

BULLETIN

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for
TRADITIONAL MUSIC

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Message from the Secretary General

by Svanibor Pettan



The end of a calendar year gives me a pleasant opportunity to look back into the past twelve months and comment on some of the most important developments for ICTM. In general, 2014 was a very successful year in the nearly seven decades of the Council's life. The total number of members and subscribers on the last day of 2014 was **1,330**, surpassing the figures of 2013, the year of the largest recorded World Conference.

PREPARATIONS FOR THE 2015 WORLD CONFERENCE

The 43rd ICTM World Conference (Astana, Kazakhstan, 16-22 July 2015) will break new ground in many respects. It will be the first World Conference in Central Asia, in a country with a majority of Muslim population, in a territory of the former Soviet Union, and in a city less than twenty years old.

The Executive Board of ICTM held its annual meeting at the conference venue, the Kazakh National University of Arts, in July 2014. The meeting was accompanied by the international seminar "Performance in Oral and Written Cultures". While in Astana, the Executive Board had the chance to discuss many issues with the Local Arrangements Committee. After receiving a record number of proposals, the Programme Committee has accepted more than five hundred papers, panels, film sessions, workshops, and roundtables. Together with our respected hosts, we very much look forward to a large and memorable ICTM World Conference in 2015!

As reported in the October 2014 *Bulletin*, Co-Chair of the Programme Committee Razia Sultanova and I accepted the kind invitation by the ICTM Liaison Officer for Kazakhstan, Saule Utegaliyeva, to take part in an international symposium in Almaty, the old capital of Kazakhstan. We would like to encourage all delegates going to Astana in July to also visit Almaty, either before or after the World Conference. The two cities, however, are quite distant from each other (Kazakhstan is the 9th largest country in the world), but fortunately flight connections are frequent.

On our latest visit to Astana in December 2014 we were able to work on the conference programme, to interact with professors, staff members, and students, to discuss open issues with officials in charge, to select conference rooms at the University, to visit accommodation facilities, and to finalize various strategies for the full success of the Conference. Expressions of gratitude go to the Co-Chairs of the Local Arrangements Committee, Aiman Musakhajayeva and Saida Yelemanova, and their team, in which a special coordinating role has been given to Fatima Nurlybayeva. Please find more important information about the Conference on page 6 of this *Bulletin*.



Meeting of the World Conference LAC. Astana, December 2014. From left to right: Saida Yelemanova, Fatima Nurlybayeva, Svanibor Pettan, Galia Akparova, Razia Sultanova.

WORLD NETWORK

The Council currently has official representation in 100 countries and regions, a new record reached during 2014. As many as 13 new countries enriched our World Network of National and Regional representatives in the past year (Algeria, Cameroon, Cape Verde, Chile, Costa Rica, Cuba, Ghana, Kyrgyzstan, Mozambique, Puerto Rico, Tajikistan, Turkmenistan, and Yemen), and several reports from these countries have already been produced for the *Bulletin*. A special welcome is warmly extended to Kisito Esele (Cameroon), Nasser Al-Tae (Oman), and Olga A. Pashina (Russia), the newest Liaison Officers to join our World Network.

A few changes in the leadership of ICTM National and Regional Committees also occurred during 2014, the most recent being Marc-Antoine Camp replacing Raymond Ammann as Chair of the National Committee for Switzerland, and Mikko Vanhasalo replacing Jarkko Niemi as Chair of the National Committee for Finland.

STUDY GROUPS

The years between biennial ICTM World Conferences are usually marked by intense Study Group activities. The past year was no exception, with 16 Study Groups (out of 18) holding scholarly meetings in different parts of the world (read more on pages 38-48 of the October 2014 *Bulletin*, and on pages 22-31 of this *Bulletin*). The two Study Groups that didn't hold symposia in 2014 will do so in 2015 (see Calendar of Events on page 34), so we are very glad to see our Study Groups showing such clear signs of good health.

In addition, during 2014 two Study-Groups-in-the-Making held symposia in Astrakhan, Russia and Valladolid, Spain. Congratulations go to Elena

Shishkina and Enrique Cámara de Landa, their respective hosts, for organizing them. Cenk Güray and his team in Ankara, Turkey, also deserve special public gratitude for hosting a Joint Symposium of two Study Groups.

A few changes in the leadership of Study Groups also occurred during 2014, the most recent being Alexander Djumaev replacing Jürgen Elsner as Chair of the Maqām Study Group, and Razia Sultanova replacing Dorit Klebe and Razia Sultanova as Chair of the Study Group on Music of the Turkic-speaking World. Once again, our gratitude go to all previous and current Study Group Chairs.

Finally, the Secretariat organized and carried out, in December 2014, the electronic elections for one of our Study Groups, and gladly offers to assist other Study Groups in the same way.

PUBLICATIONS

During November 2014, the latest issue of the *Yearbook for Traditional Music* (Vol. 46/2014) was published and distributed to members and subscribers in good standing. This was the first volume with Kati Szego as General Editor. The Guest Editor of the 2014 *Yearbook* was J. Lawrence Witzleben, Programme Chair of the Shanghai World Conference (2013), and as it is customary, most articles in the volume originated from papers presented at that conference.

Following the sustained expansion of the Council, an additional volume of the *Bulletin of the ICTM* was published in January 2014, bringing the frequency of the publication to three times a year.

In my opinion, the interviews with JHK Nketia and Trần Văn Khê (both published in the April 2014 issue) were important highlights, and more inter-



Closing session of the Joint Symposium of the ICTM Study Groups on Maqām and on Music in the Arab World, Ankara, December 2014. From left to right: Jürgen Elsner (Chair of Maqām Study Group, Virginia Danielson (session Chair), Düsen Kaseinov (Secretary General of Türksöy), Scheherazade Hassan (Chair of Music in the Arab World Study Group), and Cenk Güray (Chair of Local Arrangements Committee of the Joint Study Group Symposium. Photo by Svanibor Pettan.

views with distinguished scholars whose work marked the Council will be featured in forthcoming *Bulletins*.

A systematic effort has been made to document all ICTM-related publications, including the *Yearbook* and its predecessors, the *Bulletin*, and proceedings from Study Group Symposia and Colloquia. To date, the complete run of the *Bulletin of the IFMC/ICTM* is [available online](#), as well as [tables of contents](#) for more than 30 *Yearbooks*, all [Colloquium-related publications](#), and many Study Group proceedings.

PREPARATIONS FOR 23RD ICTM COLLOQUIUM AND JOINT SEM/ICTM FORUM

Preparations for two additional major ICTM scholarly gatherings to be held in 2015 are well under development.

The 23rd ICTM Colloquium (the only kind of ICTM meeting based on individual invitations) is scheduled to take place in May in Nanterre, France. The

title of the event, envisioned and hosted by Estelle Amy de la Bretèque, is “[Between Speech and Song: Liminal Utterances](#)”.

The first Joint SEM/ICTM Forum (13-16 September 2015, Limerick, Ireland) is unique in its idea to bring together the world's two principal associations of ethnomusicologists around a topic of shared interest. The topic itself, “Transforming Ethnomusicological Praxis through Activism and Community Engagement”, and the considerable number of proposals being received both testify to the shared importance given by engaged scholarship worldwide. The Joint Forum is co-chaired by the Presidents of SEM and ICTM, Beverley Diamond and Salwa El-Shawan Castelo-Branco, and co-hosted by Colin Quigley and Aileen Dillane. One day of this historical event will be shared with the third major association of ethnomusicologists, the European Seminar in Ethnomusicology.

UNESCO AND SISTER SOCIETIES

The definition of ICTM points out to its status as a non-governmental organization in formal consultative relation with UNESCO. In 2014, the Council was elected into the new Evaluation Body of the Intergovernmental Committee of the 2003 Convention on Intangible Cultural Heritage. Congratulations to Naila Ceribašić, Executive Board member and ICTM's representative at UNESCO, for her efforts in this direction.

The Secretariat's systematic efforts to widen the Council's contacts with sister societies were reported in previous issues of the *Bulletin*. In 2015, there will be an ICTM panel at the joint IAML/IMS Congress "Music Research in the Digital Age", to be held in New York, USA, in June, and representatives of the International Musicological Society, the International Association for the Study of Popular Music, the International Association of Music Libraries, the International Committee for Museums and Collections of Musical Instruments, and the World Dance Alliance are expected to join a roundtable discussion during the Astana Conference.

ICTM AND THE INTERNET

Several major Internet-related developments were made in 2014: the completely renovated [Online Membership Directory](#) was launched in March, the [ICTM mailing list](#) (aka "listserv") was started in August, and a new [Online Photo Gallery](#) curated by the Secretariat was created in January. Many other improvements to the ICTM website testify to the Council's commitment to make information and resources available for all members and subscribers.

FAREWELLS

While completing and distributing the October 2014 *Bulletin*, we were not aware that the well-known Uzbek eth-

nomusicologist Fayzulla Karomatli had passed away in the previous month. Renowned German scholar Robert Günther passed away in early January 2015. On page 5 Alexander Djumaev and Ricardo Trimillos share some thoughts about Karomatli and Günther, respectively.

With very best wishes and regards to all, at the beginning of an extraordinarily rich ICTM year of 2015!

ICTM Seeks Audio Reviews Editor for the Yearbook for Traditional Music

The *Yearbook for Traditional Music* requires an Audio Reviews Editor to replace Byron Dueck, who will be stepping down from this position in July 2015. The Audio Reviews Editor is responsible for soliciting, coordinating, and editing up to 24 reviews of audio recordings for each *Yearbook*, totalling c. 8000 words. Reviews are then sent to the General Editor by a specified deadline. The Audio Reviews Editor will further assist in liaising with reviewers

to resolve any queries regarding submissions and their preparation for publication.

Applicants for the Audio Reviews Editor position should be ICTM members in good standing, and have a demonstrated interest and involvement with ethnographic sound recordings. Experience in editing is an asset. Institutional support is important for possible postal, email, fax, and telephone expenses.

Anyone wishing to undertake this important service to the ICTM membership should send a statement of interest and CV to the General Editor Kati Szego (kszego@mun.ca) by **15 March 2015**.

From the ICTM Online Photo Gallery



Members of the Executive Board, the Secretariat, and Programme and Local Arrangements Committees of the 2015 ICTM World Conference. Astana, Kazakhstan. July 2014. Photo by Trần Quang Hải. [Visit gallery](#).



Robert Günther (1929–2015)

by Ric Trimillos

I am saddened to share news of the passing of Robert Günther, ethnomusicologist emeritus at the University of Cologne, on the morning of 4 January 2015. He was assistant professor when I was a Fulbrighter at the University of Cologne in 1964–66, and we have maintained a close friendship ever since. I just visited him and his wife Ellen last 16 December (see photo).

Robert lived a productive and constructive life that touched so many of us and did much for international understanding and for ethnomusicology, sometimes in ways not always recognized. In 1997 he was visiting ethnomusicologist at the University of Hawai'i and initiated the University of Cologne *Gagaku* Ensemble (Japanese court music) in collaboration with our UHM *gagaku* teacher, Masatoshi Shamoto, in 2000. He was a good friend and an unfailingly generous host. I will miss him greatly.

Fayzulla M. Karomatli (1925–2014)

by Alexander Djumaeu

Fayzulla M. Karomatli (Fayzulla Muzaifarovich Karomatov, 14 December 1925–18 September 2014) was one of the founders of ethnomusicology in Uzbekistan. In 1950–1954 he was a graduate student at the Moscow State Conservatory with Soviet musicologist Victor M. Beliaev as mentor. For four decades he headed various music folklore expeditions in many regions of Uzbekistan, and in neighbouring republics of Kazakhstan, Turkmenistan, and Tajikistan. Karomatli published several books and more than 200 articles on traditional music of Uzbekistan and Tajikistan. His last project (*Music Heritage of Uzbek People*) spans 12 volumes, which remain unpublished.

He was member of various international music organizations, including ICTM, where he was Co-Chair of the Study Group on Maqām from its foundation until 2011.

For more information about the life and work of Fayzulla M. Karomatli, please see his obituary online (in [English](#), in [Russian](#)).



Ricardo Trimillos (centre) with Robert Günther (right) and his wife Ellen (left) at the Günthers' home in Rodenkirchen, Germany, December 2014.

43rd ICTM World Conference

16-22 July 2015

Kazakh National University of Arts, Astana, Kazakhstan.

Notice from the Programme Committee

The decisions regarding the acceptance or rejection of proposals to the 2015 ICTM World Conference were communicated via e-mail to all proposers on 29 December 2014, along with two important questions which must be answered by **1 February 2015**:

1. The conference lasts a full week with a day for excursions in the middle. I plan to attend (indicate only one):
 - a) most or all of the week-long conference
 - b) only the first three or four days of the conference;=
 - c) only the last three or four days of the conference
 - d) My plans have changed, and I will not be able to attend the conference
2. Papers and presentations may be delivered in English or Russian. I plan to deliver my paper (indicate only one):
 - a) in English
 - b) in Russian

If you have not already done so, **please answer these questions to ICTM2015pc@ictmusic.org by 1 February 2015.**

Please be aware that you must also **register to the conference by 15 April 2015**, otherwise your presenta-



The building of the Kazakh National University of Arts, venue of the 43rd ICTM World Conference.

tion will not be included in the final conference programme. You may register to the Conference [from this web-page](#).

If you submitted a proposal but have not yet received a letter of acceptance/rejection, please check whether your e-mail service mistakenly classified the letter as 'spam' or 'junk mail'. If you still cannot locate the letter, please [contact the Programme Committee](#).

Notice from the Local Arrangements Committee

We are glad to inform that specially-appointed buses will take delegates from the following accommodation facilities to the Conference venue at regular intervals:

- * King Hotel
- * Tengri Hotel
- * Hotel Kazzhol
- * Hotel Oasis

- * Torgay Hotel
- * Korsar Hotel
- * Daniyar Hotel
- * KazNUA student hostel

Based on communications between the LAC, the ICTM Secretary General, and the Kazakh Ministry of Foreign Affairs, there will be a special visa regime for the delegates of the World Conference. Participants with accepted proposals will be sent further details via e-mail.

For up-to-date additional local arrangements information, please visit the Conference website at www.ictmusic.org/ictm2015.

Announcements — ICTM

Call for Papers: 1st Symposium of the ICTM Study Group on African Musics

30 September-3 October 2015

Durban, South Africa

Submissions deadline: 31 March 2015

We are pleased to announce the 1st Symposium of the ICTM Study Group on African Musics, as a sister event to the 10th Annual African Cultural Calabash to be held in Durban, South Africa from 30 September to 3 October 2015 at the University of KwaZulu-Natal.

For the past 9 years, the African Music and Dance Program at the University of KwaZulu-Natal has hosted a local folklore event titled “African Cultural Calabash”. The event includes staging of folk life, performances, workshops, and African cuisine.

We welcome contributions on the following topics:

- * Transnational Diasporic cultures
- * Packaging heritage
- * African bows, fiddles, harps, guitars

A selection of papers will be included in a publication.

Deadline for submissions of abstracts (up to 300 words) is **31 March 2015**. Proposals should be sent via e-mail to culturalcalabash@gmail.com and include a short biographical note of up to 100 words.

Programme Committee: Patricia Achieng Opondo (Chair), Marie Agatha Ozah, Rose Omolo Ongati, Ana Flavia Miguel, Jorge Castro Ribeiro, and Eduardo Luchuge.

