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for

TRADITIONAL MUSIC

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Message from the Secretary General

by Ursula Hemetek

The present issue of the *Bulletin* is very rich in contents, because, due to the COVID-19 pandemic, many things have happened in ICTM since April. At that time I mentioned that all of us were confronted with an absolutely challenging situation, both physically, psychologically, and concerning our working conditions. Unfortunately this situation has not changed, and it has had consequences for the Council.

As you have been previously informed, the ICTM World Conference was postponed from 2021 to 2022 (see more on pages 3–4, Message from the President). Many Study Group meetings scheduled for 2020 were postponed as well (see Calendar of Events on page 35 for more), although some were successfully held online. Obviously this works—to a certain extent—and our international community continues to be very active in exchanging ideas, experiences, and knowledge. I am happy to see that ICTM is not in lockdown!

On 18–21 September 2020, the Executive Board held its annual meeting via Zoom for the first time. The meeting was followed by the liveliest email discussion I have ever experienced during my mandate. One of the topics intensely discussed was the ICTM Statement and Activities in View of Decolonization of Music and Dance Studies. I very much agree with the statement's socio-political message, highlighted for example in sentences like "acknowledging the epistemic, ethical, and political quest for dignity and equity of humanity in difference, renewed recently by the Black Lives Matter movement," or "ongoing reflection and design activities aimed to overcome discriminatory and/or biased practices on the basis of nationality, race, ethnicity, language, religion, gender, sexuality, age, body type, disability, socio-economic background, career hierarchy, research theories and methods, and other bases." Of course, these thoughts are nothing new to ICTM, as they are based on the Declaration of Ethical Principles and Professional Integrity as well as on our Statutes. But this is not only a declaration; concrete actions will follow. One is the series of events ICTM Dialogues 2021: Towards Decolonization of Music and Dance Studies, a new format inspired by both the conversations around the decolonization statement and by the current situation that forces us to take advantage of online means for holding scholarly events. It is an innovative and timely political reaction to debates around the world appropriate for an international organization like ICTM. I want to thank the EB committee on Ethics for starting the process, as well as all members of ICTM who participated in the discussion.

Participants of the 2020 meeting of the ICTM Executive Board. Various locations, September 2020. Screenshot by Carlos Yoder

A debate about another innovation in ICTM is in the air as well. It will be up to the membership to decide, after 40 years, whether ICTM should change its name. The International Folk Music Council became the International Council for Traditional Music in 1981 at the Seoul World Conference.

For several years, the need to include "dance" in the name of the Council has been argued; and the question of whether "traditional music" really represents what we study worldwide has also been debated. In November we will conduct a survey of the ICTM membership, the second in our history, and some questions will directly address these issues. The results will be analysed by the Executive Board and presented for consideration to the General Assembly of Members, which will be held online on 24 July 2021, as originally scheduled. Also in the survey, there will be an extended section on the identification of possible bases of discriminatory, biased, and/or alienating practices within the ICTM framework. We do hope that the results of the survey will help the decision makers in ICTM. Implementing this instrument of democracy was a big step forward, and I ask you to make use of it and make your voice heard!

The ICTM elections are upcoming as well, another instrument of democracy, although not new. In 2019 we had the highest participation in elections ever, nearly 50% of the eligible voters, likely due to using a third-party online election platform that guaranteed transparency and anonymity. You can find the Call for Nominations to the 2021 ICTM Elections on page 6 of this *Bulletin*, so please consider nominating a candidate or standing for election.

As you can see in the Reports section of this issue, Study Groups and the World Network are active. I want to announce that Belgium has founded a new National Committee, which I welcome warmly. The Study Group on Music and Dance in Latin America and the Caribbean held its first elections—congratulations to the newly elected officers!

For the first time in its history, the Council announces the winners of ICTM Prizes, another innovation from last year (see report on pages 8–10). Please consider nominating publications, articles, and film productions that you would find worthy of being awarded the 2021 prizes (see pages 15–17).

The sad note in this *Bulletin* is the obituary for Akin Euba, renowned composer, performer, and scholar of African music. He passed away in April 2020.

In the end I want to congratulate and thank Barbara Smith. She is celebrating her 100th birthday this year, and is active as ever, how wonderful! (see contribution by her former student Ric Trimillos on pages 6–7). I want to thank her for her ongoing engagement, also financially. The ICTM does not have many private donors, Barbara is one of them, thank you so much!

Message from the President

by Salwa El-Shawan Castelo-Branco

Let me begin by expressing my sincerest wishes for the well-being of all ICTM members, their families, and communities in these difficult times.

Over half a year has passed since COVID–19 was declared a pandemic by the World Health Organization (WHO). More than one million people have died from the disease and, according to the WHO, it is estimated that one in every ten people have been infected worldwide. This unprecedented global health emergency has affected the lives and livelihoods of people around the world, and has deepened the impact of economic and social inequality, and systemic discrimination. Social distancing and confinement have affected all sectors of life, including those in which ICTM members are involved: research, teaching, performance, academic events, etc.

The pandemic and its impact demand a moment of pause, and can be seen as an opportunity to deepen and broaden our reflection on central issues that are of concern to all Council members, such as health and climate crises (including the COVID-19 pandemic); inequality, discrimination, and exclusion; decolonizing music and dance studies; the sustainability of the performing arts; ethical principles and professional integrity. The Executive Board and several of its Committees have continued their reflection on these and other issues. Measures were taken and initiatives are planned to address these and other issues (see the Secretary General's message on pages 2–3) in which I urge all of you to participate. Your participation is crucial in what we hope will be an ample debate among ICTM members. I would like to take this opportunity to express my thanks to Board members and Committees for their hard work on these crucial issues.

The pandemic affected several ICTM activities that were planned for this and the coming year. Several Study Group symposia were held in virtual or hybrid formats, and many were postponed. **The 46th ICTM World Conference, initially scheduled to take place in Lisbon in July 2021, was postponed by one year, to 21–27 July 2022**. This decision followed a long debate among the Local

Arrangements Committee, the Executive Board, and the Secretariat. The options of holding the conference online, in a hybrid format, or postponing it were all carefully assessed. We all agreed that the scholarly debate and networking among colleagues and students from different parts of the world that is made possible through personal interaction in live conference sessions—but also informally over coffee breaks and meals—is extremely valuable, and should be preserved as much as possible. In addition, ICTM World Conferences offer the invaluable opportunity of sharing live performances of local music and dance traditions. Please see the revised Call for Proposals on pages 12–14 and note the new deadline for the submission of abstracts. I look forward to seeing as many of you as possible in Lisbon in July 2022.

Notwithstanding the postponement of the 46th World Conference, the Executive Board has decided to hold the General Assembly online and to run the ICTM elections according to the regular schedule, to uphold the terms of office of the members of the Executive Board. I urge you to participate and to contribute to ICTM's future by exercising your right to propose candidates for the available vacancies for the positions of President, Vice President, and three Executive Board members (see call for nominations on page 6), and to vote in the 2021 elections. In an attempt to improve the Council's democratic governance, in 2021 the Board will put before the membership a proposal for a change to the Statutes, reducing the terms of Board members from six to four years, among other amendments. Your vote on these decisions is crucial for the exercise of democracy in the Council. Your response to the second Survey of ICTM Members is no less important. It will constitute the basis of proposals, plans, and policies that will affect the Council's future. As the Secretary General mentions in her message, one of the important questions concerns the Council's name, which has been a topic of regular debate among Board members at least since my election as President in 2013. The survey will allow us to have your perspective on the addition of "dance" to the Council's name, and the consideration of alternative names that reflect the diversity of music and dance we study, perform, and teach.

I was very saddened by the passing of Professor Akin Euba, whom I had the pleasure of meeting and discussing common interests in several conferences. My condolences to his family, friends, and colleagues.

Finally, I had the honour of being invited to one of the monthly webinars in honour of Barbara Smith's 100th birthday, where on behalf of ICTM I delivered a brief note of congratulations and gratitude for her support. She has been a shining light and a wonderful example. Thank you for all you have done for ICTM, and congratulations and warmest wishes, Professor Barbara Smith.

ICTM Statement and Activities in View of Decolonization of Music and Dance Studies

by EB Committee for Ethics

Referring to the ICTM Statutes and the Declaration of Ethical Principles and Professional Integrity;

Further referring to ICTM's mission to bring together music and dance scholars, as well as artists, cultural activists, policy makers, and other individuals, collectives, and institutions in pursuit of equality, social participation, human rights, and sustainability in the performing arts;

Benefiting from the wide international composition of its membership, the inclusiveness of different scholarly traditions worldwide, and specific thematic and geographic focuses of its Study Groups;

Acknowledging the need to respect languages other than English, their values, and conceptual strengths;

Further acknowledging the epistemic, ethical, and political quest for dignity and equity of humanity in difference, renewed recently by the Black Lives Matter movement;

Recognizing that organizations such as ICTM need to promote ongoing reflection and design activities aimed to overcome discriminatory and/or biased practices on the basis of nationality, race, ethnicity, language, religion, gender, sexuality, age, body type, disability, socio-economic background, career hierarchy, research theories and methods, and other bases; and

Further recognizing that such practices continue to be deeply embedded in institutions and individual attitudes, reflected in academic hierarchy, the labour market, publishing practices, the operation of funding agencies, and the increasingly precarious nature of our work;

ICTM expresses its determination to further its activities on these premises, pertaining to the decolonization of music and dance studies, including within the structures of ICTM.

Activities

The activities listed below are aimed at engaging ICTM diverse members in dialogue from different perspectives:

1. A series of online *ICTM Dialogues* will be organized, each focusing on a specific theme, with diverse participants, who are in various capacities involved in research, documentation, teaching, safeguarding, and sustainability of music, dance, and related performing arts. For each session, one or more relevant readings on human rights, decolonization, and/or related subjects will be made available in advance to all participants and the audience. The coordinating committee appointed by the Executive Board will invite Study Groups, National and Regional Committees, and the general membership to submit proposals to organize and chair these sessions.

2. As a part of the ICTM 2020 Survey, members will be invited to identify, describe, and suggest how to overcome possible discriminatory and/or biased practices experienced at ICTM events or in relation to ICTM publishing, in working environments other than ICTM, and in different spheres of academic life.

3. The Executive Board's Internet Presence Committee will consider ways to foster the use of ICTM's online forums to include a wider variety of content and to involve a greater diversity of actors and audiences.

