packages, our usual Sunday excursions to inner city and historic sites and monuments, at least four major evening concerts highlighted by a special Nketia Memorial Concert, workshops featuring local and international groups, lunchtime performances, and sessions focusing on publishing and mentoring, among others. Details on these events and opportunities will be among upcoming updates to the draft conference programme.

4. **UG@75**: The University of Ghana is celebrating its 75 anniversary this year, and the schedule of programmes and events include ongoing special performances, lectures, exhibitions, etc. The 2023 ICTM World Conference coincides with this celebration, and the administrators and the entire university community are thus very much interested in the international scope and flavour and in the mutual understanding, goodwill, and exchanges that the conference will bring to enrich the anniversary. Visit https://www.ug.edu.gh/ for more information.

If you need to contact the Local Arrangements Committee of the Ghana World Conference, please write to ictmghana23@gmail.com.

Announcements — ICTM

Announcements in this section are sorted alphabetically by title.

Call for participation: 2023 ICTM Student Paper Prize

Submissions deadline: 18 August 2023

Submission Criteria and Guidelines

The International Council for Traditional Music Student Paper Prize is awarded for an exceptional paper presented at an ICTM World Conference. The paper must have been presented at an ICTM World Conference in the same year as the prize. The paper should represent outstanding scholarship and make a significant contribution to the Council's mission: "To promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts, taking into account the diversity of cultural practices, past and present, and scholarly traditions worldwide."

Criteria: Papers must be presented in English during an ICTM World Conference in the same year as the prize. Student presenters (single authored or co-authored) must be currently enrolled in an undergraduate or postgraduate degree programme. Presenters must be current ICTM members. Only one submission by the same presenter (or co-presenter) will be considered for a given prize, and no paper will be considered more than once. Any student members of the Prize Committee or Subcommittee may not submit papers for which they are the presenter or a co-presenter.

Submission Process: Student papers must be submitted as presented (in person or online) at the 47th ICTM World Conference (Legon, Ghana), without changes and including any audio and visual elements, and accompanied by the submitted abstract for the conference. The paper, abstract, and related materials will be submitted by **18 August 2023** to prizes-studentpapers@ictmusic.org.

Administration: The Prize Committee, in consultation with the Executive Board, will appoint a Subcommittee to evaluate the submissions.

Award: The winner will receive a certificate and a two-year ICTM membership or an equivalent travel subsidy to attend an ICTM event. Prize winners will be announced in the October *Bulletin of ICTM*.

Study Group on Ethnochoreology: Symposium

20–28 July 2024
Borçka-Artvin, Türkiye
Submissions deadline: 15 October 2023

The ICTM Study Group on Ethnochoreology will hold its 33rd Symposium in Borçka-Artvin, Türkiye, on 20–28 July 2024.

The themes of the symposium are (1) Dance and Film/Video; and (2) Dance and Music (Musicians or Ethnochoreomusicology).

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

Study Group on Music and Dance in Southeastern Europe: Symposium

21–27 October 2024
Cluj-Napoca, Romania

The ICTM Study Group on Music and Dance in Southeastern Europe will hold its 9th Symposium in Cluj-Napoca, Romania, on 21–27 October 2024.

The themes of the symposium are (1) Heritization of Music and Dance in Southeast Europe: Museums, Collections, Archives, and Copyrights; (2) Integration of Traditional Dance or Music From Southeast Europe in Artistic Performances: Old and New Approaches for Adaptation of Local Tradition for the Stage; and (3) Music and Dance Knowledge Transmission by the "Experts" in 21st Century: Rehearsals, Seminars, Summer Camps, and Festivals, Both in Person and Virtual Methods.

Further information about the symposium, including the full Call for Proposals, will be included in the next issue of this *Bulletin*.

Sub-Study Groups: Joint Field Research in Türkiye and Georgia

13–23 October 2023
Trabzon/Rize, Türkiye & Batumi, Georgia

The ICTM Sub-Study Groups on Music and Dance in the Black Sea Cultural Basin (of the Study Group on Music and Dance in south east Europe) and on Field Research Theory and Methods (of the Study Group on Ethnochoreology) intend to organise a fieldwork experience in Türkiye and Georgia.

For more information, please visit the website of the ICTM National Committee for Türkiye.

Announcements — Related organizations

7th Biennial Conference of the International Musicological Society Regional Association for East Asia

27–29 October 2023
Tainan, Taiwan
Submissions deadline: 30 April 2023

The Regional Association for East Asia of the International Musicological Society (IMSEA) invites proposals for its seventh biennial conference to be held in Tainan, Taiwan, on 27–29 October 2023.

We welcome proposals from across various areas of music scholarship and beyond, including those reflecting historical, ethnographic, theoretical/analytical, sociological, and scientific methods. We would especially like to encourage presentations of an inter-disciplinary and/or inter-regional character. Participants need not currently reside or work in East Asia. An International Musicological Society (IMS) membership is not required; however, we encourage participants to join IMS and enjoy a wide range of benefits.

Since its foundation in 2011, IMSEA has held biennial conferences in Seoul, Taipei, Hong Kong, Tokyo, Suzhou, and Jeonju. It is hoped this 2023 conference in Tainan will connect our community in East Asia with the global musicological network. We look forward to the dialogues and collaborations amongst scholars with diverse specialty areas, regions, and generations—at this conference and beyond.

Reports from ICTM National and Regional Representatives

Chile

by Javier Silva-Zurita, Chair of National Committee

The members of the ICTM National Committee for Chile have had a very busy year, after many of the sanitary restrictions related to COVID-19 ceased around the world. Several of our members participated in the ICTM World Conference in Lisbon, Portugal, as well as in the most recent symposium of the ICTM Study Group on Indigenous Music and Dance, held online at the University of Melbourne (Australia). Moreover, most of our members were involved in the organisation of the joint symposium of the ICTM Study Groups on Applied Ethnomusicology and on Music and Dance in Latin America and the Caribbean, which was held in Rio de Janeiro, Brazil, and Santiago de Chile, Chile.

We have released our first collaborative publication as a National Committee, the book *Allkütuayiñ: Introducción a la música Mapuche* [Listen up: an introduction to Mapuche music], edited by Juan Ñanculef (a traditional Mapuche sage and member of ICTM Chile), Jaime Cuyanao/Waikil (a Mapuche rapper and researcher), and Leonardo Díaz-Collao (founding member of ICTM Chile). The book is an open access publication in digital format, and it has been developed as a way to provide an introduction to Mapuche music culture, from some of its performers as well as through an ethnomusicological approach. The book is available here.

Finally, after two years we have made a change in the leadership of the National Committee. Thus, this will be my last country report, but I will be collaborating with the new people in charge. The new Executive Committee will be formed by Ignacio Soto-Silva (Chair), Katerine Zamora Caro (Vice Chair) and Andrea Chamorro Pérez (Secretary).

Czech Republic

by Zuzana Jurková, Liaison Officer

The ethnomusicology and ethnochoreology seminar "Music, Dance, and Urban Anthropology" was held in Prague on 23 November 2022. It was organised by the Institute of Ethnology of the Czech Academy of Sciences, and the Faculty of Humanities of Charles University. The keynote speaker was Marie-Pierre Gibert of Université Lumière-Lyon 2.

The seminar focused on urban festivities as events that often borrow elements of rural/traditional folk festivals, and manipulate their form and content in the new sociocultural context of the city, or events the conception of which helps to shape the identity of a place. Participating researchers aimed to understand the specific processes taking place in urban communities, the settlement patterns of different urban population groups, and their ways of life, social relations, conflicts, and different forms of sharing.

Italy

by Sergio Bonanzinga, Chair of National Committee

The year 2023 promises to be a very interesting and intense period for ethnomusicological activities in Italy. This June, two ICTM meetings will take place: the Annual Meeting of the ICTM National Committee for Italy, entitled "Ethnomusicology Extra Academy: Applications, Contexts, Intersections" on 6 June; and the 2nd Symposium of the ICTM Study Group on Global History of Music, entitled "'An Entire Ocean in a Drop of Water': Island's Musics, Performance Identities, and Sound Archives" on 7–9 June.

