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INTERNATIONAL COUNCIL

for

TRADITIONAL MUSIC

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Message from the Secretary General

by Ursula Hemetek

It is election time in ICTM! Holding regular elections is one of the most important means to promote democracy and transparency in an organization such as ICTM. It has been my goal as Secretary General to take advantage of every option provided by our statutes to make the ICTM as democratic as possible.

The ICTM is *you*, the membership! Therefore, I ask for your cooperation. Please exercise your right to vote in the 2019 elections. There is a very attractive roster of candidates, and I want to thank the Nomination Committee for putting it together. Likewise, I want to thank the candidates for their willingness to run, because this means being ready to assume responsibility for ICTM, as well as a lot of work.

Voting will start on 1 May 2019, and it will continue until 12 July 2019 at 11:59:59 PM (Bangkok time). The results will be announced at the General Assembly of Members in Bangkok, on 13 July 2019. For the first time in the history of ICTM, members will be able to vote only electronically, using a third-party platform to guarantee anonymity. You can read more about the elections on page 6.

We are very much looking forward to the ICTM World Conference in Bangkok, and the preliminary programme looks absolutely exciting. Both the Local Arrangements Committee and the Programme Committee are working very hard to make the conference a most memorable event. Unfortunately, there were difficulties with the online system that handled the payment of registration fees, so we decided to extend the deadline for early-bird registration to 30 April. The new system works now, so please register if you have not already done so.

Concerning the *Yearbook for Traditional Music*, I want to draw your attention to a new benefit for all ICTM members. As part of our agreement with our new publishing partner, Cambridge University Press, the complete run of the ICTM's journals (1949–2018) is now available at Cambridge Core, and all ICTM members can access it at no additional cost. You only need to log into the ICTM website with your username and password and click on the link "Access the *Yearbook for Traditional Music* at Cambridge Core." I think this will be extremely useful for everyone.

The ICTM World network is active and efficient, as you can see from the reports included in this *Bulletin*. I want to extend a warm welcome to the new Chair of the Regional Committee for Taiwan, Lee Schu-Chi, and the newly appointed Liaison Officer for Greece, Athena Katsanevaki.

The ICTM Study Groups are as active as ever. Some will hold their symposia soon (see announcements on page 9), and most of them will hold their business meetings during the World Conference in Bangkok. These meetings are scheduled on every day of the conference during lunchtime, to give as many delegates as possible the opportunity to attend.

Finally, let me bring to your attention two events happening in Vienna, both related to ICTM.

First, I would like to congratulate the Vienna Phonogrammarchiv on its 120th anniversary. Founded in 1899, it is the oldest sound archive in the world. For a long time there have been close connections between the Phonogrammarchiv and the Council, as for example the co-organization of the ICTM World Conference in Vienna in 2007. The anniversary will be celebrated in Vienna with a symposium titled "Nicht ungehört verhallen" on 25-26 April 2019.

The other event is organized by the University of Music and Performing Arts Vienna: the international symposium "Decolonizing of Knowledges" on 3-4 May 2019. The programme is arranged around four keynote contributions that underline the goal of deconstructing colonial heritage by challenging hegemonies, but also offering concrete examples of models of intervention. The slogan for the first day of the symposium will be "meeting of knowledges" while the second day will deal with decolonizing the concepts of "world music." Many ICTM members are involved, and those of you who will be in the area are welcome to attend

The sad note in this *Bulletin* comes from the fact that the Council has lost one of its Honorary Members, Joseph Hanson Kwabena Nketia (see more in the President's column), to whom many of us owe a lot. May he rest in peace!

Message from the President

by Salwa El-Shawan Castelo-Branco

The 45th ICTM World Conference is less than three months away. It promises to be an exciting event that will surely stimulate critical debate and dialogue between scholars, students, musicians, and dancers. The Programme Committee worked hard in putting together an exciting programme discussing current issues in music and dance research. The Local Arrangements Committee is working diligently to guarantee the smooth running of the conference at the wonderful facilities of Chulalongkorn University, and is also preparing an exciting series of concerts and workshops of music and dance from the region. If you have not done so, please register for the conference as soon as possible. If you have registered already, and for some unexpected reason will not be able to come to the conference, please advise the programme co-chairs via e-mail to ictm2019pc@ictmusic.org as soon as possible.

Since our last conference in Limerick, the Executive Board and the Secretariat have been working on implementing the decisions made at the Executive Board meetings, taking into account suggestions by the membership. I would like to point out two initiatives that are of utmost importance for the Council's present and future.

The First General Survey of ICTM Members

The first General Survey of ICTM Members was conducted online from 6 November to 6 December 2018. The analysis of the results has been completed and it will be published shortly in the member's section of the ICTM website.

We had an excellent response rate of approximately 30%, and the survey was very well-received, with almost all feedback being positive. Several respondents asked for the survey to be conducted periodically. The responses provide a better understanding of the Council's membership, its diversity, and feedback on the Council's publications, governance, and participation. The results of the membership survey will surely be taken into account in the decisions to be taken by the Executive Board, and in the Council's future plans.

The ICTM Declaration of Ethical Principles

The Executive Board appointed a Committee for Ethics in 2017, with the purpose of drafting a declaration of ethical principles that would offer a reference point for ICTM members and for all who work with the Council and who encounter the Council's work. The Committee consists of Jonathan Stock (Chair), Anthony Seeger, Razia Sultanova, and Muriel Swijghuisen Reigersberg.

A draft of the "ICTM Declaration of Ethical Principles" was circulated among the membership on 22 January 2019. The deadline for receiving feedback is 30 April, so you are welcome to send feedback to Jonathan Stock at j.stock@ucc.ie.

In preparing the ICTM Declaration of Ethical Principles, the Committee has taken into account the principles that guide international organizations, including UNESCO and others, and that are at the core of ICTM's values, most importantly the condemnation of all forms of racism, antisemitism, islamophobia, xenophobia, and homophobia. I urge the membership to provide their input into the final version of this crucial document, which will be approved by the Executive Board during its upcoming meeting in Bangkok, and published on the ICTM website. As the draft declaration reminds us, "the study and dissemination of music and dance is inevitably and inherently an ethical matter."

The legacy of a shining light

It is with great sadness that I express the Executive Board's deep sorrow for the passing of professor Joseph Hansen Kwabena Nketia, and convey our heartfelt condolences to his family and friends. Prof. Nketia was a member of the Council since 1954, served on our Executive Board from 1959 to 1970, organized the 1966 World Conference in Ghana, and was awarded an Honorary Membership in 2013. A prominent scholar of African Music, his contribution to ethnomusicology internationally is widely recognized. His legacy will remain as a shining light for the coming generations. The obituary of Prof. Nketia can be found on pages 4–5.

Joseph Hanson Kwabena Nketia. Photo by Media Xcel, Ghana, 2011.

Joseph Hanson Kwabena Nketia (1921–2019)

compiled by Patricia Achieng Opondo, Chair of ICTM Study Group on African Musics

Professor Joseph Hanson Kwabena Nketia, composer, ethnomusicologist, and premier musicologist of Africa, passed away on 13 March 2019. He was born on 22 June 1921 in Mampong in the Ashanti region of Ghana. He trained as a teacher at the Presbyterian Training College in Akropong. Between 1944 and 1949 Nketia was part of the first group of Ghanaian students who studied in Britain on a Commonwealth scholarship. He studied linguistics at the School of Oriental and African Studies and enrolled for additional courses at Birkbeck College, University of London, and music courses at Trinity College of Music.

He returned to become a Research Fellow in African Studies in 1952 at the University College of the Gold Coast (currently University of Ghana). During this period Nketia travelled extensively researching Ghanaian language, music, dance, and folklore. A Rockefeller Fellowship allowed him to study musicology and composition with Henry Cowell in 1958 at Columbia University. He also studied at Juilliard Music School and Northwestern University in the USA. Upon his return to Ghana, he was appointed Director of the Institute of African Studies (IAS) after serving as Deputy upon its establishment in 1961, and was the first African in that position, until 1979. Nketia deposited his field research from the 1950s to start the IAS Audiovisual Library in 1965.

In 1992, after years in the US, Nketia returned to establish the International Centre for African Music and Dance (ICAMD). In 2006 he moved ICAMD into IAS, and this became the IAS/ICAMD Archive. In February 2015 this was renamed the JH Kwabena Nketia Archive. In 1962 Nketia helped establish and served as Director of the School of Music and Drama, now School of Performing Arts, where he worked with Albert Mawere Opoku, Ephraim Amu, and Efua T. Sutherland. Nketia became a full professor at the University of Ghana in 1963. Most of Nketia's personal and creative legacy is curated by Andrews K. Agyemfra-Tettey, who in Nketia's senior years helped pen most of Nketia's correspondence and scientific writings. This work is under the umbrella of the ICAMD Kwabena Nketia Project, to which Agyemfra-Tettey was appointed Senior Research Associate in 2011, serving as Nketia's personal assistant and travel companion to conferences in his advanced years.

Nketia's positions included Professor of Music at University of California Los Angeles, Andrew Mellon Professor at University of Pittsburgh, Horatio Appleton Lamb Visiting Professor at Harvard University, Distinguished Hannah Professor of Integrative Studies at University of Michigan, Langston Hughes Professor at University of Kansas, Visiting Professor of Music at both University of Brisbane and China Conservatory of Music (Beijing), and Visiting Cornell Professor at Swarthmore College. Nketia was Emeritus Professor of Music at University of Ghana, University of California Los Angeles, and University of Pittsburgh.

Nketia served as Chancellor at the Akrofi-Christallor Institute of Theology, Mission, and Culture, based in Akropong-Akuapem. He was a Foundation Fellow of the Ghana Academy of Arts and Sciences, an Honorary Fellow of the Royal Anthropological Society of Great Britain and Ireland, an Honorary Member of the International Music Council (IMC-UNESCO), an Honorary Fellow of the Pennsylvania Chapter of Phi Beta Kappa, and Honorary Member of the Pan-African Writers Association.