4. The Executive Board's Committee on Maud Karpeles, Young Scholars, and Other Funds will consider ways of improving existing possibilities for participation in ICTM events by student and early career members, and by members from regions that are underrepresented in ICTM and/or face economic disparity.

5. A President's Roundtable on the themes addressed above will be considered for inclusion in the 2022 World Conference.

6. The Executive Board will continue its deliberation on developing a tool for reporting instances of discrimination, abuse, or any other incidents at ICTM events.

7. The Executive Board will continue its deliberation on how to improve ICTM governance, including the composition and operation of the Board's committees, to better reflect ICTM's commitment to decolonization.

Call for Proposals to ICTM Dialogues 2021: Towards Decolonization of Music and Dance Studies

by EB Committee for ICTM Dialogues

The term 'decolonization' evokes different meanings in different countries and contexts. In academia, too, there are diverse meanings, including (1) critically rethinking theories and methods that have been imposed by hegemonic powers and too often accepted as "universal"; and (2) recognizing and empowering Indigenous and other local epistemologies and ontologies. Decolonizing approaches aim to decentre power hierarchies such as those between researcher/researched, academic/non-academic, university/community, theory/practice, centre/periphery, and Global North/South. Decolonizing approaches also urge researchers to engage with relations of power and socio-political issues such as race and ethnicity, class, and gender and sexuality. What are the methods and ethics of music and dance studies in different places around the world, and how can we establish productive dialogue between them? How can we foster greater responsibility towards social justice, equity, inclusivity, and human rights among Indigenous and other underrepresented communities we study? How can we decolonize teaching methodologies? How can we foreground voices that have been silenced by colonialism? Can we develop new collaborative forms of knowledge production and artistic creation that will engage culture bearers in research and in teaching and learning about music and dance?

This series of ICTM Dialogues will begin in early 2021, and focus on decolonizing music and dance studies from multiple viewpoints. They will be delivered online. Sessions will also be held in conjunction with the ICTM General Assembly in July 2021. A detailed schedule of events with information about formats will be sent to presenters and posted on the ICTM's website, once submissions have been reviewed.

We welcome proposals for sessions (rather than individual presentations) for these Dialogues from ICTM members around the world. We encourage ICTM members to collaborate in their presentations with scholars from different parts of the world as well as with community-engaged researchers, artists and culture bearers, and cultural activists. The Dialogues may include a variety of formats such as film, video, PowerPoint, performance, panel discussion, or other experimental modes.

Proposals will be evaluated and selected by the members of the Committee for ICTM Dialogues.

- Submission Deadline: 30 November 2020
- Notification of acceptance date: 1 January 2021
- Preliminary Programme Announcement: 15 January 2021

You can submit your proposal online at https://ictmusic.org/dialogues2021/submit

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

Call for Nominations for ICTM 2021 Elections

by Nomination Committee for the 2021 Elections

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

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

- The President
- One Vice President
- Three Ordinary Members

João Soeiro de Carvalho (Portugal) and Silvia Citro (Argentina) will have completed their co-option to the Executive Board, and will be eligible for nomination.

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

Proposals should be sent to the Secretariat or to two of the members of the Nomination Committee (see below). All those proposed should be current paid-up members of ICTM. The deadline for receiving proposals is 31 December 2020.

Helen Lawlor, Convener (Ireland) helen.lawlor@dkit.ie
Marie Agatha Ozah (Nigeria) marieagatha.ozah@uniport.edu.ng
Cara Stacey (Eswatini) cara.stacey@gmail.com

Celebrating Barbara B. Smith, Her Centenary, and 60 Years of Ethnomusicology in Hawai‘i

by Ricardo D. Trimillos

The year 2020 marks the hundredth birthday of pioneer ethnomusicologist Barbara B. Smith. She established the internationally-known ethnomusicology programme at the University of Hawai‘i at Mānoa (UHM) and is celebrating its sixth decade as well as her seventh decade of residence in Hawai‘i. At “100 years young,” she remains active in areas of education, research, and repatriation. She also continues to mentor international students.

A full year of celebration for Barbara B. Smith, dubbed 2020BBS, was organized by friends and former students with sponsorship by UHM, the East-West Center (EWC), and the PA‘I Foundation—a state university, a federal institution,

Barbara B. Smith on her 100th Birthday. Photo provided by Ricardo D. Trimillos.

ICTM President Salwa El-Shawan Castelo-Branco greets Barbara Smith. 10 October 2020. Image provided by Ricardo D. Trimillos.

and a Native Hawaiian non-profit organization, respectively. Adrienne Kaeppler and Ric Trimillos (ICTM members and Smith alumni) are co-chairs. In early February, 2020BBS began with the year-long exhibition "Musical Instruments: Sounds of the Asia Pacific," at EWC. It features the UHM Ethnomusicology Instrument Collection, a teaching and research collection begun by Barbara Smith in the 1950s that now includes some 2,200 items. The combined opening ceremony for 2020BBS and the exhibition included performances from three of her research areas—Hawai'i, Micronesia, and Korea. Later in the month Christopher Blasdel, *shakuhachi* artist and Japanese specialist for the music faculty, performed traditional and contemporary music with *sankyoku* artists from Japan, honouring Barbara Smith and her *koto* study with master Miyagi Michio.

In March COVID-19 and its ensuing quarantine dramatically changed plans that had included monthly concerts, the Festival of Pacific Arts, the ICTM Study Group on Music and Dance of Oceania (SGMDO) Symposium, and the BBS International Conference. Most events were postponed or cancelled.

Fortuitously, the BBS International Conference was transformed into the Barbara B. Smith Webinars on World Music, held on the tenth of each month from June until December; the significance of the tenth day each month references her birthdate, which is 10 June. Each conference panel became a 90-minute webinar via Zoom that included Hawaiian chant and a greeting from an institution meaningful to her. ICTM President Salwa el-Shawan Castelo Branco delivered the greeting on 10 October. Each presenter studied with Miss Smith (as she was known to her students). Their papers reflect her reach—India, China, Hong Kong, Japan, Korea, Taiwan, Indonesia, Malaysia, the Philippines, Mongolia, Mexico, Tahiti, Samoa, Hawai'i, Alaska, and the mainland USA—as do the numerous locations in the Pacific, Asia, the Americas, and Europe where her many former students are professionally active.

The inaugural webinar on 10 June incorporated a virtual 100th birthday party with 200+ well-wishers, replete with government proclamations, institutional congratulations, leis, a surfer birthday cake (she surfed during her early Hawai'i years), and a heterophonic rendition of "Happy Birthday." Subsequent webinars have averaged 170 attendees worldwide for which Prof. Smith has provided insightful commentary. The webinars are free and all are invited to participate, but registration is required. The BBS2020 celebration continues until June 2021 with virtual performances and lecture-demonstrations planned by UHM and EWC.

Professor Emerita Barbara B. Smith is—without doubt—the oldest active member of ICTM. Joining in 1958 she was among its first female members and served as chair of the SGMDO for more than a decade. She supports ICTM in various ways, such as providing conference and travel grants for indigenous Pacific researchers. She was one of the first to carry out field collection throughout Micronesia. More on her accomplishments can be found here.

Congratulations and best wishes, Barbara, upon entering your second century of engagement with ethnomusicology and ICTM!

Search for the next Secretary General

by EB Committee for the Search for a new Secretariat

As already announced in issues 141 and 143 of this *Bulletin* (October 2019 and April 2020, respectively), the Council is searching for the successor of the current Secretary General, Ursula Hemetek, whose four-year mandate ends in July 2021. For this purpose, the Executive Board appointed a Search Committee consisting of Salwa El-Shawan Castelo-Branco, Anthony Seeger, Ursula Hemetek (ex officio), and myself as

Chair, to solicit and evaluate proposals for the next Secretary General and headquarters of the ICTM 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.

The position of Secretary General is honorary. The applicant should secure the appropriate institutional support and space for his/her office and the storage of ICTM materials. A contribution by the host institution toward the cost of operating the Secretariat is highly desirable. A candidate should be prepared to hold the office for a four-year term that may be extended by mutual consent of the Secretary General and the Executive Board.

Requirements: The applicant is expected to be a scholar of international standing, an active member of ICTM, and an experienced administrator. He or she should have served at least one term on the Executive Board as an elected, co-opted, or ex-officio member. The prospective Secretary General and the Executive Assistant should be fluent in spoken and written English. Both are required to travel internationally on ICTM business at least once a year. The ICTM Statutes define the specifics associated with the position of Secretary General in Statute 7.5.

Based on the Search Committee's initial report, the Executive Board realized during its latest annual (online) meeting in September 2020 that the specific conditions associated with the COVID-19 pandemic negatively impacted the search for a new Secretary General, and agreed to broaden one of the requirements in order to widen the pool of potential candidates. In concordance with Statute 7.2n, the Board broadened the requirement of service from "at least one term on the Executive Board as an elected member" to "at least one term on the Executive Board as an elected, co-opted, or ex-officio member." In addition, "experience in organizing ICTM scholarly meetings," which is not a part of the Statutes, but was listed in the previous announcements in the *Bulletin*, is now considered a plus but not a requirement.

All ICTM members who meet these requirements and wish to serve in the capacity of Secretary General are invited to send their proposals to me (svanibor.pettan@guest.arnes.si) by 31 December 2020. I will also do my best to answer any relevant questions that may not have been addressed in this announcement.

Winners of the 2020 ICTM Prizes

by EB Committee for Prizes

The International Council for Traditional Music is pleased to announce the inaugural awards for Best Article, Best Book, and Best Documentary Film or Video. Details on each of the winning submissions are followed by comments from the members of the three subcommittees.

Prize Committee: J. Lawrence Witzleben (chair), Brian Diettrich, Lee Tong-Soon, Razia Sultanova, Louise Wrazen

Article Prize Subcommittee: Brian Diettrich (chair), Clare Chan, Adriana Helbig

Book Prize Subcommittee: J. Lawrence Witzleben (chair), Beverley Diamond, Kirsty Gillespie, Lee Tong-Soon, Sean Williams

Documentary Film or Video Prize Subcommittee: Razia Sultanova (chair), Sergio Bonanzinga, Leonardo D'Amico

Best Article

"One or Several Gamelan? Perpetual (Re)construction in the Life of a Balinese *Gamelan Semara Pagulingan,*" by **Tyler Yamin** (*Ethnomusicology* 63/2, 2019: 357-392.)

