

# BULLETIN

*of the*  
INTERNATIONAL COUNCIL  
*for*  
TRADITIONAL MUSIC

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## Message from the Secretary General

by Ursula Hemetek

In my capacity as Secretary General I would like to convey a few words at the beginning of 2018, but first I want to extend my very best wishes to the readership of this issue of the *Bulletin*. May 2018 be a prosperous and peaceful year for all!



The Secretariat serves both the Executive Board and the Council's membership, and acts as a liaison between the two. To further communications between the Executive Board and the membership, the first section of the *Bulletin* is now open to Executive Board members as well. As you will see on pages 4–6, the President and three Executive Board members have already contributed to this *Bulletin*.

### History, representation, ethics: The Executive Board's agenda

In her message, the President highlights the **history** of ICTM and the activities surrounding the 70th anniversary. For me, historical awareness is a means to understand the present and to imagine the future, both in general terms and concerning the Council. To that end, we work towards providing an ever-growing body of documents. As the President mentions, the ICTM website is a very useful tool to make these documents available (among them the ICTM [Online Photo Gallery at Flickr.com](#)). I want to thank everyone involved in this documentation process, and especially Don Niles, the constant driving force behind these activities.

I would like to add that a film was jointly commissioned by ICTM and the Irish World Academy of Music and Dance. Produced by Mark Dawson, it features footage recorded during the 2017 World Conference in Limerick. The film is a historical document, the first of its kind, and adds to the efforts for documenting the Council's history. The film is available at the ICTM's [YouTube channel](#).

I also want to raise your curiosity concerning back issues of the *Yearbook for Traditional Music*. They are historical documents on the study of music and dance, and contain fascinating insights into how knowledge production in ethnomusicology changed over the years —especially interesting to those of you who have not been members of the Council for decades already. The back issues are available from the

Secretariat, and are [offered at discounted prices to ICTM members in good standing](#).

On pages 4–6 you will see further statements addressed to you by Chairs of several Executive Board committees. Many committees are dedicated to increase the Council's outreach with areas of the world underrepresented in the Council, such as Latin America, Central Asia, Africa, and the Middle East. As the ICTM is the largest international society in the field of ethnomusicology, it must aim to represent all geocultural regions as equally balanced as possible. Achieving that level of **representation** is a very political undertaking, of course, and we still have a long way to go. Hegemonic and postcolonial structures in economic systems as well as in academia support “Western” influences—even within ICTM, to a certain extent. In the Executive Board itself the representation is rather well-balanced, and several Board members try to encourage and support activities in the field of traditional music and dance in their respective regions. Razia Sultanova and Saida Yelemanova, both involved in the Executive Board Committee for Outreach with Central Asia, show the outcome of such an agenda in their joint report on pages 4–5.

There are other strategies applied by the Council in this regard as well, including giving voices to the ICTM National and Regional Representatives in the *Bulletin's* section “Reports.” And of course, those ICTM Study Groups which represent certain regions—such as Mediterranean Music Studies (which will hold their next symposium in Morocco), the three Study Groups dealing with different areas of Asia, Music and Dance of Oceania, African Musics, or Music of the Arab World—are probably the most powerful means to boost global representation within ICTM. Another effort in this direction is the hosting of the first meeting of the Study-Group-in-the-Making on Music and Dance in Latin America and the Caribbean in Salto, Uruguay, in May 2018.

The choice of locations for World Conferences are yet another aspect of increasing representation, and the projected 45<sup>th</sup> World Conference in Bangkok is a clear sign of this commitment (see Second Notice and First Call for Papers on pages 11–13, and submit your proposal [using this link](#)). Therefore, it seems like we are making progress in that respect, but achieving and maintaining balanced representation will continue to demand all our efforts in the future.

Even in my very short period as Secretary General I have received several enquiries by members about an “ICTM **ethics** statement,” and it seems to be high time to develop it. The Executive Board Committee for Ethics, chaired by

Jonathan Stock, has begun working on a draft statement, and welcomes the input from the ICTM membership. See more on page 6.

I have also received a large number of enquiries concerning ICTM publications. Which publications are entitled to carry the ICTM logo? From which ICTM activities do these publications emerge? What are the quality standards of such publications? Since the Secretariat is not responsible for deciding on these issues, and in order to have more transparency and clearly communicated rules, the Executive Board has appointed a Committee for Publications. This committee has produced new [Guidelines for ICTM Publications](#). Svanibor Pettan is the Chair of this committee, and I am confident that this very important matter for Study Group officials and symposia organizers is in good hands now. I look forward to cooperate fruitfully with him and the members of the committee.

### Democracy and transparency

As I mentioned in the last issue of the *Bulletin*, it is important for me to further democracy and transparency within ICTM. Therefore, I would like to highlight some developments that have been achieved on this agenda since the last issue of the *Bulletin*.

#### NEW STATUTES RATIFIED

We were able to begin the new year with new Statutes! The draft of the new ICTM Statutes was produced by an Executive Board committee chaired by the President, in cooperation with the former Secretary General, was unanimously approved by the General Assembly in Limerick. Wim van Zanten [remarked](#) during the discussion before the vote took place that he had never seen Statutes that “were so well done.”

Changing the Statutes might look like a minor or bureaucratic issue to some of our members, but in fact it was a tremendous amount of work. And especially for such a large international organization as the Council is, I find it extremely important to have transparent rules that actually mirror the contemporary needs and practices of the society. By the way, the Statutes are particularly helpful to me and Carlos, as for the first time in ICTM history the role of the Secretariat and its position in relationship with the Executive Board was officially defined.

The Secretariat’s task was to get the new Statutes ratified by the membership by 11 December 2017. A total of 99% percent of the votes were for the ratification. Therefore, the Statutes were ratified, and [are available for your consultation](#)

whenever an issue would need clarification. However, these Statutes are not set in stone, and can be amended by the General Assembly.

#### SURVEY

In 2018 the ICTM plans to conduct a general survey for members. This has never been done before, and both the Executive Board and Secretariat think it is really high time to start this process. The Executive Group and the Secretariat will prepare a proposal for the survey. Please [let us know](#) your ideas to contribute to the development of the survey proposal.

#### SERVICE

It is the intention of the Secretariat to further transparency not only concerning policies but also concerning communication and the access to information. The website continues to be the main repository of ICTM information. In the past few months we have added the option to search the entire website, and restructured the sections containing documents, such as [the Statutes](#), [Memoranda and Guidelines](#), and [Minutes from Assemblies](#). We also remind you that the tables of contents of the entire run of the *Yearbook for Traditional Music* and its predecessors (the *Yearbook of the International Folk Music Council* and the *Journal of the International Folk Music Council*) are [available for perusal](#), and that all issues of the *Bulletin* are [available for download](#). Finally, the website has been upgraded to a more secure platform that will guarantee that all information being passed between users and the website (i.e., usernames and passwords) is strongly encrypted.

Another issue is the layout of the *Bulletin* itself: we hope you liked what you saw when you opened this document. The *Bulletin* is now formatted in a two-column layout. This change is a reaction to some members’ comments on the last edition. There was criticism about the difficulties of reading text presented in a three-column layout. We discussed the matter in different communities, and this is the outcome. Please let us know what you think—we take your feedback very seriously!

## Message from the President

by *Salwa El-Shawan Castelo-Branco*

First I would like to extend my warmest wishes to the membership for a happy, healthy, and peaceful 2018.

Looking back, 2017 was an exciting year for ICTM. A very successful and well-attended 44th World Conference was held at the Irish World Academy of Music and Dance of the University of Limerick; the Council's 70th birthday was celebrated at this Conference; a new Secretary General, Ursula Hemetek, was appointed by the Executive Board (EB); new statutes were approved by the membership; a new design and layout for the *Yearbook for Traditional Music* was launched; a new Study Group on Music, Education and Social Inclusion, and a Student and Early Career Researchers Group were approved by the EB. I take this opportunity to thank all those who made this year a memorable one, especially the outgoing Secretary General, Svanibor Pettan, the Executive Board, and the Programme and Local Arrangements Committees of the World Conference.



The Council's history has been on the EB's agenda for a number of years, especially as we drew closer to the 70th anniversary. Two EB committees were set-up to plan and fund the anniversary celebrations during the 44th World Conference and, eventually, to oversee a commemorative publication. Chaired by Don Niles, the 70th Anniversary Committee collaborated with the Secretariat, ICTM members, and the Programme Committee towards documenting and reflecting upon the Council's history. At the World Conference itself, several papers, celebratory panels, and roundtables focused on different aspects of the Council's past, present, and future; highlighting its relations with UNESCO; Maud Karpeles's scholarly contribution to dance research and to the International Folk Music Council; the scholarship produced by the Study Group on Ethnochoreology; ICTM in the 21st Century as seen by its Presidents and Secretaries General; and Soviet Musicology versus the ICTM. These presentations represent a considerable advance in our knowledge of the Council's history and the important role of some of its figures. However, as Don Niles pointed out in his report to the EB on behalf of the 70th Anniversary Committee, there is still much to be done. The Committee will continue its work over the coming years in close cooperation with the membership.

ICTM member Jeanette Mollenhauer has kindly offered to visit the ICTM archive in Canberra (Australia) this January where she will examine selected materials according to the priorities indicated by the Committee.

The contribution of the membership towards the Council's history is invaluable. In the past few years, many pages have been added to the ICTM website to document various aspects of this history. For example, there are pages concerning: [Honorary Members](#); [all Presidents, Vice Presidents, Ordinary Members, Secretaries General and Executive Assistants](#); [past issues of the \*Bulletin\*](#), all of which are available for download; [past Colloquia](#); [past World Conferences](#); [EB meetings](#), and [past General Editors of our journal](#). Just recently pages have been added listing [books](#) and [recordings](#) done by or in collaboration with the Council. Please share any documentation (photos, recordings, programmes, publications, etc.), memories, and personal experiences and views related to the Council with the Secretariat. Our ultimate goal is to draw up a comprehensive history of the ICTM, a goal that can only be achieved in collaboration with the membership.

## Recent activities in Central Asia

by *Saida Yelemanova and Razia Sultanova*, members of Executive Board Committee for Outreach with Central Asia



The 4th International Festival of Traditional Music of Turkic-speaking peoples "Korkyt and melodies of the Great Steppe" was held on 27–29 September 2017 in Kyzylorda, a city in south-central Kazakhstan. Organized by TÜRKSOY and the Kyzylorda city administration, the event brought together nearly a hundred musicologists, folklorists, and performers from Eurasia representing Azerbaijan, Belarus, China, Kazakhstan, Kyrgyzstan, Mongolia, Uzbekistan, Turkey, Russia, UK, and the Russian regions of Bashkortostan, Sakha-Yakutia, Tatarstan, and Tuva.



Two scientific conferences followed the event. The first one, titled "The Korkut Ata heritage: Epics, legends, and tunes" focused on a multinational application (filed by Kazakhstan, Azerbaijan, and Turkey) currently undergoing consideration by the International Committee for Intangible Cultural Heritage of UNESCO. The second conference, titled "Bolat



*Performers of the 4th International Music Festival “Korkut and melodies of the Great Steppe.” Astana, Kazakhstan. November 2017. Photo provided by Razia Sultanova.*

Sarybayev and problems of ethno-instrumental studies of the Turkic world,” was dedicated to the memory of the Kazakh founder of ethno-organology .

Korkut is one of the main figures of Kazakh traditional mythology. According to Kazakh legend he is a Baksy-Shaman and the creator of the world’s first musical instrument, the two-stringed bowed lute *qobyz*. The grave of Korkut is situated in the Kyzylorda region. The monument of a triple *qobyz* was erected by Eleu Kusherbayev in the Soviet times in 1980. This place is now considered to be sacred, and pilgrims come to pray from all over Central Asia.

Bolat Sarybaev (1927–1984), was an outstanding public figure, a scientist, and ethno-organologist who left a visible mark on twentieth-century Kazakh musical culture. He was the first to initiate the revival of traditional Kazakh music and local musical instruments, helping to evolve them into a live musical practice. Sarybaev was involved in the process of research and reconstruction of authentic Kazakh musical instruments, working in archives, museums, and libraries, to recreate the past of Kazakh national culture during the strictest times of the Soviet system.

At the opening ceremony, guests and participants were welcomed by the Mayor of Kyzylorda, Krymbek Kusherbayev, the Secretary General of TÜRKSOY Dusen Kaseinov, and the Rector of the Kazakh National University of Arts Aiman Musahodzhayeva, who pointed out that the image of Dede Korkut for the Turkic world is associated with wisdom and love for people.