Local Arrangements Committee:

Patricia Achieng Opondo (Chair), Lebogang Sejamoholo, Nhlakanipho Ngcobo, Jose Alberto Chemane, Lindani Phumlomo, Thabile Buthelezi, and Thulile Zama.

Call for Papers: Symposium of the ICTM Study Group on Ethnochoreology's Sub-Study Group of Movement Analysis

8 June 2015

Athens, Greece

Submissions deadline: 2 March 2015

The second symposium of the ICTM Sub-Study Group of Movement Analysis, a section of the ICTM Study Group on Ethnochoreology, will be held in Athens, Greece, on 8 June 2015, at the National and Kapodistrian University of Athens. Maria I. Koutsouba will be the host.

The meeting will focus on two themes: “Music Dance Relationships” and “Dynamics: Theoretical and Practical Thoughts Connected to Movement Analysis”.

Each participant will be expected to show a short video clip of a dance, followed by a presentation of the main theme and the analysis and concepts based on this particular theme (music-dance relationships or dynamics). Questions and discussions will follow the presentation. The aim of the format is to bring up reflections, questions, and problems connected to movement analysis, music-dance relationships and/or dynamics.

Please contact the Sub-Study Group Secretary Siri Maeland by **2 March 2015** at siri.maeland@ntnu.no if you are interested in joining or getting more detailed information about the symposium.

Notice: 21st Meeting of the ICTM Study Group on Historical Sources of Traditional Music

9-13 March 2016

Paris, France

The Study Group on Historical Sources of Traditional Music will hold its 21st Symposium from 9 to 13 March 2016 in Paris. The local host will be the the Museum National d'Histoire Naturelle, MNHN. A full Call for Papers will be included in the April 2015 *Bulletin of the ICTM*.

Reports from ICTM National and Regional Representatives

Australia and New Zealand

by Julie Rickwood,
Secretary of Regional
Committee



REGIONAL COMMITTEE

EXECUTIVE 2014-2015

The inaugural Chair, Dan Bendrups, and inaugural Secretary, Kirsty Gillespie, announced their withdrawal from the Executive Committee due to other commitments. Their significant contributions to the Regional Committee since 2009 were acknowledged at the 2013 business meeting in Brisbane. As a result the positions were announced as vacant and nominations called. Changes also occurred in relation to the representative roles from regional organizations with Katelyn Barney and Jonathan McIntosh stepping down from their positions. Their contributions were also given fitting appreciation. In due course the new Executive Committee was decided and now comprises:

- * Chair: Henry Johnson
- * Secretary: Julie Rickwood
- * NZMS: Brian Diettrich
- * IASPM-ANZ: Shelley Brunt
- * MSA: Aaron Corn

We thank these members for volunteering their services to the ICTM for the 2014-2015 period.

BUSINESS MEETINGS, 2013 AND 2014

The November 2013 meeting was held in Brisbane at the Queensland Conservatorium of the Griffith University,

during a series of conferences and symposia that included international gatherings such as International Music Council's World Forum on Music, Ecomusicologies Group (see below), and Sustainable Futures; regional gatherings such as [IASPM-ANZ](#) and Asian and Pacific Community Music Network; and national gatherings such as the [MSA](#) and Music Council of Australia. Various members of the ICTM Regional Committee (ICTM-RC) attended and/or presented at a number of these events.

The business meeting focused on possible future directions for the ICTM-RC, the 2013 ICTM Conference which was well represented by members, and the processes for the selection of representatives and the nominations and election of the new Chair and Secretary.

The 2014 meeting was held in Dunedin immediately after the NZMS Conference and during the IASPM-ANZ Conference at Otago University. Many members of the ICTM-RC presented at either of these conferences.

The business meeting focused on newsletters and business meetings, the role of the ICTM-RC, and a proposal for a symposium on traditional music to be included in the programme for the IASPM-ANZ Conference at the School of Music of the Australian National University in 2015.

Minutes for both these meetings can be obtained by contacting the Regional Committee's Chair, [Henry Johnson](#), or Secretary, [Julie Rickwood](#).

INTERNATIONAL CONFERENCES

Regional representation at international conferences was notable in 2013 and 2014. Attending international conferences is often difficult given the distances that usually have to be travelled. This proved less the case for the 2013 ICTM Conference held in Shanghai, China. Thirty Australian and three New Zealander members represented the region, including plenary speakers Anthea Skinner and Jonathan McIntosh. The conference also prompted the consideration of an Indigenous/Post-colonial Study Group which the regional committee continues to endorse. Despite the greater distance, a good representation of members also attended and presented at the 2013 IASPM Conference in Spain.

Brisbane being the venue for a number of international and regional conferences in late 2013 meant that many members attended and/or presented at regional and international conferences. A substantial cohort of ICTM members participated in the symposium "Ecosystems and Ecocriticism", convened by Dan Bendrups, Donna Weston, and Huib Schippers at the Queensland Conservatorium. This symposium was the second international meeting of the Ecomusicologies Group, a research cluster consisting mainly of AMS and SEM members with an interest in ecomusicology. ICTM-RC representation included Donna Weston, Dan Bendrups, Julie Rickwood, and Kirsty Gillespie as presenters, and Robin Ryan observing. The final planning meeting of the symposium included discussion amongst the ICTM members (both regional and

elsewhere) about the possibility of developing ecomusicology as an area of special interest within the Council. This meeting served as a useful precursor to any future development in this direction. The Ecomusicologies Conference in 2014 included presentations by Robin Ryan and Julie Rickwood.

MAJOR PUBLICATIONS



Music Endangerment: How Language Maintenance Can Help (Oxford: Oxford University Press, 2014) by Catherine Grant offers a new practical approach to assessing, advocating, and assisting the sustainability of musical genres, in response to the increased focus on the protection of intangible cultural heritage across the world. Drawing upon relevant ethnomusicological research on globalization and musical diversity, musical change, music revivals, and ecological models for sustainability, Grant systematically critiques strategies that are currently employed to support endangered musics. She then constructs a comparative framework between language and music, adapting and applying the measures of language endangerment as developed by UNESCO, in order to identify ways in which language maintenance might (and might not) illuminate

new pathways to keeping these musics strong.

This work presents the first in-depth, standardized, replicable tool for gauging the level of vitality of music genres, providing an invaluable resource for the creation and maintenance of international cultural policy. It will enable those working in the field to effectively demonstrate the degree to which outside intervention could be of tangible benefit to communities whose musical practices are under threat. Significant for both its insight and its utility, *Music Endangerment* is an important contribution to the growing field of applied ethnomusicology, and will help secure the continued diversity of our global musical traditions.

Austria

by Thomas Nußbaumer,
Chair of National
Committee



INTERNATIONAL
SYMPOSIUM “FOLK
MUSIC & COMPETITION”,
OCTOBER 2014

In October 1974 the very first Alpine Folk Music Competition took place. Its creator, Josef Sulz, is also the founder of the Institute for Musical Folklore (today's Department of Music Ethnology) at the University Mozarteum Salzburg in Innsbruck. On the occasion of the 40th anniversary of the Alpine Folk Music Competition, this year's symposium of the Austrian ICTM National Committee (Innsbruck, 21-22 October 2014) was dedicated to the history of folk-music competitions in the alpine countries, their configurations of appearance and presentation, as well as the evaluation criteria which form their foundations. These assessment criteria also reveal what, from year to year, is understood and ac-

cepted as “folk music”, thus making a valuable and sustained contribution to the evolving definition of the term itself.

In order to appreciate folk-music competitions in the alpine regions in their fullest possible context, perspectives were offered through comparison with examples from competitions in Ireland and Sweden.

Musicologist Peter M. Krakauer (Salzburg) gave the keynote address on music and competition. Presentations by Dieter Ringli (Zurich) and Raymond Ammann (Luzern/Innsbruck) referred to folk-music competitions in Switzerland, those by Walter Deutsch (Vienna) and Walter Meixner (Innsbruck) to folk-music competitions in Austria, and those by Manfred Seifert (Marburg) and Maša Marty (Bern) to Bavarian and Slovenian folk-music competitions, respectively. The valuable contributions by Sandra Joyce (Limerick) and Dan Lundberg (Stockholm) showed the Irish and Swedish dimensions of the symposium's topic. The symposium was led by Thomas Nußbaumer, and the proceedings will be published in 2016.

INTERNATIONAL SYMPOSIUM
“TRANSMISSION OF TRADITIONAL
MUSIC: MODELS AND METHODS”,
NOVEMBER 2014

The Institute of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna together with the UNESCO Working Group Vienna addressed an important issue, which might not always gain large attention in ethnomusicological discourse: the transmission of traditional “musics” in their various forms.

Musics of the world vary in itself, but also in the way they are transmitted. Traditional music was and is often linked to oral tradition. Oral tradition,



Keynote speaker Max Peter Baumann and Ursula Hemetek, during Symposium of the Austrian ICTM National Committee. Photo: Otgoonbayar Chuluunbaatar, October 2014

the informal passing-on of music, however, seems to face major changes in some communities. Formal, systematized, and institutionalized ways of transmitting music (“imparting music”) are gaining significance.

The ways in which different communities meet the described scenarios are manifold, as the conference papers showed. Transmission of music can be an integral part of a musical culture. Simultaneously musical cultures adapt styles of transmitting traditional music or even develop new strategies.

Max Peter Baumann gave a keynote address about “Glocal Sounds” and their tradition, negotiation, and communication, presenting a transcultural perspective on music and transmission.

International speakers elaborated different musical expressions and the ways of transmitting them. Insights were given to Anatolian, Burgenland-Croatian, Japanese, Austrian, Slovakian and Roma musical styles.

Delegates presented views and perspectives arising from theory as well as their practical educational and musical experience. Practical musical demon-

strations complemented theoretical elaborations.

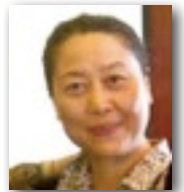
A panel discussion on future prospects followed, focusing on the transmission of traditional music in the higher education sector. The participants (both ethnomusicologists and music educators) discussed how to define and create a space for traditional music within universities in theory and practice.

The symposium came to an end with a musical evening in the Croatian Centre in Vienna, where the transmission of music and dance was once again practically demonstrated to the participants.

The proceedings of this Symposium will be captured by a volume to be published in the Spring of 2015.

China

by Xiao Mei (萧梅),
Chair of National
Committee



The China National
Committee of ICTM is

pleased to report some exciting scholarly activities by its members, particularly regarding the publication of volumes by members of the Committee.

Qiao Jianzhong, president of the Association of Traditional Music of China (a corporate member of ICTM) published in 2014 *Hope: Oral History on a Farmer Guarding a Folk Music Association for 28 Years* (Central Compilation & Translation Press). The “oral history method” was used in this book, as told directly by Lin Zhongshu, and since the interviewers had overlapping contact with Lin, different narrations are supplemented and extended with additional footnotes. To better reflect relevant people, events, and things, the book is illustrated with 171 photos quoting books, newspapers, business cards, inscriptions, chronicles, notes and other data collected by Lin over the years.

Qiao Jianzhong also edited in 2014 *Chinese National Music Geography: Jin Shan Region on the Loess Plateau* (Jiangsu Literature and Art Publishing House). This book includes more than 240 photos and illustrations, and is accompanied by 3 audio CDs, 2 DVDs, and behind-the-scenes footage from field recordings.

Xu Xin, lecturer at the China Conservatory of Music, published in 2014 *Echos of the Steppe: the Sound Ethnography of Chor in Inner Mongolia* (Shanghai: Shanghai Musical Press). Bowed *chor* and the vocal *chor'in guul* are two popular kinds of *chor* music in Inner Mongolia. *Chor* refers to “har-

mony” or “many sounds”, as both styles have a similar sound structure, i.e., a high-pitch melody combined with a drone bass sounding simultaneously. Due to their special sound-producing methods, they also have formed special sound concepts of the *chor* and corresponding expressions among Mongolian society. This book attempts to represent the unique world of *chor* sound closely connected to the sentimental, historical, and cultural significance of Mongolian people.

Yang Xiao, associate professor of Sichuan Conservatory of Music, edited in 2014 *Oral History of Guqin Players in Sichuan* (SDX Joint Publishing Company). The *guqin*, a plucked seven-string Chinese musical instrument of the zither family, has been played for two thousand years, and has traditionally been favoured by scholars and literati as an instrument of great subtlety and refinement. Because of the difference in geography, culture, and lineage in China, many different *guqin* schools developed over the centuries.

The *Oral History of Guqin Players in Sichuan* is divided into two parts: the oral history of twenty *guqin* players of Sichuan, and five memoirs by Sichuan *guqin* players. The purpose of this book is to describe the destiny of Chinese traditional music from the republican period to Modern China, and to interpret and draw links between the music of the country, regions, and individuals.

The **Research Institute of Ritual Music** (RIRMC, Corporate Member of ICTM) is the leading university research institute of humanities and social sciences in China. In 2014 they published:

- * Vols. 8 and 9 of *Da Yin*, an academic journal focusing on research of Chinese traditional ritual music

- * The Northeast Volume of *Traditional Chinese Music*, edited by Xiao Mei and mainly contributed by Liu Guiteng, a book discussing the shamanic traditions of ethnic groups in Northeast China, including the Mongolian, Manchu, Daur, Oroqen, and Ewenki peoples
- * *Music and Trance in Chinese Popular Belief*, with contributions by 17 writers, is the result of five years of fieldwork, reviewing music and trance across China, representing 12 case studies of Han, Mongolian, Yi, Miao (Hmong), Yao, and Zhuang peoples, and including a general survey of the music of the spirit-medium in the provinces of Guangxi and Yunnan

Czech Republic

by Zuzana Jurková,
Liaison Officer

The ethnomusicological programme at Charles University Prague, Faculty of Humanities, is substantially expanding, thanks to new members of the faculty, Adelaida Reyes and David Verbůč, and visiting colleagues. In the summer semester we offer 14 courses, eight among them in English.

Four courses will take place in May and June in the form of a summer school. Especially attractive to international students is the **Little Summer School for Romani Music(s)**, running in connection with the international Romani Khamoro music festival (main lecturers: Zuzana Jurková and Speranța Rădulescu), and the international summer school **Jewish Cultures Through Their Musics** (main lecturer: Kay Kaufman Shelemay). International students, including those in the Erasmus programme, are sincerely

invited to all the courses, especially to the summer schools.

For further information please visit [this website](#), or contact [Zuzana Jurková](#) and /or [Veronika Seidlova](#).

Georgia

by Rusudan Tsurtsumia,
Director of the
International Research
Centre for Traditional
Polyphony of the Tbilisi
State Conservatoire



[Editor's note: the following report was abridged in agreement with the editorial rules of the *Bulletin*. The full report can be found online at [the Georgia section of the ICTM website](#)].

On 22-26 September 2014 the Tbilisi State Conservatoire hosted the **7th International Symposium on Traditional Polyphony**. Despite the fact that the Tbilisi Symposia are quite popular among ethnomusicologists from different countries, wider circles know little about them. Thus in this report I will discuss the history of its foundation and its distinctive peculiarities.

The International Symposium on Traditional Polyphony was founded by the Tbilisi State Conservatoire and the International Centre for Georgian Folk Song, and it is patronized by the President of Georgia and provided with financial support by the Georgian Ministry of Culture and Monuments Protection. The Symposium is organized by the International Research Centre for Traditional Polyphony of Tbilisi State conservatoire (IRCTP).