Nketia was a member of ICTM since 1954 (then the International Folk Music Council, IFMC), serving on the Executive Board from 1959 to 1970, organized the first IFMC conference in Africa (Ghana 1966), and was awarded an Honorary Membership in 2013. He was also a member of the Society for Ethnomusicology (SEM), where he was elected to the Council in 1966, Director-at-Large in 1968, and first Vice President from 1972 to 1973. He was for several decades a

member of the International Commission for the Scientific and Cultural History of Mankind, sponsored by UNESCO.

A well-published scholar with over 200 publications and more than 80 musical compositions, Nketia is considered to be the founding father of African musicology and African musical arts education. His world-acclaimed book *The Music of Africa* has been translated into German, Italian, Chinese, and Japanese. His creative works include choral pieces, vocal solos with piano accompaniment, and instrumental pieces. He composed the University of Ghana Anthem, and later contributed in the development of African pianism.

Daniel Avorgbedor, the current ICTM Liaison Officer for Ghana, discusses Nketia's involvement with IFMC, where Nketia's abstract on African possession dances was accepted in 1957. Klaus Wachsmann, Executive Board member of IFMC, read the paper in Nketia's absence (see *Bulletin of the ICTM* 125, April 2014).

In 2015, the Chair of the ICTM Study Group on African Musics (SGAM), Patricia Opondo, who also served as Programme Committee Chair for the inaugural SGAM Symposium, invited Nketia to deliver the keynote address "Packaging Tradition: Sustaining Tradition in Contemporary Contexts" at the University of KwaZulu-Natal, Durban, South Africa. This address appears in the Study Group's inaugural publication *Studies in African Musical Heritage* (2019). In 2018 Nketia participated in the roundtable "Meeting the Elders" during the 2nd SGAM Symposium, hosted by the University of Ghana, bringing to full circle Nketia's 52 years of service at the institution.

Nketia received many international recognitions and awards, including the Companion of the Order of the Star of Ghana, the Grand Medal of the Government of Ghana (Civil Division), D. Lit. (*honoris causa*) from the University of Ghana, the Ghana Book Award, the American Society of Composers, Authors and Publisher (ASCAP) Deems Taylor Award for *The Music of Africa* (1975), the Entertainment Critics *&* Reviewers Association of Ghana (ECRAG) Special Honour Award (1987), the Arts Critics and Reviewers Association of Ghana (ACRAG) Flagstar Award (1993), the Cowell Award of the African Music Society, the IMC-UNESCO Prize for Distinguished Service to Music, the 1997 Prince Claus Award, the Distinguished Africanist Award of the African Studies Association of the USA (2000), and the Ghana Gospel Music Special Award (2003).

The world has lost a well-respected pioneer in African music scholarship. His intellectual outpouring will continue to inspire our work as researchers and educators of this and the next generation. Nketia's humility and gentleness despite being an academic giant are amongst his enduring virtues.

ICTM Elections 2019

Message from the Nomination Committee

by Made Mantle Hood, Naila Ceribašić, and Alvin Petersen

Presented here are the names of the candidates standing for election to the Executive Board. The candidates were selected by the Nomination Committee from proposals made by ICTM National Committees and individual ICTM members (from at least two different countries for each proposal).

For the first time, voting will be conducted exclusively via Election Runner, a third-party voting platform, and it will not be possible to vote manually during the 2019 World Conference.

Timeline

Voting will be possible **until 12 July 2019 11:59:59 PM, Bangkok time**. We reiterate that it will not be possible to vote in person during the conference.

The results of the election will be announced during the next General Assembly of Members, on **13 July 2019**.

Voting procedure

On 1 May 2019 all ICTM members in good standing will receive a unique username and password that they will use to login to the platform and vote.

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

Ordinary Members of the Executive Board are elected for a term lasting until the third General Assembly of Members after their term has begun (typically six years), and are eligible for re-election only once.

The President and Vice Presidents are elected for a term lasting until the second General Assembly of Members after their term has begun (typically four years), and are eligible for re-election only once.

Candidates for Ordinary Members of the Executive Board (2019–2025)

There are **three** vacancies among the Ordinary Members of the Executive Board. Out of the list of 6 candidates, you can choose **up to three** names of candidates you wish to vote for.

Candidates

* Dan Bendrups (Australia)
* Brian Diettrich (New Zealand)
* Dorit Klebe (Germany)
* Marcia Ostashewski (Canada)
* Louise Wrazen (Canada)
* Zhang Boyu (China)

Candidates for Vice President (2019–2023)

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

Candidates

* Don Niles (Papua New Guinea)
* Razia Sultanova (UK)

The candidates' presentations and statements can be found on the elections website, next to each candidate's name and profile picture.

45th ICTM World Conference

11–17 July 2019

Chulalongkorn University, Bangkok, Thailand

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

Fifth Notice

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

Programme Committee

Tan Sooi Beng (Co-Chair) — Malaysia
Keith Howard (Co-Chair) — UK/USA
Ricardo Trimillos — USA
Susanne Fürniss — France
Dan Bendrups — Australia
Naoko Terauchi — Japan
Irene Loutzaki — Greece
Deise Lucy Montardo — Brazil
Made Mantle Hood — Indonesia
John Morgan O'Connell — UK
Ursula Hemetek (ex-officio) — Austria
Bussakorn Binson (ex-officio) — Thailand

Local Arrangements Committee

Bundhit Eua-Arporn (Executive Director)
Pirongrong Ramasoot Rananad (Co-Chair)
Bussakorn Binson (Co-Chair)
Santi Chantavilasvong
Orapin Panthong
Kumkom Pornprasit
Pornprapit Phoasavadi
Kjell Skyllstad
Kunchit Jitratan
Pattara Komkam
Paphatsorn Wongratanapitak

Website: www.ictm2019thailand.com
Facebook: 45th ictm world conference 2019 – Thailand
Email: 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."

Timeline

* ~~First notice: October 2017~~
* ~~Second notice and call for proposals: January 2018~~
* ~~Third notice and call for proposals: April 2018~~
* ~~Deadline for submission of proposals: 30 September 2018~~
* ~~Notification of acceptances: 15 December 2018~~
* Deadline for early bird registration: 30 April 2019

Registration is open at the Conference's website.

The conference's Preliminary Programme is available on the ICTM's website.

Announcements

National Committee for Switzerland: Announcements

The Swiss Society for Ethnomusicology (CH-EM), which forms the ICTM National Committee for Switzerland, would like to inform readers about its planned activities for the year 2019.

Our annual meeting will take place on 11 May 2019, hosted by Luca Zoppelli, Director of the Musicology Department, University of Fribourg. The programme this year is meant to showcase ethnomusicology in the Romandie (the French-speaking area of the country), where the University of Geneva, the Haute école de musique of Geneva, the Ethnographic Museum of Geneva, the University of Neuchâtel, and the Ethnographic Museum of Neuchâtel have recently developed an inter-institutional Master's programme in ethnomusicology. Speakers include Fabrice Contri (University of Geneva/Lyon), Xavier Bouvier (Haute école de musique, Genève), Patrick Dasen (Haute et école de musique and University of Geneva), and Madeleine Leclair (Ethnographic Museum and University of Geneva).

The autumn meeting of CH-EM will again be hosted by the University of Fribourg on 19 October. Students and recent PhDs are encouraged to present their research projects in a formal conference setting.

Our yearly *Bulletin* will be published in April 2019. The electronic version can be downloaded for from our website.

Study Group on Iconography of the Performing Arts: Symposium

23–26 October 2019
Salto, Uruguay

The Study Group on Iconography of the Performing Arts will hold its next symposium in Salto, Uruguay, on 23-26 October 2019, organized by the Centro de Investigación en Artes Musicales y Escénicas del Litoral Noroeste, Universidad de la República, Uruguay. The theme of the symposium is Music in Popular Theatre and Ritual.

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

Study Group on Music and Allied Arts of Greater South Asia: Symposium

12–14 December 2019
Colombo, Sri Lanka
Submissions deadline: 1 May 2019

The Study Group on Music and Allied Arts of Greater South Asia will hold its 2nd symposium in Colombo, Sri Lanka, on 12–14 December 2019, in conjunction with the annual research symposium of the University of Visual and Performing Arts (UVPA).

The theme of the symposium will be South Asian Music in the World.

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

Study Group on Sound, Movement, and the Sciences: Symposium

25–27 September 2020
Stockholm, Sweden

We would like to announce the first official symposium of the newly established Study Group on Sound, Movement, and the Sciences (SoMoS). The focus of this Study Group is research on sound and/or movement that draws on approaches and methods from the sciences in combination with ethnomusicology and/or ethnochoreology. The symposium will be hosted by the Division of Media Technology and Interaction Design, School of Electrical Engineering and Computer Science at the KTH Royal Institute of Technology in Stockholm, Sweden.

Closer to the date of the symposium, further information about the meeting, including the call for papers, will be found on the official ICTM SoMoS Study Group webpage. In the meantime, for those interested in joining the Study Group please see our facebook page @ICTM.SoMoS and the ICTM SoMoS Study Group webpage for more details.

Reports from ICTM National and Regional Representatives

Australia and New Zealand

by Catherine Grant, Chair of Regional Committee

In January this year, the Australia & New Zealand Regional Committee (RC) was delighted to welcome Jennifer Newsome to the role of Secretary for a two-year term, following election late last year. Jenny is a long-standing member of ICTM with extensive experience in ethnomusicological research and applied initiatives, especially in relation to Aboriginal and Torres Strait Islander music and music education. The RC Executive extends warm thanks to Jared Mackley-Krump for his three excellent years of service in the Secretary role, and wishes him well in his new ventures.

In November and December 2018, the RC had a vibrant presence at the three conferences of our regional 'sister' organizations: the New Zealand Musicological Society (NZMS), the Musicological Society of Australia (MSA), and the regional branch of the International Association for the Study of Popular Music (IASPM-ANZ). At each event, regional ICTM members and other interested delegates met at an informal dedicated ICTM gathering, to network and carry forward the goals of the RC community. In addition to these informal gatherings, the RC led ICTM panel sessions at the MSA and NZMS conferences. The NZMS Panel, organized by RC representative to the NZMS Wendy Lee, brought together papers by ICTM members on the topic of "Music of Migrants and Minorities in the Digital Era." At the MSA conference, RC MSA representative Brigitta Scarfe organized two ICTM Panels, "The Politics of Music Revival" and "Sonic Metaphors." The strong presence of ICTM at these conferences afforded the opportunity to profile the Council and the activities of its local members, as well as strengthen connections between existing members. The RC Executive is also excited to have received, through these forums, some wonderful suggestions about possible future RC activities (including a dedicated Australia-New Zealand regional ICTM publication.) We look forward to progressing these ideas over the coming months.