Kaseinov in his presentation underlined that Korkut was also the creator of the *qobyz*, the ancestor of all stringed instruments around the world. To study this phenomenon, such festivals and conferences need to become regular.

The festival “Korkut and melodies of the Great Steppe” runs every three years, popularizing the rich folklore of the Turkic peoples and the development of national musics around the world. Two conference programmes included lectures and master classes by leading experts from 12 countries. The participants devoted their presentations to the problems of studying and preserving contemporary folklore, vocal and instrumental professional music traditions, modern pedagogy and performance issues, the identification and systematization of current music trends, the development of professional ties between domestic and international scholars, and ways of attracting young scholars to work on those themes in the future.

The proceedings of the conference will be soon published in Kazakhstan.

## Updated Guidelines on Publications

by *Svanibor Pettan, Chair of Executive Board Committee for Publications*

In late December 2017 the Executive Board approved a revision of the Guidelines on Publications, which was prepared by the Executive Board Committee for Publications. The updated Guidelines can be found on the [ICTM website](#), under the section Documents / [Memoranda and Guidelines](#).



## Work on Ethics Statement

by *Jonathan Stock, Chair of Executive Board Committee for Ethics*

Earlier in 2017, the Executive Board appointed a small team to produce a draft ethics statement for prospective future use by the Council and its members. The group comprises Tony Seeger, Jonathan Stock (Chair), Razia



Sultanova, and Muriel Swijghuisen-Reigersberg.

We began discussions in earnest at the Limerick conference and have reviewed other such statements elsewhere, reflected on some of the literature, and compared notes on ICTM's special characteristics as an inherently international scholarly association. So far, we've identified some key components and qualities for a statement that we believe would suit the ICTM and are beginning work on the writing of a first draft. As we work on the statement, we would like to invite members who wish to contribute any ethics-related suggestion, anecdote, or perhaps even a cautionary tale to do so. These can be sent to [Jonathan Stock](#), who will collate them and share them with the other team members.

The team anticipates presenting its draft to the Executive Board at its meeting in Bangkok in early July 2018. Should the Board approve that draft, then the next major step (subject to the Board's discussion of process) would be for us to produce a "beta" version for wide consultation among the membership at large. Again, assuming that the reception is positive and productive, we would then finalize a formal statement for public dissemination.

### From the [ICTM Online Photo Gallery](#)



Participants of the 35th ICTM World Conference. Miyajima, Japan, August 1999. Photo provided by Razia Sultanova. Row 1 (seated): ?, ?, ?, ?, Wim van Zanten, Trần Quang Hải, ?, Krister Malm, ?, ?, ?, ?, Roland Bannister, ?, ?, ?. Row 2: Tsuge Gen'ichi, Nancy Hao-Ming Chao, Toru Seyama, Anna Malm, Dieter Christensen, Wang Yaohua, Ohtani Kimiko, Tsukada Kenichi, Lois Anderson, Sumarsam, Kaneshiro Atsumi, ?, ?, ?, Chun In-Pyong, ?, ?. Row 3: ?, Velika Stojkova, Saule Utegaliyeva, Razia Sultanova, Bussakorn Sumrongthong, ?, ?, ?, Gage Averill, Henry Spiller, ?, ?. Fourth row: Svanibor Pettan, Owe Ronström, Egil Bakka, Jonathan Stock, ?. The Secretariat welcomes any further identifications of people in this photo.

## Andrée Grau (1954–2017)

by Egil Bakka, Theresa Buckland, and Georgiana Gore

The world of dance has experienced a severe blow in the sudden and untimely death of Andrée Grau, on 27 September 2017 in France. A highly esteemed scholar in the world of dance anthropology and long term member of ICTM, Andrée was an exceptionally dedicated researcher and teacher whose passionate commitment and unswerving service to the anthropology of dance was her guiding force until the end.

Initially trained to a high level in ballet, Andrée left her native Switzerland to attend, in 1973, the Benesh Institute of Choreology in London, gaining her Fellowship of expertise in this system, and from where she became a disciple of John Blacking at Queen's University Belfast. There she undertook both master's and doctoral degrees in social anthropology, focusing upon dance and conducting fieldwork (helping to pioneer the anthropological use of Benesh movement notation) among the Venda people in South Africa and on a more sustained basis with the Tiwi people in Northern Australia. Her work among the latter led to a number of major articles which, placed strategically in journals that are primarily geared to studies of Western concert dance such as ballet and modern dance, did much to challenge Eurocentric bias and advance scholarship in the anthropology of dance. A sincere advocate of Blacking's ideas on the significance of dance and music in human development, Andrée did much to disseminate and develop his thinking before sadly, like him, leaving the field before its fuller realization. Working under his leadership during the 1980s on the Pan project, an early research programme on intercultural creativity and performance, Andrée was clearly at ease with artists fluent in various styles from across the world, understanding and sympathetic to both cultural and individual artistic impulses.

A true anthropologist, Andrée developed her expertise in comparative studies, becoming well known for her research in South Asian dance, various styles of which she was introduced to when a student at the Institute of Choreology. Her award of a major Leverhulme grant in 1998 to research south Asian dance in Britain in many ways set a benchmark for subsequent inquiry, drawing together a number of practitioners and researchers who have maintained important research into this nexus of dance, politics, diaspora, and cultural and individual artistry. Andrée's more recent work on dance and political activism resulted in several articles on the famed Sarabhai family. In accord with their belief in dance as a means to promote lasting social change, she was in the



Andrée Grau. Photo provided by Catherine Foley

process of completing a monograph on their accomplishments and vision of the power of dance when she died.

From the 1990s, Andrée was an active participant in the ICTM Study Group on Ethnochoreology, regularly presenting her research and encouraging younger scholars. Once fully ensconced in the dance department at the University of Roehampton London she was able to build an internationally attractive master's programme in Dance Anthropology, contribute extensively to a series of annual EU-funded Intensive Programmes for new ethnochoreologists in Trondheim and, collaborating with colleagues from Norway, France, and Hungary, become a founding member of the Erasmus Mundus programme *Choreomundus—International Master in Dance Knowledge, Practice, and Heritage*—launched in 2012. Relishing her interactions, both intellectual and social, with this truly international initiative, Andrée was indefatigable in delivering the promise of this pioneering programme.

The power of dance was a fundamental element in Andrée's anthropological journey; her quest was not only to understand dance's nature, value, diversity, and essential humanity, but also to spread such knowledge. Nowhere was this more vividly apparent than in her teaching, where she combined rigour, stimulation, curiosity, and supportive warmth. Often transformative of people's lives, as many students later related, she embodied the power of dance in its several manifestations: researcher, teacher, colleague, mentor, and friend,

she was clear that knowledge must be widely shared. She was particularly proud of her book on dance for the Eyewitness Series (1998), the writing and subsequent edition of which took precious time. Some academics might have viewed this effort as lost time, but she was anxious to educate a wider world, aiming to erase racist and ill-informed scholarship on dance to reach a new generation with scholarly yet accessible information. To her evident delight, the book was translated into seven languages.

Her title of Professor in the Anthropology of Dance, though bewilderingly late in its bestowal (2009), underlined both her expertise and certainty in her own intellectual heritage and practice. Her breadth of knowledge across dance practices was and is rare, enabling her to move with genuine authority across the fields of anthropology, ethnochoreology, and dance studies. As an individual, she was great fun, always ready to socialize, try out new experiences, join in laughter, and step in to help colleagues and students. Although not religious in the conventional sense, Andrée had a strong belief in the spiritual, which no doubt contributed to sending her two sons to the London Steiner School, in which she continued to be involved as a trustee long after they had left. Besides her two sons, she leaves behind her husband, who provided ongoing support during her career, amongst which were sharing her major field trips as a photographer. For members of the Study Group who knew her well, she will be sorely missed for her collegiality and great qualities as a raconteur, which she displayed to the last on what turned out to be her final day of teaching, when she regaled students with the tales of her early research amongst the Venda and Tiwi.

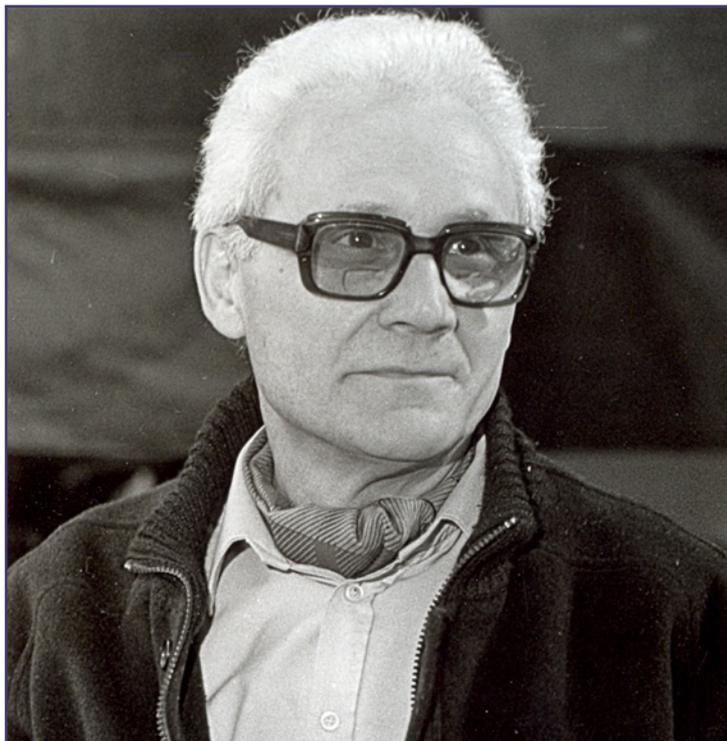
## Dragoslav Dević (1925–2017)

by *Mirjana Zakić and Sanja Radinović*

Our beloved professor, colleague, and friend, Dragoslav Dević, has left us this autumn. His versatile scientific and professional activities, tirelessly performed for more than 50 years, made him the leading personality of regional Serbian ethnomusicology in the second half of the twentieth century, which advanced immeasurably, mostly due to his work.

His formal education, which he completed in 1951 in Belgrade at the Music Academy (renamed in 1973 to Faculty of Music), was not ethnomusicological, but musical theoretical, since the Department for Musical Folklore at that institution was founded in 1961. However, precious opportunities for acquiring knowledge about Serbian folklore were offered to him by studies of ethnology, which he completed at the Belgrade Faculty of Philosophy in 1958.

Continuing the pedagogic activity of Miodrag Vasiljević, Dević became, in 1963, the head of the Department for Musical Folklore, where he was the sole teacher for nearly two decades. In his pedagogic activity (at first in Belgrade, later also in Novi Sad, Priština, Varvarin, Cetinje, and Eastern Sarajevo) he transferred his knowledge to many generations, and he was the mentor for more than 50 graduate, master's, and doctoral theses in the field of ethnomusicology. Willing to recognize and encourage the individual affinities of his students for certain thematic and methodological issues, and to hear and acknowledge their opinions, he was always a respectful professor.



*Dragoslav Dević. Photo provided by Sanja Radinović*

Following the practice of fieldwork of his predecessors, and seeing that the experience of an explorer is of paramount importance for pedagogic and scientific activities, Dević, through his studious approach, improved the method of field research. Thanks to him the practice of student fieldwork, as a form of training in an authentic environment necessary for the later independent students' research, was established.

His travels to important European centres for folklore studies (e.g., the Institute for Folklore in Budapest; the Ethnomusicology Department of the Museum of Ethnography in Berlin; the Archives and the Institute for German Folk Song in Freiburg) were useful in many ways. The system for classifying and archiving musical instruments further engaged him to form the collection of folk instruments at the Department for Ethnomusicology of the Faculty of Music in Belgrade. The initiative for the establishment of a sound archive in

that institution resulted in the collection of more than 1000 magnetic tapes, which were primarily a part of the field materials collected by Dević himself. Additionally, his efforts to provide ethnomusicologists in Serbia with an insight into foreign professional publications were of supreme value.

Regarding his outstanding international activities, he made important contributions to the IFMC/ICTM Study Group on (Folk) Musical Instruments, with a string of valuable papers about traditional musical instruments from Serbia and Macedonia. They were published between 1969 and 1985 in *Studia Instrumentorum Musicae Popularis* Vols. 1, 3–8, in German. His nearly twenty years of work at the International Organization of Folklore, first as President (1981–1986) and later as President of the Scientific Research Committee of Europe and as honorary member, was also especially prominent.