The symposium is a wonderful rostrum for all interested in general and specific issues of traditional music: theoretical, musical-aesthetic and social aspects, the genesis of polyphony, methodology of its recording and acoustic methods





United Georgian Ensembles sings “Khasanbegura” at the closing gala concert. Tbilisi, September 2014

for study, problems of regional styles and musical language, sacred and secular polyphony, interrelation of polyphony and instrumental music, historical recordings of traditional music, etc.

At the 7th Symposium we were familiarized with new “centres of polyphony”: Slovaks from Serbia (Gordana Blagojević, Serbia), Georgian Jews from Vienna (Nona Lomidze, Austria/Georgia), Chechens from the Pankisi Gorge (Nino Razmadze, Georgia), and Georgians residing outside Georgia (Giorgi Kraveishvili, Georgia). Other presentations were concerned with Sardinian (Renato Morelli, Italy) and modern Lithuanian polyphony (Daiva Račiūnaitė-Vyčiniienė, Lithuania), as well as the history of Abkhazian choral singing (Marina Kvizhinadze, Georgia). One of the most memorable presentations of the 2014 Symposium was “Concerning an Article in *Musical Quarterly* Vol. 47 (1961): Comments on North American Indian Polyphony Half a Century Later” by Bruno Nettl, who participated from Illinois via Skype.

In addition to issues of world polyphony, Georgian polyphony was the focus of a significant share of the presentations. Besides Georgian scholars, Simha Arom, Polo Vallejo, and Kae Hisaoka presented papers on Georgian polyph-

ony. Susanne Ziegler’s presentation “Georgian Recordings Made in German Prison Camps 1916-1918”, together with Nino Nakshidze, announced the recent publication of the book *Echoes From the Past: Georgian Prisoners’ Songs Recorded on Wax Cylinders in Germany 1916-1918*, jointly published by the Berlin Phonogramm-Archiv and the Tbilisi State Conservatoire.

I would like to note that papers focusing on general theory and musical-aesthetics have had a shift in popularity at the symposia. Seven papers on those topics were presented at the 2012 Symposium, while only three were discussed at last year’s symposium: Caroline Bithell’s “Polyphony as Tool and Trope: Theorizing the ‘Work’ of Polyphony in the 21st Century”, Tamaz Gabisonia’s “Semiotic Dimensions of Drone in Traditional Music”, and Nino Tsitsishvili’s “Love Song, Collective Cultures, and Sexual Taboos”.

Concerning publications, participants of the 7th Symposium received the bilingual volume with the proceedings of the previous symposium. Proceedings and booklets of all symposia to date are available from [this webpage](#) (in Georgian).

Roundtables are an inseparable part of the symposium. They are dedicated to themes suggested by participants. At the 2014 Symposium the roundtable “Let’s Talk About Drone” was held on the initiative of Joseph Jordania, and the speakers were Izaly Zemtsovsky (USA/Russia) and Alma Kunanbaeva (USA/Kazakhstan). This form of musical expression is widespread in Georgia, and it turned out that discussion on this theme was an interesting challenge, because, as Zemtsovsky noted, “Anthropologically speaking, the problem of drone is so fundamental and important, that it exceeds the borders of ethnomusicology and musicology”.

In my opinion, the advantage of the Tbilisi symposia is that besides Georgian, Abkhazian, Ossetian, and Chechen (Kists from the Pankisi Gorge) polyphony, the event offers live performances of the world polyphonic traditions, such as those of Austria, Bulgaria, Corsica, Latvia, Lithuania, and the Ukraine, and those of the the Amis and Basque peoples.

Particularly touching was the case of the Ukrainian ensemble “Korali”, which could not come to Georgia due to the political situation, but the ensemble’s director Ludmila Zborovskaya and her daughter Mariana fascinated the audience with the performance of Ukrainian traditional two-part songs.

A very interesting project was presented at the 2014 Symposium: the functioning of folklore under modern conditions. The most typical way for its transformation is by being included in composers’ work, but contemporary composers rarely follow this path any more. On 25 September, the Grand Hall of the Conservatoire hosted “Georgian Motives”, a joint concert of the Georgian folk ensemble “Didgori” and the State Choir of Latvia, where they performed the works of modern

Latvian composers with authentic examples of Georgian polyphony. I think this was an interesting experiment representing cultural dialogue on the one hand, and a new possibility of cooperation between folk song and contemporary composer's thinking on the other.

The following films were screened at the 7th Symposium: *Polyphonia: Albania's Forgotten voices* by Eckehard Pistrick and Bjorn Reinhardt (Germany), *Su Concordu* by Renato Morelli (Italy), and fragments from the unfinished film *Swiss Yodelling: 30 Years Later* by Hugo Zemp (France).

At the closing gala concert, all participating ensembles performed polyphony one after another, but the pinnacle of the concert was the performance, by all the concert's participants, of "Khasanbegura", one of the highest points of Georgian polyphony. This experiment by Anzor Erkomaishvili, a renowned representative of a traditional dynasty of singers, was to structure the song as an alternation of choir and trios. Five trios from different ensembles would present different variants in the final stanza, and the unity of their variations created a cosmic sound effect which provoked sincere enthusiasm in the audience.

While the Tbilisi symposia are indeed among the most important events of Georgian ethnomusicological life, it should be noted that many other interesting events took place in 2014. Information about these events can be obtained in the *Bulletins of the IRCTP* from [this website](#) (in Georgian).

For more photos of the Symposium, please visit the [ICTM Online Photo Gallery](#).

Ghana

by Daniel Avorgbedor,
Liaison Officer



Since the appointment of an ICTM Liaison Officer for Ghana in mid-2014, a newly-formed working committee has been actively engaged in reactivating local interest in ICTM. One positive outcome of this ongoing effort is the constitution of a proposal for a panel session with four individual presenters for the 2015 ICTM World Conference in Astana.

The past few months have been marked by significant professional and intellectually stimulating music-related activities, in which prospective members of the local committee were involved, directly or indirectly. For example:

1. The West African Sub-Regional Chapter of the Pan African Society for Music Education (PASMAE), in collaboration with the National Executive of the Performing Arts Teachers' Association of Ghana (PATAG) held a conference on 10-14 June 2014 at the University of Education of Winneba, focusing on

the theme "Arts Education in 21st Century Africa: Towards a Holistic Artistically Literate Citizenry in the Arts—Dance, Media Arts, Music, Theatre & Visual Arts". Key-note speakers were J. H. K. Nketia and the Ghanaian performer-scholar and ICTM member Paschal Younger (Ohio University, Athens).

2. The African Theatre Association held its annual conference on 9-12 July 2014 at the School of Performing Arts, University of Ghana, Legon under the theme "African Theatre, Performance and the Academy". John Collins, prolific author and well-known scholar on Ghanaian popular music, served as keynote speaker.
3. A third conference originally scheduled to be held at the University of Cape Coast on 3-6 September 2014 was postponed due to reports of Ebola in the region. The conference, with the theme of "Memory, Power, and Knowledge in African Music and Beyond" will take place in 2015.

The end of 2013 was marked in a significant way through a productive re-



*Participants of the symposium dedicated to the works of J.H.K Nketia. December 2013.
Photo by Daniel Avorgbedor*

flection on the works of J. H. K. Nketia. A three-day symposium sponsored the Historical Society of Ghana and hosted by the University of Ghana campus ran from 9 to 12 December 2013 under the theme “Reminiscences of a Nonagenarian’s Lifelong Encounter with Tradition and Innovation in Contemporary Contexts of Music in Ghana”. The three themes concerned:

1. Researchers, educators, composers, arrangers, choreographers;
2. Highlife musicians, promoters, producers of Popular Music Genres;|
3. Hiplife artists and producers.

Finally, a growing international presence continues to qualify and diversify the music scene in Ghana, including the active sponsorships by NGOs and local and foreign government agencies.

Iran

by Mohammad R. Azadehfard, *Liaison Officer*



Even though Iran is the target of many economical sanctions, the pursuit of cultural activities is, thankfully, scarcely affected by them.

The ICTM is practically unknown to scholars and students in Iran. I gave several lectures and speeches, and set up a huge mailing list to introduce the Council’s aims and goals regarding traditional music and dance from the whole world. With effort and a bit of luck, I was able to draw the interest of music students and local researchers, but before I had the chance to enjoy this success, an odd problem became apparent. Interested people simply could not pay their membership dues to ICTM, because all Iranian banks are under international sanctions, effectively cutting all links with banks over-



First group of ethnomusicology students at the University of Arts in Tehran to be graduated by the end of 2014/early 2015. Photo by Mohammad R. Azadehfard

seas. My colleagues and I discussed the situation, and with the help of the ICTM Secretariat and in consultation with our financial advisers we were able to find a solution that enables Iranian members to join ICTM by paying their membership dues in euros to the Saman Bank of Iran.

In spite of many limitations, programmes in ethnomusicology are established as in two Iranian universities, and we are expecting the graduation of our first generation of Master’s students by the end of 2014 and early 2015.

Our libraries are very poorly stocked, but several scholars have already responded positively to my request, and sent us copies of their publications. Thanks to Timothy Rice and Razia Sultanova, among others, who have dedicated their publications to improve the ethnomusicology library of the University of Arts in Tehran. I hope more scholars will send their valuable books in the near future.

“Iranian Music through Action” is the title of two open courses on Iranian

music, for international students and scholars based in Tehran. The courses include learning structural elements of Iranian music as well as improvisation by practically learning the Iranian hammered dulcimer (*santür*). Some Iranian institutes have already agreed to cooperate in presenting these courses. For more information, please visit [this webpage](#).

Finally, we have been encouraging Iranian students and scholars to participate in the 2015 ICTM World Conference in Astana, and we expect the number of Iranian ICTM members to rise to an acceptable quantity by early 2015.

Ireland

by Daithí Kearney,
Chair of National
Committee



The Annual Conference of ICTM Ireland is quickly approaching and we are looking forward to welcoming delegates to Dundalk in the historical Oriel region of the northeast of Ireland. In Galway last year Martin Stokes, King Edward Professor of Music at Kings College London, presented a wonderful keynote that explored changing contexts for ethnomusicological study with reference to his experiences in Istanbul.

This year we are delighted to be welcoming Christopher Smith, Professor and Chair of Musicology and director of the Vernacular Music Center at the Texas Tech University School of Music to present the keynote. The conference, which will be hosted by the Section of Music at Dundalk Institute of Technology from 27 February to 1 March 2015 is themed “Tracks Less Travelled”.

Over the past few months another volume of our journal *Ethnomusicology Ireland* has been edited by Liz Doherty and Tony Langlois. Coinciding with the [relaunch of our website](#), the journal will present a range of material that reflects current research in Ireland and also reflects our international network.

We are also looking forward to the first **Joint SEM-ICTM Forum**, “Transforming Ethnomusicological Praxis through Activism and Community Engagement”, that will be held in Limerick City from 13 to 16 September 2015. The Local Arrangements Committee will be led by Colin Quigley and Aileen Dillane. The European Seminar in Ethnomusicology (ESEM) will also overlap with the Forum for one day.

There is much work being undertaken on rare manuscripts and other sources of Irish traditional music at the moment, and for researchers with a particular interest in Irish traditional music, the Irish Traditional Music Archive has opened a new Special Collections Room, which gives online Intranet public access to ITMA’s entire special collection of original sheet music (almost 4,000 items) and to its special collection of historic digitized sound recordings, including cylinders and 78s (over 1,000 items).

We look forward to welcoming delegates to our various events and for research over the coming months.

Laos

by Bountheng
Souksavatd, Liaison
Officer



Ethnomusicology is a subject that is still new and exotic to Laos. In addition to the basic knowledge of music (e.g., music theory and solfège) studies in ethnomusicology require a vast understanding of neighbouring fields, such as cultural anthropology, linguistics, musicology, foreign languages, sociology, psychology, archaeology, and acoustics.

In a number of neighbouring countries, despite the presence of experienced scholars and, particularly in Vietnam where a strategy for our discipline has existed for many decades, pioneers like Tô Ngọc Thanh still stop at one individual subject, therefore not developing a whole study.

What about the situation in Laos?

Laos is a multi-ethnic country, a nation which since the dawn of time has been celebrated as a land of rich, traditional arts, full of diversity and character. During the Kingdom of Lan Xang (1354-1707), an absolute economical,

cultural, and artistic pinnacle was reached. Many unique traditions date back to this era, such as the *lam tangvai*, *lam phouthay*, *lam salavanh*, *khap ngum*, and *khap phoun*, among others.

Nearly seven centuries have passed since Chao Fa Ngum established Lan Xang, and yet Laos’s extensive and fascinating treasure of music still remains mostly unknown, partly because of lack of documentation, and partly because of a shortage of in-depth music analysis when Laos was being ravaged by wars instigated by foreign powers. Starting with the Siamese invasion of 1778, the burned Vientiane suffered devastating damage. The “Greater Thailand” ideology robbed Laos of much of its cultural and musical heritage, as well as of talented artists who were forcefully relocated to Bangkok to serve in the Royal Palace. There was also a period when Lao people were forbidden to learn their own mother language, and from playing the *khen*, a musical instrument symbolic of Laos. In parts of Northeastern Thailand, Lao people were prohibited from saying they were, in fact, Lao.

The ancient cultural heritage of the Lao people, and their bearers, suffered greatly through the brutal years of war in the wake of colonialism and imperialism. Nowadays, all that remains is kept and preserved with utmost respect in the consciousness of the people.

For our part, after many years of doing fieldwork in remote villages, making interviews, and recording veteran artists of 49 ethnic minorities in the Lao community, we have collected precious information regarding both musical instruments and the background of traditional music. From this work we arrived at the notion that specific measures must be taken to preserve at all costs the rapidly diminishing

musical heritage. The majority of our subjects are of advanced age and in poor health, and many we met only on a few occasions before their sudden passing, without finishing their stories—a source of constant distress for us. Moreover, orally-transmitted traditions are being lost because the younger generations lose interest in the skills and arts of their ancestors, being often unaware of their own traditional music, and preferring newer values such as electronic music and vibrant dances coming from overseas.

I believe Laos should therefore be more concerned with education, especially in ethnomusicology, for the purpose of creating human resources. However, there are currently only a few individuals who are properly educated (at foreign music institutions) to be able to take on this great responsibility. Because of that, Laos will not be capable of training ethnomusicologists in the short term, as for many years music education in Laos has catered exclusively to the performance industry.

In Laos, many projects on ethnomusicology are unfortunately infeasible, due in part to lack of funding and partly to lack of competent researchers. However, at the project *Encyclopedia of Laos National Instruments*, under my supervision, we have confidently applied knowledge on ethnomusicology acquired in Vietnam.

The most prominent resource is the application of recording methods following A. J. Ellis' cent-based system. Many Lao musicians with a will to research frequently covered themselves behind the tempered pitch system, thus regrettably producing distorted recordings of traditional tunes. In general, the aforementioned researchers can only rely on their own experience in a conservative way. They study by themselves, unaware of use of modern re-

cording equipment to accurately measure the sounds that human ears occasionally cannot perceive, or computer types that can aid the researchers in music duplication, system migration, step transfer, etc.

Through the current situation and in my own personal experience, in order to extricate the impasse of human resources, of the ideology in Laos's modern research discipline now and in the future, Laos needs to take action on the following affairs at once:

1. To establish the study of inductive reasoning at the Laos National Academy of Music, to equip the basic knowledge for students. Create for them an environment in which they can test themselves through essays directly related to the topic of traditional music. This will be an important stepping stone in creating human resources for the future of ethnomusicological education.
2. To gather (officially and/or unofficially) scholars educated at foreign music academies, Lao ethnologists, sociologists, and linguists, who are dedicated to the collection, research, and teaching of ethnomusicology, and establish an Institute of Music Research within the National Academy of Music, true to the ideal of the modern world.