- "This article is very impressive. It takes classic topics in ethnomusicology and redefines them with ideas in ontology, agency, and Indigenous studies."
- "The article redirects and shifts organology and ethnomusicology in innovative ways, including proposing a novel theoretical stance, 'metabolism,' as a means for scholarly research for 'reassessing humanity's place in the world.'"
- "This approach engages with arguments in critical organology that argue for a biography of instruments and is very relevant to present interests in ethnomusicology."
- "Yamin brings on a fresh and new perspective toward how ethnomusicologist can examine their research areas. Rather than examine musical instruments for sonic qualities and the musician as an agent to the music produced, Yamin looks at the instrument as a non-human, subjected to issues involving humans who created music on it."
- "The article is at once in-depth in its focus on *gamelan semara pagulingan* of Kamasan village, Bali, but also expansive in its theoretical breadth and the proposing of not

only new ethnographic material, but new ideas of how we consider music and instruments."

Best Book

Winner

Musical Minorities: The Sounds of Hmong Ethnicity in Northern Vietnam, by **Lonán Ó Briain** (Oxford University Press, 2018)

- "Ó Briain's study is well-structured, clearly articulated, and comprises all the ingredients of solid traditional ethnographic work and contemporary reflexive writing: fieldwork, musical analysis/examples, and a focus on the individual and groups of individuals balanced with a broader overview of music and community."
- "This is a classic piece of ethnomusicological work, including notations, close musical analysis, and references to the Hornbostel-Sachs system. It has an excellent structure and is very well written."
- "Although focused on one minority group in a remote part of Vietnam, the issues addressed are major ones: majority attitudes toward and policies on minority ethnic groups, the role of the state in music performance and education, music as propaganda, folklorization."
- Ó Briain "allows the complexity of minority representation to shine. The ethnographies here are really cogent. We get to know individuals, venues, different populations. The sonic detail is excellent. Transcriptions are used well and not just inserted."
- "I really like the range of audio/video recordings, from field recordings to music videos. Many of these examples correspond to thick descriptions in the text—the text and AV materials are integrated in a way that is all too rare."

Honourable Mention

The Legacy of Tanzanian Musicians Muhidin Guromo and Hassan Bitchuka: Rhumba Kiserebuka!, by **Frank Gunderson** (Lexington Books, 2018)

- "This is an evocative ethnography which describes music well via the lives of the musicians that make it; it is fresh and innovative. The author writes passionately and enthusiastically which makes for engaging reading."
- "He leaves no doubt about his commitment and depth of knowledge."
- Gunderson "draws on a tremendous amount of information from numerous sources and enlivens his narrative in a way that keeps the reader interested to know more."
- "His camaraderie with the two musicians is a model for other researchers, and he goes out of his way to let their voices be heard."
- "The author clearly knows the field extremely well and is thus able to craft the various parts of the narratives--interview transcripts, vignettes, descriptions, etc.--in a rigorous and seamless manner that allows readers to understand the broader contexts and issues."
- "In an era where we struggle to decolonize scholarship, we commend Gunderson for writing a bilingual book that local non-English speakers will appreciate."

Best Documentary Film or Video

Winner

Home Coming—The Ethnography of Dong (Kam) People's New Year, directed by **Qiaoqiao Cheng** (Shanghai Music Publishing House and Shanghai A&V Electronic Literature and Publishing House, 2019)

- "The Dong/Kam people located in Guizhou province (Southwest China) are a little known Chinese ethnic group renowned for rich culture and various traditional songs performed for the most important holiday in China—the Spring New Year Festival. The good choice of the documentary plot is showing China through the prism of cultural survival. At the beginning the well detailed ethnography exceeded music which later appears in abundance, indicating various instruments, genres, performances, etc. —everything in excellent editing display."
- "The complex musical system associated with the Spring New Year Festival offers Qiaoqiao Cheng the chance to investigate different aspects of social and cultural identity: relations between different generations, gender issues, persistence and change of musical form and behaviour, etc. Through an effective shoot/reverse of interviews and contextual performances the young author shows a deep knowledge of the local ethnography, constructing a beautiful 'scientific' documentary."
- "The documentary is focused on the Kam/Dong, an ethnic minority located in Guizhou province, famous for the polyphonic choir singing called *kgal laox* in the Kam language (侗族大歌 Dòngzú dà gē in Mandarin Chinese, Kam Grand Choir or Grand Song in English, inscribed in 2009 on the UNESCO list of Intangible Cultural Heritage of

Humanity). In Xiaohuang village, people form a choir to mark their passage through stages of life, especially for women. Through singing, they learn knowledge, search for spouses, and interact with allied villages, which nowadays mostly happen during the New Year's ritual."

- "Shot in observational style, the camera follows the social and musical life of a Kam female singer living in between the intense working life in the city and the festive rituals of the village. Despite her young age, the Chinese ethnofilmmaker demonstrates familiarity with the cinematographic language as well as the requirements of the ethnomusicological insights; in particular the representation and construction of Kam cultural identity through different generations, musical/cultural changes and transformations of the traditional Grand Song facing with processes of exoticism and hybridisation with pop-songs and dance. The film is constructed on a balanced narrative of interviews and performances intercut with images that contextualize the ritual event."

Honourable Mention

Voices of the Rainforest, directed by **Steven Feld** (Documentary Educational Resources, 2019).

- "Steven Feld defines *Voices of the Rainforest* as 'an ecorockumentary, a cinema for listening concert of day in the life of the rainforest and the music it inspires in Bosavi, Papua New Guinea.' Produced and directed by Feld, who recorded the original (1991) *Voices of the Rainforest* CD with Grateful Dead drummer Mickey Hart, the film stems from a 2018 return to Bosavi, with filmmaker Jeremiah Richards, to gather images for the recomposed soundtrack (Dolby 7.1) with the precious collaboration of sound editor Dennis Leonard (Skywalker Sound)."

- "This film returns to field research carried out by Feld forty years ago among the Bosavi people. Feld's ethnographic contribution on the subject is well known, with a great number of publications (books, articles, CDs, etc.). The work in Bosavi led Feld to develop a theoretical frame which was very innovative, by expanding the object of study far beyond what was deemed to be relevant under a 'musical' profile: from the inflection of the spoken language to 'voices' of birds, from the sounds produced during work to the ones typical of the natural setting. Starting from an 'anthropology of sound,' he has then conceived a new discipline: acoustemology, which links acoustics and epistemology. The whole elements of his conception have been generating an original approach in which the 'aesthetic dimension' is supported by a distinguished ethnographic deepness."

- "*Voices of the Rainforest* is an outstanding example of 'poetic restitution' of an ethnographic experience and, at the same time, a valuable case of 'repatriation practice', as all film screening and future sale proceeds benefit the Bosavi Peoples Fund, advocating for environmental and cultural justice in a remote part of Papua New Guinea."

- "*Voices of the Rainforest* is an experiential documentary about the ecological and aesthetic coevolution of Papua New Guinea's Bosavi rainforest region and its inhabitants. Through sounds and images, the film immerses viewers in the rainforest, and makes audible myriad connections between the everyday sounds of the biosphere and the creative practices of singing by the Bosavi people."

- "The author has chosen an impressionistic style to create a narrative constructed mainly on sounds and images: still pictures and short videos of the Bosavi people's daily life and their environment, intercut with short musical performances, accompanied by their songs in the background. Astonishing images and the remarkable sound recordings make this film a valuable contribution to the 21st century documentary films heritage."

Akin Euba (1935–2020)

by Bode Omojola

Akin Euba, foremost composer, performer, and scholar of African art music passed away on Tuesday 14 April 2020 in Baltimore, USA. He was until his death Andrew Mellon Emeritus Professor of Music at the University of Pittsburgh, Pennsylvania, USA. Born on 28 April 1935 in Lagos, Nigeria, he began his music studies at CMS Grammar School of Lagos, before proceeding to the Trinity College of Music (London, UK), where he obtained his FTCL in piano and composition in 1957. He held BA and MA degrees in music (UCLA) and received his PhD in ethnomusicology at the University of Ghana, Legon, in 1974.

While the scope of his work is diverse, his commitment to the promotion of African art music (a term referring to the works of modern African composers) stood him apart from every other Africanist scholar and composer. Also unique are the consistent and productive ways in which he drew connections between his work as a scholar and composer. In numerous academic essays, Euba explored the significance of African art music in terms of both its novel (sometimes radical) aesthetic practices and the political resonances that new compositions carry, especially regarding the cultural impact of colonial rule. His African pianism concept, for example, is designed as a compositional premise as well as an analytical tool. It proposes how African composers could use the pianoforte as a medium for expressing African elements in their works. It also represents a framework for interrogating the type of structural relationships that define newly written intercultural compositions. In *Scenes from Traditional Life* (for piano, University of Ife Press, 1977), for example, this concept is explored through simulated improvisation, layered horizontal patterns, a sense of groove, and experimental African-derived metric patterns.

Similarly, through his twin concepts of creative ethnomusicology and creative musicology, Euba helped to draw attention to how ethnographic research offers a pathway to musical composition. According to him, while the "product of research is the publication of its results in the form of speech discourse," the product of creative ethnomusicology/musicology is "a (musical) composition, or even an entire creative idiom based on information derived from the research" (Euba, *Bridging Musicology and Composition*, MRI Press, 2014). Creative musicology and creative ethnomusicology help to explain the relationship between "analysis" and "synthesis," as well as the "transformational zone between research and composition" (ibid).

Akin Euba. Photo courtesy of Akin Euba's family

Euba's academic and professional career extended over six decades and took him to numerous institutions in different parts of the world. He was the Head of Music and Music Research at the Nigerian Broadcasting Corporation (1960–62), founding Head of the Department of Music at University of Ife (now Obafemi Awolowo University) in Nigeria (1975–77), and pioneer Director of the Centre for Cultural Studies and Professor of Music at the University of Lagos (1978–81).

He coordinated the musical aspect of FESTAC 77 and wrote the official anthem for the event. He held academic fellowships at multiple institutions, including Bayreuth University, Germany (1986–91), and Cambridge University, where he was Overseas Fellow in 2000–2001. For many years, Euba directed a research centre and organized an inter-continental symposium series in Europe, China, and the USA. The series explored the significance of interculturalism in musical composition, performance, and research, and facilitated dialogues among scholars, composers, and performers.