Dević's direct contacts with ethnomusicologists worldwide contributed to numerous methodological innovations. His outstanding knowledge was built into his studious, concise, and lucid scientific thought. His opus—consisting of several major studies and edited publications, and about one hundred shorter scientific articles—encompasses a wide range of thematic circles: from methodological, terminological, and analytical directions, through the analyses of various issues of vocal and instrumental traditions in Serbia and in comparison within the Balkans and Slavic spaces, to the presentation of the history of Serbian/Yugoslav musical folklore and new tendencies in the development of Serbian musical folklore and applied ethnomusicology. Reaching out for various issues is a testimony of his versatile interests, which along with his acerbic analysis and fascinating comparative knowledge made him unique in Serbian ethnomusicology. In the pedagogic sense, his textbooks for students are especially important, where the characteristics of vocal and instrumental practice in Serbia, along with instructions concerning melography of folk musical works, are presented in a systematic and plain way.

His long-lasting cooperation with Serbian Radio and Television resulted in a long cycle of radio broadcasts, numerous ethnographical films, as well as phonographic editions, some of which were awarded at the most prestigious international festivals and competitions.

The professional activity of Dragoslav Dević is also marked by many decades of initiating, encouraging, and following numerous musical and folklore festivals in Serbia, with a particular insistence on authentic performance and the revitalization of the traditional folklore forms. One of the most important among them is the annual manifestation

“Folklore” within Belgrade musical festivities (BEMUS), which he prepared and led for nearly three decades, which was very popular and was highly regarded by the general public.

For his prolific scientific activity and successful pedagogic work, and for his persistent work in preservation, presentation, and popularization of folk music, Dragoslav Dević received several prestigious Serbian awards, including the “Vukova nagrada” in 1990.

With pride and gratitude, all contemporary Serbian ethnomusicologists consider themselves as direct or indirect offspring of the ethnomusicological school of Dragoslav Dević, trying to follow his scientific vision.

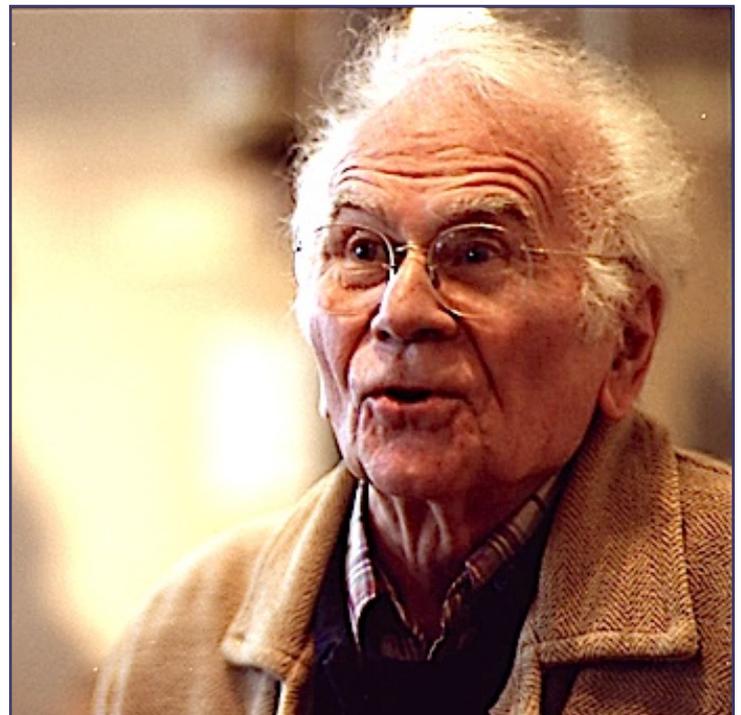
## Gilbert Rouget (1916–2017)

by Susanne Fürniss

Gilbert Rouget, the great French ethnomusicologist, died on 8 November 2017 at the age of 101.

It is not an exaggeration to say that Gilbert Rouget was the founder of modern ethnomusicology in France. He entered the Musée de l'Homme as a trainee during World War II, and began working on musical instruments with André Schaeffner at the Department of Musical Ethnology.

Rouget quickly became aware of the importance of sound recordings for the study of non-European and popular music.



*Gilbert Rouget. Photo courtesy of Alice Pitoëff*

In 1946, he conducted his first major investigation, the Ogooué-Congo mission, from which he brought back many sound recordings. In the 1950s, he created the first French collection of 78-rpm records devoted to ethnomusicology. Having joined the National Centre for Scientific Research, he founded in 1968 the Laboratory of Ethnomusicology at the Musée de l'Homme, thus providing this discipline an institutional framework that allowed it to flourish.

Having worked extensively for collective interests throughout his career (but having also written numerous and important articles such as “Transcribe or describe?,” “Ethnomusicology and representations of music”), it is especially shortly before and during his retirement that Rouget published his major works: *Music and Trance* (1980), *An African King and his Court Music* (1996), and *Musicking Africa* (2014).

Gilbert Rouget left us a legacy of a great love of music, of insatiable intellectual curiosity, flawless scientific rigour, and a great human heart that not only asks for our admiration, but also encourages us to follow his example.

*From the [ICTM Online Photo Gallery](#)*



*Performance during the 33rd ICTM World Conference, Canberra, Australia. Photo provided by Saule Utegalieva.*



*Erich Stockmann, Dieter Christensen, and Izaly Zemtsovsky share a moment during the 33rd ICTM World Conference, Canberra, Australia. Photo provided by Saule Utegalieva.*



*Performance during the 33rd ICTM World Conference, Canberra, Australia. Photo provided by Saule Utegalieva.*

# 45th ICTM World Conference

11–17 July 2019

*Chulalongkorn University, Bangkok, Thailand*



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

## Second Notice and Call for Proposals

You are cordially invited to attend the 45th ICTM World Conference which will be held between 11 and 17 July 2019 at [Chulalongkorn University](#) in Bangkok, Thailand. The conference will be co-hosted by the Faculty of Fine and Applied Arts and the Office of Art and Culture at Chulalongkorn University, in collaboration with the Ministry of Culture, Thailand.

### Programme Committee

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

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

### Local Arrangements Committee

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 Pirongrong Ramasoot Rananad (Co-Chair)  
 Bussakorn Binson (Co-Chair)  
 Santi Chantavilasvong  
 Orapin Panthong  
 Kumkom Pornprasit  
 Pornprapit Phoasavadi  
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 Kunchit Jitratan  
 Pattara Komkam  
 Paphatsorn Wongratanapitak

**Website:** <https://ictmusic.org/ictm2019>

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

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

## Conference Themes

### 1. TRANSBORDER FLOWS AND MOVEMENTS

Migration is and has been a widespread experience in many regions of the world. The borders that migrants cross include those within as well as between nations. The reasons for the mobility include trade, warfare, service to empires, religious quests, education, environmental degradation, search for a better life, and urbanization. Migration allows cultures, religious practices, ideas and institutions to flow and travel within or across continents. How do mobile people make sense of their encounters with others? How do non-migrants make sense of their new neighbours? What are the outcomes of these interactions? Through their music and dance, how do mobile people negotiate the power of nation states?

### 2. MUSIC, DANCE, AND SUSTAINABLE DEVELOPMENT

Music, dance, and other performing arts are essential to the economic, social, and environmental dimensions of sustainable development. How can music and dance strengthen social cohesion, inclusion, and gender equality? How can music and dance help communities navigate the challenges of global culture and technology on one hand, and biodiversity and ecological change on the other? How can researchers engage communities to sustain their own endangered cultural traditions, and what role should UNESCO and other international organizations take?

### 3. THE GLOBALIZATION AND LOCALIZATION OF ETHNOMUSICOLOGY AND ETHNOCHOREOLOGY

Working together means valuing different traditions of scholarship, and balancing academic traditions from the Global South as well as the Global North. Do our own experiences confirm this claim? Within our globalized world, what methodologies are being explored to develop cross-cultural collaborations? How does our academic research benefit the communities we study? What ethnomusicology and ethnochoreology paradigms have developed outside “the West,” and how can the insights these give help us build stronger global disciplines?

### 4. MUSIC AND DANCE AS EXPRESSIVE COMMUNICATION

This theme seeks contributions that explore music and dance as language, as speech surrogacy, as therapy, and as the carriers of cultural knowledge, experience and/or history. There are many approaches that may be taken in these explorations, and we anticipate contributions will include one or more of the following: formal analysis, studies of cognition and embodiment, the use of linguistic, psychological, and

psychotherapeutic methodologies, as well as fine-grained, detailed ethnography.

### 5. APPROACHES TO PRACTICE-BASED RESEARCH AND ITS APPLICATIONS

The distance between scholarship and performance is narrowing as increasing numbers of ethnomusicologists and ethnochoreologists perform the music and dance that they study, as they teach performance, and as performers take on academic research. Performance also features in a wide range of applied music and dance research, while composers, dance creators, DJs, curators, film-makers and those who record and document can also be considered practitioners. What are the challenges, advantages, and benefits of practice-based research and/or in applied research involving performance? How are asymmetries of power enacted and resolved in practice-based research that includes performance? In addressing this theme, we particularly encourage submissions that consider the many and varied ways in which performance can be included within academic presentations.

### 6. NEW RESEARCH

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

## Abstracts

Abstracts should be no more than 300 words in length, and written in English (papers may be presented in either English or Thai, but all abstracts must be in English). They should indicate the theme under which they are submitted. The Programme Committee will review the abstracts. The authors will be notified of the decision in December 2018.

#### 1. INDIVIDUAL PAPER

Individual papers should be 20 minutes long, followed by 10 minutes of discussion. The proposal must include a 300-word maximum abstract. If you are submitting practice-based research, please remember that your paper and presentation should be 20 minutes long in total.

#### 2. PANEL

Organized panels should be 90 minutes (3 papers, each 20 minutes, followed by 10 minutes of discussion) or 120 minutes (4 papers or 3 papers and a discussant). You may propose a variation to this format to accommodate practice-based research, using either the 90-minute or 120-minute total panel length. Proposals by the panel organizer (300 words) as well as one by each individual presenter (300 words each) are required. Where an independently submitted abstract appears to fit a panel, the

programme committee may suggest the addition of a panellist. The programme committee may also recommend acceptance of only some of the papers on a panel.

### 3. FILM/VIDEO SESSION

Recently completed films introduced by their authors and discussed by conference participants may be proposed.

Submit a 300-word abstract including titles, subjects, and formats and indicate the duration of the proposed films or videos and introduction/discussion.

### 4. Forum/Roundtable

Forum/Roundtable sessions provide opportunities for participants to discuss a subject with each other and with members of the audience. Sessions of up to two hours long should include at least 4 but no more than 5 presenters. We encourage formats that stimulate discussion and audience participation. The organizer will solicit position papers of up to 15 minutes from each presenter (or, of papers supplemented by practice-based presentations within the 15 minute frame) and will facilitate questions and discussion for the remaining time. Proposals for forums/roundtables should be submitted by the session organizer (300 words).

**Only one proposal can be submitted per person.**

**Submit your proposal to the  
2019 ICTM World Conference now using  
the following link:**

<https://ictmusic.org/ictm2019/submit>

### Timeline

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

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

### Local Arrangements

The 2019 ICTM World Conference will be hosted at Chulalongkorn University in Bangkok, Thailand. Chulalongkorn, with royal patronage, is a hub for training artists, performers, and scholars in the fields of art, music,

and dance, and the conference will feature a range of performances that will offer delegates glimpses of the long-celebrated classical music and dance traditions. These traditions range from ensembles that include *piphat*, *khreungsai*, and *mahori*, to masked dances, the “country” *luk thung*, and more.

Thai culture reflects Thailand’s geographical position at the intersection of China, India, and Southeast Asia. That geography also makes Bangkok one of the most convenient hubs in the region, with direct flights to many countries both across Southeast Asia and further afield. Bangkok offers many attractions within easy reach of the centre, including palaces, museums, and temples with elaborate architecture, treasures and fine art. Important temples include Wat Phra Kaew, Wat Pho, Wat Arun, Wat Phu Khao Thong, Wat Ratchanadda, Wat Traimit, Wat Benchamabophit, Wat Bowon, and Wat Sutat. The surrounding provinces are easily accessible, with Koh Kret and the Lotus Museum to the north, the Luang Pho Sothon Buddha at Wat Sothon Wararam Worawihan and Wat Pho to the east, Don Kai Dee Benjarong Village, Phra Pathom Chedi and the Don Wai Floating Market to the west, and the Gulf of Thailand with its many resorts to the south. Today, Bangkok is a cosmopolitan city; it is a shoppers’ paradise, home to everything from luxury malls to street markets like the Chatuchak Weekend Market, Sampeng Market, and Pahurat Textile Market.