Papua New Guinea

by Naomi Faik-Simet,
Liaison Officer



The second part of the year was filled with dance and music activities, with the country hosting the 5th Melanesian Festival of Arts and Culture that took place from the 28 June to 11 July. Organized by Papua New Guinea's National Cultural Commission, the two-week festival promoted the theme "Celebrating Cultural Diversity" and showcased a variety of traditional and contemporary dances from the region. There were approximately three thousand participants from Fiji, Vanuatu, Solomon Islands, New Caledonia, Timor-Leste, Australia (Torres Straits), and Indonesia (West Papua). Being the host country, Papua New Guinea had the largest number of participants, totalling about two thousand.

The festival provided the occasion for interaction and sharing of cultures through the many dance expressions and performances. Fiji's contemporary VOU dance company was one of the highlights which promoted the unique technique of contemporary Pacific dance. Other popular performances include the Fiji firewalkers, the Solomon Islands panpipe dancers, Papua New Guinea Baining fire dance and traditional dances from Vanuatu, the Kanaks of New Caledonia, the Torres Strait island dancers of Australia, the colourful dancers from Timor-Leste and the vibrant dancers from Indonesia's West Papua province. These performances connected the relationship in language, culture, and history among the participants and brought out a true Melanesian spirit.

The festival performances were documented by staff of the Institute of Papua New Guinea Studies.

DANCE WORKSHOP

Another great dance activity was the 2014 National Dance Workshop held at the University of Goroka in the Eastern Highlands province. The workshop was held from 8 to 11 September and addressed the theme “Promoting Cultural Development Through Dance”. It was a collaborative activity between the Institute of Papua New Guinea Studies and the Creative Arts and Communication Strand of the University of Goroka. The workshop was a practical way forward after the 2010 National Dance Symposium in Goroka.

It was held in three parts: paper presentations, practical dance workshops, and interactive discussion sessions. Each of the sessions targeted specific areas, namely Understanding Dance in Papua New Guinea, Dance Adaptation and Creativity, Creativity and Aesthetics of Dance Techniques, Dance in the Education Curriculum, and Repositories and Accessing of Archival Dance Materials.

We were fortunate to have Mohd Anis Md Nor and Marcia Lloyd as guests of the workshop. Anis opened the workshop with a keynote presentation focused on his personal and professional experience in reviving the traditional Malay zapin dance. His presentation contextualized the guiding aims of the workshop in creating and ensuring the continuity of traditional dance in and through education. Lloyd led a creative workshop which was explored by participants in three parts: (a) the Brain-Dance, (b) one part of a creative dance lesson, and (c) creating a dance pattern using symbols for movement. This was appreciated by all participants.

CONFERENCE/SYMPOSIUM

The ICTM Study Group on Music and Dance of Oceania held its 8th Symposium in Madang, in collaboration with the annual conference of the Linguistic Society of Papua New Guinea. This took place on 17-19 September. Don Niles, Edward Gende and myself, from the Institute of Papua New Guinea Studies, gave presentations at the conference.

MADANG SHOW

The Madang Show is an annual event organized by the Provincial Government to maintain and preserve the traditional heritage of the people. Niles and Gende recorded and documented traditional music and dance performances during the show on 13 and 14 September.

MILNE BAY KENU AND KUNDU FESTIVAL

The Milne Bay Kenu and Kundu Festival is another annual event which was initiated by the National Cultural Commission to preserve, protect, and promote the cultures of the Milne Bay people. It was held from 7 to 9 November. Traditional performances associated with *kundus* (slit-drums) and canoes were documented by Niles and Balthazar Moriguba.

GANIGE RIVER FESTIVAL

The Ganige River Festival was held this year in the village of Ganige, Kerowagi, in the Highlands of Papua New Guinea from 27 to 29 November. The aim of the festival was to promote peace and unity in the community. Distinctive dance and music performances from the Highlands of Papua New were showcased as part of the event. Faik-Simet documented the traditional performances.

We look forward to more activities in the new year and take this time to wish everyone a prosperous 2015!

Switzerland

by Raymond Ammann, outgoing Chair of National Committee, and Marc-Antoine Camp, incoming Chair



The Swiss Society for Ethnomusicology (CH-EM), which forms the ICTM National Committee of Switzerland, organized its first meeting on 31 May 2014 in



Geneva, participating in the celebration of the 30th anniversary of the Ateliers d'ethnomusicologie. In the most international city of Switzerland, Laurent Aubert has set up and fostered music and dance activities through concerts, festivals, courses, and publications, particularly of compact discs and the yearly *Cahiers d'ethnomusicologie*. There are currently more than fifty music courses offered at the Ateliers, and participants from some of these courses performed during the celebrations and gave insights into the musical diversity cultivated at this unique institution.

On 15 November 2014 the CH-EM held its annual meeting in Lucerne. The board members were re-elected for a further term of four years and Marc-Antoine Camp was elected the new president. The members warmly thanked the outgoing president, Raymond Ammann, for his work during the last two terms. Although ethnomusicology has a weak institutional presence in Switzerland, Ammann made sure that there was a lively exchange by scholars and persons interested in ethnomusicology, especially between the different language regions of the

country. Several projects of current research were presented at the meeting in Lucerne: Miguel Angel García showed excerpts from his audio-visual documentation on Afro-Cuban ritual music and dance; Brigitte Bachmann-Geiser reported on her iconographic project on zithers; András Bodroky showed his investigation into a 17th century dulcimer from the Berne region; Christine Zurbrügg presented her documentary film on female yodellers in Vienna (*Orvuse on Oanwe: Wiens letzte originale Dudlerinnen*). Some of these contributions will be published in the yearly bulletin of the CH-EM, which will be available in the Spring of 2015.

Tajikistan

by Faroghat Azizi,
Liaison Officer



The presence of ICTM in Tajikistan was officially established in 2014, when I was appointed Liaison Officer by the Executive Board of ICTM. I am a Tajik musicologist who has conducted research in a broad range of musical styles and genres of Tajik musical culture, and who has published numerous books and articles in both Tajik and international academic journals.

Research in Tajikistan is conducted in the fields of musicology, folk music, classical music (*maqomot*, *shashmaqom*, and other related *maqoms*), professional and traditional music (*falak*, *na't*, *maddoh*, and *ashula*), and epic music and songs such as *qissa*, *gurghuli*, and *shohnomakhoni*. Many scholarly works have been published based on the activities of Tajik composers, both in Russian and Tajik languages. Some of these works are scheduled to be translated into English to introduce their work to international audiences.

The Tajik musical culture is diverse, and the diversity of genres, styles, and repertoires has their own historical roots.

In the twentieth century, European cultural models were introduced when Tajikistan became part of the Soviet Union. The aim was to introduce and promote cultural enlightenment among the indigenous peoples, and had influences on local musical composition, performance, and pedagogy.

The concept of orchestras and choirs, musical notation, and the tempered tuning system were introduced. Specialized elementary and high music schools, music colleges, conservatories, and institutes of arts were opened. The Tajik opera and ballet were established and the first Tajik opera *Shurishi Vose'* [Revolt of Vose'], written by Sergei Balasanyan, was performed in 1939. The first Tajik ballet *Du Gul* [Two flowers], written by Alexander Lentskiy, was performed in 1941. Since their establishment, these institutions produced 50 operas, 30 ballets, several symphonies, musical dramas, concerts with different musical instruments, quartets and quintets, chamber music, many cycles of vocal music, etc.

Adopting the European musical models, however, diminished the traditional forms of musical performances and pedagogy. Before the introduction of the European models, Tajik classical and professional music was transmitted orally. The Soviet Union's cultural policy introduced the European notation system, replacing in music schools the traditional oral system of transmission *ustod-shogird* [teacher-disciple], a pedagogy which was in practice to transmit music and musical knowledge for decades in the region.

Tajik musical institutions such as the National Conservatory and Institute of

Arts have continued to support the Soviet models, and thus created hybrid models, where European and indigenous musical instruments are employed in concerts. For example European-style concert music such as *estrada* were based on local folk songs and nationalist sentiments.

Before the introduction of European models, music treatises were written and developed. Despite the fast flow of Arabization in the Persian world, musical treatises were still written in Farsi/Tajik along with Arabic.

The first treatise written in Persian was *Danishnoma*, of Abū Alī ibn Sīnā (980-1037), also known as Avicenna. Based on these musical treatises and the development of the Persian/Tajik music system historically, the structure can be classified into three tune systems:

1. *Haft parda* (seven fret), in pre-Islamic times
2. *Duvozdah parda / duvozdah maqom* (twelve fret), from the end of twelfth century until the end of the eighteen century
3. *Shashmaqom* (six *maqoms*), from the end of the eighteenth century until today
4. *Chormaqom* (four *maqoms*), well spread in the mountainous region of Tajikistan

It should be noted that Tajik classical, traditional and professional music (*maqomot* and *falak*) have their own schools, systems, methods and ways of development. One of these systems is the *ustod-shogird*. Like other forms of classical music in the East, these genres were taught, learned and transmitted orally. Today, there is a tendency in the educational system of Tajik musical institutions to strengthen and develop this system. The Tajik National Con-

servatory brings composers, musicians, professors of music, and cultural experts together and engages in teaching young generation not only European models but reviving the classical and traditional Tajik music. It is working together with 200 other musical educational institutions as a network to teach and train all aspects of traditional and professional music and to revive musical systems that were undermined during the time of the Soviet cultural policy.

Tanzania

by Imani Sanga, Liaison Officer

In this report I highlight major events related to traditional music of Tanzania, broadly defined, that have taken place since last year. Some of them are annual events hence interested persons should plan to attend similar events next year. I also list recent publications by Tanzanian scholars concerning various aspects of the music of Tanzania.



INTERNATIONAL ETHNOMUSICOLOGY SYMPOSIUM

The Department of Fine and Performing Arts at the University of Dar es Salaam organized and hosted the 8th annual International Ethnomusicology Symposium that took place on 17-18 July 2014, addressing various aspects on the study of African music and music education in Africa. The symposium featured paper presentations, a choral workshop, and live music performances, and was attended by participants from Austria, Ethiopia, Finland, Germany, Kenya, Malawi, Mayotte Islands, South Africa, Spain, USA, and Zimbabwe. All local major music schools, colleges, and universities including Tumaini University Makumira (ARUSHA), Dodoma

University, Dhow Countries Music Academy (DCMA, Zanzibar), Bagamoyo College of Arts (TASUBA) and Luhija music school (Bukoba) were represented. Keynote lectures were given by two noted scholars of African music, Meki Nzewi and Gerhard Kubik. The department is now in preparation for the next symposium in 2015. The dates will be announced soon on the website of the [University of Dar es Salaam](http://www.universityofdar-es-salaam.ac.tz). For more information and updates contact the current coordinator Kedmon Mapana.

MUSIC EDUCATION WORKSHOP

On 1-2 August 2014, Dhow Countries Music Academy (DCMA) organized and hosted a Music Education Workshop aiming at training music school-teachers. Sixty participants from Unguja, Pemba, mainland Tanzania, and Kenya as well as USA, Canada, and Spain gathered at DCMA to discuss issues related to bringing world music traditions into school music programmes, and developing methods and materials for teaching these music traditions in schools. Key lectures were given by Patricia Campbell from the University of Washington and Frank Gunderson from Florida State University, both leaders in the field of World Music in schools. Other presenters included DCMA Academic Director Mitchel Strumpf, Donald Otoyoy, and Beatus Nsiima (a PhD student at the University of Dar es Salaam). The workshop was financially supported by the Swiss Embassy in Dar es Salaam.

TRADITIONAL MUSIC AND DANCE PRESERVATION AND PROMOTION IN NORTHERN TANZANIA

In February 2014 the Department of Music at Tumaini University Makumira in Arusha began to implement a three-year project titled "Traditional Music and Dance Preservation and Promotion in Northern Tanzania". The project,

funded by the European Development Fund Support to Culture in Tanzania, will involve the construction of a Cultural Heritage Centre at Makumira. When completed the centre will carry out research, music documentation, and preservation work, as well as promotion of local music and dance through training and performances. For more information contact the project manager Randall Stubbs at cac@makumira.ac.tz.

RECENT PUBLICATIONS BY TANZANIAN SCHOLARS FOCUSING ON THE MUSIC OF TANZANIA

- * Clark, Msia Kibona. "The Struggle for Hip Hop Authenticity and Against Commercialization in Tanzania". *The Journal of Pan African Studies* 6 (2013): 5-21
- * Mapana, Kedmon. "Enculturation discontinuities in the musical experience of the Wagogo Children of Central Tanzania". In *The Oxford Handbook of Children's Musical Cultures*, edited by Campbell, P.S. and T. Wiggins, 510-526. Oxford: Oxford University Press, 2013.
- * Mapana, Kedmon. "Transitions in the Social Functions of the Muheme Music Tradition of the Wagogo People of Dodoma, Tanzania". *International Journal of Humanities and Social Science* 3 (2013): 161-168
- * Ndomondo, Mathayo, Imani Sanga and Mitchel Strumpf, eds. *Readings in Ethnomusicology: A Collection of Papers Presented at Ethnomusicology Symposium 2013*. Dar es Salaam: Department of Fine and Performing Arts, 2014
- * Omar, Shani. "Hip Hop Music as a Youth Medium for Cultural Struggle in Zanzibar". *The Journal of Pan African Studies* 6 (2013): 133-155
- * Sanga, Daines. "Traditional Dances and Bongo Flewa: A Study of Youth Participation in Ngoma Groups in

Tanzania". *Swahili Forum* 20 (2013): 67-84

- * Sanga, Imani. "Postcolonial Archival Fever and the Musical Archiving of African Identity in Selected Paintings by Elias Jengo". *Journal of African Cultural Studies* 26 (2014): 140-154
- * Sanga, Imani. "The Figuring of Postcolonial Urban Segmentarity and Marginality in Bongo Flewa Music in Dar es Salaam, Tanzania". *IRASM: International Review of the Aesthetics and Sociology of Music* 44 (2013): 385-405
- * Sanga, Imani. "The Limits and Ambivalences of Postcolonial Consciousness in Mbunga's Church Law and Bantu Music". *Yearbook of Traditional Music* 45 (2013): 125-141

Vietnam

by *Phạm Minh Hương*,
Chair of National
Committee



In 2013 and 2014, the Vietnamese Institute for Musicology (VIM) focused on disseminating Vietnamese traditional musical heritages, organizing festivals and performances of traditional music, and producing audio CDs. Among the activities were:

PERFORMANCES

- * A cycle of concerts of Vietnamese traditional music with explanations, to introduce musical instruments to students at universities, colleges, and vocational schools, and to children and the elderly
- * A programme to introduce touristic products of the Institute and a cultural exchange with the Association

of Friends of Vietnam Cultural Heritage (FVH)

- * The first national *Đờn ca tài tử Festival* 2014
- * The national *Ca trù Festival* 2014

CD AND DVD PRODUCTS

- * CD set *Đờn ca tài tử in Southern Vietnam collection*
- * CD set *Vietnamese sunken fret guitar solo 20 principal repertoires of Đờn ca tài tử* by Tài tử artist Thiện Vũ
- * CD *Unrequited/perpetual love*, introducing the singing and playing of the two master Ca trù artists of Vietnam
- * DVD *Đờn ca tài tử, traditional music of southern Vietnam* in Vietnamese and English versions, introducing an overview of Vietnamese *Đờn ca tài tử* heritage

With the support of International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP), VIM has restored audio documents of traditional music dating to the mid-twentieth century. They were compiled into nine CDs to present Vietnamese traditional music in the twentieth century. These CDs are expected to be released by ICHCAP in 2015.