A prolific author, his academic works include numerous essays and books, while his compositions include chamber music, orchestral works, piano pieces, operas, and vocal works. His book, *Yoruba Drumming* (Bayreuth: African Studies Series, 1990), is considered the most comprehensive study of Yoruba instrumental music, while his opera, *Chaka*, demonstrates striking and experimental features of Euba's intercultural approach to musical composition. It was recorded by the City of Birmingham Touring Opera (UK) and conducted by Simon Halsey in 1999.

Akin Euba is survived by his children, Morenike and Afolabi; three grandchildren, his brother, Femi Euba, and his sister, Tinuade Mould.

46th ICTM World Conference

21–27 July 2022

New University of Lisbon, Lisbon, Portugal

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

Revised Call for Proposals

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

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

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

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

Programme Committee

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

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Ana Flávia Miguel

Gonçalo Antunes de Oliveira

Maria do Rosário Pestana

Iñigo Sánchez

Susana Sardo

Daniel Tércio

Conference Themes

1) Engaging Global Health and Climate Crises through Music and Dance

Expressive culture often reflects and shapes public sentiment toward societal problems; it can also open up non-violent, relational, humane pathways to achieving their solutions. This theme invites critical reflection on topics related to the intersection of sound/music and movement/dance with ecological and health concerns broadly defined. These concerns include relationships between cultural and environmental sustainability, between cultural and biological diversity, and between each of these with human and planetary health.

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

2) Dance, Music, and Human Rights: Coexistence and Inequalities in the Contemporary World

Violations of human rights often manifest in the control or suppression of artistic activity, including music and dance; assertions of human rights, on the other hand, often take the form of artistic expression. Taking as its centre-point the fundamental human right to express one's culture, this topic invites papers on the intersection of human rights with dance and music across ethnicities, religions, sexualities, and other forms of human identification. It invites research on the histories, philosophies, and politics of migration, citizenship, and post/colonialism. It also invites research on stigmatization based on geography, economic and health status, age, and gender.

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

3) Approaches to archival practices

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

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

4) Connected Communities: Ocean Trajectories and Land Routes

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

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

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

5) Music and Dance Cosmopolitanisms

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

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

6) Music and Dance Industries

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

Contributors to this theme are invited to address: current and historical processes of producing and distributing traditional music and/or dance styles; genres and traditions that fall under the aegis of the recording industry and its related publishing and media sectors; the organization of performance settings; professional associations and unions. What are the structural and performative features of recorded music and dance, their contexts of production, and consumption patterns? How do musicians and dancers manage competing industrial and non-industrial pressures on their work? How do artists position themselves in local and national markets, especially in transitional societies? How do music and dance industries reflect and/or create (new) social and political realities?

7) New Research on Other Topics

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

Timeline

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

Submit your proposal to the 2022 ICTM World Conference now using the following link:
https://ictmusic.org/ictm2022/submit

Announcements — ICTM

ICTM activities postponed due to COVID-19 pandemic

As we all know, COVID-19 continues to affect the global population. Due to travel restrictions, limits to the holding of public meetings, and other measures enacted to contain the spread of the virus, the following ICTM events (sorted by originally scheduled date) have been postponed:

- 7th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe (Trabzon, Turkey, 13–17 April 2020): postponed to 23–25 April 2021
- 11th Symposium of the ICTM Study Group on Maqām (Saint Petersburg, Russia, 20–22 May 2020): postponed to 2021
- 2nd Symposium of the ICTM Study Group on Music, Education and Social Inclusion (Puerto Rico, USA, 21–23 May 2020): postponed
- 23rd Symposium of ICTM Study Group on Historical Sources (Almaty, Kazakhstan, 26–31 May 2020): postponed
- 10th Symposium of the ICTM Study Group on Music and Dance of Oceania (Honolulu, USA, 13–14 June 2020): postponed
- 13th Symposium of the ICTM Study Group on Mediterranean Music Studies (Tangier, Morocco, 15–20 June 2020): postponed
- 11th Symposium of the ICTM Study Group on Music and Minorities (Uppsala, Sweden, 22–28 June 2020): postponed to 25–30 October 2021
- 11th Symposium of the ICTM Study Group on Music, Gender, and Sexuality (Zagreb, Croatia, 10–14 July 2020): postponed to February 2021
- 31st Symposium of the ICTM Study Group on Ethnochoreology (Klaipėda, Lithuania, 18–25 July 2020): postponed to 12–18 July 2021
- 6th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (Bagan, Myanmar, 25 July–5 August 2020): postponed to 13–21 March 2021
- 7th Symposium of the ICTM Study Group on Musics of East Asia (Inner Mongolia, China, 27–29 August 2020): postponed
- 7th Symposium of the ICTM Study Group on Music of the Turkic-speaking World (Issyk Kul, Kyrgyzstan, 6–9 September 2020): postponed to 6–9 September 2021
- 3rd Symposium of the ICTM Study Group on Audiovisual Ethnomusicology (Bologna, Italy, 21–23 September 2020): postponed to 2021
- 3rd Symposium of the ICTM Study Group on African Musics (Maputo, Mozambique, 23–26 September 2020): postponed to 2021
- 7th Symposium of the ICTM Study Group on Iconography of the Performing Arts (Lisbon – Alpiarça, Portugal, 15–17 October 2020): postponed to 7–9 October 2021
- 3rd Symposium of the ICTM Study Group on Music and Dance of the Slavic World (Poznań, Poland, 16–19 October 2020): postponed to 20–23 October 2021
- 1st Symposium of the ICTM Study Group on Global History of Music (Chengdu, China, 16–18 November 2020): postponed to 12–14 May 2021
- 27th ICTM Colloquium (Shanghai, China, 28–30 November 2020): postponed to 28–30 December 2020
- **46th ICTM World Conference (Lisbon, Portugal, 22–28 July 2021): postponed to 21–27 July 2022**

More information can be found on the links above. We urge all members of the ICTM community to follow the recommendations of their respective local or national health services. The online version of this notice is updated with the latest news.

Call for participation: 2021 ICTM Prizes

ICTM Article Prize

The International Council for Traditional Music Article Prize is awarded annually for an exceptional article. The article may have appeared in any scholarly journal (including the *Yearbook for Traditional Music*) or edited volume.

The article should represent outstanding scholarship and make a significant contribution to the ICTM's mission: "To promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts, taking into account the diversity of cultural practices, past and present, and scholarly traditions worldwide."

Criteria: Articles must be published in English within the previous two calendar years. Authors (or at least one of the co-authors) must be current ICTM members. Only one article by the same author (or co-author) will be considered in a given year, and no article will be considered more than once. Members of the Prize Committee or Subcommittee may not submit articles for which they are the author or a co-author.

Submission Process: Submissions/nominations must be received by 31 January, accompanied by a brief statement of no more than 200 words, explaining why the article is worthy of being awarded the Prize. The article and statement must be submitted in PDF format to prizes-articles@ictmusic.org.

Administration: The Prize Committee, in consultation with the Executive Board, will appoint a Subcommittee to evaluate the submissions. The winner of the previous year's Prize will be invited to join the next year's Subcommittee.

Award: The winner will receive a certificate and a two-year ICTM membership or an equivalent travel subsidy to attend an ICTM event. Prize winners will be announced at the World Conference or in the summer of a non-conference year.

ICTM Book Prize

The International Council for Traditional Music Book Prize is awarded annually for an exceptional single-authored or co-authored monograph. Edited volumes are not eligible. The book should represent outstanding scholarship and make a significant contribution to the ICTM's mission: "To promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts, taking into account the diversity of cultural practices, past and present, and scholarly traditions worldwide."

Criteria: Books must be published in English within the previous two calendar years. Authors (or at least one of the co-authors) must be current ICTM members. Only one book by the same author (or co-author) will be considered in a given year, and no book will be considered more than once. Members of the Prize Committee or Subcommittee may not submit a book for which they are the author or a co-author.

Submission Process: Submissions / nominations must be received by 31 January, accompanied by a brief statement (not more than 200 words) explaining why the book is worthy of being awarded the Prize. The statement must be submitted in PDF format to prizes-books@ictmusic.org. There are two options for submitting the book: (1) submit it in PDF format to the same address, or (2) mail hard copies to all members of the Book Prize Subcommittee (please contact the Prize Committee Chair at jlwitz@umd.edu for mailing addresses).

Administration: The Prize Committee, in consultation with the Executive Board, will appoint a Subcommittee to evaluate the submissions. The winner of the previous year's Prize will be invited to join the next year's Subcommittee.

Award: The winner will receive a certificate and a two-year ICTM membership or an equivalent travel subsidy to attend an ICTM event. Prize winners will be announced at the World Conference or in the summer of a non-conference year.

ICTM Documentary Film or Video Prize

The International Council for Traditional Music Documentary Film or Video Prize is awarded annually for an exceptional film or video. The film or video should make a significant contribution to the ICTM's mission: "To promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts, taking into account the diversity of cultural practices, past and present, and scholarly traditions worldwide."

Criteria: Films or videos must be released in English or with English subtitles within the previous two calendar years. The directors (or at least one of the co-directors) must be current ICTM members. Only one film or video by the same director (or co-director) will be considered in a given year, and no film or video will be considered more than once. Members of the Prize Committee or Subcommittee may not submit films for which they are the director or a co-director.

Submission Process: Submissions / nominations must be received by 31 January, accompanied by a brief statement (not more than 200 words) explaining why the film or video is worthy of being awarded the Prize. The statement must be submitted in PDF format to prizes-films@ictmusic.org. The film or video may be submitted as a video file, or the director may provide a link to a streaming version of the film or video.

Administration: The Prize Committee, in consultation with the Executive Board, will appoint a Subcommittee to evaluate the submissions. The winner of the previous year's Prize will be invited to join the next year's Subcommittee.

Award: The winner will receive a certificate and a two-year ICTM membership or an equivalent travel subsidy to attend an ICTM event. Prize winners will be announced at the World Conference or in the summer of a non-conference year.