Chulalongkorn University was the first tertiary education institute in Thailand, founded in 1917. Chulalongkorn University is a public, autonomous research institution situated in the centre of Bangkok. It has a long history of undergraduate and graduate studies across a broad range of fields, as well as an established reputation for the promotion of study, performance, research, documentation, preservation, and dissemination of Thai classical music and dance. As part of celebrating the centennial of its founding, hosting the conference is significant and important to Chulalongkorn. The Faculty of Fine and Applied Arts is proud to co-host the conference. The Faculty is Chulalongkorn’s centre for research and training in art, music, and culture. In 2017, the Faculty was the top-ranked institution in Thailand for art and design. Chulalongkorn recognizes the growth of multicultural societies and multiculturalism around the world, and is committed to extending its activities to serve the international community. We cordially welcome you to the 2019 ICTM conference in Bangkok!

# Announcements — ICTM

## BFE Annual Conference 2018

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*12–15 April 2018*  
Newcastle, UK

As with all Annual Conferences of the British Forum for Ethnomusicology (ICTM National Committee for the UK), we welcome papers and panels on any aspect of current ethnomusicological research. The theme of the 2018 conference will be “Europe and Post-Brexit Ethnomusicologies.”

Further information about the conference, including the full Call for Proposals, can be found at the [conference’s website](#).

## Study-Group-in-the-Making on Music and Dance in Latin America and the Caribbean: Symposium

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*17–19 May 2018*  
Salto, Uruguay  
Submissions deadline: 1 Feb 2018

The symposium “Music, Sound, Dance and Movement in Latin America and the Caribbean” marks the premier meeting of the ICTM Study-Group-in-the-Making on Music and Dance in Latin America and the Caribbean. The symposium will be held at the University of the Republic of Uruguay’s Centre for Musical and Scenic Arts (CIAMEN) in the city of Salto, Uruguay, on 17–19 May 2018. Further information about the symposium, including the full Call for Proposals in English, Spanish, and Portuguese, can be found on the [symposium’s website](#).

## Study Group on Musics of East Asia: Symposium

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*21–23 August 2018*  
Seoul, Republic of Korea  
Submissions deadline: 20 Jan 2018

The ICTM Study Group on Musics of East Asia will hold its 6th Symposium at the National Gugak Centre (Seoul, Republic of Korea) over 21–23 August 2018. The website for the conference is [www.measeoul2018.com](http://www.measeoul2018.com)

The theme of the symposium is “Performing Arts and Social Transitions in East Asia.” The call for papers can be found on the website. The email address to which abstracts should be sent is [mea2018abstracts@gmail.com](mailto:mea2018abstracts@gmail.com). Enquiries about the upcoming symposium may be directed to Helen Rees, Study Group Chair ([hrees@ucla.edu](mailto:hrees@ucla.edu)).

## Study-Group-in-the-Making on Scientific Approaches in Sound and Movement Research: Symposium

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*20–23 September 2018*  
Graz, Austria  
Submissions deadline: 15 Mar 2018

The first symposium of the Study-Group-in-the-Making will be held at the Institute of Ethnomusicology, University of Music and Performing Arts Graz, Austria. The topics will address transdisciplinary approaches involving the fields of music and dance together with the sciences: (1) Methods in Movement and Sound Capture and Analysis, and (2) Current Research. Further information about the symposium, including the full Call for Proposals, can be found on the [symposium’s website](#).

## Study Group on Musical Instruments: Symposium

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*10–13 April 2019*  
Lisbon, Portugal  
Submissions deadline: 10 Apr 2018

The ICTM Study Group on Musical Instruments will hold its 22nd symposium at Universidade Nova de Lisboa, Lisbon, Portugal, 10–13 April 2019. There are three themes to the symposium: (1) Musical Instruments and Sensory Studies; (2) Musical Instruments and Repertoires: Mobility and Colonization; and (3) New Research.

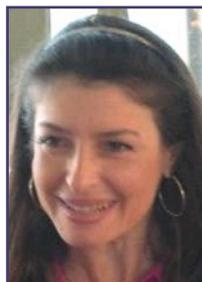
Further information about the symposium can be found on the [Study Group’s website](#).

# Reports from ICTM National and Regional Representatives

## Argentina

by Silvia Citro, Liaison Officer, and  
Adriana Cerletti

Since our last report in 2012, we noticed a growth in the number of studies about the urban popular music of our country, especially Argentinian rock, tango, and some folk and Afro genres. However, there are only a few researchers working on the field of indigenous music and dances. First, we will summarize the main research activities developed in different universities and cultural institutions, and finally, the recent publications of the ICTM members.



### Research Projects

At the [Institute of Anthropological Sciences](#) and the Institute of Arts of the University of Buenos Aires (UBA), ICTM members have received grants for developing different research projects. In the 2012–2015 period, Irma Ruiz coordinated a research project about musical analysis in popular music studies; Miguel García coordinated two research projects on the topic of “aesthetics of otherness,” focusing on musical practices and visual designs among the indigenous peoples Pilagá, Mbyá, Alakaluf, Selk’nam, and Yagan, and between 2014 and 2017 the project “Musical practices in formation: An ethnomusicological study of theories and cases in intercultural situations.”

The [Group of Anthropology of Body and Performance](#), coordinated by Silvia Citro, developed a collective research project about the impact of cultural policies in music and dance in two indigenous people of Argentina: Kolla and Toba; and also a comparative project about indigenous and Afro performances in the cultural policies of the provinces of Santa Fe, Entre Ríos, and Formosa. Since 2013 Adriana Cerletti has been developing a doctoral project on the *milongas* composed by Argentinian musician Alberto Williams, which was supported by different institutions; she also participated in an interdisciplinary project about tango music and lyrics, coordinated by Julio Schwartzman. Finally,

Victoria Polti has coordinated a research group about epistemologies of listening and the anthropology of sound.

At the [Faculty of Social Sciences](#) of UBA, Pablo Alabarces coordinates research groups on popular culture that include some studies on musical practices, such as on tango (Mercedes Liska) and *cumbia* (Malvina Silba and Carolina Spataro). At the [National University of La Plata](#), Diego Madoery has coordinated since 2013 a collective research project titled “Popular music in Argentina: Analysis and history in folklore, rock, and tango.” At the [National University of San Martín](#), Marita Carozzi coordinates a study group on dance, movement and society that includes tango and folk genres, while Luis Ferreira Makl does so on group on Afro-descendants and Afro culture in the diaspora that includes music and dance.

At the [National Institute of Musicology “Carlos Vega,”](#) a group of researchers continues their studies on different kinds of traditional music. Norberto Pablo Cirio, who initiated the study of Afro-Argentinian music and dance, has published different works about this understudied topic; and Omar García Brunelli has likewise published works on tango music. At the [Ethnomusicology Research Institute](#) of the Conservatory of Music Manuel de Falla, some members of the faculty have developed new research projects, like Berenice Corti on Argentine jazz and Rosario Hadad on intergenerational transmission of music among Toba and Mbya indigenous peoples.



*Nvique* player. Photo provided by Silvia Citro.



*Nmi dancers. Photo provided by Silvia Citro.*

### Scholarly meetings

The Argentine Association of Musicology ([AAM](#)) organized two national conferences in the most recent period, in the cities of Mendoza (2014) and Santa Fe (2016). Citro and other members organized working groups on embodiment, dances, and performances during several editions of the Reuniones de Antropología del MERCOSUR [Anthropology Meetings of Mercosur] and the Congreso Argentino de Antropología Social [Argentine Congress of Social Anthropology]. In 2014, Cerletti, Adil Podhajcer, and Victoria Polti coordinated a working group on music and sound in the 11th Argentine Congress of Social Anthropology. Finally, in 2013, Adil Podhajcer was one of the organizers of the 2nd Regional Congress of *Sikuris*, dedicated to these groups of instrumental Andean music.

### Journals

Since 2012, four journals discussing musicology have been published. The AAM put out issues 14–17 of its journal *Revista Argentina de Musicología*. The National Institute of Musicology “Carlos Vega” published issues 21–24 of its journal *Música e investigación*. The [Institute of Musicological Research “Carlos Vega”](#) of the Catholic University of Argentina published issues 27–31 of its journal *Revista del Instituto de Investigación Musicológica Carlos Vega*. Furthermore, in 2013 *El Oído Pensante*, a new biannual peer-reviewed journal directed by Miguel García, began to be published online. Finally, the local publishing house [Gourmet Musical](#) has substantially increased their publications. It should be noted that this is the only publisher in Argentina that is exclusively dedicated to publishing musicological books.

### Concluding Remarks

Because there are not now, and have never been, any university careers or specializations in ethnomusicology or ethnochoreology in Argentina, our traditional musics and dances are studied mainly by anthropologists trained in music or dance, joined in the last decade by some sociologists and musicologists. This work contributes to developing interdisciplinary approaches that focus on the relations between these aesthetic expressions and their socio-cultural contexts, including the links with sound environments and embodiment practices. Furthermore, in the last few years studies have emerged that discuss the political forces implied in the production and reception of musics/sounds and dances/embodiments, debating topics such as nationalism, ethnicity, and coloniality/postcoloniality.

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

### China

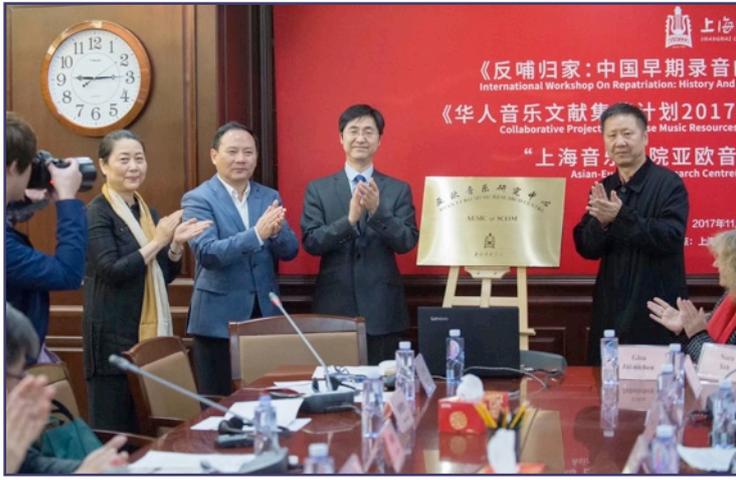
*by Xiao Mei, Chair of National Committee*



#### Launch of Asian-European Music Research Centre

On 9 November 2017 a new Asian-European Music Research Centre was founded at the Shanghai Conservatory of Music, with Xiao Mei as its director.

The Asian-European Music Research Centre is a new academic platform established by the Conservatory on the basis of synergistic cooperation between academic institutes at home and internationally. The platform focuses on the study of musical cultures in the geographical arenas connecting Asia with Europe, specifically looking at the flows of musical ecologies and civilizations. It examines and compares the histories and current developments of multicultural practices between Asia and Europe, and explores the reinterpretation of traditional music resources in applied and sustainable contexts. The Centre seeks to promote in-depth academic exchange at home and abroad, with an emphasis on interdisciplinary and cross-disciplinary collaborations, including the promotion of cultural diversity in the digital humanities and musical knowledge building. It aims to provide a supportive research and teaching environment in combination with the larger interests of



*Launch of Asian-European Music Research Centre. Shanghai, China. November 2017. Photo provided by Xiao Mei.*

equality, tolerance, capacity building, and the stimulation of artistic creativity.

The research platform is mainly founded on the already existing work of key research bases, focusing on humanities and the social sciences in Shanghai, including the Chinese Ritual Music Research Centre and the Oriental Musical Instruments Museum, both at the Shanghai Conservatory, as well as the work of other departments. The Centre also cooperates with various Chinese and international universities and research institutions. It seeks to provide partnership platforms for cultural exchange and joint work on the continued maintenance of traditions, as well as the exploration of innovative approaches towards redefining fields of cultural study.

## International workshop on repatriation

Recently, as a institutional member of ICTM, the Research Institute of Ritual Music in China cooperated with the He Luting Advanced Research Institute for Chinese Music and the aforementioned Asian-European Music Research Centre to hold an international workshop on repatriation “The History and Significance of Early Sound Recordings Made in China.”