In addition to the activities for heritage popularization, the main activities of VIM in 2013 and 2014 involved fieldwork, conference organization, trainings, art teaching, scientific research, and regular publications.

FIELDWORK

In the past two years, VIM conducted the following fieldwork collection trips:

- * Collection of *Bài Chòi* folk art in nine provinces in Central Vietnam
- * Collection of *Then* art, a kind of ritual performing arts of the Tày,

Nùng, and Thái ethnic groups in Tuyên Quang (Vietnamese Northern mountainous provinces)

- * Collecting and restoring of *Hò chèo ghe* (Work-song on a rowing boat) and *Nói thơ Bạc Liêu* (Bac Lieu poem recitation), two endangered traditional musical heritages of Southern Vietnam

RESEARCH

In 2013 and 2014, VIM implemented the following seven research projects:

- * "Some issues in *Quan họ*" by Le Van Toan
- * "Hanoi tune, the process of aesthetic perception" by Dương Viết Á.
- * "Traditional notation methods and issues of Vietnamese traditional music notation" by Nguyễn Bình Định
- * "Đao musical instrument of Khơ mú ethnic group" by Tạ Quang Động
- * "Recitative art in *Ca trù*" by Nguyễn Hiền Đức
- * "Some solutions to improve the preservation of traditional music at the Vietnamese Institute for Musicology" by Đặng Hoài Thu
- * "Similarities and Differences in folk music of Thái and Lào ethnic group in Vietnam and Laos" by both Vietnamese and Lao researchers

CONFERENCES

- * Seminars on *Then* arts, a kind of ritual performing arts of Tày, Nùng and Thái ethnic groups in Vietnamese Northern mountainous provinces
- * Conference on "Preservation and Promotion of Southern *Đờn ca tài tử art*" held in Bạc Liêu province, a province in Southern Vietnam
- * Conference on "*Bài chòi* folk art in Central Vietnam, the Current Situation and Preservation" organized in Bình Định province, a province in Central Vietnam

- * International conference “The training of Music Composing in the current period” held in Hanoi with the participation of Vietnamese and international composers who give lectures in music composing

TRAINING AND TEACHING

- * Teaching *Ca trù* singing at the village communal house in Hải Dương province
- * Training about Bài chòi heritage
- * Opening courses to transmit intangible cultural heritage including *Then* singing and *Đờn ca tài tử* to the staff of VIM taught by folk artists

REGULAR PUBLICATIONS

- * Six volumes of the *Bulletin of Vietnamese Institute for Musicology*
- * The book *Hanoi Tune: The Process of Aesthetic Perception* by Dương Việt Á.
- * Brochure on *Đờn ca tài tử* heritage

These are some of the activities that the Vietnamese Institute for Musicology conducted in 2013 and 2014. A number of additional activities related to traditional music were conducted by other organizations and individuals in Vietnam. These are listed below.

In the future, we hope to have more chances to cooperate with the members of ICTM around the world in studying traditional music of Vietnam and other countries in Asia.

THE VIETNAM INSTITUTE OF CULTURE AND ARTS STUDIES

In cooperation with the Bắc Ninh Provincial Department of Culture, Sports and Tourism, the Vietnam Institute of Culture and Arts Studies (VICAS) has researched, recorded, filmed, restored, and transcribed traditional *Quan họ* songs and some features of *Quan họ* cultural activities.

ACTIVITIES BY TRẦN VĂN KHÊ

Trần Văn Khê, former ICTM Vice President and current Honorary Member of ICTM, at 93 years of age continues to be active in Vietnam, engaging in the following activities:

- * Holding “periodic activities” at his home, lecturing on Vietnamese traditional music and performing arts
- * Being a Special Adviser to the Committee which successfully inscribed *Đờn ca tài tử* music and song in southern Vietnam into UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity
- * Giving talks and lectures to students, both at home or at institutions of primary, secondary, an university levels, about Vietnamese traditional music, how to preserve it, disseminate it, promote it, etc.
- * Welcoming research teams European, Asian, and American countries and presenting “General Characters of

Vietnamese Traditional Music and Theatre” in French and English.

For more information the work and life of Trần Văn Khê, please read the interview published in *Bulletin of the ICTM* 125 (April 2014): 7-8.

From the ICTM Online Photo Gallery



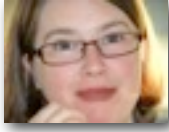
Traditional Kazakh musical instruments exhibited at the Kazakh Museum of Folk Musical Instruments. Almaty, Kazakhstan. June 2014. Photo by Svanibor Pettan. [Visit gallery.](#)

Reports from ICTM Study Groups

Applied Ethnomusicology

INTRODUCTION

by *Klisala Harrison*,
Study Group Chair



The ICTM Study Group on Applied Ethnomusicology met for a highly stimulating Fourth Symposium in South Africa, from 30 June to 4 July 2014. Due to generous arrangements by the Local Arrangements Committee, chaired by Bernhard Bleibinger, about 50 participants from Africa, Europe, North and South America, Australia, and Asia moved between the venues at the University of Fort Hare in East London, the university's main campus in Alice, a Hogsback conference facility in the Amathole Mountains, and Grahamstown.

The academic programme focused on several themes, most prominently applied ethnomusicology and institutions, especially formal organizations, but also new research and applied work via digital media. This programme and its applied activities—including a lecture-workshop-performance on *umngqokolo* overtone singing as Xhosa cultural heritage by Dave Dargie as well as various applied activities organized by Local Arrangements—would not have been possible without the guidance of the Programme Committee in which I was assisted by Anthony Seeger, Samuel Araújo, Britta Sweers, and Bernhard Bleibinger. The symposium was special also in that it featured the first-ever keynote lecture for the Study Group, given by Angela Impey (School of Oriental and Asian Studies, University of London) and titled “Mainstreaming Musical Knowledge into Development

Practice: Thoughts, Theories and Trajectories from Sub-Saharan Africa”.

Impey's keynote, funded by the Local Arrangements Committee, greatly enhanced critical thinking on applied ethnomusicology for development and in Africa. Overall, the more than 30 presentations showed a high level of scholarship while forging new directions for applied ethnomusicology research and practice.

In keeping with the warm, collegial, and highly participatory spirit of the Study Group, this report is a collaborative effort offering additional detail on the academic programme and local arrangements. Congratulations to the presenters and to the truly helpful organizers for a very successful meeting!

THE ACADEMIC PROGRAMME

by *Britta Sweers*, *Study Group Secretary*



The symposium provided a particular insight into the strong activism and multi-layered reflection processes of applied work on the African continent. The opening panel “Institutional Action in Response to Social Demands” by South Africa-based Diane Thram, Brett Pyper, and Valmont Lane presented a detailed analysis of two “national” South African Arts festivals. Similarly, Mandy Carver highlighted the complex challenge of South African school music-textbook publications, which must deal with problematic school situations, as well as with a still-lingering colonial heritage.

The symposium also offered insights into the work of the Fort Hare Department. While Bernhard Bleibinger provided a rich overview of the chal-

lenges of the strategies and achievements of the Fort Hare ethnomusicology approach, Germaine Gamiet added insights into the impact of the UNESCO Convention of the Department's work, and David Manchip added a practical example of the integration of traditional material (which has suffered increasing marginalization) into a jazz-ensemble project.

Highlighting work at the University of Kwazulu-Natal in Durban, Patricia A. Opondo gave detailed insights into the successful work of her Applied Ethnomusicology master's programme. A wonderful example of the outcome of the Durban programme was featured: Nhlakanipho Ngcobo's research film *Y-Tjukutja ANC!* This documentary on the song repertoire of the African National Congress combined ethnomusicological research with documentary and filming skills. Jerry Rutsate's paper offered a Zimbabwean perspective on the handling of musical archives and cultural heritage deprivation relationships. This Zimbabwean study revealed a highly pragmatic approach within a complex political and economic situation that calls for further international attention and reflection.

Other international papers showed that applied ethnomusicology has started to move to an increasingly theorized level that self-reflects on practice and method. For example, Klisala Harrison (Finland/Canada), who had to present via Skype due to a temporary but serious illness, reflected on the systematic research of values and its role in the practice of applied ethnomusicology—an idea that re-surfaced in other papers. Similarly, Gregory Barz (USA) added an important view by addressing

the relation of medical ethnomusicology to applied ethnomusicology. Ana Flávia Miguel (Portugal) reflected on the significant applied research methodologies developed by the Brazilian Musicultura Group, here exemplified in a project undertaken with Cape Verde immigrants in Lisbon. Theoretization was also apparent in Klaus Näämann's (Germany) ethnomusicological analysis of music competitions. Mai Li (USA) added perspectives on the Intangible Cultural Heritage debate.

The symposium provided insight into several fascinating case studies, such as Nepomuk Riva's reflection on sometimes conflicted interests of the different participating groups in intercultural co-teaching seminars at the Humboldt-University in Berlin. Marie-Christine Parent (Canada) reflected on her complex role expectations during her fieldwork on the Seychelles, commissioned by the Ministry of Culture. Łukas Smoluch (Poland) addressed the challenges of revival from written collections in the case of Oskar Kolberg's material. Boyu Zhang (China) likewise presented fascinating insights into applied ethnomusicological community work in China. Deise Oliveira Montardo (Brazil) provided important insights from her applied work in the Amazon region, and Jennifer Newsome (Australia) presented an extremely sobering analysis of her work with Australian Aboriginal communities.

The symposium further indicated that digital media increasingly facilitates applied work. This was apparent in the presentation of Jocelyn and Zachary Moon (USA), who added a fresh perspective on Zimbabwean music in on-line material. Michael Hajimichael (Cyprus) analysed the work with TV as a medium in applied ethnomusicology. Finally, Carol Muller (USA), together with her students Nina Ohman, Glenn



Music students at the University of Fort Hare performed in a marimba band together with participants in a community-outreach project.

Holtzman, and Emily J. Rothchild, presented a well thought-out panel on community service learning in universities. The panel highlighted activist work with hiphop musicians, and provided insights into issues of gender, religion, and ethnicity affecting interlocutors and researchers.

The high quality of many papers contributed to the dedicated commitment in a final discussion. For example, the multiple directions presented raised the need to (re-)address the questions of how to define applied ethnomusicology, and of how to place related approaches, such as socially engaged ethnomusicology, management work, etc., into this academic field. Other important questions related to the establishment or expansion of better exchange and dialogue between the different research

groups, and to the role of archives and applied ethnomusicology within institutions and interdisciplinary contexts. Also expressed was a need to exchange relevant teaching programmes and curricula.

LOCAL ARRANGEMENTS

*by Bernhard Bleibinger,
Chair of LAC*



The symposium started in the morning of 30 June after a brief welcome by Klisala Harrison, Britta Sweers, and myself in the new Fort Hare Music Department in East London. At the welcome reception on the first evening entertainment was provided by a marimba band, consisting of music students and players from a former community outreach project. The

band, trained by Jonathan Ncozana, performed original and arranged musical items, which showcased results of applied work at the Department.

The late afternoon event on the second day, after fruitful presentations and intense discussions, was a sunset boat trip on the Nahoon River in East London, which offered delegates an opportunity for relaxed talks and networking while enjoying South African dishes and wines.

On day three, the Study Group travelled through Frontier Country to the Fort Hare main campus in Alice, the alma mater of famous politicians like Nelson Mandela and Julius Nyerere, and the former workplace of Desmond Tutu. After a brief visit to the old Music Department and a walk through the campus, the group had a guided tour to the ANC Archives and the collection of Xhosa artefacts at NAHECS. The main event of the day, Angela Impey's keynote address, took place after a tea break in the exquisite De Beers Gallery for African Arts at Fort Hare. The afternoon was reserved for individual walks to waterfalls, gardens, and indigenous forests in Hogsback. In the evening, a workshop was offered at the Fort Hare Hunterstoun Conference Centre in Hogsback, where delegates could learn how to make and play indigenous musical bows from the Eastern Cape. The Hunterstoun Conference Centre has a particular history for Hogsbackians aware of a friendship between its former owners, the Wilson family, and J.R.R. Tolkien (who was born in South Africa). The famous anthropologist and specialist in Xhosa culture, Monica Hunter-Wilson, also used to live and work in Hunterstoun. Day four concluded with a farewell dinner organized by Local Arrangements.

The last day of the symposium led the delegates to Grahamstown, where Andrew Tracey introduced them to the African Musical Instruments (AMI) factory and Diane Thram gave a guided tour through the International Library of African Music (ILAM). Afterwards, symposium delegates had a chance to attend the National Arts Festival in Grahamstown.

The symposium was made possible through financial support received from the National Arts Council, the University of Fort Hare's International Affairs and Institutional Advancement Departments.

Local arrangements were planned and organized by the Local Arrangements Committee, consisting of myself (logistics; fundraising), David Manchip (IT, equipment and symposium venues), Germaine Gamiet (symposium venues, stationary, venues and catering, registration desk), Jonathan Ncozana (marimba band and bow making workshop), and Mkhululi Milisi and Gwyneth Lloyd (registration desk). Dave Dargie was the good spirit that supported all of us.

I would like to thank all colleagues of the Study Group who were part of the Programme Committee or who came to South Africa as delegates. The atmosphere during the symposium was exceptionally collegial and inspiring.

Iconography of the Performing Arts

by Zdravko Blažeković,
Study Group Chair



The Study Group on Iconography of the Performing Arts held its 12th Symposium, titled "Neoclassical Reverberations of Discovering Antiquity", at the Archivio di Stato in Torino, Italy, on 6-9 October 2014. The symposium was organized by the Istituto per i Beni Musicali in Piemonte in Torino and its president, Cristina Santarelli.

The symposium examined the influences of the eighteenth-century discoveries of Herculaneum and Pompeii and their subsequent archaeological excavations on the understanding and reception of Mediterranean antiquity during the neoclassical period.

Chronologically, distant cultures from millennia ago returned again in the early nineteenth century in new forms affecting all aspects of European life and refreshed literature, theatre, music, visual and decorative arts. New methods of archaeological and historical research also penetrated methods of scholarly investigations and changed scholarly discourse. It was therefore truly appropriate to focus on the European reception of Greek, Roman, and Egyptian antiquity, examine the reflections which antiquity provided in European arts and culture through the early decades of the nineteenth century, and study how neoclassical aesthetics replicated its source from two millennia before. It was most appropriate to work on these subjects in Italy, which overwhelmed European travellers on grand tours with her own history, beauties, and monuments, and who for centuries was a mediator of the knowledge of Greek culture and arts. But also to meet in Torino, the home of the most

influential Egyptologists since the early nineteenth century and of Museo Egizio, one of the most important European collections of Egyptian art.

Another reason why this conference was particularly timely is that in 2014 we celebrated the 250th anniversary of Winckelmann's *Geschichte der Kunst des Althertums*, which appeared in Dresden in 1764. Winckelmann revolutionized the understanding of stylistic changes in Greco-Roman art and deeply influenced archaeological studies. His appreciation of ancient masterpieces repeatedly quoted in early travel books, in turn made these sculptures more easily accessible to generations of travellers in Italy. But not only to them—his concept of “*edle Einfalt und stille Grösse*” (noble simplicity and quiet grandeur) put the excessive complexities of Baroque aesthetics to rest, and it did not go unnoticed by Gluck in his operas, or without influence on Forkel's understanding of the gradual evolution of stylistic changes in his *Allgemeine Geschichte der Musik* of 1788–1801.