CSTM Events at the Society for Ethnomusicology 2020 Virtual Annual Meeting

The Canadian Society for Traditional Music (CSTM) will participate in the Society for Ethnomusicology (SEM) 2020 Virtual Annual Meeting to be held on 22–31 October 2020. In addition to a keynote lecture by Farzaneh Hemmasi on Iranian popular music in the diaspora on 24 October, the society will co-sponsor two roundtables: (1) "Disrupting White Supremacy in Music and Sound Studies" (23 October); and (2) "Many Voices at the Table: A Conversation About the Need for Equity in Canadian Ethnomusicology" (30 October). Individual CSTM members will also participate as presenters during the conference and as part of the virtual Pre-Conference Symposium on 21 October "Musical Activism and Agency: Contestations and Confluences" (the Pre-Conference Symposium is supported by funding from Carleton University, Queen's University, and the Social Sciences and Humanities Research Council of Canada.)

The 2020 Charles Seeger Lecture will be given virtually by Beverley Diamond (Memorial University), with an introduction by Kati Szego (Memorial University) on 24 October.

Further information, including the full conference programme, can be found on the SEM conference website.

CSTM announces new editor for their flagship journal, *MUSICultures*

The Canadian Society for Traditional Music Executive Committee has announced that Gordon E. Smith will serve as the next editor of the Society's flagship journal, *MUSICultures*, for 2022 and 2023.

Smith, Vice Dean of the Faculty of Arts and Sciences at Queen's University, has a long history with CSTM publications. He was the editor of the *Canadian Journal of Traditional Music* from 2000 to 2006. He oversaw the journal's transformation to *MUSICultures* in 2007 and continued to serve as its editor until 2011. He is co-editor of numerous celebrated volumes on traditional music and ethnomusicology in Canada and has published widely in academic journals and encyclopedias in our field.

Smith is the recipient of a Distinguished Service Award (2015) from the University Council of Queen's University. He also received the Award of Excellence for the Advancement of Research in Canadian Music (2016) from the Society of Composers, Authors and Music Publishers of Canada (SOCAN)/MUSCAN.

Gordon Smith is highly regarded for his research addressing historical and current issues of representation in Canadian ethnomusicology. Currently, he focuses his research efforts on music in Indigenous contexts with particular emphasis on intergenerational connections around music, resurgence, and healing in Mi'kmaw communities in Cape Breton Island, Nova Scotia. He is bilingual in French and English.

The Society extends deepest thanks to the journal's current editor, Heather Sparling, for her years of extraordinary service, and looks forward to working with Gordon Smith in the coming years!

National Committee for Germany: Annual Assembly and Symposium

Autumn 2021
Berlin, Germany

The ICTM National Committee for Germany will hold its Annual Assembly and 28th Symposium in autumn 2021 in Berlin, in cooperation with the Berlin Phonogramarchiv and the Visual Anthropology, Ethnological, and State Museums of Berlin. The venue will be the Humboldt Forum, a new venue for the arts and sciences in the historical centre of Berlin, opening at the end of 2020. More information will be provided in December 2020/January 2021.

Study Group on Musical Instruments: Symposium news

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

For more information visit the Study Group's website.

Reports from ICTM National and Regional Representatives

Belgium

by Hélène Sechehaye, Chair of National Committee

ICTM Belgium: Launch and activities 2020–2021

The idea to form a National Committee for Belgium was born during the ICTM World Conference of 2019 in Bangkok. At this time, Anne Caufriez, who represented Belgium at ICTM for many years, retired from her position and was replaced by Hélène Sechehaye. A chance meeting between three more Belgian ethnomusicologists—Rémy Jadinon, Marie-Pierre Lissoir, and Anaïs Verhulst—furthered these ideas to give the discipline a stronger base in Belgium.

After many months of hard work behind the scenes, we can now proudly announce the establishment of ICTM Belgium. The organization was formally launched on 30 September 2020 at the Africa Museum, Tervuren. During the launch we introduced the scope and aims for ICTM Belgium, its current committee members, and discussed our planned activities.

We would like to share our agenda for the upcoming academic year. We hope that ICTM Belgium will be a growing organization of researchers and scholars of traditional music and dance in Belgium and abroad, promoting the discipline of ethnomusicology in Belgium and of Belgian colleagues abroad.

In collaboration with the Laboratoire de Musicologie from the Université Libre de Bruxelles (ULB), we have planned a series of seminars in ethnomusicology. In these seminars, we will discuss a range of current topics in the field including decolonization, intangible cultural heritage, museums, African musicology, and music in the diaspora. We warmly invite you to these seminars, which are open to all. Please find more details of the dates, speakers, and seminar abstracts on our Facebook page or by subscribing to our newsletter.

We invite you to inspire us to shape this network and its future activities by contacting us at ictm.belgium@gmail.com. Our activities can be followed on our Facebook page ICTM Belgium.

Details of the seminar cycle:

- 21 October 2020. Decolonize Ethnomusicology? Stéphanie Weisser (ULB) *&* Tom Beardslee (independent researcher)
- 18 November 2020. Intangible Cultural Heritage and Applied Ethnomusicology. Anaïs Verhulst (Centrum voor Muziek- en Podiumerfgoed, Belgium) *&* Marc Jacobs (Universiteit Antwerpen)
- 10 February 2021. Museums and Ethnomusicology: Displaying Objects, Displaying Culture. Marie-Pierre Lissoir (Traditional Arts and Ethnology Centre, Laos) *&* Claire Chantrenne (Musical Instruments Museum, Belgium)
- 10 March 2021. African Musicology. Rémy Jadinon (Africa Museum, Belgium) and Suzanne Fürniss (CNRS – Musée de l'Homme, France), in partnership with Africa Museum
- 5 May 2021. (Spi)Ritual and Musical Mobilities in the Diaspora. Hélène Sechehaye (ULB), Maïté Maskens (ULB) and Emir Mahieddin (CéSor / CNRS – EHESS, École des hautes études en sciences sociales, France), in partnership with Atelier d'hybridations anthropologiques

All the seminars are held on Wednesdays from 4 to 7 pm at Université Libre de Bruxelles – Maison des Arts – 56, avenue Jeanne – 1050 Ixelles.

Please note that due to the COVID-19 restrictions, the exact place of the seminars may change, and we are looking at the possibility of live streaming the seminars to allow all interested people to attend. We will inform you about any updates in a timely fashion via our newsletter and Facebook page.

China

by Qi Kun, Chair of National Committee

On 7–10 July 2020, the 21st biennial conference of the Association of Traditional Music in China (ATMC) was held as scheduled, via an online platform. Since the ICTM National Committee for China and ATMC have close organizational and personnel relations, I will present an overview of this annual meeting.

Because of the COVID-19 pandemic, residents in most regions of China are still in self-isolation at home, and most public gatherings are postponed or cancelled. The organizing committee of this annual conference overcame all difficulties and successfully held a four-day academic conference online for the first time.

The conference was organized by ATMC and undertaken by the Jilin University of Arts. The conference covered seven topics: (1) research and teaching of Chinese opera and folk art forms; (2) research on the inheritance of traditional Chinese music in the modern education system; (3) the objects, categories, and methods of research on applied ethnomusicology; (4) research on historical ethnomusicology; (5) ethnography of film and television music; (6) research on the regional music culture of northeastern China; and (7) new research. During the conference, six parallel sessions were set on the online platform and more than 200 papers were presented. The annual conference showed a diversity of topics, either as new perspectives on the traditional domain, or as multidisciplinary and multi-dimensional research, including candid reflection and discussion.

The paper presenters of this annual conference came from more than 20 provinces, municipalities, and autonomous regions: Guangdong, Guangxi, Inner Mongolia, Yunnan, Shaanxi, Shanxi, Hunan, Hubei, Hebei, Henan, Shandong, Guizhou, Anhui, Zhejiang, Jiangsu, Sichuan, Liaoning, Jilin, Heilongjiang, Fujian, and Taiwan, while some were scholars from North America and so on. It was gratifying to see the participation of many young students from all over the world, including 33 doctoral and 62 master's students. There were two keynote addresses and 11 sessions spread over the four-day agenda. The 68 presentations were conducted in six virtual "parallel sessions," and were livestreamed across China.

The peak number of online attendees in the four days was 7,084. Such a large online event was reported by major media outlets such as Xinhuanet, Chinanews, iFeng.com, www.cnjiwang.com, Tencent News, Jilin Daily, Jilin Broadcasting Network, and Toutiao.

Although the conference failed to achieve face-to-face communication, the number of participants and the conference's reach surpassed all previous annual conferences, and completely exceeded the organizers' expectations. We are very proud to have organized a virtual "academic feast" with a novel format, advanced technology, and rich content!

Germany

by Dorit Klebe, Chair of National Committee, Klaus Näumann, Vice Chair of National Committee, and Yongfei Du

Joint Symposium of the ICTM National Committees of the Czech Republic, Germany, and Poland

The ICTM National Committee for Germany held a joint symposium with members from the Czech Republic and Poland, on 13–15 February 2020, in Halle (Germany), organized by Ewa Dahlig-Turek (Poland), Zuzana Jurková (Czech Republic), Dorit Klebe, and Klaus Näumann (both Germany). The symposium was hosted by Näumann, a member of the Music Department of the Martin-Luther-University Halle-Wittenberg. The venue was the Studiobühne of the Institut für Musik, Medien- und Sprechwissenschaften (IMMS) of the Martin-Luther-University Halle-Wittenberg. The symposium's topic, "Music and Local/Regional Languages," was chosen in agreement with all organizers. The focus of the conference was on the complex interrelationship between music and language. Regional and local dialects, idiolects and sociolects were included as well.

The opening ceremony started with a performance of the Chinese zither *guqin* by Li Lian (student of musicology in Halle). Afterwards a warm welcome was extended by Wolfgang Hirschmann, Director of IMMS, and the host, Klaus Näumann, after which introducing remarks were given by Jurková, Dahlig-Turek, and Klebe. Max-Peter Baumann

(Würzburg) delivered the keynote address "The Local Global Nexus of Music, Speech, and Language."