Following a call for input, in January 2019 the RC submitted a five-page report to ICTM containing information about activities undertaken by RC members from 2015 to 2018 that advance the goals of UNESCO's 2003 Convention for the Urgent Safeguarding of Intangible Cultural Heritage. While neither Australia nor New Zealand are state parties to the 2003 Convention, several ICTM RC members contribute in significant ways to the safeguarding of ICH in Australia and New Zealand (and beyond), particularly that of Indigenous peoples. We are pleased to have had this opportunity to report on the range and depth of the research and community-oriented activities taking place, despite our countries being non-signatories to the Convention.

Individual ICTM RC members in Australia have also recently submitted feedback on the discussion paper surrounding the proposed National Indigenous Arts and Cultural Authority (NIACA). The NIACA Discussion Paper (released in October 2018) was designed to inform a national consultative process about the value, role, scope, and form of a proposed NIACA. NIACA would provide a central peak body for the Indigenous arts and cultural sector in Australia, providing First Nations artists and cultural organizations with a national voice across all areas of practice.

Further information can be found at niaca.com.au.

RC members have also welcomed the opportunity to provide feedback on ICTM's draft Declaration of Ethical Principles and Professional Integrity (as per correspondence to all members from Jonathan Stock in January).

China

by Xiao Mei, Chair of National Committee

In the past months we were engaged with editing the volume *Plucked Lutes of the Silk Road*, available now, a result of the the 24th ICTM Colloquium held at Shanghai Conservatory of Music. By the end of 2019 we will we also publish selected papers presented at the 25th ICTM Colloquium, on the topic of "Double Reed Instruments of the Silk Road."

Another important publication is *Introduction of Linguistic Musicology* by ICTM member Qian Rong. This book takes into consideration the relationship of text and music based on a number of examples from fieldwork. The book is organized as a teaching textbook, divided in two large richly illustrated sections, the first containing 17 lessons and the second 18 lessons, with practice parts. The great value of this publication is to emphasize all tonal and pronunciation issues in melodic structures that are inseparable from the various Chinese dialects and in other languages currently existing in China.

The very comprehensive work by Liu Guiteng, *Drum Language: Illustrated Guide Book of Chinese Shamanic Instruments*, launched in December 2018, is one the best illustrated books published on the topic. The author, a long-standing ICTM member, summarizes in visual documentation of more than 900 pictures his fieldwork experiences of the last 30 years.

The Research Institute of Ritual Music in China, an institutional member of ICTM, will hold the "Training Programme for Professional Processing and Preservation of Rare Manuscripts, Sound, and Audiovisual Documentations" on 12–16 August 2019. The schedule of this programme will feature tutorials about sound and audiovisual archiving, and on the preservation of manuscripts. Special lectures will be provided by specialists. We expect that professional archivists and librarians from all over the country will attend this training programme.

In 2–4 November 2019 we plan to have an international workshop on the topic "Safeguarding Strategies in Sound Archives of the Pacific Region" in order to include geographical areas that are often overlooked, yet bear extreme social and natural conditions. The Call for Contributions was widely disseminated in February.

Germany

by Dorit Klebe, Chair of National Committee

The 26th Symposium and Assembly of the ICTM National Committee for Germany was held on 1–2 February 2019, by invitation of Ralf Martin Jäger, Professor at Münster University and Director of the DFG-Project Corpus Musicae Ottomanicae at the Westfälische Wilhelms-Universität. The symposium took place in a beautiful venue, the Celebration Hall, in one of the buildings of the Münster Castle, part of Münster University.

The topic, jointly chosen with the host institution, was "Global – Digital – Medial: Musik in transkulturellen/traditionellen Räumen und Kontexten" [Globalizing – digitizing – mediatizing: Music in transcultural/traditional spaces and contexts]. The topic attracted a great circle of scholars and students. The symposium was opened with welcoming remarks by the host, Ralf Martin Jäger, and the Study Group Chair, Dorit Klebe. The keynote speaker, Tiago de Oliveira Pinto, dedicated his speech to "Musikalische Transkulturation: ein musikwissenschaftliches Konzept" [Musical transculturation: A musicological concept]. In his impressive presentation, Jäger demonstrated the DFG project in regard to concept, content, objectives, and distribution of research areas in its current phase.

A total of 23 papers were presented in seven sessions, as well a performance in a hybrid format of concert and critical discussion.

The significance and revival of regional music practices and specific genres, the consequences of globalization and technology in a regional-traditional context and in other cultural contexts, as well as a global digitally connected world were taken into consideration by Gertrud Maria Huber, Felix Morgenstern, and Marco Dimitriou. The effects of globalization and mediatization processes as identity-forming and identity-shaping factors of human everyday life, in regional education and training, were investigated by Heiko Fabig and Muhammet Mertek, while Keivan Aghamohseni studied football and music in Iran as a global phenomena, and football fans constructing identities in their football songs.

The importance of cultural competence for intercultural communication, musical phenomena, and musical cultural change was at the core of the papers by Lisa Herrmann-Fertig and Gergana Panova-Tekath. Andreas Meyer focused on cultural memory as a transmitter of a collective/cultural identity. Bernhard Bleibinger gave us—via Skype from South Africa—insights into indigenous music and cultural events in a transcultural perspective. Reflections on and developments of the concept of transcultural compositions were pointed out by the composer and musicologist Acácio Piedade.

On the topic of complexities of a digitized world, Barbara Alge discussed the handling of research data, while Nepomuk Riva demonstrated transformations of musical notation in the course of digitization.

Edda Brandes discussed and questioned in what form should digital publications of audiovisual recordings, as a safeguard and preservation of traditional heritage, be provided to the makers. Jörgen Torp presented his research on the mediatized transformation of "popular" music and the influence of the Internet, while Sepideh Raissadat tracked down virtual rumours which influenced the status of female singers in Iran and transformed public opinion.

Reports from recent research included the role of the German children's choir as a mediator of musical culture (Frances Falling), children's songs in the context of current musical life in Tanzania (Caroline Albers), political songwriting in action against inequality and corruption in Tanzania (Irina Yilmaz), Bavarian dialect rap (Fabio Dick), the Persian instrument *tar* as a medium of cultural memory (Mitra Behpoori), the process of transformation of the Yangge in contemporary China (Yongfei Du), and the analysis of sacral drum patterns in Brazilian and Afro-Cuban religions (Mariano González). González and Mukasa Wafula presented the live performance "Can We Understand Each Other?," a hybrid concert and critical discussion.

All abstracts are available on the webpage of the National Committee.

The Assembly of the National Committee was held on 2 February. In the beginning, the Assembly commemorated former member Rudolf Maria Brandl with a minute of silence. Brandl died on 3 October 2018 in Vienna. His achievements and merits were appreciated, and a joint obituary to Brandl's life and work—he was the National Committee President before Marianne Bröcker—will be written by some of his colleagues.

Vice Chair Klaus Näumann reported on the status of preparations of the next annual symposium (2020), planned as a joint symposium with the National Committee for Poland, and probably Czech Republic and Slovakia as well, at the Martin-Luther-Universität Halle-Wittenberg in Halle/Saale, Germany.

Vice Chair Edda Brandes reported that she had submitted, together with the Chair of ICTM NC for Austria, Bernd Brabec de Mori, the nomination of Dorit Klebe as Ordinary Member of the ICTM Executive Board to the Nomination Committee of the 2019 ICTM elections. She added that the nomination had been accepted it by the Committee. Brandes asked the members to propose relevant subjects and objectives which Klebe could—if elected—realize. The members proposed topics such as multilingual publications, digitization, and development of and commitment to ethical principles. In this regard, Brandes referred to the draft by Jonathan Stock for an ICTM's "Declaration of Ethical Principles and Professional Integrity." Statements by members of the National Committee can be submitted to Jonathan Stock until 30 April 2019.

Klebe reported that in 2017 the NC for Germany had been considered "exemplary" (see Minutes of the 14th Assembly of ICTM National and Regional Representatives), and also that critical statements were received in 2018, concerning, for example, the small number of participants from the NC attending ICTM World Conferences.

Subsequent evaluations and discussions were about encouragement, grant developments, the large number of participants, the presence of professors from the universities of Essen, Halle, Münster, Weimar, and Würzburg supporting their PhD/ Master's students, and the attendance of students of the Würzburg Julius-Maximilians-University and the Westfälische Wilhelms-Universität Münster. A question arose about how to structure future symposia due to the challenge of the growing number of participants. Furthermore, responsible parties reported on the current status of the publications of the papers presented at the meetings of 2014, 2015, 2016, and 2017.

The 2019 Annual Symposium of the ICTM National Committee for Germany owed its good atmosphere to the host institution Westfälische Wilhelms-Universität Münster and the host Ralf Martin Jäger, professionally supported by his staff with perfect technical equipment, and also with delicious offers for our personal well-being during the coffee breaks. Most of all, I would like to express our thanks to all paper presenters/performers who contributed to a prosperous symposium and all participants for their fruitful, diverse, and lively discussions.

The next annual symposium will take place at the Martin-Luther-Universität Halle-Wittenberg at Halle/Saale in February 2020. It will be a Joint Symposium of the ICTM National Committees for Poland, Czech Republic, Slovakia, and Germany. Further details will be circulated via the ICTM mailing list in April 2019.