The symposium had a homogeneous programme of thirty-three presentations which examined the main influences which moved neoclassical artists. A group of papers presented directions

of nineteenth-century scenographers in their readings of antiquity on the opera stage (Giuseppe Borsato and Francesco Bagnara in Venice, Antonio Basoli in Bologna, Alessandro Sanquirico in Milan), showed how they understood ancient instruments (lyre reconstructed for the production of Boito's *Nerone*), and in particular examined Metastasio's studies of Roman urban design of the Palatine Hill and Galli Bibiena's staging of his libretto *La Clemenza di Tito*. One group of papers was dedicated to reflections of antiquity in painting and sculpture (Mariano Fortuny i Marsal, Lawrence Alma-Tadema, Antonio Canova, Albert Moore, Jean-Auguste-Dominique Ingres), and in music (Mendelssohn, Verdi, Saint-Saëns, Spontini, and Strauss). Several papers were concerned with the idea of antiquity embedded in nineteenth-century theatre architecture in Faenza, Mantua, and Lisbon and in decorative arts (*maioliche* from Castelli in Abruzzo). All this was networked into a wider context by papers on the role of music within general art, and on historical and antiquarian issues.

It was our greatest honour to celebrate at the conference two *grandes dames* of music and theatre scholarship, each of whom made in their own way a deep

mark on the direction of research and profoundly influenced our knowledge.

Mercedes Viale Ferrero wrote countless books and articles on the history of opera scenography from the seventeenth to the nineteenth century. There is hardly any Italian scenographer who has not found their place in her writings and hardly any Italian opera theatre whose history she has not examined. For the conference she prepared the first keynote lecture “The Last Day of Pompeii as Imagined by Alessandro Sanquirico, or How to Rebuild Pompeii in Order to Destroy It”. **Elena Ferrari Barassi** on the other hand left her mark with her studies of medieval organology, but even more so establishing in Italy the research of visual sources for music, and providing a methodological model for generations of future scholars of music iconography. She belongs to the founding generation of the Répertoire International d'Iconographie Musicale (RIdIM) project, and through the decades of her teaching career in Cremona she guided her students to produce countless catalogue records for artworks in Italian collections and a most detailed manual for structuring data for cataloguing music iconography on paper cards. She gave the second keynote lecture “Iconography of Iconography: Dance in Ancient Roman Representations, Canova's Works and Their Engraved Reproductions”.

The conference was superbly organized by Cristina Santarelli, and the staff of the Istituto, Sabrina Saccomani, Vittoria Bovolo, and Claudio Brosio. They deserve our most sincere gratitude for their work.

The next conference will be hosted in 2016 by the Centro Studi per la Ricerca Documentale sui Teatro e il Melodramma Europea of the Fondazione Cini in Venice, with its director



Participants of the 12th Symposium of the ICTM Study Group on Iconography of the Performing Arts. Torino, October 2014.

Maria Ida Biggi serving as the local organizer and Co-Chair of the Programme Committee.

At the Torino symposium, Cristina Santarelli was elected Vice Chair of the Study Group.

Mediterranean Music Studies

by Ruth Davis, Study Group Chair, and Salvatore Morra



The Study Group on Mediterranean Music Studies held its tenth symposium “Mysticism, Magic and Supernatural in Mediterranean Music” on 27–29 June 2014 in the Lightfoot Room of St John’s College Divinity School, University of Cambridge. The event brought together two dozen researchers from eight countries to consider from multidisciplinary perspectives significant aspects of the relationship between music-making and esoteric practices in the Mediterranean. The symposium was hosted and organized by Stefano Castelvechi, a Fellow of St. John’s College, supported by Ruth Davis and Marcello Sorce Keller. The programme committee consisted of Stefano Castelvechi, Ruth Davis, Michael A. Figueroa, Goffredo Plastino, and Marcello Sorce Keller.

The symposium opened with welcoming addresses by Stefano Castelvechi and Marcello Sorce Keller, and continued with panel presentations and interactive discussions. The presentations included Cassandre Balosso-Bardin’s “Demons, Saints and *Xeremies*: The Use of Bagpipes in Mallorcan Para-liturgical Ceremonies”, Linda Barwick’s “Magic and Mysticism in Contemporary Practice of the *Garfagnino Maggio*”, Francesco Del Bravo’s “*Il*

faut méditerraniser la musique”: Nietzsche and the Mediterranean Turn”, Loren Chuse’s, “*El Duende Flamenco*: Magic, Mysticism and Marketing”, Ruth F. Davis’s, “Jacob Bsiri and the Festival of Miracles: Homage to a Musician Turned Healer”, John C. Franklin’s “*Kinyras*: The Divine Lyre”, Oliver Gerlach’s “Magic Dance and Its Para-liturgical Function in Southern-Italian Arbëreshë Communities”, Gail Holst-Warhaft’s “The Dark Magic of Lament”, Nadia Incoronata Inserra’s “From Folk to World and to New Age: Alessandra Belloni’s Tarantella Ritual in the US”, Sonia Kieser’s “The Influence of Tarantism on the Music Scene in the Italian Region of Salento”, Teodora Konach’s “*Samodivi*: Thracian Mythology in the Bulgarian Epics”, Jacomien Prins’s “Girolamo Cardano: The Passions and the Power of Music”, Claudio Rizzoni’s “From Devotional Singing to Ritual Crisis: Music as Experience of the Sacred in Present Day Naples”, Miriam Rovsing Olsen’s “Actions of Magic in some Wedding Rituals (Morocco)”, Marcello Sorce Keller’s “How Musically Magic is the Mediterranean: Musings on the Survival of Healing Rituals in Modern Times”, and Francesco De Zorzi’s “Between Ecstasy and Choreography: The Ceremony of Samâ in the Ottoman-Turkish Mevlevi Tradition and its Development”. The legendary documentary *La taranta* (1962), directed by Gianfranco Minogozzi with Ernesto de Martino as anthropological consultant, music recordings by Diego Carpitella, and commentary by Salvatore Quasimodo, provided the focal point of a plenary discussion on the second day, followed by a reception courtesy of the Faculty of Music in the Old Music Room of St John’s College. Allan Marett expanded the symposium’s geographical, cultural, and conceptual horizons with his keynote “Mysticism, Magic and Supernatural in

Music beyond the Mediterranean” and Gary Tomlinson gave a virtuosic and appreciative summary and response to the presentations as a whole.

The symposium closed with a business meeting whose main item was Marcello Sorce Keller’s announcement of his intention to step down as Chair after seven years of service. His proposal that Ruth Davis, who had served alongside him as Vice Chair, should succeed him, was unanimously accepted. Ruth spoke appreciatively of Marcello’s energetic and inspired leadership and his many achievements over the past seven years, not least in re-orientating and reinvigorating the study group after the Levi Foundation withdrew its support in 2007, securing new venues (most notably in Malta and Portugal), attracting new members, and establishing the Mediterranean Music Studies web journal. The study group members thanked Marcello heartily for his sterling work as Chair. Returning to the present symposium, the members thanked Stefano Castelvechi for his thoughtful and good-humoured organization and his genial contributions as chair of most of the panel sessions. Ruth Davis spoke of the need to expand the Study Group’s executive according to ICTM protocol, including the appointment of a new Vice Chair and a Secretary/Treasurer, and the need to encourage wider participation of colleagues from North Africa and the eastern Mediterranean. The discussion turned to the problem of finding appropriate venues for publishing papers presented at the symposia and the separate issue of the future of the web journal. Oliver Gerlach offered to advise on possibilities for an interactive web format and arrangements are currently underway to transfer the content of the web journal established by Marcello Sorce Keller to the main ICTM website.



Participants of the Seminar in Tallinn, September 2014. From left to right: Ardian Ahmedaja, Žanna Pärtlas, Ulrich Morgenstern, Susanne Fűrniiss, Anda Beitāne, Ignazio Macchiarella, and Enrique Cámara de Landa.

The Study Group discussed possible themes and venues for future symposia. Suggestions included the University of Naples “L’Orientale”/ Conservatorio di Musica “San Pietro a Majella” (hosted by Dinko Fabris and Salvatore Morra) and the Centre des Musiques Arabes et Méditerranéennes in Sidi Bou Said, Tunisia.

Multipart Music

*by Ardian Ahmedaja,
Study Group Chair*



A report on the First Seminar of the ICTM Study Group on Multipart Music. Multipart Music: theoretical approaches to terminology (19-20 September 2014) follows.

One of the issues discussed during the business meeting of the Third Study Group Symposium (11-17 September 2013, Budapest, Hungary) was the idea by Ignazio Macchiarella to organize a colloquium on theoretical approaches connected with the terminology in research on multipart music. Its necessity was reinforced in several other statements because of the different meanings applied to the term “multipart music” (and others connected with it) in both scholarly literature and Study Group symposia. Žanna Pärtlas from the Estonian Academy of Music and Theatre in Tallinn assumed responsibility for

the organization, for which we all are very grateful.

While preparations for the event were underway, contacts with ICTM Secretary General Svanibor Pettan helped us to understand and decide that a seminar would be the more suitable format for this meeting. Every speaker was given 90 minutes to lead a discussion—instead of giving a lecture—on a topic connected with the main theme. The distribution of the abstracts and texts with contents and questions of previewed discussions in the preparatory period led, amongst other things, to exchanges of literature in languages other than English between the participants, enriching the content of the discussions in Tallinn.

The order of the discussions suggested by the local organizer followed the idea of going from general to specific views (see programme and abstracts on the [Study Group website](#)). Ardian Ahmedaja concentrated the approach on the identification of terms assigned to concepts on a philosophical basis, meaning the investigation of concepts, conceptual systems, and their labels. Enrique Cámara de Landa induced discussions from an historical perspective of the research about the perception and use of several terms as well as about viewpoints on music-making and expressive behaviour. Ignazio Macchiarella put the

case for a new comprehension of multipart music from the viewpoint of musical behaviours and their underlying concepts as opposed to concentrating primarily on musical constructions. Susanne Fűrniiss asked the question “What is a part?” based on her own research and on experiences in the development of a typology of polyphonic techniques by a group of French ethnomusicologists led by Simha Arom. Žanna Pärtlas examined questions on heterophony both from the viewpoint of musical thinking and conceptualization as well as that of musical texture and sound realization. Ulrich Morgenstern evoked discussions on terminological clarifications of styles of instrumental multipart music performed by soloists and related phenomena with recourse to both ethnomusicology and to historical musicology. Anda Beitāne concentrated her approach on concepts of harmony, discussing divergences between local and scholarly terminologies as well as the influence of methods and terminology of musicology on ethnomusicological studies.

The seminar was characterized by an unusually intensive dialogue, in which another contribution distributed before the seminar, “Tracking Relational Spaces on Record: A Multipart Perspective on the Analysis of Popular Music” by Alessandro Bratus, who could not be present, was also included.

Starting out from questions on terminology, the discussions frequently concentrated on the research approaches towards multipart music. One of the general observations was a discrepancy between the research perspectives connected principally with the “sound product” and those of the coming into being of multipart music as a process. The role of all individuals involved and the dynamics of the behaviour between them are gaining in importance in research, while auditory and visual analysis are rarely as a tool for investigations. In addition, the diversity of research traditions in different countries and different languages was experienced and was found to be particularly enriching for the discussions.

According to the participants’ opinion, the seminar as a new format proved to be very efficient and therefore it will be used again in the future work of the Study Group alongside colloquia and symposia.

Part of the programme was a performance of the women’s choir *Verska naase*’ from Värška in Southeastern Estonia, which presented songs and dances from local practices of the Seto minority in an impressive way.

On behalf of the participants, special thanks go to Žanna Pärtlas and the Estonian Academy of Music and Theatre in Tallinn for an exemplary organization, creating such an inspiring atmosphere for work and providing at the same time insights into the life of the Academy and local traditions in the country, including local delicacies during the breaks and the reception.

I also wish to thank Žanna Pärtlas for taking on the task of editing the proceedings, which are to be published in *Res Musica*, the peer-reviewed year-book of the Estonian Musicological

Society and the Estonian Academy of Music and Theatre.

Music and Dance in Southeastern Europe

by *Burcu Yıldız, Alexander Markovic, and Dunja Njaradi*

The Fourth Symposium of the Study Group on Music and Dance in Southeastern Europe was held from 24 September to 1 October 2014 at the Faculty of Music in Belgrade, where the opening ceremony took place, while all working sessions and accompanying events were located in the pleasant environment of the Petnica Science Center near Valjevo, Serbia.

The local arrangements committee, chaired by Selena Rakočević, put special emphasis on the work of sisters Ljubica and Danica Janković, pioneers of dance research in Serbia whose anniversaries were celebrated this year. The guest of honour was Olivera Vasić, professor emeritus of ethnochoreology at the Faculty of Music, and successor to the Janković sisters.

In addition to working sessions and special presentations, the evenings were filled with concerts, workshops, and informal get-togethers with music-making and dancing. One full week of paper presentations and critical discussions explored a myriad aspects of participants’ academic interests in music and dance in Southeastern Europe. In total, 56 papers were presented. The Programme Committee (Anca Giurchescu, Sonia Tamar Seeman, Belma Kurtişoğlu, Velika Stojkova Serafimovska, Mirjana Zakić, and Naila Ceribašić, Chair) arranged them into 21 sessions centred around the three main themes of the symposium: professionalization in music and dance (25 papers), improvisation in music and dance (17 papers), and inter/post-disciplinarity in ethnomusicology and ethnochoreology (14 papers). They are addressed below by Burcu Yıldız, Alexander Markovic, and Dunja Njaradi, respectively, young members of the Study Group who were invited by the Chairs to provide closing reflection on the symposium’s themes.

During the symposium, **professionalization** was the most popular theme.



Participants of the 4th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe. Petnica, Serbia, September 2014.

Several papers debated growing trends in the professionalization of traditional music and dance in Southeastern Europe, focusing particularly on the professionalized transmission of knowledge and institutionalization of musical/dance practice. Many discussions focused on professional folk orchestras and dance ensembles from different regions and countries, particularly state-sponsored or national ensembles and institutions. Several papers considered how those state ensembles recreated their own “traditional” or “national” folk dances and songs and organized the transmission of accumulated knowledge through choreographed and staged presentations. Discussions on this topic with comments and contributions from various countries emphasized the role of educated professionals as the most prominent promoters of cultural heritage.

Several key questions raised the issue of setting standards for professionalism in theoretical, economic, pedagogical, and performance practice. How do we define professional and amateur? Why and how some people and institutions have been chosen to represent professionalism, while others have not? Who determines the standards of professionalism? What is the role of music education in the process of professionalization? Presenters also considered various commercialization strategies of professionals, the transmission of professional skills across generations and professional institutions, and the development of communication apparatuses in the process of professional production.

One of the main conclusions from various papers and workshops presented at this symposium concerns the need for more collaborative fieldwork and comparative studies in Southeastern European music and dance, to better understand complex historical and regional

interconnections, treating both similarity and difference in practices associated with music and dance in the region.

Throughout the week, papers also focused on multiple aspects of music and dance **improvisation**, using case studies drawn from diverse Southeastern European contexts. “Spontaneity”, “creation in the moment”, “creative freedom”, “virtuosity”, and “variability” were some terms deployed to conceptualize improvisation as a distinctive phenomenon. Several papers also considered how improvisation relates to underlying musical and dance structures or forms, and proposed models to better understand how basic elements (melodic patterns, kinetic motifs, etc.) might be arranged, or combined, in flexible (but patterned) ways to improvise within culturally accepted structural boundaries of music and dance practices.