The symposium was divided into eight sections. In the first section, "Local/Regional Languages and Musics," Oliver Gerlach (Naples) started the symposium's topic with his paper "Music and the local language of Italo-Albanians in Southern Italy," in which he focused on the innovative approaches of Italo-Albanian communities based on local oral traditions. Jörgen Torp (Hamburg) reported on identity markers in *tango argentino* in his paper "Lunfardo in tangos: An approach to tango as music and poetry." The second section was "Local/Regional Languages and Global Musics." Alexandra Ebel (Halle) exemplified in her presentation "Sweet home Äberlausitz" the variety of pop and rock music from Oberlausitz, by taking into account phonetic and semantic characteristics and their relevance for identification with his region. Eckehard Pistrick (Cologne) in his paper "Glocalizing polyphonies: Strategies of global music appropriation in south Albanian villages" explored local strategies of Albanian multipart singers and rhapsodists in appropriating global musical phenomena, "translating" them into the local language and musical forms, charging them with local and regional meanings. Oldřich Poděbradský (Prague) focused on aspects of music, memory, and identity in his paper "In search for Sunny Grave: Official and underground culture in the lyrics of rock groups in communist Czechoslovakia."

The second day of the symposium started with the third section "Local/Regional Languages and the Musics of Minorities." Parang Farazmand (Halle) concentrated her speech "Accented songs: Kurdish/Western genres" on Kurdish musicians in Sweden performing Western genres in the Kurdish language. Afterwards Yalda Yazdani (Berlin) presented "Phenotypes and variations of female voices in Iran: An ethnographic research on the relationships between music, language, and cultural tradition in the Qashqai tribe." Zuzana Jurková (Prague) presented "Bašavas *giľa*, *giľa* romance / We play songs, Romani songs: Mystery of *rom-pop* lyrics," investigating why *rom-pop* texts are written persistently in Romani, by comparing *rom-pop* lyrics with texts of *phurikane giľa* (lit. "old songs" functioning as Romani folk music). In the next paper, "From Czech language protectionism to multilingual internationalism: Music and singing at the Czech Comenius School in Vienna" Zita Skořepová Honzlová (Prague) dealt with the Comenius school of music, its song repertoire, and the Czech minority in Vienna. In the last paper of the third section, "Music, language, and collective remembering in the current soundscape of Prague synagogues," Veronika Seidlová (Prague) explored the sound of the language as reflected by local prayer leaders.

The fourth section concentrated on "Music and Sociolects/Languages for Intercultural Understanding." In his presentation "Belarusian underground music: Musicians on the red line," Klaus Näumann (Halle) reported on the phenomenon of musicians playing in subway stations, their songs, and the underlying languages of their lyrics. In the second presentation "A miracle of Pentecost? The use of diverse languages as a tool for intercultural understanding in the practice of the Communauté de Taizé," Nepomuk Riva (Hannover) considered the question of how the use of diverse languages in Taizé chants helps to create mutual understanding and respect for other cultures. The fifth section, "Ethnomusicologists Dealing With the Language and Terminology of Their Research Subjects" consisted of only one paper,

Participants of the joint symposium of the National Committees for Czech Republic, Germany, and Poland. Halle, Germany, February 2020. Photo provided by Dorit Klebe

titled "*'Komm, liebe Zither!'* Plucked instruments as metaphor in Mozart's aria." The presenter, Gertrud Maria Huber (Baldham), pointed out different parameters and identity markers that define the lyrics and the linguistic variations of the song as a decisive motivation for the accompaniment by plucked instruments.

The sixth section explored "Thresholds of Language in Music." Bledar Kondi (Halle) in his paper "Signifying pain in traditional instrumental music of South Albania" examined the essential relationship between music and language, and raised the question of how to analyse and communicate experience. The seventh section dealt with the topic "Text Semantics, Counterfacture, and Text Structure." Dorit Klebe (Berlin) presented "Istanbul's or Everybody's Song?," discussing to what extent lyrics are relevant for identification with their respective regions/nations in Southeastern Europe, and as an expression of social constraints (protest). Bernhard Bleibinger (Alice, South Africa) in his paper "*'Mei liaba Scholi!'* Tracing a song and memorizing culturally among indigenous people in upper Bavaria," reported on the consequence of a historical re-localization, which was initiated via publications and mystery plays of Cesar Bresgen in the early 1980s and which have a lasting effect on memory cultures in the Bavarian-Austrian region until the present day. The paper of Piotr Dahlig (Warsaw) "Traditional music culture in the gender perspective: Remarks from Poland" dealt with music practice of rural communities in lowlands and in the Carpathian mountains of Poland. Ewa Dahlig-Turek (Warsaw) with her paper "Translating musical idioms between music languages: Polska and Polish folk dances" discussed how Polish and Swedish musical idioms are translated in both ways.

The last section of the symposium consisted of two free reports. Edda Brandes (Berlin) presented "*In the Sahel around Gao'*: Documentary of music and dance in Mali." Ala El Kahla (Halle) followed with his paper"The study of Tunisian music culture: History, circumstances, and alternative perspectives."

On the morning of 15 February, the General Assembly was held, chaired by Klebe. Before the election it was decided that the statutes of the National Committee would have to be revised. Klebe was re-elected Chair, and Brandes and Näumann were elected Vice Chairs. Unfortunately, the General Assembly took much longer than it was actually planned. We want to express great gratitude to the patience of our fellow colleagues from Poland and the Czech Republic. Nevertheless, the Joint Symposium of the ICTM National Committee for Germany was carried out in a very friendly atmosphere, thanks to the hospitality of the host institution, the local team, and the efficient co-organization shared by Polish, Czech, and German colleagues. This resulted in a wonderful and successful symposium.

Ghana

by Daniel Avorgbedor, Liaison Officer

The Ghana local chapter of ICTM is still working on increasing and consolidating its membership, especially across major tertiary institutions and research centres. Below is a summary of some of the challenges and achievements of the local membership of ICTM since the last report, dated October 2017. The local chapter is still recovering from the major loss of our eminent professor emeritus J. H. Nketia in 2019 (see April 2019 *Bulletin of the ICTM*), and the general disruption of normal academic work by the COVID-19 pandemic. As of this report, we just lost another member who presented a paper at the 2018 symposium of the ICTM Study Group on African Musics (see October 2018 *Bulletin* for a comprehensive report; additional details can be found in George Dor, "The second symposium of the ICTM Study Group on African Musics: Selected highlights," *Journal of the Musical Arts in Africa* 15/1–2 [2018], 153–161.)

The 2018–2019 period witnessed publishing activities by a few members; the School of Performing Arts and the Institute of African Studies both hosted international conferences, and special international guests presented workshops and seminars. Among these activities, a special guest lecture was delivered in March 2018 by ICTM Vice President Svanibor Pettan, titled "Applied Ethnomusicology: From Reason to Action."

In December 2018, the Department of Music, in collaboration with the Israeli Embassy, organized a songwriting workshop led by visiting artist-scholar Limor Ballas, a songwriter and poet from Tel Aviv and a graduate of the Rimon school of jazz and contemporary music in Israel. In addition, in October 2018 the School of Performing Arts hosted a guest talk by Gila Flam (Israeli ethnomusicologist and archivist) titled "Challe Ge: Collecting and Researching Jewish and Israeli Music between Traditional Music and National Music."

Daniel Avorgbedor and Judith Opoku-Boateng (archivist of the J. H. Kwabena Nketia Archives, Institute of African Studies) were both actively involved in the planning of the 49th meeting of the International Association of Sound and

Audiovisual Archives (IASA) at the University of Ghana, Legon, in October 2018. Papers and tutorials focused on the prospects and limitations of global and local access and accessibility to audiovisual archives, as well as on issues of discovery, care, preservation, and dissemination of our sound and audiovisual heritage. In addition, individuals presented papers at the third triennial meeting of the Ghana Studies Association in July 2019. Avorgbedor presented a paper titled "Ethnomusicology and cultural heritage: Theoretical issues and lessons from the field" at the Heritage in Perspective Symposium held at the Goethe Institut, Accra, 3–5 March 2020. In July 2018 John Collins launched a new publication at one of the popular music and dining venues in Accra, the +233 Jazz Bar *&* Grill, an event patronized by many local and expatriate musicians.

New Publications

- Agyekum, Kofi, Joshua Amuah, and Hilarius Wuaku. "The Role of Music in Ghanaian Political Communication." In *Ghanaian Political Communication*, edited by Samuel Gyasi Obeng and Emmanuel Debrah, 233–256. London: Rowman *&* Littlefield, 2019.
- Amuah, Joshua, and J. Brewu. "Proclaiming the Kingship/Supremacy of God: Textual Sources of Selected Choral Compositions of Kras Kofi Arthur." *Ghana Journal of Religion and Theology* 9/2 (2020).
- Amuah, Joshua, and Hilarius Wuaku. "Use of Proverbs as Communicative Tool in Ghanaian Choral Music Compositions." *Legon Journal of the Humanities* 30/1 (2019): 133–160.
- Collins, John. *Highlife Time 3*. Accra: Dakpabli *&* Associates, 2018.
- Emielu, Austin, and Grace Takyi Donkor. "Highlife Music Without Alcohol? Interrogating the Concept of Gospel Highlife in Ghana and Nigeria." *Journal of the Musical Arts in Africa* 16/1–2 (2019): 29–44.
- Nii-Dortey, Moses. "Finding the Lost Fishermen: A Study in Recovery and Performance as Preservation." *Artistic Research Africa Conference 2020*: 68–77. Johannesburg: Arts Research Africa, The Wits School of Arts, University of the Witwatersrand, 2020. [link]
- Nii-Dortey, Moses, and Edward Nanbigne, "Tabooing Insults: Why the Ambivalence?" *Journal of Philosophy and Culture* 8/1 (2020): 1–11.

Kenn K. Kafui (1951–2020)

Kenn Kafui was a noted Ghanaian composer of both choral and instrumental music, with emphasis on sacred choral works. He contributed hymns to the repertoire of the Evangelical Presbyterian Church, Ghana, and served as a committee member working on the church's hymnbook review pro-

John Collins playing the harmonica at the launch of his book. Accra, Ghana, July 2018. Photo by Daniel Avorgbedor.

jects. He studied ethnomusicology at the Department of Music, University of Ghana, where he also taught music theory and composition. His compositional resources include experimentations with avant garde techniques and eclectic employment of indigenous musical elements. He published a few essays on the music of the Northern Ewe, and read a paper at the 2nd Symposium of the ICTM Study Group on African Musics, held in Ghana in 2018. Some of his sacred choral pieces are among local favourites.