Both events will be held at the Antonio Pasqualino International Puppet Museum in Palermo. The museum was founded in 1975 by Antonio Pasqualino, a surgeon, anthropologist, and expert in Sicilian culture, together with his Danish wife Janne Vibaek.

The museum is an avant-garde and treasured institution in Sicily, dedicated to the Sicilian puppet theatre or *Opera dei pupi*, which was proclaimed a Masterpiece of the Intangible and Oral Heritage of Humanity by UNESCO in 2001. The *Opera dei pupi* mainly stages stories of Charlemagne and his Christian paladins fighting the Muslims. The museum conserves more than 5,000 items, including marionettes, marottes, hand puppets, shadow puppets, theatrical machines, and playbills from all around the world. The museum also houses a multimedia archive containing photographs, videos, and sound recordings concerning oral traditions from different countries, the Giuseppe Leggio Library with about 7000 books concerning puppetry and folk traditions, including music and dance, and the Centro Studi Alan Lomax, with a specific digital collection of sound recordings, photographs, and field notes collected by Lomax and Diego Carpitella in Italy between July 1954 and January 1955.

The current director of the museum, anthropologist Rosario Perricone, drives the institution forward carrying out notable activities such as the annual Festival di Morgana—which features artists from all over the world—as well as cultural exchanges involving people and institutions from five continents. The museum also has its own publishing house, which pays special attention to the field of ethnomusicology through the book series *Suoni & Culture* directed by Sergio Bonanzinga (University of Palermo), and the peer-reviewed academic journal *Sound Ethnographies—Etnografie Sonore* directed by Bonanzinga with Giorgio Adamo (University of Rome Tor Vergata) and Nico Staiti (University of Bologna).

Staiti has also recently promoted a very important event for Italian ethnomusicology: on 14 February 2023, Luigi Lai, a celebrated Sardinian player of *launeddas* (triple clarinet) was awarded an honorary degree at the University of Bologna.

Japan

by Matt Gillan, National Committee Liaison

In November 2022, OSHIO Satomi was elected the new president of the Tōyō Ongaku Gakkai (Society for Asiatic Music, abbreviated as TOG), the society that serves as the ICTM National Committee for Japan. Oshio is an ethnomusicologist dealing with the transmission of traditional musics in Japan and Asia. Since the 1990s, she has frequently participated in ICTM World Conferences.

OSHIO Satomi, new Chair of the ICTM National Committee for Japan. Photo provided by Matt Gillan.

In 2002, Oshio received her PhD from Ochanomizu University, with a dissertation on Japanese *shamisen* music (*nagauta*), analysing its musical structure from the hand movements of the *shamisen* player. Since the end of the 1990s, she has worked for two projects concerning Vietnamese music: revitalising Vietnamese court music (*nha nhac*), and the audiovisual documentation of the performing arts of ethnic minorities in Vietnam, both of which were conducted by TOKUMARU Yosihiko and the late YAMAGUTI Osamu. Since 2004, she has taught musicology/ethnomusicology at Miyagi University of Education, located in Sendai City in the northern part of mainland Japan. Oshio has carried out research into musical activities in the process of recovery from the Great East Japan Earthquake of 2011. She also conducts research related to school education, especially how to introduce traditional music and various musics of the world in music classes.

TOG is a society with around 600 members. As the name suggests, when this society was established in 1936 by researchers of comparative musicology, its main focus was the music of Japan and other Asian countries. It has now become a society whose members have diverse academic backgrounds such as musicology, ethnomusicology, Japanese music history, folklore, and cultural anthropology. Oshio looks forward to expanding the activities of the society during her two-year term.

Kuwait

by Ali Mahdi, Liaison Officer

Last February, Kuwait celebrated its Independence and Liberation Days, and during these annual holidays a lot of folk and traditional music was brought back to life in new forms aimed at a new generation of children.

Al-Qurain Cultural Festival

Kuwait has recently held its annual Al-Qurain Cultural Festival, where the country celebrates its cultural and artistic achievements. It is the largest cultural event in Kuwait, and is a serious attempt to encourage and support culture and arts in their best and most creative forms. The event hosts both regional and international guests, and we are glad to announce that one of those was ICTM President Svanibor Pettan, who was a guest of honor at the most recent Al-Qurain Cultural Festival in March 2023.

Regional ethnomusicology and folk song judge panel

Another update is that Ali Mahdi, the ICTM Liaison Officer for Kuwait, has been invited to be a regional judge in a television series where participants are judged based on their vocal performance, musical folklore knowledge, spiritual lamentation chants, etc. The programme aims to search the region to find and encourage talented individuals, and to also help in continuing and preserving historical folk traditions.

The panel consists of world and regionally renowned judges, including one of the most prominent folk poets in the region (Sayed Saeed Alsafi), a famous folk singer (Mohammad Alhilfi), a famous reciter and poet (Maytham Altammar), and lastly Ali Mahdi, who besides being the ICTM Liaison Officer for Kuwait is also a famous reciter and folk singer.

The programme is currently being filmed and directed by Haider Alaskari, and the series will air during the Islamic holy month of Ramadan, where it will be watched by people in Kuwait, the Gulf region, and also worldwide.

Judges on the TV programme "Munshed Aliraq" among which is Kuwait LO Ali Mahdi (second from left). Photo provided by Ali Mahdi.

The Sidr Pearl

Kuwait's National theatre is also hosting a national historical stage musical titled *The Sidr Pearl.* This musical portrays the significant events of Kuwait as recorded by travellers from abroad through the ages, as well as historians and researchers.

Without a Microphone: Songs by Karama Mirsal

Another event that Kuwait will host during this rich month is the celebration of the works of the Yemeni artist Karama Mirsal, whose influence on Adani and Yemeni music in Kuwait is undeniable. Mirsal was born in the Al Salam, the same neighbourhood as Muhammad Jinnah Khan (the founder of several Yemeni singing styles, one of which is Adani singing) and therefore was influenced by Khan's style of composing and singing and has contributed greatly to promoting Adani music in Kuwait since his first visit in 1968.

Svanibor Pettan's visit to Kuwait

Kuwait is also very fortunate and lucky to have had Svanibor Pettan visit Kuwait. The visit warmly welcomed by Ali Mahdi and his team. During the visit, Pettan got to see a little glimpse of Kuwait's national heritage, both at a cultural level through the bazaars and national icons, and at a multi-spiritual level where he attended a *mawled* and got to see the participation of both the vocalist and the crowd. He was also invited to hold a live television interview at the national TV station, Kuwait TV, and was also a guest of honor of the Al-Qurain Cultural Festival.

Our work and curriculum

Throughout this year, we (i.e., Ali Mahdi and his team) have also continued to teach pupils of all ages ethnomusicology, and primarily the Arabic *maqām,* which consists of Ajam, Bayat, Hijaz, Kurd, Nahawand, Rast, Saba, and Seka. Through our very own curriculum we have not only taught a generation of pupils about the core principles of *maqām*, but also enriched their understanding of its cultural and historical relevance, whether it be religious, faith based, or purely culture based. We plan to continue this endeavour and hope to enrich more pupils, both new and ongoing.

Latvia

by Anda Beitāne, Liaison Officer

This report focuses on the Second Seminar of the ICTM Study Group on Multipart Music, hosted by the Jāzeps Vītols Latvian Academy of Music (JVLMA) in Riga on 7–9 February 2023. The aim was to discuss theoretical, methodological, and practice models of different backgrounds of performances of local music and dance in public spaces.