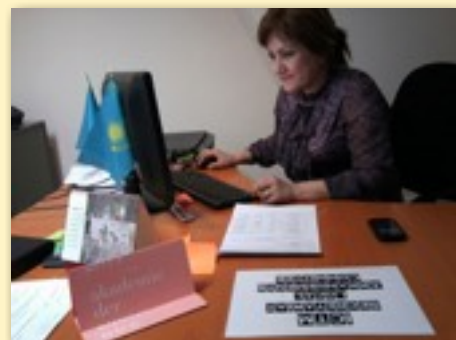
From these discussions broader questions were also raised about improvisation as a sociocultural phenomenon in Southeastern Europe. Presentations questioned how improvisational practices interact with notions of “tradition”. The plethora of academic perspectives on what constitutes “tradition” highlighted the need to be critical and reflexive of how our scholarship approaches folk culture in terms of authenticity, continuity, and “purity”; for example, some presentations explored various ways in which improvisation has long been seminal for articulating—and changing—music/dance practices.

Improvisation was also examined as a powerful means of constituting the position of individuals vis-à-vis larger social collectives. Papers probed the ways that music/dance improvisation allows for personal expressive freedom, or alternatively moulds (or constrains) indi-

vidual practices within communal expectations for participatory expressive forms. Discussions focused not just on the analysis of forms and possibilities but also pointed to how improvisational practices are embedded in larger sociopolitical contexts. Various papers illustrated the importance of conceptualizing improvisation as a cultural process, and not just product, in ways that point to how social values, political and economic exigencies, historical change, and cultural and aesthetic politics shape improvisational practices.

During the symposium several important issues relating to the question of **interdisciplinarity** were raised. From the outset it was clear that many of the symposium participants deploy different, often quite distinct methodologies and methodological perspectives. This variety of approaches begs the question of disciplinary boundaries, and several papers and panels explored the conventions, traditions and discourses of both ethnomusicology and ethnochoreology from this perspective. As in previous meetings, the question of disciplinary boundaries was also raised as a way of searching for the balance between music and dance scholarship within ICTM. There is little doubt that the importance of these issues is increasing and

From the ICTM Online Photo Gallery



Fatima Nurlybayeva of the Local Arrangements Committee of the 2015 ICTM World Conference, hard at work. Astana, Kazakhstan. December 2014. Photo by Svanibor Pettan. [Visit gallery.](#)

ICTM may expect many other discussions and challenges in the future.

Another interesting topic raised during the symposium by several young colleagues is the question of the role of ethnomusicology and ethnochoreology as academic disciplines. The issue of our scholarly engagements with our informants, colleagues, and the wider public was problematized in several presentations. Some of the questions raised included: What is our role and responsibility as scholars in the age of austerity? How do we represent our informants within academic work and for various policy engagements? How do we write “good” or “good enough” scholarship, to use terms that Programme Chair Naila Ceribašić suggested during our closing ceremony? These and many other questions received many tentative answers ranging from theoretical discussions on situated knowledge to the call for engaged ethnomusicological and ethnochoreological praxis. These and many other issues discussed in the week-long symposium in Petnica really set the foundations for some interesting discussions in the future.

Music and Gender

by Susan Thomas,
Study Group Secretary



The business meeting of the ICTM Study Group on Music and Gender was held on 13 November 2014 in Pittsburgh, USA, presided over by Barbara L. Hampton, Study Group Chair.

Greetings were made to all members in attendance and to ICTM Secretary General Svanibor Pettan. Pettan also greeted the members. The Chair asked that a motion be made to approve the agenda; it was approved unanimously.

The floor was opened for nominations for Chair. Hampton was nominated, and as there were no other nominations, a vote was taken, and Hampton was elected to the position of Study Group Chair. The Chair will serve for two years, at which time elections will be held for Chair, and the mandate after that second election, and all subsequent terms for Chair, will be for four years, subject to any revisions necessitated by the new Operating Procedures.

The floor was opened for nominations for Secretary/Treasurer. Susan Thomas was nominated, and as there were no other nominations, a vote was taken, and Thomas was elected to the position. She will serve a four-year term subject to any revisions necessitated by the new Operating procedures.

It was decided by acclamation that, given the international membership of ICTM and of the Study Group, the position of Vice Chair should be held by a member from another continent. Nominations were placed for Rachel Harris (School of Oriental and African Studies, University of London) and Shzr Ee Tan (Independent Scholar,

London). Subject to their agreement to have their names placed in nomination, an online vote of the membership will be held.

A motion was made and seconded to constitute the Operating Procedures Committee with the following slate:

Barbara L. Hampton
Eileen Hayes
Susan Thomas
Elizabeth Tolbert
Deborah Wong

The motion was passed unanimously. The Operating Procedures Committee will report back to the membership with the completed Operating Procedures six months in advance of the next meeting for its perusal. At the next meeting the Operating Procedures will be presented for approval to the full membership present and voting.

It was reported that an abstract for a session to be sponsored by the Study Group had been submitted to the 43rd ICTM World Conference, to be held in Astana, Kazakhstan in July 2015. If accepted, it will be a “brainstorming session” entitled “Theorizing Gender in Ethnomusicology” and will be led by Marko Kölbl, Pirkko Moisala, Susan Thomas, Elizabeth Tolbert, and Barbara L. Hampton. This format permits the participation of all members of the Study Group who are present. The announcement of its acceptance or rejection will be made in December 2014. The Chair asked that all members try to attend and participate in this session.

A vote was taken on two invitations for the 2016 meeting: (1) Ljubljana, Slovenia and (2) Bern, Switzerland. It was decided by vote that the 2016 meeting will be held in Bern, Switzerland, with thanks to Britta Sweers.

There was no old business. For new business the Chair reported that the next business meeting will be held in Astana, Kazakhstan, at a time to be assigned by the World Conference Programme Committee. As soon as that is known, it will be announced to the members by e-mail and at the website.

There being no further business, the meeting was adjourned by acclamation.

Music of the Turkic-speaking World

by Mohammad R. Azadehfard, Study Group Secretary



The business meeting of the Study Group on Music of the Turkic-speaking World was held in Istanbul on 19 April 2014. The meeting was called to order by the Study Group's Co-Chair, Razia Sultanova, at 9:45 a.m. There were 31 members in attendance.

CO-CHAIR'S REPORT

Sultanova reported about eight years of long efforts to improve both the quality and reach of the Study Group in various directions, such as encouraging students and scholars to join the group and actively participating in ICTM World Conferences. Sultanova emphasized that one of the important aims in this group is encouraging and organizing the members' publication about the music in Turkic-speaking world. In this regard Galina Sychenko explained the effort which has taken place for publications, particularly in the Russian language, in Novosibirsk.

TREASURER'S ANNOUNCEMENTS

Saida Yelemanova announced the success of the growing membership of the Study Group. These days more colleagues joined ICTM during the 4th Symposium and more efforts in this direction will help to raise attendance to the ICTM 43d World conference.

ELECTIONS

Sultanova explained details about the forthcoming elections for the Study Group and asked members to vote via the new electronic system, announced at the meeting by an e-mail from the ICTM Secretary General Svanibor Petan.

MEMBERS' ANNOUNCEMENTS

Richard K. Wolf reported a new possibility for publication of scholarly articles written in various languages to be translated and published in English. He asked members and their colleagues to send outstanding articles to the new journal, which title and publisher will be soon announced.

Mohammad R. Azadehfard informed participants about the establishment of a new organization called Centre for Music Studies in the World of Islam (CMSWI) in Tehran. Some other members announced recent publications of a number of journals and books.

NEXT MEETING

The Study Group will have its next business meeting during the ICTM 43rd World Conference in Astana in 2015.

There being no further business, the meeting was adjourned at 10:45 a.m.

From the ICTM Online Photo Gallery



Traditional music in Lombok following the 3rd Symposium of the Study Group on Performing Arts of Southeast Asia. Lombok, Indonesia. June 2014. Photo by Tsung-Te Tsai. [Visit gallery.](#)

Other Reports

Grove Music Online

by Zdravko Blažeković,
ICTM representative on
the Advisory Panel to
Grove Music Online



On 5 November 2014, a day before the annual conference of the American Musicological Society/Society for Music Theory in Milwaukee, the Grove Advisory Panel—formed by representatives from each of the eight main scholarly music societies—met with Deane Root (Grove's editor-in-chief), Anna-Lise Santell (editor of the Grove Music Online and Oxford Reference), and members of Grove's Editorial Board Philip V. Bohlman, Jonathan Cross, Honey Meconi, and John H. Roberts. This was an occasion for the members of the advisory panel to be informed about recent developments at Oxford Music Online and to discuss some current issues.

During 2014 two updates were made to Grove Music Online. The March update included:

- * 339 new articles from the second edition of *The Grove Dictionary of American Music*, edited by Charles Hiroshi Garrett, published in October 2013. Some highlights of this update include biographies of Bob Dylan, Antonín Dvořák, Charles Mingus, Charles Seeger, and Joan Tower; new articles on electronic instruments, free jazz, and the music of Hawaii.
- * 113 new articles from the second edition of *The Grove Dictionary of Musical Instruments*, including articles on English organ builder John Avery, instrument inventor David Sawyer, and the washboard.

- * 152 revised or newly commissioned articles.

The September update included:

- * Another 301 new articles from the second edition of *The Grove Dictionary of American Music*, including articles on Latino music, New Orleans music, megamusical, rock musical, and street performers; biographies of Koko Taylor, Jean Ritchie, Carl Stalling, and Weird Al Yankovic; and new article on bands, including Green Day, Heart, and Yo la Tengo.
- * 99 new articles from the second edition of *The Grove Dictionary of Musical Instruments*, including articles on The Abel Hammer Company, Agwara, Ahlberg & Ohlssons Instrument AB, and AlphaSphere.
- * 171 articles revised or newly commissioned, including articles on synaesthesia, Giralomo Frescobaldi, and medievalism.

Updating existing entries and producing new ones is the major effort by Grove's editorial office. All eligible authors of the entries included in the 2001 edition have been contacted to work on updates, but 46 percent of articles are still orphaned.

The two most editions (*The Grove Dictionary of American Music* and *The Grove Dictionary of Musical Instruments*) will together produce about 18,000 new and revised articles, which will be loaded to the website upon completion of the new editorial and user platform scheduled to be released in the fall of 2016. Two additional major thematic editions are in the planning stage: *The Grove Dictionary of Latin American and Iberian Music*,

edited by Walter A. Clark, and *The Grove Dictionary of Music Theory*, edited by Jonathan Cross. The updating of entries at Grove Music Online concerning Southeastern Europe, coordinated by Jim Samson, is nearly finished, and the first articles belonging to this thematic block will be online on 7 December 2014. Finally, the Grove Music committee of the Society for 17th-Century Music, headed by Amanda Eubanks Winkler, submitted its recommendations for updates, revisions, and new entries concerning this area of interest, and the Grove staff is preparing them for commissioning.

The initial specification of requirements for the new platform is completed and the work has begun on its design. In progress is also the preparation of data for the migration, which includes supplying more robust metadata to images and music examples to improve their searching and standardization for linking with other biographical websites. The new platform will have a better search engine and a new taxonomy which will provide a more precise search for concepts related to popular music and non-Western musics.

Along with the second update in 2014, Grove Music Online launched a new partnership for multimedia articles with Alexander Street Press and the Naxos library. The linking to images and videos, however, will be fully implemented with the release of the new platform.

In 2015 Grove is planning to release its first e-books on jazz adopted from the *The Grove Dictionary of American Music*. Later on will follow titles on film music, and possibly series on opera which might be coordinated with Sat-

urday Matinee Broadcasts from the Metropolitan Opera.

In November 2014 the second edition of *The Grove Dictionary of Musical Instruments* came out in print, edited by Laurence Libin. The edition appears in Grove's new print format, with larger typeface, and it is produced in five volumes. About half of the fifth volume is an index, which eliminates the need for the huge number of see references printed in the 1984 edition. The printed text is sparsely illustrated. Images from the 1984 edition could not have been used since there was no record of copyright preserved from that time and new images were not included in the edition. As entries will appear in Grove Music Online, it has been planned to include images which authors have already submitted with articles to the online version of entries.

The members of the Advisory Panel were ensured about Grove's commitment to keep the content current and relevant. The editorial office indicated interest to work more closely with the scholars in the field and hear suggestions for new entries, updates, and revisions for under-represented areas of scholarship or geographic regions. Grove is not only interested in updating individual entries, but also in bringing forward the thinking behind new concepts, ideas, and areas of knowledge. If you would like to revise articles, serve as peer reviewer, or have suggestions for new ones, please either contact me (zblazekovic@gc.cuny.edu) or the Grove editorial office (editor@grovemusic.com).

From the ICTM Online Photo Gallery



Hitomi Mori presenting how to teach and play the koto (a Japanese zither). International Symposium "Transmission of Traditional Music – Models and Methods", Vienna, Austria. 22 November 2014. Photo by Otgoonbayar Chuluunbaatar. [Visit gallery](#)



Participants of the sessions of the First International Symposium on Traditional Polyphony. Tbilisi, Georgia, September 2002. Front left to right: Simha Arom, Trần Quang Hải, Timothy Rice, Joseph Jordania. Unknown photo credit. [Visit gallery](#)

Calendar of Events

ICTM

- ★ **30 Jan 2015:** Conference of the ICTM National Committee for Bosnia and Herzegovina, “Women as Carriers of Folk Music Practices in Bosnia and Herzegovina”
Location: Sarajevo, Bosnia and Herzegovina
Read more about the Conference [here](#)
 - ★ **20-22 May 2015:** 23rd ICTM Colloquium “Between Speech and Song: Liminal Utterances”
Location: Nanterre, France
Read more about the Colloquium [here](#)
 - ★ **8 Jun 2015:** 20th Symposium of the Study Group on Folk Musical Instruments
Location: Luang Prabang, Laos
Read more in *Bulletin of the ICTM* 124, p11
 - ★ **10-13 Jun 2015:** Symposium of the ICTM Study Group on Ethnochoreology’s Sub-Study Group of Movement Analysis
Location: Athens, Greece
Read more on page 7
 - ★ **2-5 Jul 2015:** Joint Conference of France and UK ICTM National Committees
Location: Paris, France
Read more in *Bulletin of the ICTM* 126 page 10
- 16-22 Jul 2015:** 43rd ICTM World Conference.
Location: Astana, Kazakhstan.
Read more about the World Conference [here](#).
- ★ **17-21 Aug 2015:** 14th Symposium of the Study Group on Music Archaeology
Location: Biskupin, Poland
Read more in *Bulletin of the ICTM* 126 page 12
 - ★ **13-16 Sep 2015:** Joint SEM-ICTM Forum: Transforming Ethnomusicological Praxis through Activism and Community Engagement
Location: Limerick City, Ireland
Read more about the Forum [here](#)
 - ★ **30 Sep-4 Oct 2015:** 1st Symposium of the ICTM Study Group on African Musics
Location: Durban, South Africa
Read more on page 7
 - ★ **9-13 Mar 2016:** 21st Symposium of the ICTM Study Group on Historical Sources of Traditional Music
Location: Paris, France
Read more on page 7
 - ★ **9-16 Jul 2016:** 29th Symposium of the ICTM Study Group on Ethnochoreology
Location: Retzhof Castle near Graz, Austria
Read more about the Symposium [here](#).