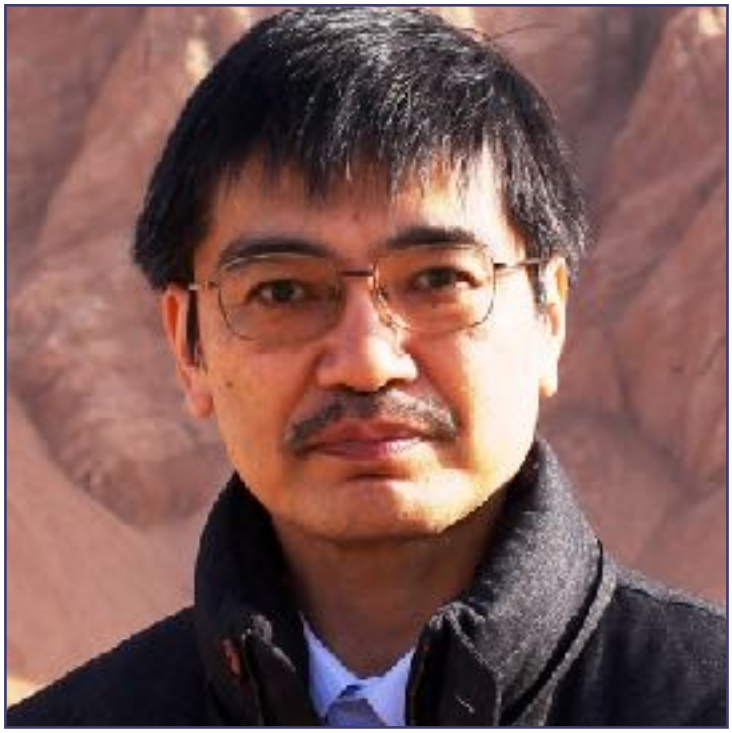
Japan

by Waseda Minako, National Committee Liaison

New Chair of ICTM National Committee for Japan, Uemura Yukio

It is my pleasure to announce that Prof. Uemura Yukio was elected the new president of the Society for Research in Asiatic Music (Tōyō Ongaku Gakkai, TOG) in November 2018. TOG assumes the role of the ICTM National Committee for Japan, and thus, TOG's President also serves as Chair of the National Committee. Replacing the former TOG president, Endō Tōru, Prof. Uemura will serve in both capacities until August 2020, when his term will expire.

Prof. Uemura, born in 1963, completed the doctoral programme at Tokyo University of the Arts with a major in musicology. He studied at the College of Music of Seoul National University from 1989 to 1991. He was appointed Associate Professor (2005) and Professor (2012) at the Tokyo University of the Arts. Since 2005, he has also served as the head of the Koizumi Fumio Memorial Archives of world musical instruments at the Music Department at Tokyo University of the Arts.



Uemura Yukio, new Chair of the ICTM National Committee for Japan. Photo provided by Waseda Minako.

His field of study is East Asia, in particular Korean musical history and ethnomusicology. Through literature, iconography, and fieldwork, he has studied music and musicians in Korean society from the eighteenth to twentieth centuries. He is also interested in issues related to colonialism and music studies. In addition to Korea, he has also organized and/or participated in research projects in the Xinjiang Uighur Autonomous Region in China, Myanmar, Okinawa, and Japan (Kantō region) regarding traditional music and performing arts and their audio resources.

His major books include *Kankoku ongaku tanken* [Exploring Korean music], published by Ongaku no tomosha in 1998. He also contributed to various publications, including *Minzoku ongaku 12 no shiten* [Twelve viewpoints of ethnomusicology], edited by Ako Mashino (Ongaku no tomosha 2016), *Kankoku bunka to sono mukō no arirang* [Arirang in Korean culture and beyond], edited by Sheen Dae-Cheol (Academy of Korean Studies Press 2013), *Kanetsune Kiyosuke chosakushū* [Anthology of Kanetsune Kiyosuke], edited by Mitsuko Gamō et al (Ōzora sha 2010), and *Shominzoku no ongaku o manabu tameni* [Student guide to ethnomusicology], edited by Sakurai Tetsuo, et al (Sekai shisōsha 2005).

TOG, founded in 1936, has the longest history of a music-related association in Japan. Started by only eight members, it has grown over 80 years to become an association with more than 600 members. Its major activities today include an annual national conference, a dozen or so regional meetings per year held by branches in Eastern Japan, Western Japan, and Okinawa, and the publication of the journal *Tōyō Ongaku Kenkyū* [Journal of the Society for Research in Asiatic Music]. Research presentations and lectures by members are often accompanied by musical performances, which characterizes the association. Dates and contents of TOG activities can be found on its website. TOG welcomes members from outside Japan. If you are interested, please contact us.

Koizumi Fumio Prize Winner 2019

I am pleased to report that David Weirick Hughes (Research Associate, Department of Music and Japan Research Centre, SOAS University of London) has received the 30th Koizumi Fumio Prize for Ethnomusicology.

This prize was established in 1989 to commemorate Koizumi's lifelong devotion to ethnomusicology and to honour individuals and organizations who have made significant contributions to the field. For further information about the prize, please refer to this webpage, and see the website of the Koizumi Fumio Memorial Archives for more about Koizumi himself.

Dr. Hughes was awarded the prize for his "long-term contribution to ethnomusicology in research and education, with emphasis on Japanese folk music in theory and practice." The award ceremony will be held in Tokyo on 23 May 2019.

Seiha School of Traditional Music

Seiha Hōgaku-kai, one of the most prestigious *koto* schools in Japan, is holding its third International Summer School for teaching Japanese traditional instruments in English. Established in 2016, the Summer School features English language courses in *shakuhachi* (vertical bamboo flute), *koto* (zither), *shamisen* (three-stringed plucked lute), *kokyū* (bowed lute) and Japanese traditional singing. Faculty members include *shamisen* performer and Seiha Director Kazuko Nakashima, *koto* and *kokyū* performer Satoshi Okuda and *shakuhachi* performer Christopher Yohmei Blasdel. Yasuko Nakashima, the headmaster of Seiha Hōgaku-kai, will also serve as a guest lecturer. The programme consists of group and private lessons for individual instruments, as well as *sankyoku* ensemble classes and an evening lecture series on Japanese music.

- Dates: 29 July–3 August 2019
- Place: Seiha Hōgaku Hall (located in central Tokyo in Shinjuku-ku)
- Fee for full-time students: JPY 100,000. A full-time student allows for the maximum amount of contact and lessons with the faculty.
- Fee for part-time students: JPY 30,000. For those who wish to participate on a limited basis, you may register for individual classes, at JPY 10,000 yen per class, with a required minimum of 3 classes.
- Registration dates: 1 January–14 July 2019, exclusively at www.seiha-hogaku.jp.
- Contact information (Japanese): info@seihahogakukai.or.jp
- Contact information (English): info@seiha-hogaku.jp

Korea

by Sheen Dae-Cheol, Chair of National Committee

On 23 February 2019, two young scholars were awarded the 2019 Lee Hye-Ku Prize for their research on traditional Korean music, at the Seoul National University.

Joint winners of the 2019 Lee Hye-Ku Prize (centre), along with judges. 23 February 2019. Seoul, Korea. Photo provided by Sheen Dae-Cheol.

The prize was established by the late Lee Hye-Ku (1909–2010), the great pioneer of Korean musicology and the organizer of the 26th IFMC (now ICTM) World Conference in August 1981 in Seoul, as well as a former IFMC Executive Board member. The aim of the prize is to support and inspire Korean music scholars under 45 years of age focusing on traditional Korean music.

Started in 1998, the prize (totalling approximately USD 3,000) is awarded biennially, and only the scholarly results of the most recent two years are examined. The prize is open to any scholar who studies traditional Korean music, irrespective of nationality. American ethnomusicologist Nathan Hesselink, a professor at the University of British Columbia, Canada, who studies Korean Nongak was a joint prize winner in 2009. Fourteen young scholars, including three times joint winners, have won the prize since 1998.

Before the award ceremony, an academic conference was held, with the participation of young scholars who recently earned their Master's or PhD degrees in Korean traditional music. The chance to present their Master's theses or doctoral dissertations is open to any young scholars who wish to present their papers publicly. This conference is held every February (the commencement season in Korea), organized by the Korean Musicological Society.

Seven Master's theses and three doctoral dissertations were presented at the most recent conference. The subjects of the presented papers were as follows. Master's theses: two were on Korean shaman music; others were on the Korean dulcimer, a traditional Korean musician, ancient Korean musical literatures, some masterpieces of old Korean art song, and traditional Korean dance music. Three PhD dissertations: on the orchestration of newly-created traditional Korean music, a piece of traditional long narrative art song P'ansori, and traditional ancient Korean notations.

Puerto Rico

by Mareia Quintero Rivera, Liaison Officer

Since the submission of our last report in September 2017, Puerto Rico has endured one of the most difficult periods of its history. Hurricane María—a category five storm—hit our shores in the midst of an economic recession that had lasted more than a decade, and of an acute financial crisis with a government's debt of 74 billion dollars, and 49 billion more in unfunded pension liabilities. The Puerto Rican people had to deal not only with María's destruction and the subsequent lack of power and scarcity of supplies that lasted for months, but also with extreme austerity measures imposed by a Financial Control Board appointed by the US Federal Government to handle the Commonwealth's bankruptcy. Educational and cultural public institutions, such as the University of Puerto Rico and the Conservatory of Music of Puerto Rico, are facing considerable budget cuts, posing a significant threat to their existence and the accomplishment of their educational mission. Nonetheless, this has been a time of intense musical activity, and of strengthening the ties between music-making and community survival. In a significant way, it has also been a period of remarkable academic activity around music research.

When the hurricane winds stopped and a deep silence took over the country, with an almost complete interruption of all daily activities, the shutdown of communication networks and the media, music started to sprout outdoors, mitigating the grief and distress people were experiencing. With *panderos*, *barriles*, guitars, *cuatros*, *güiros*, saxophones, violins, etc., people started making music, gathering in squares, courtyards, parks, and even in the tremendously long lines at gas stations.

Hurricanes were already a subject with a considerable presence in Puerto Rican music. However, along with the traditional songs, new *plenas* and *décimas*, started to flourish. With a name so full of religious and popular connotations in Puerto Rican and Latin American culture in general, María-the-hurricane became a character through which popular imagination spoke about Puerto Rican reality. These new songs not only refer to the winds and the rains. They address the deplorable government response to the emergency, the humiliating treatment by the US Federal Government and its representatives, and the unrecognized deaths.

This initial spontaneous musical response was followed by the organization of a diverse array of cultural initiatives, where music served as a healing practice. Musicians visited and played in several shelters for hurricane refugees. In public schools that even months after the hurricane still lacked electricity, music teachers gathered the students and prepared special concerts for the community. The Arts Conservatory of the Caribbean (a non-profit organization) developed an educational programme for the youth in four locations in the southeast of the island which were severely affected by the hurricane. The participants of this programme (Borinquen sigue sonando) had the opportunity to compose songs in different traditional genres about their experiences with the hurricane. Theses songs were later arranged by professional musicians, and formed the repertoire for a series of community concerts. The organization Música y País [Music and Country] developed music workshops and concerts in children's shelters.