This issue has been discussed since 2020 by several researchers (most of them members of the Study Group), performers, and organisers from a number of institutions in Europe. According to their understanding, features of local music and dance practices reflect the attitudes and values shared by their makers. Performances of local music and dance in public spaces (e.g., concerts, festivals, multimedia) are thus important representational tools. Their efficacy depends on how they help the performers to unfold the music with which they identify themselves, namely, as an interactive process of a multisensory exchange of symbols with the audience for coordinating and shaping meaningful experiences. When decision-makers consider the performers to be simply executors of their ideas rather than equal partners, the trend towards standardisation in performances, which runs against the cultural diversity of everyday life, is particularly evident. Therefore, ethical issues arising between performers and decision-makers, including issues of gender construction, stratification, and equality, in everything from the processes of performativity to the composition of the stakeholders, become crucial also for questions of effective entrepreneurship.

According to the seminar format of the Study Group, every speaker was given 90 minutes to lead a discussion—rather than hold a lecture—on a topic connected with the main theme. The methodology is based on fieldwork and the dialogic approach as interaction between researchers, music makers, and management staff. Questions on this issue were presented by Ardian Ahmedaja (University of Music and Performing Arts Vienna). Ignazio Macchiarella (University of Cagliari) concentrated on questions of ethics based on experiences in Sardinia. Central to these was the issue of mutual respect as the basis of dialogical ethnomusicology, which is founded on the belief that the quality of human relations during research provides a measure of quality for a study project. Anda Beitāne (JVLMA) advocated for an approach based on the promotion of gender equality, taking into consideration the mechanisms of gender construction and strati-

Participants of the 2nd Seminar of the ICTM Study Group on Multipart Music. Riga, February 2023. Photo provided by Anda Beitāne.

fication as well as those of power and authority, to find the needed tools for breaking the agency of monopolies and taboos and understanding the fluidity of gender identification and its different ways of presentation as a process rather than set categories.

Irene Egger presented ideas and suggestions for the establishment of a network of cultural institutions in Europe based on the existing experiences of the Austrian Folk Song and Music Society (Österreichisches Volksliedwerk, ÖVLW). The aim of this institution, of which she is the managing director, is to accommodate individual and local needs to promote creativity and artistic versatility. Thomas McKean from the University of Aberdeen discussed taking part in heritage-based activities, such as music, song, and storytelling, as a valuable tool for creating community and social resilience, and the interest in engagement methods and philosophies that go beyond conventional one-way, top-down public engagement approaches and methods typical of universities. Paolo Zedda from the Campos association (*Coordinamento Arti Musicali e Poetiche di Tradizione Orale della Sardegna*, or Coordination of Musical and Poetical Arts of the Sardinian Oral Tradition) could not participate in the seminar as previously planned. On the other hand, JVLMA made possible the participation of Juris Lipsnis, a bagpiper and singer from the Suiti community (Latvia), who was very active in the discussions during the meeting and presented his reflections concerning the establishment of a network of local music and dance makers in Europe, which was one of the aims of this undertaking. Ilze Cepurniece, a young researcher at JVLMA, also participated in the seminar and contributed to the discussions by presenting, among other things, her experiences with public presentations of music and dance in Latvia.

During the final discussion of the seminar, the Study Group decided on concrete steps to be taken for the continuation of this research. One of these is the organisation of a symposium in the near future on the issue of including in the explorations other experiences from research done in this field. It was agreed that JVLMA in Riga could organise and host such a symposium.

On behalf of JVLMA, I thank all of the participants for the lively and fruitful discussions, and on behalf of the parti-

cipants, I thank JVLMA for hosting the seminar despite the intense period at the beginning of the semester.

Malaysia

by Tan Sooi Beng and Mayco Santaella, National Committee Chair and Vice Chair, respectively

The ICTM National Committee for Malaysia organised its first conference together with the International Association for the Study of Popular Music, Southeast Asia branch (IASPM-SEA) on 2–5 March in Penang, Malaysia. The conference was held at the Penang House of Music (PHoM) in George Town. PHoM has played a crucial role with the preservation, documentation, and research of popular music and Penang heritage since its establishment as a gallery and resource center in 2007. As such, the conference was a successful and unique three-way collaboration that fostered interdisciplinary discussions of the performing arts in the region.

The conference theme "navigating (un)sustainability" was suggested as a way to deconstruct and re-examine current discourses in the performing arts of Malaysia specifically and Southeast Asia at large. The symposium explored intersections of ethnomusicology and popular music studies through heritage and traditions, media, and contemporary performing arts projects. The organising committee invited colleagues from East Asia (particularly Taiwan and Hong Kong) given maritime links and historical confluences for the development of new popular music genres.

The programme included individual papers, roundtables, performances, and films, to accommodate a range of different narratives across multiple platforms. The programme committee was chaired by Mayco A. Santaella (Malaysia/Argentina) and included Rachel Ong (Malaysia/Austria), Krina Cayabyab (Philippines/Scotland), Connie Lim (Malaysia), Lara Katrina T. Mendoza (Philippines), Tan Sooi Beng (Malaysia), Adil Johan (Malaysia), and Hueyuen Choong (Malaysia). This was the first joint venture between ICTM and IASPM in Southeast Asia. The programme is available here.

ICTM Malaysia has also continued to develop *MyArchives* (Malaysian Audio-Visual Archives) as a registered non-governmental organisation, which is now officially recorded in the Registry of Societies in Malaysia. *MyArchives* facilitates the documentation and archiving of Malaysian performing arts working with ethnomusicologists, ethnochoreologists, academics, and culture aficionados who have collections or recordings of music and/or dance. The website of the organisation is www.myarchives.online. For further inquiries, you can email them at myarchivesictm@gmail.com. The organisation is currently a partner of Decolonizing Southeast Asian Sound Archives (DeCoSEAS), a transnational research project funded by the Joint Programming Initiative (JPI) on Cultural Heritage and Global Change, supported by the European Union's Horizon 2020 Research and Innovation Programme.

The yearly meeting for the ICTM National Committee of Malaysia took place during the conference. The National Committee thanked outgoing officers Raja Iskandar (Vice Chair) and Mayco Santaella (Secretary/Treasurer) for their support and efforts during the establishment and first term of the national committee. The meeting also welcomed new officers Tan Sooi Beng (Chairperson, second term), Mayco Santaella (Vice Chair), and Connie Lim (Secretary/Treasurer) as well as new executive committee members Patricia Hardwick, Clare Chan, Rachel Ong, and Hafzan Zannie Hamzah.

Mexico

by Miguel Olmos Aguilera, Liaison Officer

In the year 2020, as in many other countries, musical and cultural outreach activities in Mexico were severely affected by the cancellation of events due to the COVID-19 pandemic. Despite this, some knowledge-sharing events were held via the internet. Among these, the colloquium "Music as a Strategy for the Strengthening of Native Languages" stands out. It was organised by several departments of the Instituto Nacional de Antropología e Historia [National institute of anthropology and history, INAH] during the month of November. At this event, 12 original research studies on music and language were presented. In October 2020, the 16th International Forum of Traditional Music was held on the theme of "Ethnography of Traditional Music in the Face of Crises." In this forum, important reflections on the role of traditional musicians during the pandemic were presented, as well as roundtables on the ethnography of traditional music in the face of crises.

In December the international ethnochoreology colloquium "From the Movement to the Word" was held. The event, the third of its kind, was organised by the academic body "Eth-

nochoreology and Ethnomusicology" of the ethnochoreology programme of the Faculty of Arts of the Autonomous University of Puebla.

The 2020 Jesús C. Romero Award from the Centro Nacional de Investigación, Documentación e Información Musical "Carlos Chávez" was given to Antonio García de León, for his dissertation "The Sea of Desires: The Background Music of the Economy in the Colonial Atlantic."

In addition to the aforementioned events, a number of books, book chapters, and academic articles related to popular and Indigenous music were published, from various disciplinary and thematic perspectives including linguistics, globalisation, pedagogy, history, anthropology, sociology, and archeology. The sources can be consulted on this page.