Related organizations

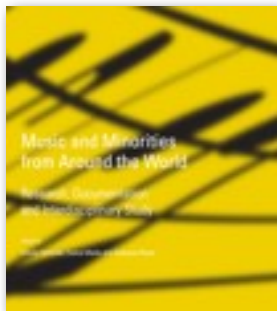
- ★ **21-26 Jun 2015:** IAML/IMS Congress “Music Research in the Digital Age”
Location: New York, USA
Read more about the Congress [here](#).

Featured Publications by ICTM Members

Music and Minorities from Around the World: Research, Documentation and Interdisciplinary Study

Ursula Hemetek, Essica Marks, and Adelaida Reyes, eds. Cambridge: Cambridge Scholars Publishing, 2014. Hardback, 218 pp., 43 images and music examples. ISBN 9781443866200. 47.99 GBP. [Purchase](#).

The articles in this double-blind peer-reviewed edited volume are based on papers presented at the 2012 Study Group Symposium in Zefat, Israel.



As in previous volumes where interests of the host country have been well represented, the current volume attends to Jewish themes. Geographically, the book's subjects and authors come from four continents, emphasizing the global scope of music and minorities. The methodological approaches range from musical analysis in the educational context to the cultural studies approach. In both subject matter and perspective, therefore, this book represents the broad range of modern ethnomusicology today.

Around Musics — Écouter le monde

DVD box set of 12 previously unpublished films. Paris: French Society for Ethnomusicology (SFE) and La Huit, to be released in March 2015. English and French subtitles. 36 EUR (discounted price till 29 March 2015) plus shipping and handling. [Purchase](#).

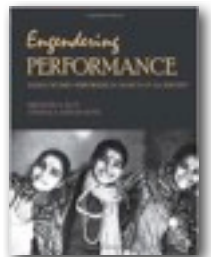
Finding out how a young Congolese woman experiences her first ritual, hearing the singing and playful voices of old pipers in the Calabrian mountains, discovering gorgeous initiatory Fulani dances of Niger's Wodaabe, witnessing with amusement the difficult collaboration between a New-York jazzman and a Malian griot, and even following a musicologist's adventures in Namibia... *Around Musics - Écouter le Monde* contains 12 rare films praised at influential international festivals, including Jean Rouch Festival in Paris.



Engendering Performance: Indian Women Performers in Search of an Identity

Urmimala Sarkar Munsri and Bishnupriya Dutt. London: SAGE, 2010. Hardcover, 332 pp. ISBN 9788132104568. 55 GBP. [Purchase](#).

The book is a comprehensive critical history of women performers in Indian theatre and dance of the colonial and post-colonial periods. Its underlying premise is that one cannot evaluate performance in the Indian context without looking at dance and theatre together, unlike the course taken by traditional scholarship. Issues of sexuality and colonialism, and culture and society come together in this study to provide a holistic account of women performers in India.



İzmir Zeybek Oyunlari

Mehmet Öcal Özbilgin. Izmir: E.Ü. Devlet Türk Müziği Konservatuarı, 2012. 156 pp.. In Turkish. ISBN 9789754839807. To purchase, [contact the editor](#).

This book aims to record the variety of instruments, dances, music, and local performance styles of the *zeybek* cultural communities in Izmir today. By including both direct and indirect aspects of dance and music culture (clothing, religious ceremonies, and



entertainment), the book offers a versatile and integrated approach to the culture of Izmir. The main reason for writing this book is to form a supplementary edition which will support the theoretical courses on *zeybek* dances in the Turkish Folk Dances Departments of the State Conservatories of Turkish Music.

Pax Sonoris VII/2013

Elena Shishkina, ed. Astrakhan, 2013. 226 pp. ISSN 2222-4343. In Russian and English. To purchase, contact [the editor](#).

The seventh issue of the journal *Pax Sonoris* contains articles from the 2nd Congress “East and West: Ethnic Identity and Traditional

Musical Heritage as a Dialogue of Civilizations and Cultures” which was held in Astrakhan in September 2013. The journal considers modern challenges and issues of musical folklore studies, ethnography, ethnomusicology, philology, lingua-folklore and dialect studies, and academic musical studies.



Serbian Traditional Singing Accompanied by the Gusle: The Guslars' Practice as a Communication Process

Danka Lajić Mihajlović. Belgrade: Institute of Musicology, 2014. Paperback, 504 pp., photos, ill., trans. In Serbian with summary in English. ISBN 9788680639130. To purchase, [contact the publisher](#).

This book is focused on singing accompanied by the *gusle* as the most recognizable form of epic expression. It is based on a rich and valuable archive as well as field recordings allowing for both diachronic and synchronic research perspectives.



Silloin tanssittiin tangoa: Tanssikansan kertomaa 1900-luvulta

Helena Saarikoski, ed. Helsinki: Partuuna, 2014. In Finnish and Swedish. 336 pp. ISBN 9789526777757. 36 EUR. [Purchase](#).

The book is a collection of written oral history materials about twentieth-century popular couple dance and music culture in Finland, the so-called “pavilion dance culture”. The material is based on an inquiry conducted by the Finnish National Museum in 1991. Saarikoski selected and edited narratives of 87 writers who tell about dances in their youth. The book also contains a methodological afterword (57 pages) by the author.



Sound World of Music of the Turkic Peoples: Theory, History, Practice

Saule Utegaliyeva. Moscow: Kompozitor, 2013. Hardback, 528 pp., examples, ill. In Russian. ISBN 9785425400581. 30 USD. Available directly from [the publisher](#) or [the author](#).

This is the first monograph devoted to the sound world of the music of Turkic peoples of Central Asia, in connection with geographical conditions of their habitat, history, types of economy, and language practice.



The book is the result of more than 10 years of work by the author, and it includes sonograms, melograms of sounds, sounds ranks. and musical fragments from *kyuis* and *sazs* for Kazakh *kyl-kobyz* and *dombra* as well as Turkmen *dutar*.

Vocal Tradition of Jasenica Region in View of Ethnogenetic Processes

Jelena Jovanović. Belgrade: Institute of Musicology, 2014. Paperback, 740 pp., maps, trans. In Serbian with summary in English. ISBN 9788680639147. To purchase, [contact the publisher](#).

Through an interdisciplinary approach, the author elaborates on the vocal tradition of the Šumadija region in Central Serbia, with an emphasis on vocal practices which were kept in the area until the 1970s or 1980s. The meeting and overlapping of elements of two different musical, cultural, and linguistic idioms are explained using the methods and techniques of melogeography, proving that there is a correspondence between ethnomusicological, linguistic, and (partly) also ethnological researches in this region.



ICTM World Network

The ICTM World Network is composed of individuals (Liaison Officers) and representatives of organizations (National and Regional Committees). 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.

Albania

[Ardian Ahmedaja](#)

Liaison Officer



Brazil

[Deise Lucy Montardo](#)

Chair of National Committee



Cyprus

[Nefen Michaelides](#)

Liaison Officer



Algeria

[Maya Saidani](#)

Liaison Officer



Bulgaria

[Rosemary Statelova](#)

Liaison Officer



Czech Republic

[Zuzana Jurková](#)

Liaison Officer



Argentina

[Silvia Citro](#)

Liaison Officer



Cameroon

[Kisito Essele](#)

Liaison Officer



Denmark

[Eva Fock](#)

Chair of National Committee



Australia and New Zealand

[Henry Johnson](#)

Chair of Regional Committee



Canada

[Judith Klassen](#)

Chair of National Committee



Ecuador

[María Gabriela López Yáñez](#)

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[Thomas Nußbaumer](#)

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Cape Verde

[Mário Lúcio de Sousa](#)

Liaison Officer



Estonia

[Žanna Pärtlas](#)

Liaison Officer



Azerbaijan

[Sanubar Bagirova](#)

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Ethiopia

[Timkehet Teffera](#)

Liaison Officer



Bangladesh

[Mobarak Hossain Khan](#)

Chair of National Committee



China

[Xiao Mei](#)

Chair of National Committee



Finland

[Mikko Vanhasalo](#)

Chair of National Committee



Belarus

[Elena Gorokhovich](#)

Liaison Officer



Costa Rica

[Susan Campos Fonseca](#)

Liaison Officer



France

[Susanne Fűrnis](#)

Chair of National Committee



Belgium

[Anne Caufriez](#)

Liaison Officer



Côte d'Ivoire

[Sié Hien](#)

Liaison Officer



Georgia

[Joseph Jordania](#)

Liaison Officer



Bosnia and Herzegovina

[Jasmina Talam](#)

Chair of National Committee



Croatia

[Tvrtko Zebec](#)

Chair of National Committee



Germany

[Dorit Klebe](#)

Chair of National Committee



Cuba

[Laura Delia Vilar Álvarez](#)

Liaison Officer







































































Ghana

[Daniel Avorgbedor](#)

Liaison Officer



Greece Irene Loutzaki Liaison Officer		Kuwait Lisa Urkevich Liaison Officer		Mozambique Luka Mukhavele Liaison Officer	
Guatemala Matthias Stöckli Liaison Officer		Kyrgyzstan Munira Chudoba Liaison Officer		The Netherlands Evert Bisschop Boele Liaison Officer	
Hungary János Sipos Chair of National Committee		Laos Bountheng Souksavatd Liaison Officer		Nigeria Richard C. Okafor Liaison Officer	
India Shubha Chaudhuri Chair of National Committee		Latvia Anda Beitāne Liaison Officer		Norway Bjørn Aksdal Chair of National Committee	
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Iran Mohammad Reza Azadehfard Liaison Officer		Lithuania Rimantas Sliužinskas Chair of National Committee		Palau Howard Charles Liaison Officer	
Ireland Daithí Kearney Chair of National Committee		Macedonia (FYROM) Velika Stojkova Serafimovska Chair of National Committee		Papua New Guinea Naomi Faik-Simet Liaison Officer	
Israel Essica Marks Liaison Officer		Madagascar Mireille Rakotomalala Liaison Officer		Peru Efraín Rozas Liaison Officer	
Italy Ignazio Macchiarella Chair of National Committee		Malawi Robert Chanunkha Liaison Officer		Philippines José Buenconsejo Liaison Officer	
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Kazakhstan Saule Utegaliyeva Liaison Officer		Mexico Carlos Ruiz Rodriguez Liaison Officer		Portugal Salwa El-Shawan Castelo-Branco Chair of National Committee	
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Russia Olga A. Pashina Liaison Officer		Tajikistan Faroghat Azizi Liaison Officer		Vietnam Phạm Minh Hương Chair of National Committee	
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Slovakia Bernard Garaj Chair of National Committee		Turkey Arzu Öztürkmen Chair of National Committee		Zimbabwe Jerry Rutsate Liaison Officer	
Slovenia Mojca Kovačič Chair of National Committee		Turkmenistan Shakhym Gullyev Liaison Officer			
South Africa Alvin Petersen Liaison Officer		Uganda James Isabirye Chair of National Committee			
Spain Enrique Cámara de Landa Chair of National Committee		Ukraine Olha Kolomyets Liaison Officer			
Sri Lanka Lasanthi Manaranjanie Kalinga Dona Liaison Officer		United Kingdom Keith Howard Chair of National Committee			
Sudan Mohammed Adam Sulaiman Abo-Albashar Liaison Officer		United States of America Beverley Diamond Chair of National Committee			
Sweden Ingrid Åkesson Chair of National Committee		Uruguay Marita Fornaro Liaison Officer			
Switzerland Marc-Antoine Camp Chair of National Committee		Uzbekistan Alexander Djumaev Liaison Officer			
Taiwan Tsai Tsung-Te Chair of Regional Committee		Vanuatu Monika Stern Liaison Officer			
		Venezuela Katrin Lengwinat 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, meetings, and publish their own works.

African Musics

Chair: Patricia A. Opondo

Applied Ethnomusicology

Chair: Klisala Harrison

Ethnochoreology

Chair: Catherine E. Foley

Folk Musical Instruments

Chair: Gisa Jähnichen

Historical Sources of Traditional Music

Co-Chairs: Susanne Ziegler & Ingrid Åkesson

Iconography of the Performing Arts

Chair: Zdravko Blažeković

Maqām

Chair: Alexander Djumaev

Mediterranean Music Studies

Chair: Ruth Davis

Multipart Music

Chair: Ardian Ahmedaja

Music Archaeology

Chair: Arnd Adje Both

Music and Dance in Southeastern Europe

Chair: Velika Stojkova Serafimovska

Music and Dance of Oceania

Chair: Kirsty Gillespie

Music and Gender

Chair: Barbara Hampton

Music and Minorities

Chair: Ursula Hemetek

Music in the Arab World

Chair: Scheherazade Hassan

Music of the Turkic-speaking World

Chair: Razia Sultanova

Musics of East Asia

Chair: Terauchi Naoko

Performing Arts of Southeast Asia

Chair: Patricia Matusky

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
President
Portugal



Don Niles
Vice President
Papua New Guinea



Stephen Wild
Vice President
Australia



Samuel Araújo, Jr.
Executive Board Member
Brazil



Naila Ceribašić
Executive Board Member
Croatia



Jean Kidula
Executive Board Member
Kenya/USA



Mohd Anis Md Nor
Executive Board Member
Malaysia



Jonathan P.J. Stock
Executive Board Member
UK/Ireland



Razia Sultanova
Executive Board Member
UK



Kati Szego
Executive Board Member
Canada



Terada Yoshitaka
Executive Board Member
Japan



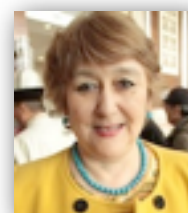
Trần Quang Hải
Executive Board Member
France



J. Lawrence Witzleben
Executive Board Member
USA



Xiao Mei (萧梅)
Executive Board Member
China



Saida Yelemanova
Executive Board Member
Kazakhstan

Secretariat

The Secretariat is the body responsible for the day-to-day operations of the ICTM, and 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.



Svanibor Pettan
Secretary General
Slovenia



Carlos Yoder
Executive Assistant
Argentina/Slovenia

Contact Information

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Facebook: www.facebook.com/ictmusic

Flickr group: www.flickr.com/groups/ictmusic



The University of Ljubljana, host institution of the current ICTM Secretariat.

Membership Information

The International Council for Traditional Music is a scholarly organization which 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, and Colloquia, and publishes the *Yearbook for Traditional Music* and the online *Bulletin of the ICTM*.

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

Membership

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

Members in good standing are entitled to:

1. Participate in the activities of the Council (such as presenting a paper at a World Conference).
2. Receive the Council's publications.
3. Obtain access to premium website content (such as the ICTM Online Directory).
4. Vote in ICTM elections.

Memberships for individuals

- * Ordinary Membership: EUR 60.00
- * Joint Ordinary Membership (*): EUR 90.00
- * Student Membership (**): EUR 40.00
- * Emeritus Membership (***): EUR 40.00
- * Life Membership: EUR 1,200.00
- * Joint Life Membership (*): EUR 1,500.00

(*) Joint Memberships are available for spouses who both wish to join. They receive only one set of ICTM publications, but otherwise enjoy all the other privileges and responsibilities of Ordinary Members.

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

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

Memberships for organizations

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

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

Supporting memberships

All members who are able to sponsor individuals or institutions in a soft-currency country are urged to do so by paying an additional fee of EUR 30.00 for each sponsored individual or institution. If the recipient is not named, ICTM will award the supported membership to one or more individuals or institutions in such countries.

Payment methods

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

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

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: [Kati Szego](#).

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

The latest issue of the *Yearbook* is Vol. 46, corresponding to the year 2014.



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 browsed 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.