The relationship between music and climate change was the focus of the 4th Symposium on Music Research organized by the Conservatory of Music of Puerto Rico, held on 4–6 April 2018. On the opening keynote address, Ana María Ochoa from Columbia University addressed the notion of "acoustic ecology," grounding her analysis in a dialogue with the indigenous conceptions of nature and culture. What has been the role of sounds and music in demarking the boundaries between the human and the non-human? What has this to do with contemporary ecological global crises?. The role of music in creating consciousness about environmental threats was addressed by Matthew Allen and Priya Parrotta Natrajan, underscoring the aesthetic power of experiencing landscapes in conjunction with music. On the other hand, the importance of community radio stations in environmental struggles was discussed in the experience of Radio Vieques, Radio Casa Pueblo, and IDEBAJO's radio initiative. Issues concerning noise were also discussed from environmental, musical, social, and literary perspectives, while Jaime Bofill, Roberto Morales, and Noelia Mercedes García presented research on the relationships between the geography and soundscape. Marta Hernández, María del Carmen Gil, and Mercedes Gómez presented an account of musical initiatives after the hurricane, including the experience of the first outdoors tour of the Puerto Rico Symphony Orchestra in many years. Finally, the symposium opened up a space for the discussion of contemporary composition in dialogue with traditional sounds and environmental issues, with presentations by flautist Ana María Hernández and composers Carlos Carrillo and Joel Rust, among others.

Three Kings Celebration in Barranquitas, Puerto Rico, three months after hurricane María. Photo by Ricardo Alcaraz.

The Latin American Branch of the International Association for the Study of Popular Music (IASPM-AL) celebrated its 13th Congress in San Juan, Puerto Rico, on 11-16 June 2018. Also held at the Conservatory of Music of Puerto Rico, the event gathered around 150 researchers from different Latin American countries. Organized in thirteen thematic symposia, the Congress addressed an array of issues concerning, among others, popular music in its interrelation with migrations, political processes, technological changes, gender, and social mobilization. In terms of Puerto Rican music research, Jaime Bofill and David A. Morales addressed the music of the Morales Ramos brothers (Ramito, Moralito, and Luisito), who presented some of the first examples of peasant's *jíbaro* music into the recording industry. César Colón Montijo presented research on the theme of slavery and spiritual redemption through music in Ismael "Maelo" Rivera's salsa interpretation of the song "Carimbo." Pablo Luis Rivera discussed *bomba* music and social activism, while Noel Allende lectured on the place of jazz music in Puerto Rican narratives of national culture. The presence of the Puerto Rican *cuatro* (a small guitar similar to the lute) in popular music of global reach—such as in the songs "Despacito" and "Hijos del Cañaveral"—was discussed by Noraliz Ruiz, while Luis Enrique Juliá discussed the Caribbean guitar from the perspective of a composer, interpreter, and guitar professor. Finally, Marisol Berrios addressed salsa music in its relationship with the Puerto Rican-New York migration experience. This was also the theme of one of the plenary sessions of the Congress, with the participation of Puerto Rican sociologist Ángel. G. Quintero, Colombian researcher Alejandro Ulloa, and Puerto Rican producer and music collector Richie Viera.

These academic events were also a showcase of wonderful music performances. The IASPM-AL 13th Congress included presentations by *Decimanía* and *Sangre de Plena*. Composer and pianist Alfonso Fuentes's magnificent improvisation around the popular *plena* "Temporal" was the perfect opening for the 4th Symposium of Music Research. On the other hand, the participation of the *bomba* group *Ausuba*, formed only by women, exemplifies current transformations in traditional music practice. In Afro-Puerto Rican genres such as *bomba* and *plena*, the role of percussion playing has been traditionally reserved for men, while women's participation was limited to dancing or, sometimes, singing. However, a younger generation has contested these limits, and currently women are seen as legitimate *barril* and *pandero* players, as well as band leaders. Teresita Hernández Jiménez has been studying and documenting this phenomenon as well.

There has been a growing consciousness of the invisibility of women in music history, as well as the obstacles women face to develop themselves as musicians in different genres and roles. These issues were recently discussed in the forum "Women in Music: Challenges for Equity," organized as part of the international campaign "Sixteen Days Against Gender Violence" in November 2018, by the Cultural Centre Ruth Hernández Torres, and the interdisciplinary studies programme of the University of Puerto Rico. All-women music ensembles such as *Ausuba* and *Plena Combativa* have been

also very active in the feminist movement, as well as in contemporary social struggles against neoliberal policies.

Traditional music in Puerto Rico has a very long history of social protest. The *Orquesta Criolla Nacional de Puerto Rico Mapeyé*, one of the most emblematic groups of traditional music which has consistently been engaged in social activism and the opposition to colonial rule, recently celebrated 40 years of existence. In the aftermath of hurricane María and in the midst of a deep economic crisis, Puerto Rican music continues to be a very strong vehicle of community engagement.

Spain

by Francisco J. García Gallardo, Chair of National Committee

Since 2016, the working group "Musical Traditions" of SIBE (Spanish Society for Ethnomusicology) forms the ICTM National Committee for Spain (ICTM-Spain).

From 29 November to 1 December 2018, the second conference of ICTM-Spain was held at the University of Oviedo, jointly with the 15th SIBE Conference and the 10th IASPM-Spain Conference. Popular and traditional musics are vivid cultural practices with great potential for communication and the ability to gather people in different activities. This conference focused on music as practice, paying special attention to the political character of musical practices as expressions that contribute to the articulation of identities. Its objective was to address the contexts in which these practices are developed considering the scenes as spaces (physical or virtual) where the meaning of music and the scenarios are negotiated as performative domains for musical practices.

The conference "Popular Music: Practices, Scenes, and Scenarios" was organized in 33 paper/panel sessions, three plenary sessions given by Samuel Araújo (Universidade Federal do Rio de Janeiro), Hillegonda C. Rietveld (London South Bank University), and Josep Martí (CSIC Barcelona), and a book presentation. The following papers were presented by researchers of ICTM-Spain:

- Isabela de Aranzadi (Universidad Autónoma de Madrid): "La máscara acústica en las sociedades secretas de África Central y sus trayectorias atlánticas"
- Susana Moreno Fernández (Universidad de Valladolid): "Dulce Pontes en la escena de la world music"
- Sara Revilla Gútiez (independent scholar): "Música e identidad... ¡Otra vez! Propuestas metodológicas para la producción de conocimiento científico en Etnomusicología"
- Xulia Feixoo Martínez (working group "Arredor da tradición"): "Los hilos invisibles: cuestiones de género en la tradición oral de Galicia"
- Dario Rannochiari (Universidad de Granada / INET-md): "Píldoras de memoria musical: (re)presentar a la memoria musical a través del audiovisual"
- Enrique Cámara de Landa (Universidad de Valladolid): "Ritual, salud y convivencia interreligiosa: Expresiones sonoras y cinéticas de miembros de cofradías marroquíes"
- Llorián García Flórez (Universidad de Oviedo): "La desestabilización del concepto de coreografía en el proyecto cooperativo Nueche en Danza"
- Alba de Pablo Zamora (Universidad de Valladolid): "Trayectoria y recorridos de las rondas campurrianas: más allá del valle"
- Bàrbara Durán Bordoy (independent scholar): "Entre el Music Revival i la Community Music: el canto de Salers i Quintos en Mallorca"
- Herminia Arredondo Pérez (Universidad de Huelva): "Colás de amores en Alosno. Cante y baile de seguidillas y fandangos"
- Francisco José García Gallardo (Universidad de Huelva): "Las músicas patrimonializadas: el Flamenco como Patrimonio Cultural Inmaterial de la Humanidad"
- Alicia González Sánchez (Conservatorio Superior de Música "Rafael Orozco" de Córdoba): "Cartografía sonora de Granada: músicas del Mediterráneo en la nueva escena"
- Salwa El-Shawan Castelo-Branco and Susana Moreno Fernández: presentation of the book *Music in Portugal and Spain: Experiencing Music, Expressing Culture*.

Members of SIBE have supervised or presented the following doctoral theses: "Más allá del humor: articulación de lenguajes artísticos y procedimientos retóricos en la murga hispanouruguaya" (María J. Fornaro Bordolli, 2017), "Salsa y década de los ochenta. Apropiación, subjetividad e identidad en los participantes de la escena salsera de Bogotá" (Bibiana Delgado Ordóñez, 2017), "La habanera en Mayorga de Campos (Valladolid): historia y revival de una tradición musical costera en el interior de España" (Saray Prados Bravo, 2017), "Percepciones respecto a la música popular urbana en ter-

ritorio mapuche williche: hibridación, reafirmación étnica y resistencia en la Fütawillimapu"(Ignacio E. Soto Silva, 2108), and "El cant dels Salers i Quintos en la Mallorca contemporània" (Bàrbara Duran Bordoy, 2018).

During 2018 the following works were published:

- Arredondo Pérez, Herminia and Francisco José García Gallardo. "Música, género e identidad: fandangos y coplas del Romero" in *Revista de Dialectología y Tradiciones Populares 73/1*; "Seguidillas y fandangos en las colás de Alosno (Andalucía): género, corporalidad y afecto" in *Resonancias: Revista de investigación musical.*
- Cámara de Landa, Enrique. *Sangita y Natya: Música y artes escénicas de la India (*Universidad de Valladolid); "Estrategias creativas actuales en músicos sorianos" in *Música y construcción de identidades (*Sociedad Española de Musicología).
- Castelo-Branco, Salwa El-Shawan and Susana Moreno Fernández. *Music in Portugal and Spain: Experiencing Music, Expressing Culture*. Oxford University Press.
- Feixóo, Xulia. *Maruxa das Cortellas: Tocadora de pandeiro*. aCentral Folque.
- Ginesi, Gianni. *Seguir el discurso. La entrevista en profundidad en la investigación musical*. SIBE.
- Martí, Josep and Sara Revilla Gútiez. *Making Music, Making Society*. Cambridge Scholars Publishing.