In Mexico, academic activities in 2021 were mostly carried out virtually.

As is tradition in recent years, our colleague Benjamín Muratalla, director of the INAH's sound archive, organised the 17th International Forum on Traditional Music, titled "From the Winds of Foreboding to the Sounds of Resistance. Music, Songs and Dances of the Conquest and the First Years of Independent Mexico." Also in the same year the seminar "Anthropology, History, Conservation, and Documentation of Music in Mexico and the World" took place, in which around 55 papers were presented online.

On the occasion of the 500th anniversary of the fall of the city of Tenochtitlán, the seminar "500 Years of Music in Mexico" of the Arturo Márquez Extraordinary Chair of Musical Composition, was held at the National Autonomous University of Mexico in the second semester of 2021. This seminar was carried out through various modules, titled "Music in the Novo-Hispanic Era and Society, "Independence to Modern Mexico," and "*Cuentos y (Re)Cuentos Del Siglo XX Musical Mexicano* [Tales and retellings of the music of Mexico in the twentieth century], coordinated by Alejandro Madrid.

Some recently published works can be found on this page.

In 2022, at least four events related to the study of traditional music were held in different cities of the country.

The first International Congress of Popular Music was organised by the State Center for the Arts at the University of San Luis Potosí, on 20–21 October. Earlier in October, the second International Colloquium on Mexican *Son* in Perspective was held in the city of Veracruz. This event was organised by the University of Aguascalientes, the University of Guanajuato, the University of Guadalajara, the University of Michoacán, and Consejo Nacional de Ciencia y Tecnología [National council for science and technology), among others. The third meeting was held in the city of Morelia Michoacán, on 21–25 November, the 6th Week of Traditional Music. This event was directed by Jorge Amós.

The last event of 2022 was organised by Miguel Olmos Aguilera in the city of Tijuana, on 25–26 October, with the participation of more than 30 researchers from all over the world. The title of the colloquium was "Soundscape, Music, Noises, and Sounds of Borders." Two keynote lectures were presented at the event, one by Alejandro Madrid and the other by Ana Lidia Dominguez Ruiz, who also presented her new book *Una Historia Cultural Del Grito* (Taurus, Mexico 2022).

Puerto Rico

by Mareia Quintero Rivera, Liaison Officer

I believe that the vitality of certain traditional Puerto Rican music genres, such as *plena*, *bomba* and *jíbaro music*, in present days is partly a result of the development of networks of collaboration and exchange among practitioners of the tradition, and academic institutions and researchers. This report highlights several recent projects which have arisen from this relationship, and from the commitment of practitioners to venture into academic spaces and develop their own research work, as well as educational, documentation, and dissemination projects.

Héctor "Tito" Matos was one of these practitioners of the tradition who developed countless and valuable collaborative efforts, leaving an immense legacy. Unfortunately, Tito passed away unexpectedly in January 2022. Upon his death a massive community farewell ritual took place with the participation of hundreds of *pleneros* [Editor's note: *plena* performers] improvising songs in his memory, and a tribute by the theatre group Agua, Sol y Sereno, among other initiatives to honour his contributions and express affection. Tito, who was pursuing a master's degree in cultural agency at the University of Puerto Rico, contributed to the revitalisation of the *plena* on several fronts, including his innovative and excellent work as a musician, the creation of the community tradition of street *plenazos* [*plenazos* callejeros], valuable educational projects including virtual sessions during the pandemic for adults and children, initiatives that pay tribute to the elder *plenero*'s legacy, such as Plena Cangrejera, which

Tito Matos's funeral. Puerto Rico, January 2022. Photo by Ricardo Alcaraz.

included sung tours of an outdoor photo exhibition, as well as his most recent and encompassing project: the foundation of La Casa de la Plena [The house of *plena*] at the community centre La Goyco, an exhibit and research place dedicated to the history of *plena* and its performers. The Center for Puerto Rican Studies recently released a documentary about his legacy, entitled *Tito Matos: ¡Ahora Sí!* These projects are being continued by some of his closest collaborators, such as Emanuel Santana and Marcelo Matos Reyes, Tito's nine-year-old son, who continues his educational legacy offering workshops for children.

Omar Santiago Fuentes is a troubadour, improviser, and researcher of the *décima* tradition who has recently published a substantial volume that combines academic erudition with his vast experience (Santiago Fuentes 2022). Santiago is the founder of Decimanía, a very active organisation which has developed educational initiatives, cultural exchanges with Latin American and Spanish troubadours, festivals, recordings, etc. The poetic composition of the *décima espinela* is found in Hispanic literature since at least the sixteenth century, and has given rise to beautiful traditions of sung poetry based on ten-line strophes of octosyllabic verses with a specific rhyme pattern. One of the highlights of the book is a chapter based on the input provided by practitioners of *décima* singing in different regions of Spain and practically all of Latin America, offering a very interesting comparative perspective. The book also delves into the Puerto Rican tradition, both from a historical perspective and from a deep knowledge of contemporary practices, addressing musical and poetic aspects, their intersections, and the nuances in the various forms and styles of singing and improvising the *décima* and the *decimilla* (of hexasyllabic verses).

The interest in the study of native Puerto Rican musical instruments, the rescue of forgotten craft construction techniques, as well as the documentation of contemporary craftsmanship has given way to interesting new projects. One of these, developed by the Centro de Investigaciones Folklóricas de Puerto Rico de la Casa Paoli, revolves around the Puerto Rican *tiple*. This is a native string instrument that was very popular in peasant music traditions during the nineteenth century, but fell into oblivion at the beginning of the last century. The Institute of Puerto Rican Culture developed projects in the 1970s and later to preserve and promote its construction. However, some of the antique regional variations of the instrument were lost. A recent discovery of three specimens dating from the nineteenth century at the

Beckwith Collection of the Smithsonian Institute enabled new research possibilities, and the construction of a replica of one of these *tiples requintos* from the coastal region of Ponce. Under the direction of ethnomusicologist Noraliz Ruiz, and with the collaboration of museographer Norman Storer Corrada and luthier William Cumpiano, the project *Rescate del Olvido* is generating new knowledge around this instrument. Other significant research, documentation, and educational projects around traditional music are being developed by this institution, directed by Nestor Murray Irizarry, including a very interesting collection of videos.

Another project aimed at making visible the heritage of handcrafted musical instruments is Nuestros Tambores [Our drums], an initiative of the Centro de Economía Creativa and sponsored by the Puerto Rican Foundation for the Humanities. Directed by Javier Hernández Acosta, this project seeks to do justice to the master craftsmen dedicated to making Afro-Puerto Rican and Afro-Caribbean percussion instruments, including the *barril*, the *pandero*, the *tumbadoras*, and minor percussion instruments, among others. The initiative has already made available biographies of 34 master craftsmen, as well as 12 short documentaries on a website, and it continues in a second phase generating new interviews and audiovisual materials. The recent publication of the National Collection of Popular Arts' Catalogue by the Institute of Puerto Rican Culture also constitutes an important contribution to the documentation and appreciation of native musical instruments. The catalog includes six instruments from the collection, with photographs and background information of the instruments and the craftsmen who produced them. It presents two chordophone instruments (*cuatro* and *tiple*), as well as four percussion instruments (*barril*, *pandero, maraca*, and *güiro*).

The Conservatory of Music of Puerto Rico (CMPR) was the venue for the fifteenth edition of the Latin American and Caribbean Children's Song Meeting, that took place on 7–12 October 2022, organised by MOCILyC. This was an event that transcended the barriers between the traditional, the classical, and the popular, with presentations by groups from more than ten countries in the region and the participation of researchers in person and online. Organised by educators Nelie Lebrón Robles and Marta Hernández Candelas, the meeting provided an opportunity for exchange and reflection on the presence of traditional and popular genres in music education, and opened a space for innovative collaborations, such as the integration of the Suzuki Violin Association of Puerto Rico, directed by Hernández, and the Proyecto Cocobalé, an educational project around Afro-Puerto Rican music and dance traditions, in a joint performance. The CMPR also hosted the 8th Musical Research Symposium that took place in February 2023 dedicated to the life and work of popular composer Sylvia Rexach, with illustrated lectures, workshops, master classes, and artistic presentations.