Kyrgyzstan

by Kanykei Mukhtarova, Liaison Officer

There have been no significant events in ethnomusicology during the past year in Kyrgyzstan. Some annual events were held virtually, including Traditional Music Week (April 2020), the 15th Bishkek International Jazz Festival (April 2020), and National Komuz Day (September 2020). In this report I will provide information about the situation in the cultural sphere and in ethnomusicology in particular.

National Komuz Day

On 9 September 2020, National Komuz Day, the Kyrgyz Ministry of Culture announced a week of celebrations, 7–13 September 2020. There were a number of events including concerts, exhibitions, and a roundtable at the Kyrgyz National Conservatoire. Due to COVID-19 most of these events were held online; the gala concert featuring well-known masters and young *komuz* players was filmed outdoors and broadcast by the National Broadcasting TV & Radio Corporation.

The *komuz* is a three-string plucked lute widely used in Kyrgyz culture and recognized as a national symbol of Kyrgyzstan. A decree marking the celebration of Komuz Day was signed by president of Kyrgyzstan, Sooronbai Jeenbekov, on 9 September 2019, with the notion of strengthening the unity of the peoples of Kyrgyzstan and contributing to intercultural dialogue among ethnic communities. In 2016 there was a phenomenal event when during the opening ceremony of the World Nomad Games, a thousand *komuz* players, including masters and children, played the famous Kyrgyz song "Mash Botoy" by Atay Ogonbaev.

Analysis of the situation regarding ethnomusicology in Kyrgyzstan

The 7th Symposium of the ICTM Study Group on Music of the Turkic-speaking World

A number of scholars from Kyrgyzstan in cross-disciplinary studies expressed their interest in participating in the 7th Symposium of the ICTM Study Group on Music of the Turkic-speaking World, which was planned to be held in Issyk Kul, Kyrgyzstan, in September 2020. Unfortunately, due to COVID-19 the Symposium had to be postponed for one year. The symposium's Programme Committee is allowing more scholars from Kyrgyzstan to present their papers by creating a parallel session, as it received an impressive number of abstracts. Allowing more young scholars to have a platform is very important, as there are not enough ethnomusicologists who can carry on research on the music of the country. There are many reasons why we face this situation.

Education

Over the past two decades the situation in the cultural sphere of Kyrgyzstan, including ethnomusicology, has changed dramatically. The new Kyrgyz government does not fully subsidize the cultural sector, and much of the research budget has been cut, including research on music. The Conservatoire is the only music institution that prepares ethnomusicologists. However, the Department of Musicology was reformed and merged with the Composition Department, thus reducing the teaching staff. There is not much interest among young musicians in studying ethnomusicology. To my knowledge, only a single musicologist graduates every year or two. In addition to the difficulties with employment that graduates face after graduating from the Conservatoire and the problems concerning state funding mentioned above, students have already struggled during their academic years. Besides not having access to the internet (which is available only in the lobby) and there being no computer classes at the Conservatoire, these students do not have access to scholarly articles. This is because the Conservatoire does not have subscriptions to scholarly journals. Thus resources available to them are limited to what is available in the Conservatoire library and on the internet.

Another institution that helps musicians to get master's and doctoral degrees in music is the Department of Arts History in the Kyrgyz National Academy of Sciences, which was opened a year ago. Currently there is one musicology student. The qualification differs from the Western form of the degree. To get a degree, candidates need to carry out their

research independently, facing similar problems in terms of access to scholarly books and articles as Conservatoire students. Russian is still a common language in Kyrgyzstan, even after the fall of the Soviet Union, and thus students search for Russian sources; language therefore becomes another barrier for them to access scholarly articles written in English.

New music research

There are a few organizations that support cultural initiatives implemented by public funds, and non-governmental organizations that give opportunities for music practitioners to realize their projects. An increasing number of Kyrgyz music practitioners who pursue their research projects are now becoming scholars by writing about their practical experience. At this time, it is important to support these emerging scholars and give them the opportunity to present their research at conferences and publish their papers, even though they may not yet have obtained a scholarly degree.

Myanmar

by Ne Myo Aung, Liaison Officer

In Pali and Burmese, *gita* means music, and *meit* means friendship. The Gitameit Music Institute was started in 2003 by pianist Kit Young and colleagues from Myanmar, to build a supportive community of musicians and audiences locally, and to encourage sustained, meaningful contact with international institutions, teachers, and performers. Gitameit is a non-profit community centre and music institute in downtown Yangon devoted to music teaching and nurturing, performing, offering exchange possibilities for Burmese students to study abroad, and inviting international artists and teachers for performances and workshops in Yangon.

Musical offerings at Gitameit are holistic. That is, the programmes and projects incorporate the study of Western music genres (classical, jazz, rock, pop, contemporary art music), Burmese traditional performing arts (Burmese piano, harp, vocal, *hsaing waing* ensemble, xylophone, and dance), and a programme of listening to and learning about music genres from all over the world. In addition, musicians are encouraged to learn about other art forms—poetry, theatre, literature, and plastic arts—to further extend the possibilities of their imagination. Gitameit also arranges concerts during the year by faculty, students, local artists, and visiting performers that are open to the community.

Outreach projects to remote communities in the suburbs of Yangon began in March 2006. Gitameit is currently supporting scholarship students from Chin State, Kachin State, Shan State, Mandalay, Toungoo, Mawlamyaing, and is involved with projects to teach music to underprivileged youths in the Yangon suburbs.

Apart from the Gitameit Music Institute there are four state-run schools and universities in Myanmar, namely the University of Arts and Culture Yangon, the University of Arts and Culture Mandalay, the State School of Fine Arts Yangon, and the State School of Fine Arts Mandalay. These schools and universities focus on traditional performing arts such as dance, *hsaing waing* ensemble, harp, singing, painting, and sculpture. Anyone who has finished grade 8 in a government school can join the State School of Fine Arts; those who have completed grade 10 can join the University. Unlike Gitameit, they focus on traditional Burmese music, dance, and performing arts, and students can get bachelor's, master's, and doctoral degrees after completion.

Recent Activities of Gitameit

Myanmar representative, U Nay Win Htun, a saxophone player and vocal teacher who plays both Western classical and Myanmar traditional music from Gitameit Music Institute attended the Bakhshi International Art Festival in April 2019 at Termez, Uzbekistan.

A tribute concert in Honor of Sandaya U Yee Nwe, Performing Artist and Interpreter of Mahagita Repertoire, was held on 10 January 2020 in Yangon. U Yee Nwe has been one of the most influential Myanmar Sandaya players, recording many cassette tapes and performing on Burma Broadcasting service, a state-owned TV station. He recorded a whole set of Burmese classical repertoire for students, and has been one of the main contributors of Myanmar classical music since 1960. In order to show respect to U Yee Nwe, great musicians around the country attended the concert and performed along with him.

The "Salon Rise and Share," organized by Princess Galyani Vadhana Institute of Music in Bangkok and Kit Young, was held on 13 August 2020. In that virtual Zoom conference a series of discussions of how Burmese and Thai music overlap and are interrelated to each other were explored.

"Is the Virtual Real?," a festival/conference organized by Princess Galyani Vadhana Institute of Music in Bangkok, was held on 29 August 2020. Sandaya (Burmese piano), Thai sound art, spiritual, and various other musical genres were performed.

The inDialogue, a public online conversation of the Myanmar Spirit Worship Project was joined by Kit Young, Alex Peh, Ne Myo Aung, and Kyaw Kyaw Naing, discussing the diversity of religious expression, religious tolerance, and the tradition of Nat worship in Myanmar on 10 September 2020. This conversation was the opening dialogue of the forthcoming collaborative Myanmar Spirit Worship Project. As part of this project, the State University of New York (SUNY) New Paltz and Gitameit Music Institute will establish the first *hsaing waing* ensemble in the USA, creating a virtual new space for both SUNY New Paltz and Burmese people to explore and learn more about spirit worship and music. The Gitameit team will go out and meet various spirit mediums, musicians, spirit worshippers, and people from outside the Nat field, to learn more about their concepts and beliefs on spirit worship.

The Gitameit Music Institute will also be hosting the 6th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia in 2021 in Bagan.

Nigeria

by Austin Emielu, Liaison Officer

Interest in ICTM is generally growing within the academic community in Nigeria. From a registered member base and attendance of three at the Limerick conference in 2017, the Bangkok conference in 2019 saw the number of attendees rise to eight. All attendees of the Bangkok conference got funding from ICTM, and we are indeed very grateful for this.

Arising from the success of the Bangkok conference, interest is also growing for the ICTM Study Group on African Musics, and some of our members will be giving virtual presentations at the forthcoming online symposium in 2021.

As a way to inspire interest and have a sense of community, Marie Agatha Ozah, an ICTM Executive Board member, created an ICTM-Nigeria WhatsApp group in 2019. This forum brings together both registered and potential members to share news of achievements, academic/professional activities, membership, and registration, as well as to disseminate important information from the ICTM Secretariat. As of now we are nineteen members on this platform, and growing.

On 16–18 January 2019 a symposium was organized at the University of Lagos, Nigeria, in honour of Akin Euba (see obituary on page 11), one of Nigeria's pioneer ethnomusicologists and finest composers. The event, convened by Bode

Concert in honour of Akin Euba. Lagos, Nigeria, January 2019. Photo provided by Local Organizing Committee.

Omojola of Mount Holyoke College, USA, and hosted by the Department of Creative Arts, drew participants from across the world. Members of ICTM and the Society for Ethnomusicology from Nigeria and beyond participated actively in the event. They included Ozah, George Dor, Kofi Agawu, and Christian Onyeji. The symposium was rounded off with a concert at the Agip Recital Hall, MUSON Centre, Lagos.

About three years ago, the Ogun State government in Nigeria initiated an annual drum festival in Abeokuta, the state's capital. This event, which is fast becoming the greatest traditional music event in Nigeria, brings together drummers from all over Africa once a year (around April) to perform, interact, and network. At the end of the event, awards and prizes are given to the best drummers. In the 2018 edition, an ICTM member from Ghana, Sylvanus Kuhor, won the "Africa Best Master Drummer" prize. The event also features plenary sessions with paper presentations on African traditional music. In the 2019 festival, fifteen master drummers and seventeen scholars/researchers were invited to speak at the plenary sessions. However, despite the significance of this event, ICTM was not represented at all. We were planning to bring ICTM representation to the 2020 festival, before COVID-19 hit, and the programme had to be suspended. Hopefully, when things return to normal, we will continue the conversation and eventual participation of ICTM.