The workshop sought to raise awareness of early sound recordings, their history in the context of diverse cultures, social changes, and ethnic dynamics. Early recordings, often being products of planned or accidental efforts in making use of new mobility and technology, challenge in many ways the view on cultural achievements. With the help a more recent set of technological tools, as well as geographical and social insights gained through manifold cultural and anthropological analyses, these early sound recordings also change their meanings in the places from where they originated. These individually and culturally diverse meanings call for a more detailed understanding of history and circumstances, technology, and social challenges.

Although today the repatriation of sound recordings could be easily undertaken via digitized files sent through the world wide web, the physical dimension in the process of exchange is more than a technological necessity, it is a cultural embodiment of moving items that carry intangible knowledge. The meaning of this embodiment was discussed as contributes to the understanding of social dynamics in a global context that embraces individuality and cultural diversity.



*Participants of the International workshop on repatriation. Shanghai, China. November 2017. Photo provided by Xiao Mei.*

Most of the participants of the workshop were ICTM members, including Anthony Seeger (UCLA), Don Niles (Institute of Papua New Guinea Studies), Gisa Jähnichen (Shanghai Conservatory of Music), Huang Chun-Zen (Taiwan National Normal University), Isobel Clouter (British Library), Klaus Keil (RISM), Li Song (Centre for Ethnic & Folk Literature & Art Development, Ministry of Culture of China), Linda Barwick (University of Sydney), Liu Hong (Shanghai Conservatory of Music), Nora Yeh (Library of Congress), Qiaoqiao Cheng (creative director of SoundDate for Traditional Culture), Razia Sultanova (University of Cambridge), Shi Yin (Museum of Oriental Instruments, Shanghai Conservatory of Music), Szu-Wei Chen (National Taiwan University), Shzr Ee Tan (Royal Holloway University of London), Tasaw Lu Hsin-Chun (Institute of Ethnology, Academia Sinica), Timkehet Teffera (Project Consultant for the Berliner Phonogramm-Archiv), Xiao Mei (Shanghai Conservatory of Music), and Terada Yoshitaka (National Ethnographic Museum, Osaka), among others.

### 20th National Conference of ATMC

Another institutional member of ICTM, the Association for Traditional Music in China, will hold its 20th annual conference at the Shenyang Conservatory of Music on 15–19 July 2018. The theme of the conference will be the heritage, flow, and sustainability of traditional music in the contemporary era. Six sub-topics are suggested:

1. The Belt and Road Initiative and research on traditional music
2. Intangible cultural heritage safeguarding and traditional music education
3. Research on modern applications of traditional music
4. Research on traditional music of Northeast China and regional music
5. Practice and research on ethnographical film and digitalization of traditional music
6. New studies

Scholars from Hong Kong, Macau, Taiwan, and overseas will be warmly welcomed. Please submit your abstract to [ctm20\\_2018@126.com](mailto:ctm20_2018@126.com) by 31 January 2018.

## Estonia

by Žanna Pärtlas, *Liaison Officer*



This report provides an overview of ethnomusicological activities in Estonia from 2014 to 2017. As background information it should be mentioned that in Estonia the majority of such activities—fieldwork, conferences, and publications—are organized by the Estonian Literary Museum. Located in the city of Tartu, the Museum is home to the Estonian Folklore Archives (the largest archive of traditional music in Estonia) and the Estonian Academy of Music and Theatre. Historically, the only ethnomusicological institution in Estonia had been the Department of Ethnomusicology at the Estonian Literary Museum, founded in 1979 as the Department of Folk Music of the Institute of Language and Literature, which unfortunately stopped operations in 2014. Thus, at the moment there are no institutions in Estonia entirely dedicated to ethnomusicological research. Since 2016 research is also supported and coordinated by the Centre of Excellence in Estonian Studies ([CEES](#)), which is financed by the European Union through the European Regional Development Fund.

Inasmuch as Estonia is a country with one of the smallest populations in Europe, the number of scholars who more or less are actively involved in the study of traditional music is also rather small (less than 10); some of them are, or were in the past, members of ICTM.

### Scholarly events

One event directly connected with ICTM was the 1st Seminar of the ICTM Study Group on Multipart Music, held on 19–20 September 2014 at the Estonian Academy of Music and Theatre (Tallinn). The eight participants were invited specialists who, instead of giving standard conference papers, chaired discussions on related topics. The theme of the seminar was “Multipart Music: Theoretical approaches on terminology”.

The important local events at which Estonian ethnomusicologists participate, along with philologists, folklorists, and mythologists, are the conferences on *regilaul* (“runic song,” a style characteristic of several Baltic-Finnish peoples) called *Regilaulukonverentsid*. These conferences are usually organized by the Estonian Folklore Archives and held every two years at the Estonian Literary Museum in Tartu. In the period under report two of them took place, in 2014

and 2016. Finnish researchers on runic songs also participated in both conferences.

Papers by Estonian ICTM members were also in the programme of the annual conference of CEES, the 61st Kreutzwald Days conference, which took place on 7–8 December 2017 at the University of Tartu and the Estonian Literary Museum. This was a large international event with many participants from around the world. The theme of the conference was “Variation in language, literature, folklore, and music.”

## Publications

The most extensive publication carrying ethnomusicological articles in this period would be the 8th issue of *Res Musica* (2016), a scholarly yearbook of the Estonian Musicological Society and the Estonian Academy of Music and Theatre. That issue was specifically dedicated to ethnomusicology, and included articles by participants of the aforementioned 1st Seminar of the ICTM Study Group on Multipart Music. In *Res Musica* 8, there are seven articles and one review on topics connected with the theme of the seminar. The publication is in English.

One series where Estonian ethnomusicologists publish their works is *Eesti Rahvaluule Arhiivi Toimetused* issued by EKM Teaduskirjastus (Estonian Literary Museum Scholarly Press). In 2014 the collection of articles *Regilaulu kohanemine ja kohandajad* [Adaptation and adapters of *regilaul*] was published as volume 31 in this series. In this collection one can find four articles on ethnomusicological topics. The articles are in Estonian with English summaries.

Estonian ethnomusicological articles in English can be found in issues 67–68 of *Folklore*, published in 2017. They include articles by participants of the aforementioned 2016 edition of *Regilaulukonverents* and focus on topics related to the theme of that conference, namely “The transformations and borders of *regilaul*.”

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

## Greece

by Irene Loutzaki, Liaison Officer



This annual report intends to present the activities of Greek ICTM members, as well as the activities organized by some institutions. Therefore, it provides a brief overview of ethnochoreological and ethnomusicological events with special regard to research, conferences, and publications.

## Research Project

Natasa Chanta-Martin is implementing the project “MoAM—Moving Around Music: The Intergenerational Percussive Dance Project.” It is an initiative that aims at bringing together two populations forgotten by Greek society: unaccompanied minors and senior citizens. The tool for giving them a voice and to facilitate this unusual intergenerational, multicultural connection is the music-dance genre of Body Music. MoAM’s pilot project was held in Ludwigsburg, Germany, in October 2017, and the full project will take place in Athens from December 2017 to May 2018. MoAM is supported by START—Create Cultural Change, a programme of the Robert Bosch Stiftung, in cooperation with the Goethe Institut Thessaloniki and the German Association of Sociocultural Centres, and supported by the John S. Latsis Public Benefit Foundation and the Bodossaki Foundation.

As a music teacher at a public school, young ICTM member Sofia Svarna works on multicultural music and movement contexts, creating school performances where ethnomusicology stands as the point of departure of academic and artistic inspiration, promoting acceptance, inclusion, and respectfulness through learning by doing. During the academic years 2015–6 and 2016–7 she created the school project “Bridges and walls in the Mediterranean: Contemporary artists and liminality,” leading to a multi-art performance with the artist Annetta Spanoudakis.

## Ethnofest (Athens Ethnographic Film Festival)

The festival’s aim is to maintain its status as one of the most original and creative events in Athens’s cultural life, introducing the best works of visual anthropology to an audience which would not have the opportunity to discover them otherwise. The ambition of the Ethnofest team is to further rally and support the academic community, especially young directors, by showcasing their films, creating a support network, and educating future scientists with an internship

programme. The festival is the only platform for such works, as well as a meeting place for lecturers, researchers, and students. Ethnofest partners include the Ministry of Culture and Sport, the University of Panteion, the British Film Institute, the Institut Français de Grèce, the Netherlands Institute in Athens, the Documentary Educational Resources, Goldsmiths University, the University of Manchester, the John S. Latsis Public Benefit Foundation, and the Stavros Niarchos Foundation. The festival is held every November and presents ethnographic films and anthropological documentaries conducted by scholars of visual anthropology or related fields. It also organizes Q&A sessions with directors, seminars, and talks with academics and professionals, as well as workshops for students.

*Born to Break* (2011, 35 minutes) is a co-production of Natalia Koutsougera and Fotini Stefani. The documentary focuses on the meanings of being a *breaker*, on the emotions and perceptions of *b-boys* and *b-girls*, about the self and their competitive dance, through a brief tour of the contemporary breakdance scene of Attica and the narratives of the diverse individuals and groups who express themselves through this dance form. Along with the subjectivities and the collectivities of the dancers, the documentary captures the public and private spaces that they occupy in Athens: squares, buildings, dance schools, and various training places, as well as dance competitions, “battles,” and festivals. It also highlights issues of migration and gender, and critically explores the sentiments of “respect” and authenticity which are based on the oral history of hip-hop culture. Special ethnographic attention is also given to body semiotics, body affect, and dance techniques, such as special dance moves, gestures, facial expressions, and dancers’ dress codes, to graphically illustrate the key elements of breakdance culture in Greece.

*The Girls are Here* (2015, 45 minutes) is an ethnographic film produced and directed by Natalia Koutsougera. The film explores the ways by which transnational hip hop, street and urban dance styles are appropriated, embodied, and performed by female street dancers in contemporary Greece. It captures the everyday lives of two young girls who fuse hip-hop with other urban dance styles in Athens. Moments of their friendship and their relationship with male hip-hop dancers are portrayed and narrated. The camera follows them through different activities ranging from teaching, practicing, travelling, preparing, and participating in hip-hop competitions, shows, and events. Above all, it unravels aspects and perceptions of their femininity and gender identity in a male-dominated hip-hop dance scene, and

explores the role that dance plays in the production of sisterhood, spirituality, and team spirit.

Since 2011, the group “Musikes Cyclades,” consisting of ethnomusicologist Haris Sarris, film director Dimitris Kitsikoudis, and photographer Dionysis Gagatsos, has engaged in ethnographic film, focusing on the provinces of Thrace and the Aegean. Having as their main focus folk instruments and musicians, they record musical performances and interviews, but also technical elements such as instrument construction or playing techniques. The outcome of their collaboration is three films: *Gaides Laloun* [Warble the bagpipes] (30 minutes, 2012) dedicated to the bagpipers of the Evros region; *Music and Musicians of Andros* (60 minutes, 2016), dedicated to the musical traditions of the Andros island; and *The Tiger from Apiranthos* (30 minutes), a portrait of a shepherd bagpiper from Naxos.

### Seminars

On 21–25 June 2016 the 8th International Doctoral Workshop in Ethnomusicology was held at the Centre for World Music at the University of Hildesheim and Hanover University of Music, Drama and Media. This annual workshop offers a unique environment for 16 doctoral students who are at the stage of writing their dissertations, to engage in international dialogue and exchange, and expand critical debate on recent research within the discipline. The workshop was directed by Philip V. Bohlman (Chicago/Hanover), Michael Fuhr (Hanover), and Raimund Vogels (Hildesheim/Hanover).

Sofia Svarna and Panagiota Papageorgiou presented two papers titled “Exploring early music in Athens: An ethnographic approach of current concepts on a musical ‘cross-over’” and “Exploring students’ experiences of a world music programme,” respectively. Currently a member of a Study Group on Ethnographies of Musical Creativities of PhD Candidates, Svarna is the co-organizer of a colloquium that will be held in 2018 Lisbon, Portugal, at INET-md (Instituto de Etnomusicologia — Centro de Estudos em Música e Dança), at the invitation of ICTM President Salwa El-Shawan Castelo-Branco.

The Evros’ Gaida Seminar has taken place since 2011, yearly on 17–21 August, in Didymoteicho, Evros. Its aim is to establish a community of *gaida* players and those interested in the instrument, and to bring them in contact and communication with veteran bagpipers of the Evros region. *Gaida* playing courses, lectures, presentations, as well as excursions and music and dancing nights take place during the seminar. Its philosophy is to combine the literate and

oral teaching, through lectures and workshops, as well as formal and informal teaching procedures, by the interaction of the participants both during the seminar classes and during their cohabitation at the hostel of the Municipality of Didymoteicho.