At the University of Puerto Rico, the Interdisciplinary and Intercultural Institute and the new academic Programme of Afro-descendants and Raciality, as part of various anti-racist education initiatives, has incorporated university courses on *bomba* and Afro-Caribbean musical traditions, by Professor Pablo Luis Rivera. It also sponsored an important publication on Afro Puerto Rican rhythms by Jesús Cepeda and Dimas Sánchez (2022). At the crossroads of academics and musical traditional practice, new knowledge is emerging, and music traditions are further valued, developed, and enjoyed.

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Republic of Korea 🇰🇷

by Sheen Dae-Cheol, Chair of National Committee

On 17 February, a young scholar was awarded the 2023 Lee Hye-Ku Prize for academic activities on researching traditional Korean music. The prize was established by the late Lee Hye-Ku (1909–2010) in 1998, to boost and inspire young Korean musicologists under 45 years old who are studying traditional Korean music.

Lee Hye-Ku was the organiser of the 26th IFMC (now ICTM) World Conference, held in Seoul on 25–31 August 1981, and an Executive Board member of IFMC. He is considered to be the "father of Korean musicology" and the founder of the systematic, modern Korean musicology. He established the Korean Musicological Society (KMS) in 1948, mainly focusing on Korean traditional music and dance, and in 1959 he founded the Korean Music Department at the

From left to right: winners of the 2021 and 2023 Lee Hye-Ku Prize, and the president of the Korean Musicological Society. Seoul, February 2023. Photo provided by Sheen Dae-Cheol.

College of Music of Seoul National University (SNU), the most competitive university in the Republic of Korea.

KMS was the first musicological society to be established in the country. The Musicological Society of Korea, which mainly focuses on Western art music, was established only in 1981. As a professor at SNU, Lee introduced ethnomusicology to Korea and taught it for the first time.

The winner of the 2023 Lee Hye-Ku Prize is Im Youngsun. After getting her bachelor's and master's degrees from Ewha Womans University (the most competitive women's university in the country), she earned a PhD from the Academy of Korean Studies (AKS). AKS is a government-funded higher education institution for master's and doctoral training focused on Korea-related studies.

The prize is biannually awarded, and only based on research results produced in the most recent two years. The award is open to any young scholar who studies Korean music, regardless of nationality. A total of 17 young scholars, including one American scholar and four times joint winners, have won the prize since 1998.

Before the prize ceremony took place, a conference was held for young scholars who had recently received their master's or PhD degrees on Korean traditional music. The chance of presenting papers from their master's or doctoral dissertations is open to any young scholars who voluntarily want to present their research publicly. This conference is held annually every February, which is commencement season in Korea, and is organised by KMS.

Three master's theses and seven doctoral dissertations were presented at the conference. The subjects of the presented papers were as follows:

* Papers for master's degrees: on a piece of Chinese music and an instrument in Korean history; on long narrative art song *p'ansori* and folk song; and on strategies for revitalising traditional music based on shaman music.

* PhD dissertations: on the performance of a piece of Korean court music called "Sujecheon"; on the formation of court music Boheoja; on farming songs; on a recently-composed *p'ansori* titled "The Old Man and The Sea;" on the analysis of newly-composed music for *haegeum* (two stringed fiddle); on the accompaniment music for shaman rituals; and on the intergenerational transmission of shamanic music.

Sweden

by Sverker Hyltén-Cavallius, Chair of National Committee

The ICTM National Committee of Sweden consists of a small but dedicated group of around 40 members, and is chaired by Sverker Hyltén-Cavallius since 2019. Ethnomusicology in Sweden is not a discipline in itself, but is taught at university level within musicology, ethnology, and anthropology. The Centre for Swedish folk music and jazz research (Svenskt visarkiv) has for many years been a nexus for Swedish ethnomusicology, in collaboration with the ICTM National Committee for Sweden (NC), universities, and independent scholars. This report will bring a short update on events from the last two years.

The spring of 2021 saw the release of an anthology with articles from a symposium in 2019, edited by NC members Dan Lundberg and Owe Ronström. *Sounds of Migration: Music and Migration in the Nordic Countries* contained contributions from the Nordic countries and Bosnia, reflecting on both migration and music, and on changing theoretical concepts.

In October 2021, the NC together with the ICTM Study Group on Music and Minorities, the Swedish Performing Arts Agency, Uppsala University, the Institute for Language and Folklore, and the Royal Gustavus Adolphus Academy, organised the 11th Symposium of the Study Group on Music and Minorities in Uppsala. Due to the COVID-19 pandemic, this was a hybrid event with participants joining from five continents. On top of an engaged scholarly debate and exchange of ideas, the symposium brought the on-site participants to

both *nyckelharpa* builders in the Uppland countryside, and a visit to the governor at Uppsala castle.

In November 2021, members of the NC together with the Royal Gustavus Adolphus Academy arranged the one-day seminar "Musiketnologi på gång" [Ethnomusicology under way] with contributions from master's and doctoral students in ethnomusicology from around the country. It is very refreshing to see that in spite of ethnomusicology's lack of disciplinary institutions in Sweden, a younger generation of students in primarily musicology and ethnology is entering the field with new ideas and topics.

In April 2022, Alf Arvidsson arranged the two-day ethnomusicology symposium "Nya perspektiv på Musik, subjekt och samhälle" [New perspectives on music, subject, and society] at Umeå University, celebrating the 25th anniversary of the establishment of ethnomusicology education there. The symposium gathered ethnomusicologists active in different disciplines at a range of institutions across Sweden, with perspectives on, for example, gangsta rap, folk high schools, medieval ballads, and pop camps for girls.

In September 2022, members of the NC arranged the two-day seminar "Det rör på sig" [It is moving] in Stockholm, on current folk-dance research. The presentations dealt with diverse subjects, from tradition bearing as a critical archive practice to dancefloor negotiations in lindy hop and polska.

Beginning in the autumn of 2022, the NC, through its treasurer Karin L Eriksson at Linnaeus University, is arranging two to three online ethnomusicology and ethnochoreology seminars per semester, each with two presenters. The seminars have proven to be a highly successful way of keeping alive scholarly discussion in ethnomusicology, in spite of geographical distance. Among the themes of the seminars we find learning processes in folk music, participatory *polska* dancing, and musical peripheries in nineteen-century rural Sweden.

Several members of the Swedish National Committee are or have been active in the production of *Puls—Journal for Ethnomusicology and Ethnochoreology*, a yearly open-access online journal with articles, reviews, and conference reports in English, Swedish, and Scandinavian languages. The journal has become, since its start in 2016, a key forum in the field, and the forthcoming issue includes articles based on contributions to the aforementioned Study Group symposium in Uppsala.

As I mentioned initially, the ICTM National Committee for Sweden and the field of ethnomusicology in Sweden is, from an international perspective, quite small, yet its members continue to contribute to a vibrant community of researchers across the country. The NC gathers for an annual meeting with invited lecturers. Members are active in different Study Groups, and with annual grants to the NC from the Swedish Arts Council, members have for many years been able to take part in Study Group symposia and World conferences. Please see the National Committee's website for a list of recent publications by our members.

Switzerland

by Britta Sweers and Helena Simonett, Chair and Secretary of National Committee, respectively

The annual meeting of the Swiss Society for Ethnomusicology, which forms the ICTM National Committee for Switzerland, was held via Zoom on 21 May 2022. It was noticed how essential it is to get together in person for a mutual exchange and for strengthening our society. Hence, the society's daylong annual conference was hosted by the University of Berne on 29 October 2022. Although only a dozen members attended the meeting, it was exciting to see that COVID-19 did not stop research activities.