More information about the PhD dissertations and publications is available on the ICTM-Spain website, and in the list of publications by the Musical Traditions Working Group at SIBE.

Researchers and professors of the Working Group participated in the international symposium "Music for Dance, European Voices 5" (Vienna, Austria); in the 4th International Sufi Conference "Sufi Heritage: Counterculture Narrative & Peace Building in the Era of Globalization" (Karachi, Pakistan); in the symposium "Music, Sound, Dance, and Movement in Latin America and the Caribbean" (Salto, Uruguay); in the "Fórum Bragança on Background Music" (Braganza, Portugal); in the "Conference on Traditional Music, Education, and Heritage" (Girona, Spain); and in the the School of Tour Guides (Puebla de Guzmán, Spain); on the topics of identity, strategies and values of musicians and dancer-choreographers in Italian tango; ritual, health and interreligious coexistence; ethical principles in the use of audiovisual technology during ethnomusicological research; musical form in the repertoire of flute and tambourine of Trás-os-Montes and Zamora; traditional music in ethnomusicology; and music and sword dances of Andévalo.

They have also organized various activities on ethnographic methods, the socio-political relevance of ethnomusicology in the twenty-first century, software of organization of conceptual networks in ethnomusicological research, intercultural conflicts (Aula de Música of the University of Valladolid), a music workshop (University of Huelva), and dialogues between ethnomusicology and cultural anthropology (Institut Català d'Antropologia).

ICTM-Spain members participated in various research projects: "EMAP: European Music Archaeology, European Community International Project" (Enrique Cámara); research about aesthetics, history and processes of Chilean traditional music, supported by the National Fund for Science and Technology (Christian Spencer); and Intangible Cultural Heritage of Humanity: Patrimonialization, Management, and best practices, I+D Ministerio de Industria, Economía y Competitividad (H. Arredondo y F. García).

More information about the activities of the National Committee can be read on the websites of SIBE, Grupo Tradiciones Musicales SIBE and ICTM-Spain.

Sudan

by Mohamed Adam Sulaiman, Liaison Officer

In this report I introduce a young, distinguished, and talented Sudanese musician, Othman Mohialdin, a composer and solo violin player. He has clear ideas in the editing and arrangement of Sudanese traditional and folk music, in addition to his own compositions, which he performs with his group of strings, keyboards, and percussion.

Othman aims to achieve his goals, and for that he established a training centre for music called **Magic of Violin**—under this name he works hard in editing, arranging, and performing many types of Sudanese music. Some researchers consider Othman's centre and his activities as one of the leading documentary centres for Sudanese traditional and folk music, besides taking care of the training of handicapped male and female musicians. In this way, it serves talented musicians, especially in the capital Al Khartoum.

Othman has introduced Sudanese music to the world by releasing many CD albums tracing different eras of traditional music and songs, but also one album of his own compositions *Violin Will Remain*. His performance shows a particular sense of pentatonic melodic expression. He controls tones and melodic constructions while he plays a solo, even though the group accompanies him.

The second CD is called *Magic of Hagyba Songs*. These songs appeared between 1918 and 1940 in the city of Omdurman. They are sung solo, but are here accompanied by bass vocals called *karier*, that sound like humming. This is the beginning of urban songs in Sudan. Othman has had his group substitute for the absence of human vocals. He makes use of folk rhythms but uses them in new forms, such as the *zaar* rhythm in a collage of melodies from Ismael Abd Almoeen. Melodies are composed for songs characterized by multiple tunes, where the violin and the group play in dialogue. A second melody reflects human optimism and cheerfulness. Its rhythms are performed in a mix of reggae and horse. He arranges the last melody, "Gatar Aweel" [Train of Aweel], as a panorama inspired by old Sudanese folk music from a pioneer composer in the 1930s, Ismael Abd Almoeen. Othman reproduces the melody again, modifying the rhythm, acoustics, and dancing style.

One of his most amazing CDs is his 2017 release *Gona Albanat* [Women's songs], a type of song for women to express themselves and send messages to the community, revealing their problems, such as late marriages, economic difficulties, etc. It was launched at the Al Ahfad University for Women in 2018. Othman said that "Through the Magic of Violin project, I documented Sudanese musical and lyrical works, and deployed them in violin solos that played the role of the singer accompanied by orchestra. In this way, I showed the beauty of diverse Sudanese musical traditions. With this CD I reproduced simple song melodies in a modern style, using technology and modern instruments to demonstrate music progression and the ability to update music without changing the basis of the melody or its tonal colour."

United Arab Emirates

by Aisha Bilkhair, Liaison Officer

On 20 February 2019, the Art Centre of the New York University Abu Dhabi hosted the world premiere of the "Cuban-Khaleeji project," which commissioned Arturo O'Farrill and the Afro Latin Jazz Orchestra along with distinguished guest artists such as Yazz Ahmed (Bahrain/UK), Boom Diwan (Kuwait), Malika Zarra (Morocco/France), and Ali Obaid (UAE). This vibrant collaboration demonstrated how rhythms coming from different instruments merge among creative people without the need for explanations or training.

In addition to this full-house event, Carlos Guedes, a Portuguese professor at NYU Abu Dhabi, composer, media artist, educator, and researcher, has been the driving force calling for grassroots musical groups to collaborate with academics as a way to promote their coexistence into the future.

The centre just concluded "A Festival of World Music: Barzakh Festival 2019" where diverse global cultural streams of music come together on one stage for two days. This musical meeting place of genre-shattering artists featured Seun Kuti & Egypt 80 (Nigeria), Alsarah & the Nubatones (Sudan/Egypt/Togo/US), the Egyptian supergroup Lehkfa, and Altin Gün (Turkey)

Throughout the year many events and festivals are organized by various cultural authorities, scheduled to take place in the seven emirates. The objective of these activities is not only to entertain attendees, but also to teach the younger generation about their traditions, encourage people from different backgrounds to participate, and to attract tourism. These events are carefully scheduled and coordinated to maximize the number of people benefiting from them.

Through arts education, community arts and special projects, Abu Dhabi Music and Arts Foundation (ADMAF) has been nurturing creativity across the UAE for more than two decades. ADMAF is a leader in bringing to the region classic as well as diverse types of music and performances. They are an excellent foundation because they support talented and interested youth, as well as developing and shaping the intellectual scene in Abu Dhabi and other emirates.

The Dubai Opera has enriched the musical scene in the UAE by hosting shows ranging from *Sleeping Beauty* to *Thriller* and *The Phantom of the Opera*.

In conclusion, the current musical scene in the UAE is engaging beyond just entertainment. This marks the beginning of a new era where researchers and musicians are collaborating to make connections, comparisons, and cross-cultural references. Youth comprise an integral part of this scene, as many of them participate in musical performances at their elementary schools. Others are catching up as they have just started learning the fundamental principles of music and how to play instruments, with an objective to be distinguished musicians in the future. The link between generations of mu-

sicians is evident, and the proactive approach towards cultural/musical events promises to positively impact all aspects of social life.

Zambia

by Kapambwe Lumbwe, Liaison Officer

Late last year, upon taking over as ICTM Liaison Officer for Zambia, the need to mobilize institutions of learning and individuals involved in music education and music activities in the country was identified. With this need in mind, I arranged visits to the many universities and organizations involved in music activities in Zambia. Among them were University of Zambia, Copperbelt University, Rusangu University, Chalimbana University, Evelyn Hone College of Applied Arts and Commerce, Zambia National Arts Council, Zambia Union of Musicians, Zambia Copyright Society, Zambia National Museum, and Kabwata Cultural Village.

The visits and discussions around fostering the development of Zambian traditional music and the involvement of various organizations with ICTM activities yielded positive results. Key stakeholders in these institutions and organizations registered keen interest in being a part of ICTM. This development boosted the mobilization drive for membership in ICTM.

The Zambian traditional music landscape is composed of rich and diverse musical cultures that require global exposure just like cultures from other parts of the world. Likewise, there is a great need for local Zambian traditional musical practitioners and academics to be exposed to musical cultures of the world, as well as be afforded an opportunity to network at a collegial level.

Though Zambian traditional music stakeholders are keen to be actively involved in ICTM activities, their enthusiasm is constrained by lack of financial capabilities. This state of affairs needs to be addressed promptly, and arrangements have been made to solicit financial support from various embassies in the country.

Sometime towards the end of last year we were graced with a visit by Cynthia Tse Kimberlin, who spent time interacting with various local academics and members of ICTM. Her visit to the country was inspirational as we were able to tap into her vast experience not only as an academic, but also as a long serving member of ICTM. We certainly put the advice and knowledge she shared with us to good use.

Lastly, it is imperative for me to express our heartfelt thanks to Mwesa Mapoma, has served as ICTM Liaison Officer for Zambia for a considerable number of years, and whose contribution to the development of traditional music and academics in the country remains unequalled. To Dr Mapoma we do not have the right words to express our gratitude, but to simply put it in ichiBemba, *twatotela sana* (thank you very much).

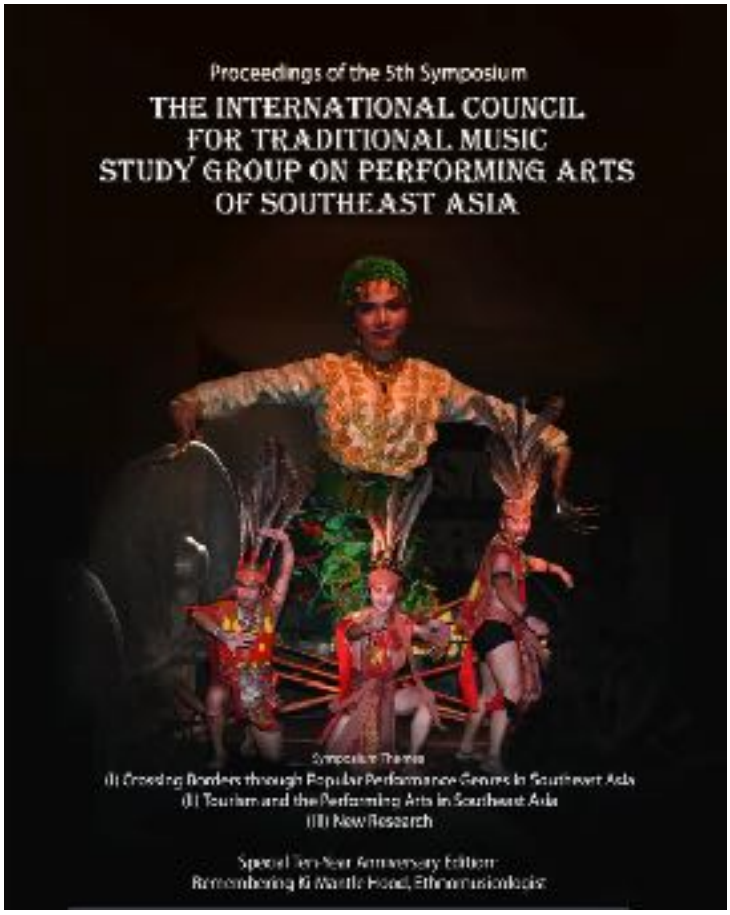
Likishi dancer performing a dance at Lubinda Ntongo First Fruit celebration, Zambia. Photo by Kapambwe Lumbwe.