## Workshops

From 12 to 18 November 2017, Duncan Dance Research Centre in the Municipality of Vyronas organized a six-day-long workshop with Polina Manko (choreographer, notator, and dance historian) in collaboration with the French Institute of Athens on the revival of the historical choreography “The Wave” (1930). This choreography—in practice a movement choir—was created and notated into Kinetography Laban by Albrecht Knust. Even though the original music did not exist in the published score and it was replaced by physical sounds, the study of the score provided great insight into the creative genius of Knust’s choreography, and revealed a greater subtlety of movement. Under the supervision of Maria Koutsouba, twenty students from the University of Athens (MA Programme on Dance Studies) had a dynamic presence. Among them were two young ICTM members, Charitonon Charitonidis and Georges Fountzoulas.

Today, most ethnomusicology and dance anthropology graduates pursue applied rather than academic careers, as most jobs are in the contexts of schools (as music teachers), cultural associations (as dance instructors offering workshops for students), or clubs (as musicians). In this environment, young ethnomusicologists and dance anthropologists not only study communities, but they actively collaborate with communities for their own benefit.

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

## Kuwait

by Lisa Urkevich, Liaison Officer

As far back as anyone can remember, Kuwait has been known as the “Pearl of the Gulf.” It especially lived up to this moniker in the mid-twentieth century. From 1953 to 1966 Kuwait was the largest producer of oil in the Middle East, and with the ensuing wealth the country was recast by a major state-led modernization project.



Radio stations, recording studios, television, and musical performances blossomed, and the eyes of all neighbouring Peninsula countries eagerly turned to Kuwait for creative leadership. Subsequently, the 1990 Gulf War and its aftermath brought a cultural shift and a massive decline in artistic support, and while nations like the United Arab Emirates funded new venues and technology (albeit often bolstering non-regional arts), Kuwait remained in a slump for 27 years. But finally, this is beginning to change.

On 31 October 2016 the lavish Jaber Al-Ahmad Cultural Centre ([JACC](#)), comprising several state-of-the-art theatres, rehearsal spaces, music facilities, conference halls, and a cinema, was inaugurated with a goal to return Kuwait to the regional helm of artistic culture. Kuwaiti music scholar Ahmad Al-Salhi was retained by JACC in April 2017 to make sure that Kuwaiti heritage was kept in the forefront. Al-Salhi, who will soon receive his doctorate degree from Royal Holloway University of London with a dissertation on the music genre of Gulf *saut*, currently serves as head of the JACC orchestra, and is helping to spirit a children’s music academy. He also established an ongoing lobby exhibit on historical *saut*, featuring photos, artefacts, and an active listening experience that celebrates the earliest *saut* recordings.

JACC performance programming, beginning in Autumn 2017, has featured traditional Kuwait artists and composers. And especially successful was a modern interpretation of the famous 1979 Kuwaiti “operetta” *Memoirs of a Sailor*. Regional music is likewise being kept in the forefront at colleges by Kuwaitis, like the composer/guitarist Ghazi al-Mulaifi, a 2016 doctoral graduate of New York University’s ethnomusicology programme. Al-Mulaifi, who was appointed Assistant Professor in 2015 at the Kuwait College of Public Authority for Applied Education and Training, is taking a lead in arranging, composing, and performing contemporary pieces that draw on Kuwaiti genres. As al-Mulaifi explains, Kuwaiti music has always been dynamic and improvisatory, and making its character accessible to modern audiences is in line with the fluidity and creativity intrinsic in Kuwaiti arts.

## Montenegro

by Zlata Marjanović, Liaison Officer

During the International Festival of Klapa Perast, held on 30 June 2017 at the Museum of Perast, the festival's journal *Lirica* No 5 was presented, intended primarily for fans of *klapa* songs.

The topic of the issue was "The Story of the Sea." The editor of the publication, Milan Mikan Kovačević, succeeded in making a concise overview of the history and culture of Budva, Paštrovići, Dobrota, Prčanj, Tivat, and Herceg Novi, and Perast. In this edition you will find various quotes about the Boka [Bay of Kotor], historical views of each city, including the lives of seafarers, sailors, and captains, as well as a selection of poetry from past and present-day poets, *klapa* songs with scores, all connected by the author's comments, following the general theme of the sea.

The third "Ethno Camp Kolašin" was held on 1–7 August 2017 in Kolašin, co-organized and supported by Branislav Jeknić, the manager of the Cultural Centre Kolašin, the Cultural Society "Mijat Mašković" Kolašin, the Centre for the Study and Revitalization of Traditional Dances and Songs from Kolašin, the Ministry of Culture of Montenegro, the Municipality of Kolašin, the hotel Four Points by



Sheraton, and PC Vodovod Kolašin. The mentors of the camp were Zlata Marjanović for fieldwork, and Martina Karin for archiving. As before, the activities done at the "Ethno Camp" are an excellent example of how to study traditional song and dance in Montenegro. This year, in addition to fieldwork, the primary aim of the camp was to archive extensive materials recorded in 2015 and 2016 in the Morača region. However, there were also a series of lectures and workshops on traditional dance and song facilitated by ethnomusicologists, ethnochoreologists, professors, specialists, and PhD and undergraduate students of ethnomusicology and ethnochoreology, such as Igor Bilić, Ana Ćirić, Jelena Joković, Vesna Karin, Zlata Marjanović, Igor Popov, Davor Sedlarević, and Predrag Šušić. The participants were students at ethnomusicology departments from universities in Belgrade and Novi Sad (Serbia), and Banja Luka (Bosnia and Herzegovina), as well as local researchers, members of the Folklore Ensemble "Nikola Đurković" Kotor, and students from the music high school "Stevan Mokranjac" Kraljevo.

A particular success of the fieldwork research conducted so far at the camp is the transcription of more than 40 traditional dances, many of which are already revitalized and performed by the Cultural Society "Mijat Mašković" Kolašin. Also at the "Ethno Camp" the dissertation "Traditional



Participants of 1st "Ethno Lab". Patrovac na Moru, Montenegro. December 2017. Photo provided by Zlata Marjanović.

dances of the Kolašin region: The way to cultural property” was presented. The author, Davor Sedlarević, follows the history of fieldwork on the Cultural Society “Mijat Mašković” Kolašin from its beginnings to the present day. In the dissertation traditional dances such as *šecera*, *ljubikolo*, *maglica*, *tanac*, *đidije*, *leše gore*, and *trusa* are presented. The novelty at this year’s event was a concert given at Kolašin Square, where participants performed songs collected during the previous years. Please [visit these websites](#) to learn more about the event.

The scientific multidisciplinary meeting “Music heritage of Montenegro” was held at the Ministry of Culture in Cetinje, 29–31 August 2017, co-organized by the Academy of Music, University of Montenegro, and the Ministry of Culture of Montenegro. Seventeen local and international scholars participated, among them Svanibor Pettan, Jasmina Talam, Ardian Ahmedaja, Lasanthi Manaranjanie Kalinga Dona, Senad Kazić, Koraljka Kuzman Slogar, Selena Rakočević, Tvrtko Zebec, Zlata Marjanović, Tatjana Krkeljić, Jelena Blagojević Martinović, Vedrana Marković, Dušan Medin, Ana Perunović Ražnatović and Sara Arianna Serhatlić. An introductory lecture titled “The emergence of intangible cultural heritage in the music tradition of Montenegro” was given by Dobrila Popović, independent advisor for music and music-stage creation at the Ministry of Culture.

With this significant conference, the Music Academy in Cetinje began activities to stimulate research on Montenegrin music traditions, the protection of intangible cultural heritage, and on intangible heritage as a potential development resource. The conference elaborated on the reflection of identity through musical heritage, applied musicology, as well as on new research on music traditions of Montenegro.

On 6–10 December 2017, the Society for Cultural Development Bauo (Petrovac na Moru) organized the first “Ethno Lab”—Montenegro’s premier international multidisciplinary systematic fieldwork on the rituals and traditional music and dance of the Paštrovići region. Ethnomusicologists, ethnochoreologists, ethnologists, and anthropologists from Montenegro and Serbia participated in the project, coordinated by Zlata Marjanović: Selena Rakočević (Faculty of Music, Belgrade), Vesna Karin (Academy of Arts, Novi Sad, Academy of Arts, Banja Luka), Miloš Rasić (Ethnographic Institute SANU, Belgrade), and Martin Karin (Academy of Arts, Novi Sad). The Ethno Lab was created as a place for meeting, dialogue, and creative scientific work of professionals. During the project, thematic interviews were conducted with more than twenty

middle-aged and older research subjects, who demonstrated customs practised in the past and in the present day. The project also focused on archiving songs and dances of this coastal region. During the event, the researchers had the opportunity to attend lectures by Vedrana Marković (Music Academy, Cetinje), Milica Nikolić (Ministry of Culture of Montenegro), and Aleksandra Kapetanović (Centre for Sustainable Development “Expeditio,” Kotor).

The project’s managers were Dušan and Mila Medin of the Society for Cultural Development Bauo. The project received financial support from the Tourist Organization of the Municipality of Budva, HG Budvanska rivijera, Mediterranean advertising, and the family of Ilija and Marina Medin from Petrovac na Moru. The project was also supported by the Public Institution Museums and Galleries of Budva.

To learn more about the Ethno Lab, [please visit this website](#).

## Spain

by *Francisco J. García Gallardo*, Chair of National Committee



The annual general assembly of SIBE—Sociedad de Etnomusicología was held on 21 October 2016, during its 14th Congress in Madrid. The assembly discussed the SIBE-ICTM relationship, and it was decided that the ICTM National Committee for Spain would be represented by SIBE’s Working Group on Musical Traditions.

The Working Group also participated in the conference IX Jornadas de Jóvenes Musicólogos “Afinando ideas: de Norte a Sur,” held in April 2016 at the University of Granada. The roundtable “Explorando las tradiciones musicales en/de Andalucía” was joined by researchers Alicia González Sánchez (Conservatorio Superior de Música de Córdoba), Luis Carlos Martín Rodríguez (Conservatorio Superior de Música de Sevilla), Diego García Peinazo (University of Oviedo), and Francisco J. García Gallardo (University of Huelva).

Researchers and professors of the Working Group participated in the study and academic teaching of Flamenco in Andalusia. Undergraduate music studies in Flamenco are taught at the Conservatorio Superior de Música de Córdoba, and Master’s programmes in research and analysis of Flamenco are available at several institutions in Andalusia,

such as the Universities of Cádiz, Huelva, Granada, Córdoba, and Pablo de Olavide.

### Doctoral dissertations and publications

Members of SIBE have presented their doctoral theses on the topics of *cueca urbana* in Santiago de Chile (Christian Spencer 2015), *saetas andaluzas* (Eloisa Zoia 2015), World Music in the Mediterranean (Gómez Muns 2016), *auroros* of the Murcia region (López Núñez 2016), the *dulzaina* in Valladolid (Martínez Muñoz 2016), *rock andaluz* (García Peinazo 2016), the traditional music of Ecuador's province of Esmeraldas [música tradicional afroesmeraldeña] (Palacios Mateos 2017), and music and ethnicity in Romanian Moldavia (Revilla Gútiéz 2017).

Several works have also been published on polyphonic arrangements for a monodic tradition in Soria, ethnomusicology and audiovisual communication, the study of traditional music in Andalusia, music and transborder relationships in Trás-os-Montes/Zamora, *a música das cachoeiras* [waterfalls music], *danzas de palos* in Segovia, Italian tango, the music of the Cádiz Carnival, among other topics.

More detailed information about doctoral dissertations and publications can be read on the [ICTM Spain](#) website.

Below is a review of SIBE's 14th Congress, presented by Susana Moreno.

### 14th SIBE Congress: Itinerarios, Espacios y Contextos

The fourteenth biennial conference of SIBE took place in the capital of Spain in October 2016, bringing together a significant number of participants, mostly Spanish, Portuguese, and Latin American students and scholars. The conference constituted a space for plural voices, dealing with a wide range of themes and approaches that were presented in three different languages: Spanish, Portuguese, and English.

This event provided a framework for intense academic debate and exchange in a friendly environment. The conference title, "Itineraries, Spaces, and Contexts," covered a wide spectrum of issues in three parallel paper/panel sessions and one poster session, including: music and social movements; music education; the study of music bearers, performers, and composers; music and rituals; music and historical memory; tradition, revival, and the construction of identity; diasporas, imagined nations, and cosmopolitanism; the production and reception of music; music, sound, and the moving image;

music festivals, ecology, and development; music and gender. Several presentations revolved around cultural studies and urban sound studies.