The programme of the daylong conference was packed with wide-ranging presentations on recently completed, new, and ongoing research projects: from emotions in Naturjodel (Andrea Kammermann), the digitalisation and safeguarding of historical audio recordings (Yannick Wey), and a comparative analysis of the concept of talent in China and Switzerland and its impact on music learning (Eugénie Grenier Borel); to the challenges of collaborative exhibiting at the ethnological museum Berlin (Matthias Lewy), and reports on two large research projects: "Music as Empowerment: Engaging Young Refugees in Musicking as a Way of Social Immersion" (Helena Simonett), and "Arctic Auditories: Hydrospheres in the North" (Britta Sweers). The afternoon was dedicated to a discussion of the current state of ethnomusicology in Switzerland and its future (roundtable participants: Britta Sweers, Ingrid Bertleff, Marc-Antoine Camp, Yann Laville, and Madeleine Leclair).

Information on the Swiss Society for Ethnomusicology can be found at www.ch-em.ch.

Tajikistan 🇹🇯

by Chorshanbe Goibnazarov, Liaison Officer

The Cultural Heritage and Humanities Unit of the University of Central Asia, in academic partnership with the National Academy of Sciences of Tajikistan's Institute of History, Archeology, and Ethnography, is working on a unique music archive project to prepare a catalogue and an electronic version of the folk music heritage of the Tajiks of Central Asia, based on the materials collected at expeditions by the Department of Art History of the Institute of History, Archeology, and Ethnography. The project started in June 2022, to prepare and publish a text and electronic catalog of musical recordings of Tajik folk music collected and recorded in the 1950–1980s in almost all regions of Tajikistan, as well as in parts of Uzbekistan where Tajiks live. The unique audio collection is held in the archives of the Academy of Sciences of the Republic of Tajikistan. This project aims to preserve them and pass them on to future generations.

Materials being digitised at the archives of the Academy of Sciences of the Republic of Tajikistan. Photo provided by Chorshanbe Goibnazarov.

Due to economic pressures, in recent years many state-owned music collections and archives in Tajikistan have been neglected. The audio tapes have become brittle over time and are now deteriorating. Immediate action was required to preserve this collection and ensure it remains available for future audiences. These recordings are unique in their content and represent one of the largest collections in the archive in terms of their volume and thematic content. They have the highest research value and must be transferred into digital formats to ensure their future survival. Until now, a total of 1,347 minutes of mainly endangered audio tapes have been successfully digitised.

Upcoming events

ICTM

2023

- **1 May 2023**: Voting period for the 2023 Election of the ICTM Executive Board begins
- **15 May 2023**: Early bird registration deadline for 47th ICTM World Conference
- **18–20 May 2023**: 19th Symposium of Study Group on Iconography of Performing Arts
  Location: Rome, Italy
- **7–9 Jun 2023**: 2nd Symposium of Study Group on Global History of Music
  Location: Palermo, Italy
- **26–30 Jun 2023**: 14th Symposium of Study Group on Mediterranean Music Studies
  Location: Marseille, France
- **13–19 Jul 2023**: 47th ICTM World Conference
  Location: Legon, Ghana
- **18 Aug 2023**: Submission deadline to the 2023 ICTM Student Paper Prize
- **1–3 Sep 2023**: 3rd Symposium of Study Group on Audiovisual Ethnomusicology
  Location: Cork, Ireland
- **11–15 Sep 2023**: 54th IASA Conference *&* 4th ICTM Forum: Collaborating to Preserve and Safeguard Audiovisual and Related Heritage
  Location: Istanbul, Türkiye
- **13–23 Oct 2023**: Joint Field Research in Türkiye and Georgia
  Location: Trabzon/Rize, Türkiye and Batumi, Georgia
- **5–8 Dec 2023**: 12th Symposium of Study Group on Music and Minorities
  Location: Kelaniya, Sri Lanka

2024

- **20–28 July 2024**: 33rd Symposium of Study Group on Ethnochoreology
  Location: Borçka-Artvin, Türkiye
- **21–27 Oct 2024**: 9th Symposium of Study Group on Music and Dance in Southeastern Europe
  Location: Cluj-Napoca, Romania

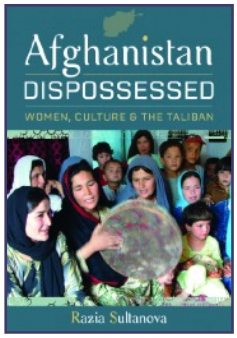
Related organisations

- **27–29 Oct 2023**: 7th Biennial Conference of the International Musicological Society Regional Association for East Asia
  Location: Tainan, Taiwan

Featured publications by ICTM members

Afghanistan Dispossessed: Women, Culture and the Taliban

Razia Sultanova. Barnsley: Pen & Sword History, 2023. Hardcover and e-book, ISBN 9781399060228 (hardcover), 9781399060226 (e-book). Purchase (from GBP 8.99)



How does normal social, cultural, religious life survive in constant turmoil? How can the people flourish? These basic questions are examined and answered by Razia Sultanova's academic analysis and deep fieldwork, with extensive eye-witness and personal contacts and conversations with a wide variety of Afghan men and women. She looks at basic questions of gender, identity, nation, traditions, history, popular culture, and especially the role of music—classical, popular, modern, and contemporary—as a vital element for survival.

Berichte aus dem ICTM-Nationalkomitee Deutschland 2019 [Reports of the ICTM National Committee for Germany 2019]

Edda Brandes, Ralf Martin Jäger, and Dorit Klebe, eds. Hildesheim: Georg Olms Verlag, 2022. Paperback, 264 pp. ISBN 9783487162133. Purchase (EUR 38)

This volume contains contributions from the annual symposium of the ICTM National Committee for Germany, held at the Westfälische Wilhelms-Universität in Münster 2019. The papers relate to the symposium's topic *Global–digital–medial: Musik in transkulturellen/traditionellen Räumen und Kontexten* [Globalising—digitising—mediatising: music in transcultural/traditional spaces and contexts].

Three contributions relate to the significance and revival of regional music practices and specific genres, the consequences of globalisation and technology in a regional/traditional context and in other cultural contexts, as well as a global digitally connected world. Eleven articles in German and two are in English.

ICTM World Network

The ICTM World Network is composed of individuals, called Liaison Officers, and representatives of organisations, called National and Regional Committees. They all act as links between the Council and the community of individuals and organisations involved with traditional music and dance in their country or region.

As of April 2023, the International Council for Traditional Music is officially represented in 129 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
Sarah Weiss, Chair of National Committee

Azerbaijan
Sanubar Bagirova, Liaison Officer

Bahrain
Noor Al Qassim, 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
Tamara Karača-Beljak, Chair of National Committee

Brazil
Pedro Fernando Acosta da Rosa, Chair of National Committee

Bulgaria
Lozanka Peycheva, Chair of National Committee

Burundi
Justin Baransananikiye, Liaison Officer

Cambodia
Sam-Ang Sam, Liaison Officer

Cameroon
Kisito Essele, Liaison Officer

Canada
Julia Byl, 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, Liaison Officer

Dominican Republic
Martha Ellen Davis, Liaison Officer

Ecuador
María Gabriela López Yánez, Liaison Officer

Estonia
Žanna Pärtlas, Liaison Officer

Eswatini
Cara Stacey, Liaison Officer

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
John Plemmenos, Chair of National Committee