Reports from ICTM Study Groups

Performing Arts of Southeast Asia

by Mohd Anis Md Nor, Study Group Chair

The hardcopy of the *5th Proceedings of the ICTM Study Group on Performing Arts of Southeast Asia* (PASEA) was published in February 2019 by the Department of the Sabah Museum in Kota Kinabalu, Sabah, Malaysia. The Sabah Museum, the Sabah State Ministry of Tourism, and the Universiti Sabah Malaysia were the official hosts of the 5th Symposium of the Study Group in Kota Kinabalu, Sabah, 16–22 July 2018.



Over 70 papers and a video presentation are represented in these *Proceedings*, along with abstracts of papers by several other symposium presenters. The digital copy of the *Proceedings* was completed and uploaded to the ICTM website in January and is available for downloading and viewing by all ICTM members.

The *5th Proceedings* records all the events, meetings, films, and most of the papers presented at the symposium, which celebrated the 10 years of existence of the Study Group and also featured a tribute to the eminent ethnomusicologist Ki Mantle Hood on his centenary year, with a special article by his son Made Mantle Hood of Tainan National University of the Arts, Taiwan.

The co-chief editors of this volume, Patricia Matusky and Wayland Quintero, wish to extend a sincere thank you to the volunteer editorial team for the *Proceedings* including Desiree Quintero, Made Mantle Hood, Felicidad Prudente, Lawrence Ross, Christine May Yong, Hafzan Zannie Hamza, and the graphic artist Nur Azreen Pi Che of the School of Arts at Universiti Sains Malaysia (Penang) for their dedicated and timely work. We all at PASEA also wish to thank the host and publisher of the *Proceedings*, the staff at the Department of the Sabah Museum in Kota Kinabalu, Sabah, Malaysia.

Calendar of ICTM events

ICTM

★ **11–17 Jul 2019**: 45th ICTM World Conference
Location: Bangkok, Thailand

★ **23–27 Sep 2019**: 6th Symposium of Study Group on Multipart Music
Location: Sarajevo, Bosnia and Herzegovina

★ **23–26 Oct 2019**: 16th Symposium of Study Group on Iconography of the Performing Arts
Location: Salto, Uruguay

★ **12–14 Dec 2019**: 2nd Symposium of Study Group on Music and Allied Arts of Greater South Asia
Location: Colombo, Sri Lanka

★ **10–13 Jun 2020**: 10th Symposium of Study Group on Music and Dance of Oceania
Location: Honolulu, USA

★ **18–25 Jul 2020**: 31st Symposium of Study Group on Ethnochoreology
Location: Klaipėda, Lithuania

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

Featured publications by ICTM members

Asian-European Music Research E-Journal 2 (Winter 2018)

Xiao Mei, Gisa Jähnichen, Tan Hwee San, and Chuen-Fung Wong, eds. Cottbus/Berlin: Wendischer Verlag, 2018. E-book. ISSN 2625-378X. Free download.

This volume of AEMR-EJ is as diverse as the people who contributed to it. It has seven topical articles and 4 reviews covering a wide range of issues, from historical sources to globalization, from sound ecology to oral notation and collaboration with communities. Authors are Isobel Clouter, Xiao Mei, Birgit Abels, Xu Xin, Gisa Jähnichen, Chinthaka P. Meddegoda, Francesco Serratore, Victoria Vorreiter, Kieu Tan, and Ling Jiasui.

Living Heritage: Artists of Cambodian Chapei

Catherine Grant, Heather Faulkner, and So Phina. Phnom Penh: Kampu Mera, 2018. Paperback, 92 pp. In Khmer and English. ISBN 9781925455731. USD 25. For sales outside of Cambodia, please contact the author.

This is a book published in collaboration with the Community of Living Chapei, a group of Chapei musicians based in Phnom Penh. The book unravels the story of the charismatic contemporary performers, students, teachers, masters, and instrument-makers in whose hands lie the future of this art form. It includes a preface by the Ministry of Culture and Fine Arts, a foreword from the Head of UNESCO Cambodia, an introductory essay in Khmer and English, and over 60 colour photographs. With Chapei recently formally recognized by UNESCO as "in need of urgent safeguarding," this book makes an important contribution to documenting and celebrating this part of Cambodia's living cultural heritage. The authors are returning all proceeds from sales to the Community of Living Chapei.

Plucked Lutes of the Silk Road: The Interaction of Theory and Practice

J. Lawrence Witzleben and Xiao Mei. Shanghai: Shanghai Conservatory of Music, 2019. Hardcover, 512 pp. ISBN: 9787556603664. In Chinese and English. RMB 130. To purchase, contact the author.

This volume, resulting from an international and interdisciplinary ICTM colloquium of scholar/performers from Asia, Europe, and North America, brings one of the world's oldest instrument types into the spotlight through contemporary studies by scholar/practitioners through interdisciplinary analysis. Offering scholarship on history, organology, ecology, mythology, iconology, gender, and literature, this volume gathers the vibrant conversation of a vibrant group of scholars who, together, truly exemplify what international ethnomusicology can and should be.

Popular Music, Stars and Stardom

Stephen Loy, Julie Rickwood, and Samantha Bennett, eds. Canberra: ANU Press, 2018. Paperback and e-book, 162 pp. ISBN (print) 9781760462123, (e-book) 9781760462130. AUD 45 (print), free download (e-book). Purchase and download.

A popular fascination with fame and stardom has existed in Western culture since the late eighteenth century; a fascination that, in the twenty-first century, reaches into almost every facet of public life. The exploration of intersections between broader considerations of stardom and the discourses of popular music studies is the genesis for this volume.

The chapters collected here demonstrate the variety of work currently being undertaken in stardom studies by scholars in Australia. The contributions range from biographical considerations of the stars of popular music, contributions to critical discourses of stardom in the industry more broadly, and

the various ways in which the use of astronomical metaphors, in both cultural commentary and academic discourse, demonstrate notions of stardom firmly embedded in popular music thought.

Theory, Method, Sustainability, and Conflict

Svanibor Pettan and Jeff Todd Titon, eds. Oxford: Oxford University Press, 2019. Paperback, 368 pp. ISBN: 9780190885779 . USD 29.95. Purchase.

This is the first of three paperback volumes derived from the original *Oxford Handbook of Applied Ethnomusicology*. It offers an introduction to applied ethnomusicology and explores the themes of peace and conflict studies, ecology, sustainability, and the theoretical and methodological considerations that accompany them.

De-Colonization, Heritage, and Advocacy

Svanibor Pettan and Jeff Todd Titon, eds. Oxford: Oxford University Press, 2019. Paperback, 328 pp. ISBN: 9780190885694. USD 29.95. Purchase.

This is the second of three paperback volumes derived from the original *Oxford Handbook of Applied Ethnomusicology*. It offers an introduction to applied ethnomusicology, and explores the themes of social justice, cultural ownership, colonialism, and de-colonization in relation to ethnomusicological research and fieldwork methodologies and applications.

Public Ethnomusicology, Education, Archives, & Commerce

Svanibor Pettan and Jeff Todd Titon, eds. Oxford: Oxford University Press, 2019. Paperback, 368 pp. ISBN: 9780190885779 . USD 29.95. Purchase.

This is the third of three paperback volumes derived from the original *Oxford Handbook of Applied Ethnomusicology*. It offers an introduction to applied ethnomusicology, and explores the role of ethnomusicology in music education, public folklore, archival and collection work, and the commercial music industry.

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

Afghanistan
Mirwaiss Sidiqi, Liaison Officer

Albania
Ardian Ahmedaja, Liaison Officer

Algeria
In search of new representative

American Samoa
Kuki Motumotu Tuiasosopo, Liaison Officer

Angola
In search of new representative

Argentina
Silvia Citro, Liaison Officer

Armenia
Tatevik Shakhkulyan, Liaison Officer

Australia & New Zealand
Catherine Grant, Chair of Regional Committee

Austria
Bernd Brabec de Mori, Chair of National Committee

Azerbaijan
Sanubar Bagirova, Liaison Officer

Bangladesh
Sayeem Rana, Liaison Officer

Belarus
Galina Tavlai, Liaison Officer

Belgium
Anne Caufriez, Liaison Officer

Bhutan
Sonam Dorji, Liaison Officer

Bolivia
María José Rivera, Liaison Officer

Bosnia and Herzegovina
Jasmina Talam, Chair of National Committee

Botswana
In search of new representative

Brazil
Deise Lucy Montardo, Chair of National Committee

Bulgaria
Lozanka Peycheva, Chair of National Committee

Cambodia
Song Seng, Liaison Officer

Cameroon
Kisito Essele, Liaison Officer

Canada
Judith Klassen, Chair of National Committee

Cape Verde
In search of new representative

Chile
Jacob Rekedal, Liaison Officer

China
Xiao Mei, Chair of National Committee

Colombia
Juan Sebastián Rojas, Liaison Officer

Costa Rica
In search of new representative

Côte d'Ivoire
Sié Hien, Liaison Officer

Croatia
Irena Miholić, Chair of National Committee

Cuba
Laura Delia Vilar Álvarez, Liaison Officer

Cyprus
Nefen Michaelides, Liaison Officer

Czech Republic
Zuzana Jurková, Liaison Officer

Denmark
Eva Fock, Chair of National Committee

Ecuador
María Gabriela López Yánez, Liaison Officer

Egypt
In search of new representative

Estonia
Žanna Pärtlas, Liaison Officer

Ethiopia
In search of new representative

Finland
Antti-Ville Kärjä, Chair of National Committee

France
Susanne Fürniss, Chair of National Committee

Georgia
Teona Lomsadze, Liaison Officer

Germany
Dorit Klebe, Chair of National Committee

Ghana
Daniel Avorgbedor, Liaison Officer

Greece
Athena Katsanevaki, Liaison Officer

Guam & Northern Marianas
Michael Clement, Liaison Officer

Guatemala
Matthias Stöckli, Liaison Officer

Haiti
Gerdès Fleurant, Liaison Officer

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János Sipos, Chair of National Committee