One of the most remarkable moments was the memorial roundtable titled "Los estudios de etnomusicología y la SIBE: veinticinco años después" [Studies in ethnomusicology and SIBE: looking back twenty five years later], with the participation of representative professors in the development of the discipline of ethnomusicology in Spain: Victoria Eli, Enrique Cámara, Miguel Ángel Berlanga, Francisco Cruces, Josep Martí, and Silvia Martínez.

The conference also hosted three plenary sessions. The keynote for the opening session was delivered by Susana Sardo (University of Aveiro, Portugal), focusing on the production of knowledge in ethnomusicology. The second session, by David Hesmondhalgh (University of Leeds, UK), reflected on "A Moral Economy of David Bowie." Julio Mendivil (Johann Wolfgang Goethe University in Frankfurt, Germany) offered a brilliant keynote address for the closing session, titled "Cosa de hombres: Sobre construcciones de género en la etnomusicología sobre la música de los Andes." Professor Mendivil discussed popular music in relation to the cultural and political history of the Andes. He also analysed the very nature of Andean music and its historical trajectory, permeated by dominant discourses and configured through multiple and conflicting identities which are traceable in music making.

This conference signified an excellent opportunity for students and scholars to get together, participate in academic exchange, and learn more about the contemporary development of ethnomusicology.

More information about the activities of the National Committee can be read on the websites of [SIBE](#), [Grupo Tradiciones Musicales SIBE](#), and [ICTM Spain](#).

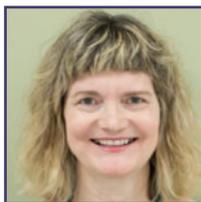
# Reports from ICTM Study Groups

## African Musics (UK Branch)

by Amanda Villepastour, Study Group Vice Chair

The newly formed UK Branch of the ICTM Study Group on African Musics held its second meeting at Bath Spa University on 18 November 2017, in partnership with the Afrika Eye Film Festival, Bristol, with the support of ICTM, the British Forum for Ethnomusicology, and student bursaries from Music and Letters. Under the theme of “Filming African Music” and hosted by Amanda Bayley, this action-packed day included seven academic papers; a screening of *They Will Have to Kill Us First* (2015), about the lives of musicians in occupied northern Mali with a post-viewing discussion with director Johanna Schwartz and writer Andy Morgan; an impressive MediaWall event by director/artist Onyeka Igwe and dancer Ripton Lindsay; and the evening concert “Afrika Grooves and Moves,” featuring Chartwell Dutiro (*mbira*), Sura Jally Kebba Susso (*kora*), Suntou Susso (*kora*), Pete Bernard (piano), and Ripton Lindsay (dance).

Papers addressed a diverse range of topics and issues related to African music in film and media, including film music in Brazil (Hans Hess), the ILAM collection (Luis Gimenez), cultural documentation in Namibia (Angela Impey and Andrew Botelle), filming African collaborations in Brazil (Jasper Chalcraft and Rose Satiko Hikiji), documenting



Concert during 2nd Symposium of the Study Group on African Musics (UK Branch). Bath, UK. November 2017. Photo provided by Amanda Villepastour.

Cameroonians in Montreal (Luke Fowler), experimental filming in Cuba (Sara McGuinness and Simon Zagorski-Thomas), and sensory ethnographic film-making in Mozambique (Robbie Campbell). Participants came from the UK, Brazil, France, and Zimbabwe.

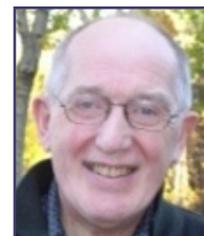
## Ethnochoreology: Sub-Study Group on Round Dances — Nineteenth-century-derived Couple Dances

by Egil Bakka, Sub-Study Group Secretary

Since 2003, the Sub-Study group has held meetings most years, focusing on several aspects of the topic of round dances. For the last couple of years, however, meetings have been less frequent due to the efforts of finishing a book on the reception on round dances in Europe.

The book has now been peer-reviewed and accepted by the [Open Book Publisher](#), meaning that the volume will be published online with open access to anyone, and will be well illustrated with pictures and videos. It will also be available in print on demand. The preliminary title of the book is *Dances that set Europe spinning: Attitudes to the paradigm of couple turning as in waltz or polka*. The authors are Daniela Stavělová, Dorota Gremlicová, Egil Bakka, Helena Saarikoski, Iva Niemčić, Ivana Katarinčić, Jörgen Torp, László Felföldi, Mats Nilsson, Rebeka Kunej, Sille Kapper, and Tvrtko Zebec. The editorial board comprises Egil Bakka, Theresa Buckland, Anne von Bibra Wharton, and Helena Saarikoski.

The group’s last meeting was hosted by Rebeka Kunej in Ljubljana on 18–20 November 2016, and we plan to resume our regular meetings, inviting new members. If you are interested in joining our Sub-Study Group please contact the Secretary at [egil.bakka@ntnu.no](mailto:egil.bakka@ntnu.no).



# Calendar of ICTM Events

## ICTM

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- ★ **12–16 Apr 2018:** 22nd Symposium of the Study Group on Historical Sources of Traditional Music  
Location: [Budapest, Hungary](#)
- ★ **15–21 Apr 2018:** 6th Symposium of the Study Group on Music and Dance in Southeastern Europe  
Location: [Sinj, Croatia](#)
- ★ **17–19 May 2018:** Symposium of Study-Group-in-the-Making on Music and Dance in Latin America and the Caribbean  
Location: [Salto, Uruguay](#)
- ★ **18–23 Jun 2018:** 12th Symposium of Study Group Mediterranean Music Studies  
Location: [Essaouira, Morocco](#)
- ★ **27–30 Jun 2018:** 2nd Symposium of the Study Group on Audiovisual Ethnomusicology  
Location: [Lisbon, Portugal](#)
- ★ **7–10 Jul 2018:** 6th Symposium of the Study Group on Applied Ethnomusicology, joined by the newly-recognized Study Group on Music, Education and Social Inclusion  
Location: [Beijing, China](#)
- ★ **11–14 Jul 2018:** 3rd ICTM Forum  
Location: [Beijing, China](#)
- ★ **16–22 Jul 2018:** 5th Symposium of Study Group on Performing Arts of Southeast Asia  
Location: [Kota Kinabalu, Sabah, Malaysia](#)
- ★ **22–31 Jul 2018:** Joint Symposium of Study Groups on Music and Minorities, Music and Gender  
Location: [Vienna, Austria](#)
- ★ **28 Jul–4 Aug 2018:** 30th Symposium of the Study Group on Ethnochoreology  
Location: [Budapest, Hungary](#)
- ★ ~~**1–5 Aug 2018:** 25th ICTM Colloquium~~  
Location: [Cape Breton, Nova Scotia, Canada](#)  
**POSTPONED TO 2019! Exact new dates will be announced in due course.**
- ★ **9–12 Aug 2018:** 2nd Symposium of the Study Group on African Musics  
Location: [Legon, Ghana](#)
- ★ **21–23 Aug 2018:** 6th Symposium of the Study Group on Musics of East Asia  
Location: [Seoul, South Korea](#)
- ★ **21–23 Aug 2018:** Minority Sounds in National Contexts as Seen by ICTM National and Regional Representatives  
Location: [Ljubljana, Slovenia](#)
- ★ **20–23 Sep 2018:** Symposium of Study-Group-in-the-Making on Scientific Approaches in Sound and Movement Research  
Location: [Graz, Austria](#)
- ★ **21–25 Sep 2018:** 2nd Symposium of the Study Group on Musics of the Slavic World  
Location: [Skopje, Macedonia](#)
- ★ **17–19 Oct 2018:** 15th Symposium of Study Group on Iconography of the Performing Arts  
Location: [Barcelona, Spain](#)
- ★ **10–13 Apr 2019:** 22nd Symposium of Study Group on Musical Instruments  
Location: [Lisbon, Portugal](#)
- ★ **11–17 Jul 2019:** 45th ICTM World Conference  
Location: [Bangkok, Thailand](#)

## Related organizations

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- ★ **11–15 Jul 2018:** North Atlantic Fiddle Convention  
Location: [Aberdeen, Scotland](#)

# Featured Publications by ICTM Members

## Music and Dance in Southeastern Europe: New Scopes of Research and Action

*Liz Mellish, Nick Green, and Mirjana Zakić*, eds. Belgrade: Faculty of music, 2016. Paperback,. ISBN: 9788688619714. EUR 20 plus postage. To purchase, [contact the editor](#).

Edited volume of papers presented at the 4th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, held between 24 September and 1 October 2014 in Petnica, Serbia, and hosted by the Faculty of Music, University of Arts, Belgrade, with the financial support of the Ministry of Education, Science and Technological Development. The book contains 47 papers grouped under the three themes of the Symposium: Improvisation in music and dance of Southeastern Europe, Professionalization of music and dance in Southeastern Europe, and Inter/postdisciplinarity in ethnomusicology and ethnochoreology.

The fourth symposium was dedicated to the work of Danica and Ljubica Janković, pioneers of dance research in Serbia. The year 2014 marked multiple anniversaries connected with the lives and work of the Janković sisters; 80 years since publishing their first book, 50 years since publishing eight volumes of *Folk Dances*, 120 years since Ljubica Janković's birth, 40 years since her death, and finally, 40 years since Ljubica, as a dance scholar, was proclaimed a member of the Serbian Academy of Science and Art. The guest of honour was Olivera Vasić (1946–2015) whose work continued the work of the Janković sisters both in the domain of recording folk dances and the continuity of ethnochoreology in Serbian academia.

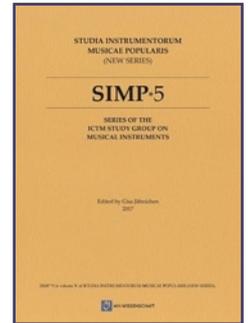


## Studia Instrumentorum Musical Popularis (SIMP) 5

*Gisa Jähnichen*, ed. Münster: MV Wissenschaft, 2017. Paperback, 521 pp. ISBN: 9783961631193. EUR 57. [Purchase](#).

The papers compiled in this volume resulted from papers presented at the 21st Symposium of the ICTM Study Group on Musical Instruments, held in Sarajevo in April 2017. The topics are “Musical instrument makers between local quality and global market” and “Permissibility of Instrumental Sound in Society.” Additionally, some selected papers on new research subjects are included in the volume.

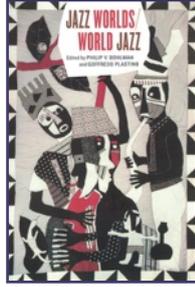
The first theme included research, field notes, and reports on local features of musical instruments regarding their ergology, sound quality, and visual aspects that are modified over various time periods in order to expand the local market, to resist the global market, or to accommodate diverse functionalities in the world of “world music.” The second theme asks for the permissibility of instrumental sound in society. This included many sub-topics ranging from executive laws to aesthetic concepts regarding selected musical instruments, instrument makers, and instrumentalists in general. Also, hierarchies in ensembles and orchestras may play a role in determining various aspects of permissibility. Gender, age groups, racial and social perspectives are discussed in this context.



## Jazz Worlds/World Jazz

*Philip V. Bohlman and Goffredo Plastino*, eds. Chicago: University of Chicago Press, 2016. Paperback, 552 pp., CD. ISBN: 9780226236032. AUD 35. [Purchase](#).

Many regard jazz as the soundtrack of America, born and raised in its cities and echoing throughout its tumultuous century of progress. So when Ernest Hemingway wrote about seeing jazz in 1920s Paris, and when British colonial officials danced to jazz in the clubs of Calcutta in the waning years of the Raj, how, exactly, had it gotten there?



Jazz Worlds/World Jazz aims to answer these questions and more, bringing together voices from countries as far flung as Azerbaijan, Armenia, and India to show that the story of jazz is not trapped in American history books but alive in global modernity.

## Memorias, músicas, danzas y juegos de los Qom de Formosa

*Silvia Citro et al.* Buenos Aires: Universidad de Buenos Aires, 2017. Paperback and e-book, photos, transcriptions and links to videos, 406 pp. In Spanish. ISBN: 9789874019196. EUR 70. [Free download](#).