Guam & Northern Marianas
Michael Clement, Liaison Officer

Guatemala
Beatriz Herrera Corado, Liaison Officer

Haiti
Gerdès Fleurant, Liaison Officer

Hungary
Dániel Lipták, Chair of National Committee

Iceland
Þorbjörg Daphne Hall, Liaison Officer

India
Urmimala Sarkar Munsi, Liaison Officer

Indonesia
Made Mantle Hood, Liaison Officer

Iran, Islamic Republic of
Mohammad Reza Azadehfar, Liaison Officer

Iraq
Farah Zahra, Liaison Officer

Ireland
Adrian Scahill, Chair of National Committee

Israel
Moshe Morad, Chair of National Committee

Italy
Sergio Bonanzinga, Chair of National Committee

Japan
Oshio Satomi, Chair of National Committee

Jordan
Fadi Al-Ghawanmeh, Liaison Officer

Kazakhstan
Zakiya Sapenova, Liaison Officer

Kenya
Charles Nyakiti Orawo, Liaison Officer

Kuwait
Ali Mahdi, Liaison Officer

Kyrgyzstan
Kanykei Mukhtarova, Liaison Officer

Laos
Bountheng Souksavatd, Liaison Officer

Latvia
Anda Beitāne, Liaison Officer

Lebanon
Guilnard Moufarrej, Liaison Officer

Lithuania
Rimantas Sliužinskas, Chair of National Committee

Madagascar
Victor Randrianary, Liaison Officer

Malaysia
Tan Sooi-Beng, Chair of National Committee

Maldives
Mohamed Ikram, Liaison Officer

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

Morocco
Alessandra Ciucci, Liaison Officer

Mozambique
Marílio Wane, Liaison Officer

Myanmar
Ne Myo Aung, Liaison Office

Nepal
Ram Prasad Kadel, Liaison Officer

Netherlands
Huib Schippers, Liaison Officer

Nicaragua
Johannes Kranz, Liaison Officer

Nigeria
Christian Onyeji, Liaison Officer

North Macedonia
Velika Stojkova Serafimovska, Chair of National Committee

Norway
Bjørn Aksdal, Chair of National Committee

Oman
Nasser Al-Taee, Liaison Officer

Pakistan
Shumaila Hemani, Liaison Officer

Palau
Meked Besebes, Liaison Officer

Papua New Guinea
Naomi Faik-Simet, Liaison Officer

Peru
Pablo Molina, Liaison Officer

Philippines
José Buenconsejo, Liaison Officer

Poland
Ewa Dahlig, Chair of National Committee

Portugal
Susana Sardo, Chair of National Committee

Puerto Rico
Mareia Quintero Rivera, Liaison Officer

Qatar
Yassine Ayari, Liaison Officer

Republic of Korea
Sheen Dae-Cheol, Chair of National Committee

Republic of Moldova
Diana Bunea, Liaison Officer

Romania
Iaonida Costache, Liaison Officer

Russian Federation
Olga Pashina, Liaison Officer

Saudi Arabia
Fadil Alturki, 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, Chair of National Committee

Sudan
Mohammed Adam Sulaiman Abo-Albashar, Liaison Officer

Sweden
Sverker Hyltén-Cavallius, Chair of National Committee

Switzerland
Britta Sweers, Chair of National Committee

Syria
Mohamad Hamami, Liaison Officer

Taiwan
Ma Ming-Hui, Chair of Regional Committee

Tajikistan
Chorshanbe Goibnazarov, Liaison Officer

Thailand
Pornprapit Phoasavadi, Liaison Officer

Tonga
New vacancy — In search of new representative

Tunisia
Anas Ghrab, Liaison Officer

Türkiye
Arzu Öztürkmen, Chair of National Committee

Turkmenistan
Jamilya Kurbanova, Liaison Officer

Uganda
Nicholas Ssempijja, Liaison Officer

Ukraine
Olha Kolomyyets, Liaison Officer

United Arab Emirates
Aisha Bilkhair, Liaison Officer

United Kingdom
Lea Hagmann, Chair of National Committee

United Republic of Tanzania
Imani Sanga, Liaison Officer

United States of America
Tomie Hahn, Chair of National Committee

Uruguay
Marita Fornaro, Liaison Officer

Uzbekistan
Alexander Djumaev, Liaison Officer

Vanuatu
Monika Stern, Liaison Officer

Venezuela
Katrin Lengwinat, Liaison Officer

Viet Nam
Phạm Minh Hương, Chair of National Committee

Yemen
Rafik al-Akuri, Liaison Officer

Zambia
Kapambwe Lumbwe, Liaison Officer

Zimbabwe
Jerry Rutsate, Liaison Officer

Study Groups

ICTM Study Groups are formed by ICTM members sharing a common area of scholarly study. Their general provisions are defined by the Memorandum on Study Groups, and may be further governed by their own bylaws. Study Groups organise 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: Placida Staro

Global History of Music
Chair: Razia Sultanova

Iconography of the Performing Arts
Chair: Zdravko Blažeković

Indigenous Music and Dance
Chair: Marcia Langton
Secretariat: Anthea Skinner, Shuo Niki Yang, & Xinjie Chen

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: Mehmet Öcal Özbilgin

Music and Dance of Oceania
Chair: Georgia Curran

Music and Dance of the Slavic World
Chair: Ulrich Morgenstern

Music and Minorities
Chair: Svanibor Pettan

Music Archaeology
Chair: Raquel Jiménez Pasalodos

Music in the Arab World
Chairing Committee: Hayaf Yassine, Michael Frishkopf, & Anas Ghrab

Music of the Turkic-speaking World
Chair: Abdullah Akat

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: Yang Yuanzheng

Performing Arts of Southeast Asia
Chair: Made Mantle Hood

Sacred and Spiritual Sounds and Practices
Co-Chairs: Irene Markoff & Marcia Ostashewski

Sound, Movement, and the Sciences
Chair: Kendra Stepputat

Sources and Archives for Music and Sound Studies
Co-Chairs: Gerda Lechleitner & Miguel A García

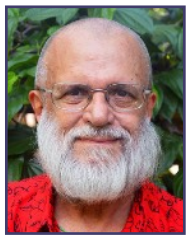
Executive Board

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. The General Editor of the *Yearbook for Traditional Music* is an ex officio member of the Executive Board for the duration of their mandate.

Svanibor Pettan

Slovenia

President (2021–2025)



Don Niles

Papua New Guinea

Vice President (2019–2023)

Tan Sooi Beng

Malaysia

Vice President (2021–2025)

Daniel Kodzo Avorgbedor

Ghana

EB Member (2021–2023)

João Soeiro de Carvalho

Portugal

EB Member (2021–2023)

Naila Ceribašić

Croatia

EB Member (2017–2023)

Silvia Citro

Argentina

EB Member (2021–2027)

Brian Diettrich

New Zealand

EB Member (2019–2025)

Catherine E. Foley

Ireland

EB Member (2017–2023)

Lonán Ó Briain

Ireland/UK

General Editor of YTM

Marcia Ostashewski

Canada

EB Member (2019-2025)

Marie Agatha Ozah

Nigeria

EB Member (2017–2023)

Kendra Stepputat

Austria

EB Member (2021–2027)

Jasmina Talam

Bosnia and Herzegovina

EB Member (2021–2027)

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 Secretary, who are both appointed by the Executive Board for an initial period of four years. The current Secretariat has been registered as a non-profit organisation in the Republic of Slovenia since July 2011.