Iceland
Þorbjörg Daphne Hall, Liaison Officer

India
Urmimala Sarkar Munsi, Liaison Officer

Indonesia
Made Mantle Hood, Liaison Officer

Iran
Mohammad Reza Azadehfar, Liaison Officer

Iraq
Scheherazade Q. Hassan, Liaison Officer

Ireland
Éamonn Costello, Chair of National Committee

Israel
Essica Marks, Liaison Officer

Italy
Domenico Staiti, Chair of National Committee

Japan
Tsukahara Yasuko, Chair of National Committee

Kazakhstan
Saule Utegalieva, Liaison Officer

Kenya
Charles Nyakiti Orawo, Liaison Officer

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

Kuwait
Lisa Urkevich, Liaison Officer

Kyrgyzstan
Kanykei Mukhtarova, Liaison Officer

Laos
Bountheng Souksavatd, Liaison Officer

Latvia
Anda Beitāne, Liaison Officer

Lebanon
In search of new representative

Lithuania
Rimantas Sliužinskas, Chair of National Committee

Madagascar
Mireille Rakotomalala, Liaison Officer

Malawi
In search of new representative

Malaysia
Tan Sooi-Beng, Liaison Officer

Malta
Philip Ciantar, Liaison Officer

Mexico
Carlos Ruiz Rodriguez, Liaison Officer

Federated States of Micronesia
Augustine C. Kohler, Liaison Officer

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Diana Bunea, Liaison Officer

Mongolia
Otgonbayar Chuluunbaatar, Liaison Officer

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Zlata Marjanović, Liaison Officer

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Meked Besebes, Liaison Officer

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Ewa Dahlig, Chair of National Committee

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Salwa El-Shawan Castelo-Branco, Chair of National Committee

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Mareia Quintero Rivera, Liaison Officer

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Bernard Garaj, Chair of National Committee

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Mojca Kovačič, Chair of National Committee

Solomon Islands
Irene Karongo Hundleby, Liaison Officer

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Alvin Petersen, Liaison Officer

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Francisco J. García Gallardo, Chair of National Committee

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Lasanthi Manaranjanie Kalinga Dona, Liaison Officer

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Sweden
Dan Lundberg, Chair of National Committee

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Faroghat Azizi, Liaison Officer

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Imani Sanga, Liaison Officer

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Adrienne L Kaeppler, Liaison Officer

Tunisia
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Turkey
Arzu Öztürkmen, Chair of National Committee

Turkmenistan
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Olha Kolomyyets, Liaison Officer

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Keith Howard, Chair of National Committee

United States of America
Gregory Barz, Chair of National Committee

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Alexander Djumaev, Liaison Officer

Vanuatu
Monika Stern, Liaison Officer

Venezuela
Katrin Lengwinat, Liaison Officer

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Phạm Minh Hương, Chair of National Committee

Yemen
Rafik al-Akuri, Liaison Officer

Zambia
Kapambwe Lumbwe, Liaison Officer

Zimbabwe
Jerry Rutsate, Liaison Officer

Study Groups

ICTM Study Groups are formed by ICTM members sharing a common area of scholarly study. Their general provisions are defined by the Memorandum on Study Groups, and may be further governed by their own bylaws. Study Groups organize symposia and business meetings, and publish their own works.

African Musics

Chair: Patricia A. Opondo

Applied Ethnomusicology

Chair: Huib Schippers

Audiovisual Ethnomusicology

Chair: Leonardo D'Amico

Ethnochoreology

Chair: Catherine E. Foley

Historical Sources

Co-Chairs: Gerda Lechleitner & Susana Sardo

Iconography of the Performing Arts

Chair: Zdravko Blažeković

Maqām

Chair: Alexander Djumaev

Mediterranean Music Studies

Chair: Ruth Davis

Multipart Music

Chair: Ardian Ahmedaja

Music and Allied Arts of Greater South Asia

Chair: Richard K. Wolf

Music and Dance in Latin America and the Caribbean

ICTM Liaisons: Nora Bammer and Javier Silvestrini

Music and Dance in Southeastern Europe

Chair: Velika Stojkova Serafimovska

Music and Dance of Oceania

Chair: Brian Diettrich

Music and Dance of the Slavic World

Chair: Ulrich Morgenstern

Music and Gender

Chair: Barbara L. Hampton

Music and Minorities

Chair: Svanibor Pettan

Music Archaeology

Chair: Arnd Adje Both

Music in the Arab World

Chair: Scheherazade Hassan

Music of the Turkic-speaking World

Chair: Razia Sultanova

Music, Education and Social Inclusion

Chair: Sara Selleri

Musical Instruments

Chair: Gisa Jähnichen

Musics of East Asia

Chair: Kim Hee-Sun

Performing Arts of Southeast Asia

Chair: Mohd Anis Md Nor

Sound, Movement, and the Sciences

Chair: Kendra Stepputat

Executive Board

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

Salwa El-Shawan Castelo-Branco

Portugal

President (2017–2021)

Svanibor Pettan

Slovenia

Vice President (2017–2021)

Razia Sultanova

UK

Vice President (2015–2019)

Bussakorn Binson

Thailand

EB Member (2017–2019)

Naila Ceribašić

Croatia

EB Member (2017–2023)

Catherine E. Foley

Ireland

EB Member (2017–2023)

Miguel A. García

Argentina

EB Member (2017–2019)

Lee Tong Soon

Singapore/USA

EB Member (2017–2020, ex officio)

Don Niles

Papua New Guinea

EB Member (2017–2023)

Marie Agatha Ozah

Nigeria

EB Member (2017–2023)

Jonathan P.J. Stock

UK/Ireland

EB Member (2013–2019)

Tan Sooi Beng

Malaysia

EB Member (2015–2021)

Terada Yoshitaka (寺田 吉孝)

Japan

EB Member (2013–2019)

J. Lawrence Witzleben

USA

EB Member (2015–2021)

Xiao Mei (萧梅)

China

EB Member (2013–2019)

Secretariat

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

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

Ursula Hemetek
Secretary General
Austria

Carlos Yoder
Executive Assistant
Argentina/Slovenia

Contact information

International Council for Traditional Music

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Facebook: www.facebook.com/ictmusic

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

Membership Information

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

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

Membership

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

Members in good standing are entitled to:

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

Memberships for individuals

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

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

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

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

Memberships for organizations

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

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

Supporting memberships

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

Payment methods

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

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

Publications by ICTM

Yearbook for Traditional Music

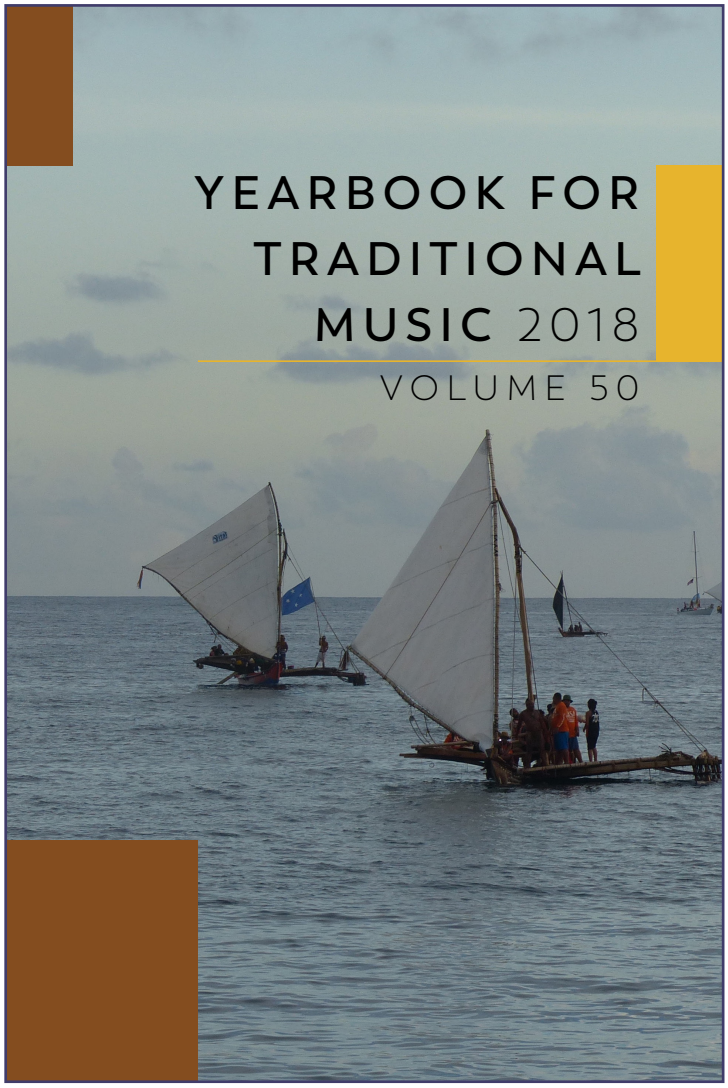
The *Yearbook for Traditional Music* is a refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research.

ISSN (Print): 0740-1558
ISSN (Online): 2304-3857

General Editor: Lee Tong Soon.

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

The 2018 issue the *Yearbook* (Vol. 50), was published in November 2018. The the whole run of the *Yearbook* is accessible via Cambridge Core.



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

Bulletin of the ICTM

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

ISSN (Online): 2304-4039

Editor: Carlos Yoder.

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

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

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