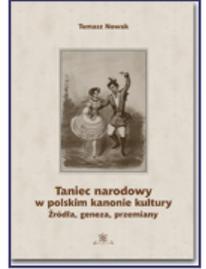
This book [Memories, music, dances, and games from the Qom of Formosa] is the result of collaborative work between Qom indigenous teachers (Formosa, Argentina) and researchers of the University of Buenos Aires. Since 2007, the research group on the Anthropology of Body and Performance has conducted participatory workshops with Qom people interested in recovering or learning more about their “ancient music and dances.” During the processes of colonization and religious conversion, many of these expressions were banned or condemned and in other cases transformed. Thus, this book tries to contribute to the knowledge and safeguarding of these aesthetic expressions and also to the support of current intercultural education.



## Tanec narodowy w polskim kanonie kultury: Źródła, geneza, przemiany

*Tomasz Nowak*. Warsaw: BEL Studio, 2016. Paperback, photos, diagrams, 495 pp. In Polish. ISBN: 9788377986028 . PLN 37.8. [Purchase](#).

The book [National dance in the Polish cultural canon: Sources, genesis, transformations] is an attempt to show a panorama of the history of the canon of Polish national dances. The purpose of the work signalled in the title is to discuss the preserved sources, and thus to indicate the genesis of the canon, its functions, constituent elements, and their forms.



The work revolves around Andrzej Szpociński's concept of cultural canon, supplemented with categories such as myth, stereotype, and phantasm, allowing the understanding of the functions performed by dances included in the canon in different periods.

# ICTM World Network

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

As of January 2018, the International Council for Traditional Music is officially represented in 128 countries and regions.

<b>Afghanistan</b> <a href="#">Ahmad Naser Sarmast</a> , Liaison Officer		<b>Azerbaijan</b> <a href="#">Sanubar Bagirova</a> , Liaison Officer		<b>Cameroon</b> <a href="#">Kisito Essele</a> , Liaison Officer		<b>Cyprus</b> <a href="#">Nefen Michaelides</a> , Liaison Officer	
<b>Albania</b> <a href="#">Ardian Ahmedaja</a> , Liaison Officer		<b>Bangladesh</b> <a href="#">Sayeem Rana</a> , Liaison Officer		<b>Canada</b> <a href="#">Judith Klassen</a> , Chair of National Committee		<b>Czech Republic</b> <a href="#">Zuzana Jurková</a> , Liaison Officer	
<b>Algeria</b> <a href="#">Maya Saidani</a> , Liaison Officer		<b>Belarus</b> <a href="#">Galina Tavlai</a> , Liaison Officer		<b>Cape Verde</b> <a href="#">Mário Lúcio de Sousa</a> , Liaison Officer		<b>Denmark</b> <a href="#">Eva Fock</a> , Chair of National Committee	
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[Mwesa I. Mapoma](#),  
Liaison Officer

**Zimbabwe**

[Jerry Rutsate](#),  
Liaison Officer

# Study Groups

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

Study Groups organize symposia and business meetings, and publish their own works.

## African Musics

Chair: [Patricia A. Opondo](#)

## Applied Ethnomusicology

Chair: [Huib Schippers](#)

## Audiovisual Ethnomusicology

Chair: [Leonardo D'Amico](#)

## Ethnochoreology

Chair: [Catherine E. Foley](#)

## Historical Sources 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 and Allied Arts of Greater South Asia

Chair: [Richard K. Wolf](#)

## Music and Dance in Southeastern Europe

Chair: [Velika Stojkova Serafimovska](#)

## Music and Dance of Oceania

Chair: [Brian Diettrich](#)

## Music and Gender

Chair: [Barbara L. Hampton](#)

## Music and Minorities

Chair: [Svanibor Pettan](#)

## Music Archaeology

Chair: [Arnd Adje Both](#)

## Music in the Arab World

Chair: [Scheherazade Hassan](#)

## Music of the Turkic-speaking World

Chair: [Razia Sultanova](#)

## Music, Education and Social Inclusion

Chair: [Sara Selleri](#)

## Musical Instruments

Chair: [Gisa Jähnichen](#)

## Musics of East Asia

Chair: [Helen Rees](#)

## Musics of the Slavic World

Chair: [Elena Shishkina](#)

## Performing Arts of Southeast Asia

Chair: [Mohd Anis Md Nor](#)

# Executive Board

The Executive Board consists of a President, two Vice Presidents, and nine Ordinary Members elected by the Council's membership. The Executive Board may additionally co-opt up to three Ordinary Members.



[Salwa El-Shawan Castelo-Branco](#)

Portugal

President (2017–2021)



[Svanibor Pettan](#)

Slovenia

Vice President (2017–2021)



[Razia Sultanova](#)

UK

Vice President (2015–2019)



[Bussakorn Binson](#)

Thailand

EB Member (2017–2019)



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EB Member (2017–2023)



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EB Member (2017–2023)



[Miguel A. García](#)

Argentina

EB Member (2017–2019)



[Lee Tong Soon](#)

Singapore

EB Member (2017–2020,  
ex officio)



[Don Niles](#)

Papua New Guinea

EB Member (2017–2023)



[Marie Agatha Ozah](#)

Nigeria

EB Member (2017–2023)



[Jonathan P.J. Stock](#)

UK/Ireland

EB Member (2013–2019)



[Tan Sooi Beng](#)

Malaysia

EB Member (2015–2021)



[Terada Yoshitaka \(寺田 吉孝\)](#)

Japan

EB Member (2013–2019)



[J. Lawrence Witzleben](#)

USA

EB Member (2015–2021)



[Xiao Mei \(萧梅\)](#)

China

EB Member (2013–2019)

# Secretariat

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

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



[Ursula Hemetek](#)

Secretary General

Austria



[Carlos Yoder](#)

Executive Assistant

Argentina/Slovenia

## Contact information

International Council for Traditional Music

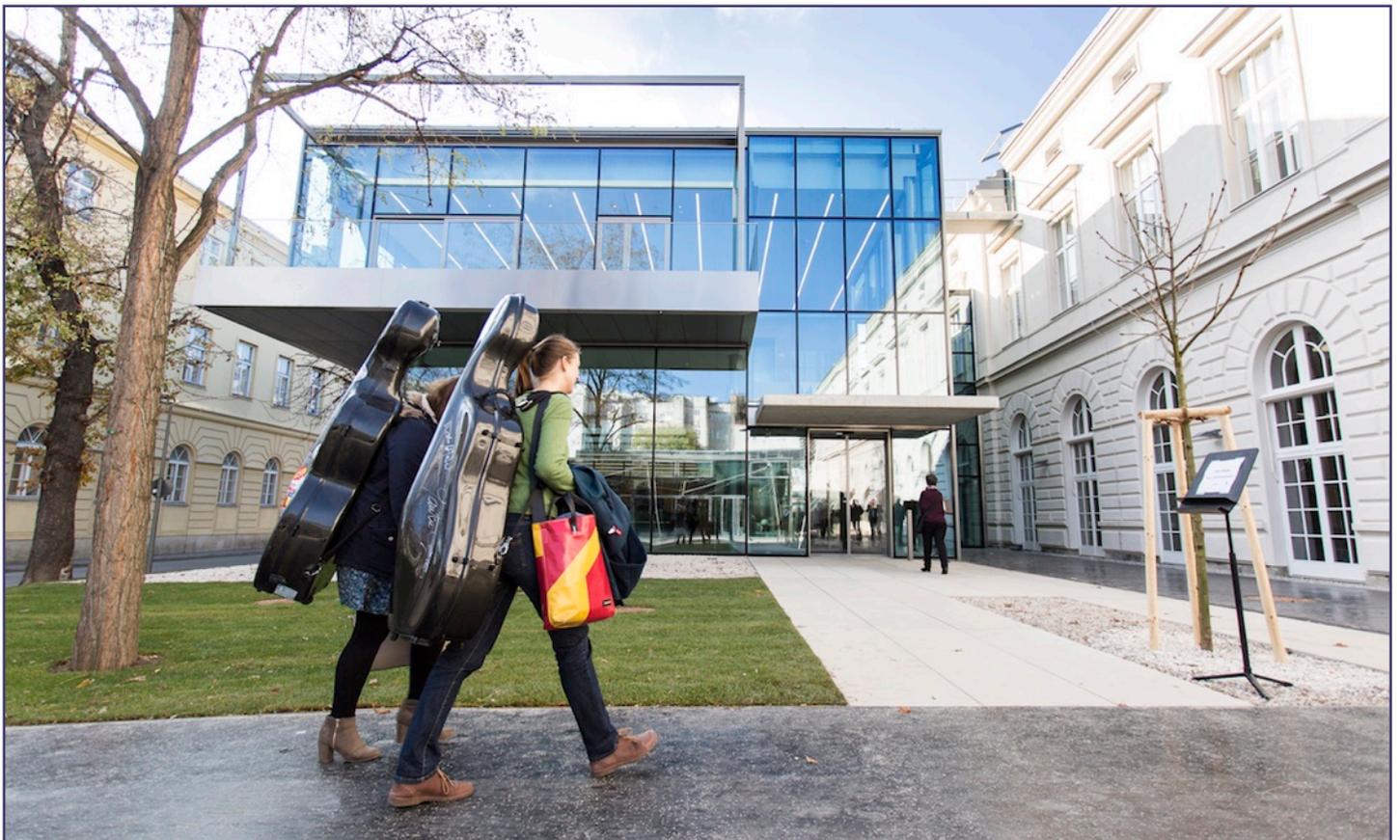
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Facebook: [www.facebook.com/ictmusic](https://www.facebook.com/ictmusic)



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

# Membership Information

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

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

## Membership

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

Members in good standing are entitled to:

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

## Memberships for individuals

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

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

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

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

## Memberships for organizations

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

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

## Supporting memberships

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

## Payment methods

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

For any questions regarding memberships, please write to [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org).

# Publications by ICTM

## Yearbook for Traditional Music

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

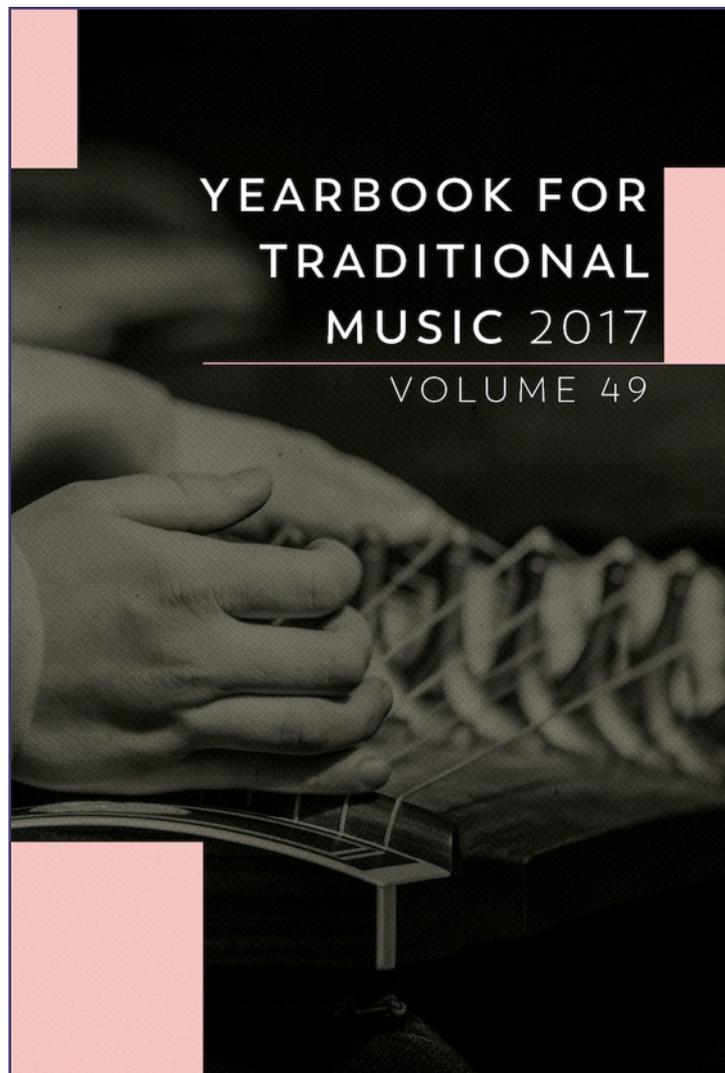
ISSN (Print): 0740-1558

ISSN (Online): 2304-3857

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

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

The 2017 issue the *Yearbook* (Vol. 49), was published in November 2017.



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

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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

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The *Online Membership Directory* is a rich, comprehensive, and secure repository of information about the Council's constituency, and a powerful research tool for members. It is available to ICTM members in good standing at the following address:

[www.ictmusic.org/online-membership-directory](http://www.ictmusic.org/online-membership-directory).