Contact information

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5270 Ajdovščina
Slovenia

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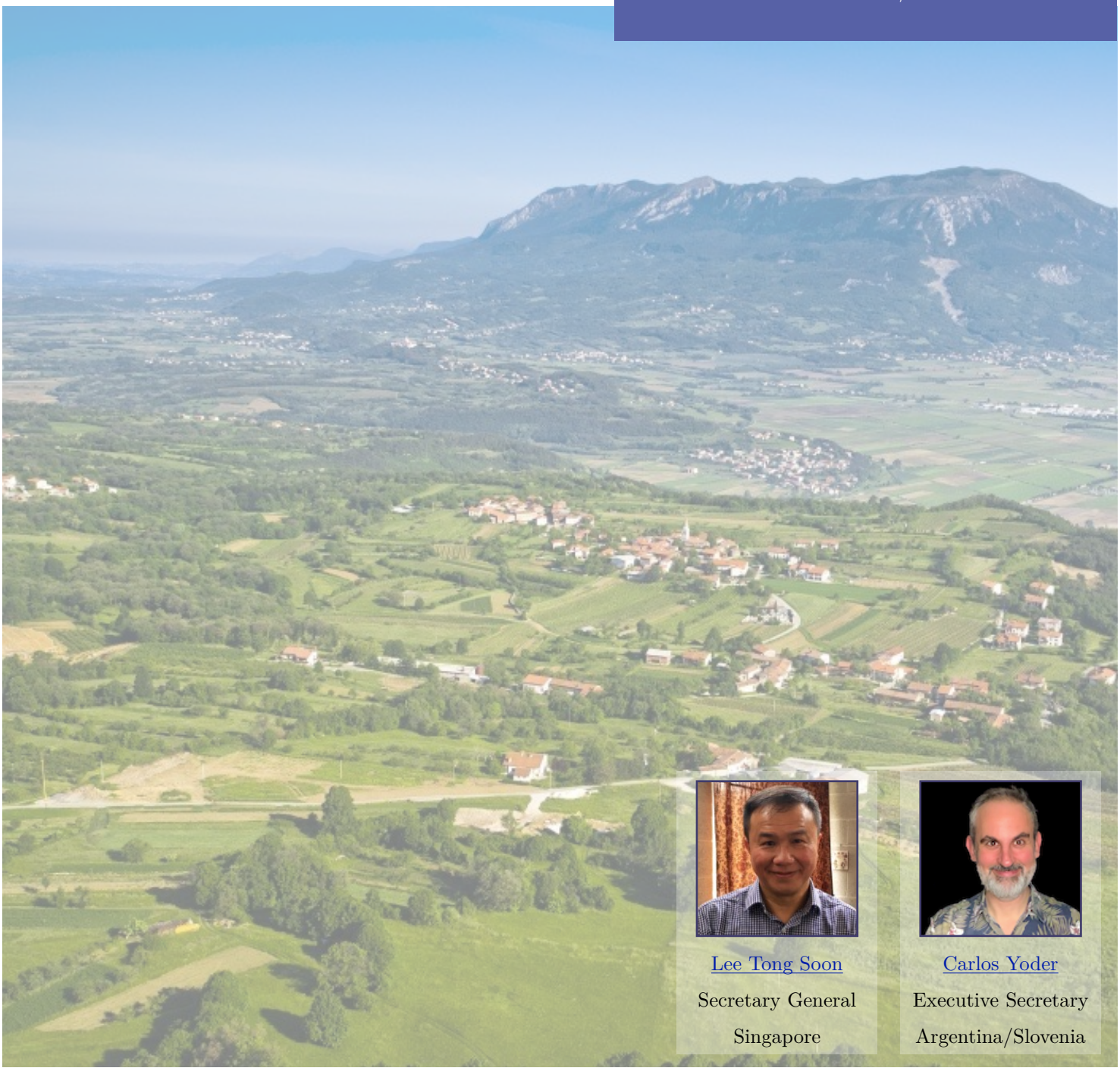
Website: www.ictmusic.org
Facebook: www.facebook.com/ictmusic



Lee Tong Soon
Secretary General
Singapore

Carlos Yoder
Executive Secretary
Argentina/Slovenia

The Vipava Valley in the Slovenian Littoral, where the seat of the ICTM Secretariat is located

Membership Information

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

As a non-governmental organisation 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 Online 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 publications, but otherwise enjoy all the other privileges and responsibilities of Ordinary Members.

(**) Individuals may take advantage of Student Membership rates for a maximum of five years. Proof of student status will be required.

(***) Available only to applicants retired from full time work who have been members of the ICTM for at least five years.

Memberships for organisations

Institutional Memberships are available to institutions, libraries, regional scholarly societies, radio-television organisations, and other corporate bodies. Institutional Members are able to choose the number of individuals they would like to attach to their Institutional Membership (a minimum of four). These "Institutional Related Members" enjoy the same benefits as full Ordinary Members, i.e., participation in the Council's activities, voting in elections, receipt of publications, and access premium website content.

Institutional Subscriptions to the *Yearbook for Traditional Music* are available in electronic-only, print-only, and print+electronic formats. Please visit this page for more information.

Supporting memberships

All members who are able to sponsor individuals or institutions in a soft-currency country are urged do so by paying an additional fee of EUR 30 for each sponsored individual or institution. If the recipient is not named, ICTM will award the supported membership to one or more individuals or institutions in such countries.

Payment methods

Remittance payable to the ICTM Secretariat is preferred in euros via Electronic Funds Transfer (also known as bank transfer, giro, wire transfer, or SEPA/UPO order). Other currencies and payment methods are accepted (major credit and debit cards, PayPal, cheques), but additional charges may apply.

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

Publications by ICTM

Yearbook for Traditional Music

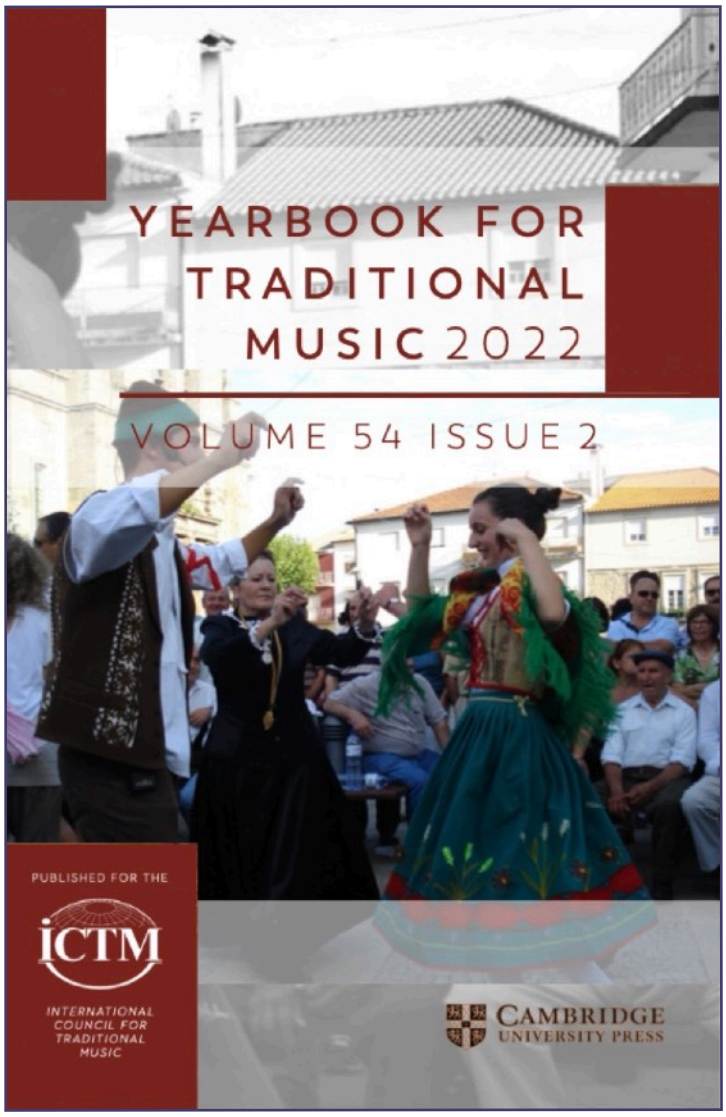
The *Yearbook for Traditional Music* is a refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research. Since 2019 it is published on ICTM's behalf by Cambridge University Press.

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*. Since 2022 it is published twice a year, in July and December. All ICTM members in good standing have access to the *Yearbook* online and/or in printed form.

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 *Bulletin*s can be accessed and downloaded from this page.