Generally, ICTM members in Nigeria are doing well. Currently two members, Christian Onyeji and Ijeoma Forchu, are serving as resource persons on Igbo traditional music in the Africana Digital Ethnography Project of Morehouse College, Atlanta, USA. The project is coordinated by Aaron Carter-Enyi, a Fulbright scholar at the University of Nigeria, Nsukka. A video documentary titled *Melodic Language and*

Linguistic Melodies: Text Setting in Igbo is one of the products of this research and collaboration. The documentary is available online here.

In November 2019 the author of this report was at Morehouse College as African Studies Association Presidential Fellow. While there he gave a series of class and public lectures on Nigerian music, as well as taking part in a concert of essentially Nigerian popular music as a way of contributing to the Africana Digital Ethnography Project. In addition, he released a single titled *Land of My Birth* in August 2020. The song is rendered in English and Igbo, combining traditional music resources from Nigeria and Ghana. It is dedicated to the Black Lives Matter global movement and is available on Apple Music, iTunes, Amazon, and other digital platforms. A preview is available here.

The participation of ICTM members at the annual conference of the Association of Nigerian Musicologists is quite impressive, while we are still struggling to integrate the Association of Dance Scholars and Practitioners of Nigeria into the fold of ICTM. Worth mentioning also is the participation of Christian Onyeji at the international seminar/workshop titled "Arts at the Borders of Power: Art Music at the Market Places" at Blair School of Music, Vanderbilt University, Nashville, USA, on 9–13 February 2020. He was one of five professors selected from five continents, to represent Africa.

Norway

by Bjørn Aksdal, Chair of National Committee

The organization Norsk folkemusikklag (NFL) serves as the ICTM National Committee for Norway. At present, NFL counts 116 members who are mainly scholars but also musicians, dancers, composers, and others with a scholarly interest in the various fields of traditional music and dance.

The ICTM National Committee for Norway/NFL was founded in 1948 by IFMC Vice President Ole Mørk Sandvik, as one of the very first National Committees. Thus, the National Committee celebrated its 70th anniversary in 2018. An anniversary seminar, organized in Bø, Telemark, in November 2019, focused on the present state of the research on traditional music and dance in Norway, as well as in Sweden and Denmark. The seminar brought together more than 40 active researchers, folk musicians, and intermediaries from Norway and the other Nordic countries.

Mats Johansson (University of Southeastern Norway) opened the seminar with the presentation "Folk music research today —Social, economic, and institutional conditions: Requirements for competence and education." The lecture was followed by the director of Svenskt visarkiv, Dan Lundberg, who talked about "archive loops," meaning that collected material could have a retroactive effect on the use and practise of different kinds of folk music. Lene Halskov Hansen (Danish Folklore Archives) then gave the audience insight into the difficulties of collecting and researching folk music and dance in Denmark from 1960 until the present. The first day of the seminar concluded with an engaging talk by Leiv Solberg about the archives of the Norwegian Broadcast Corporation.

Day two of the seminar was opened by Egil Bakka (NTNU), who gave an insightful and engaging lecture on dance research. Then Ola Berge (Telemark Research Institute) put the spotlight on themes for future research. The latter was also the starting point for a final panel debate.

During the anniversary dinner, NFL received a video greeting from the Norwegian Minister of Culture, Trine Sk ei Grande. Thereafter, Egil Bakka was appointed NFL honorary member, the fifth to receive such an honour.

Since the early 1980s, the ICTM National Committee for Norway has combined an annual General Meeting with a seminar devoted to one or two specific subjects of traditional music and dance. In 2019, the General Meeting and seminar were held on 22–23 March at the National Library in Oslo.

The 2019 seminar was titled "Fiddler and Soldier: The Relations Between Traditional and Military Music." The seminar was devoted to the many links and musical impulses from military music that had a great impact on both the instruments and the repertoire of traditional fiddlers and other folk musicians. Important examples are the use of the clarinet, the cylindrical military drum, and how many marches ended up being used as traditional wedding marches.

Military musician and historian Niels K. Persen is the editor of the anthology *In Storm and Silence*, published in 2018 to celebrate the two hundredth anniversary of the reorganization of military bands in Norway that took place in 1818. Persen presented the anthology and reviewed various literary sources and an extensive archive material relevant to scholars and historians studying military history.

Bjørn Sverre Kristensen demonstrated the *slåttetromme* drum used in traditional music in Norway. He discussed both its military origin and its use in traditional music. He also

pointed at some interesting links between the dancing tunes of the drum and rhythmical elements found in many fiddlers' repertoires.

The Chair of the National Committee, organologist and musicologist Bjørn Aksdal, highlighted several traditional instruments in Norway that are linked to military bands, especially discussing the clarinet.

National Committee Board member Anne Svånaug Blengsdalen (University of Southeastern Norway) has over time immersed herself in the music scene of the eighteenth century, and she gave the seminar participants an exciting introduction on the impulses and repertoires within the current context. The 2019 seminar brought together a total of 20 participants.

In NFL we have long debated how our seminars could become a better forum for students in traditional music and dance. Following the anniversary seminar in Bø in 2018, an initiative came from two students to establish a research forum for students. To follow up on this initiative, NFL entered into a partnership with the most prominent educational institutions in traditional music and dance in Norway: the Ole Bull Academy, the Rauland campus of the University of Southeast Norway, and the Norwegian Academy of Music. The research forum will be open to anyone taking a master's degree in Norwegian traditional music or dance. Scholarships will also be offered.

Ahead of the NFL's annual meeting and seminar in 2019, therefore, a two-day gathering for students was organized in the newly established Young Research Forum in Traditional Music and Dance, held at the National Library. This was held in collaboration with the Centre for Outstanding Education in Music Practice. Students presented their ongoing projects and some former master's students participated and presented their finished work. The forum was very successful and had many participants. Right after the conclusion of the seminar, a meeting was held to which anyone teaching traditional music and dance at tertiary level was invited. The purpose of the meeting was to discuss the development of cooperation and the information flow between educational institutions within traditional music and dance in Norway.

NFL publishes the peer-reviewed scientific journal *Music and Tradition: Journal for Research in Traditional Music and Dance* once a year, in partnership with Novus publishers. From 2019 the Editorial Board consists of Sveinung Søyland Moen (editor), Bjørn Aksdal, Anne Svånaug Blengsdalen, and Per Åsmund Omholt. As in the previous year, the Advisory Board consists of Egil Bakka (NTNU, Trondheim, retired), Jan-Petter Blom (University of Bergen, retired), Tellef Kvifte (University of Southeastern Norway, Rauland, retired); Dan Lundberg (Svenskt visarkiv, Musikverket, Stockholm), Niklas Nyqvist (Finland's Swedish Folk Music Institute, Vaasa), Astrid Nora Ressem (National Library, Oslo), and Lisbet Torp (Music Museum, Copenhagen, retired).

Unfortunately, *Music and Tradition* no. 33 (2019) was delayed and not published until the end of February 2020. The issue has 173 pages and contains the following peer-reviewed articles: Astrid Nora Ressem: "Broadsides"; Cecilie Authen: "Rikard Berge: Documentation of Folk Music Through Phonograph and Photography"; Siri Dyvik: "Using the Short Bow: How Did It Sound Like?"; and Marit Vestrum: "Old-Time Dance Swing in Nord-Trøndelag: Presentation and Reflection on a Documentation Project." As usual, the journal also contains conference reports and summaries of folk-related master's theses.

Up to 2015, NFL had an agreement with the Foundation for Traditional Music and Dance—the former Norwegian Council for Traditional Music and Dance—for the provision of secretarial services. In 2016 the Foundation suddenly decided that it would no longer financially support the administration of the National Committee. The Committee's financial situation, therefore, dramatically worsened. However, since 2018 we have received some financial support from the Norwegian Cultural Council, which has helped our situation. We have also received financial support from a number of institutions through an extra supporting membership to ensure the continued release of our journal *Music and Tradition*.

After the Foundation for Traditional Music and Dance announced it would no longer provide secretarial functions for NFL, we decided to donate our archival materials, dating back to 1948, to the National Library. The materials were handed over in the spring of 2019.

Following the General Meeting at the National Library in Oslo on 22 March 2019, the board of the ICTM National Committee for Norway consists of:

Bjørn Aksdal, Chair
Per Åsmund Omholt, Vice Chair
Sveinung Søyland Moen, Editor of *Music and Tradition*
Anne Svånaug Blengsdalen, Treasurer
Andrea Kasbo Rygh, Members contact
Sigrid Stubsveen, Substitute
Leif Ingvar Ranøien, Substitute

A new General Meeting was planned to take place in Rauland, Telemark, in March 2020, but the board decided to postpone it until the autumn because of the COVID-19 pandemic. The terms of office of board members were therefore prolonged. Karin Eriksson joined the board as the new Editor of *Music and Tradition*.

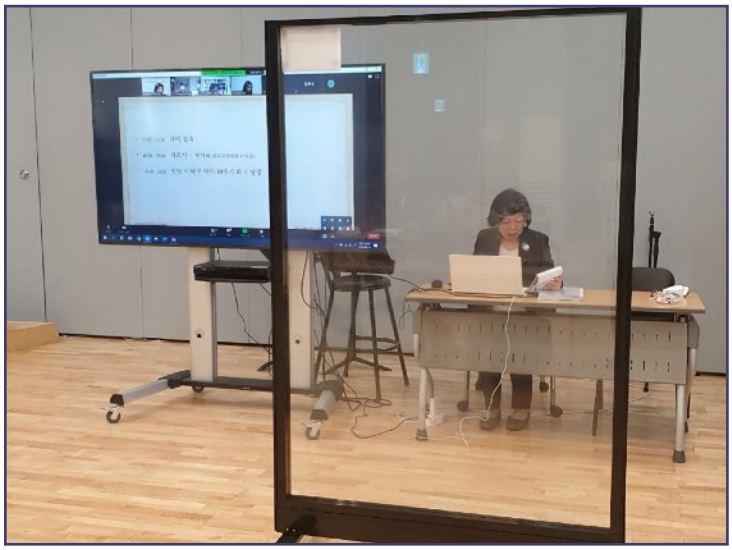
Republic of Korea

by Sheen Dae-Cheol, Chair of National Committee

A special online conference commemorating the tenth anniversary of the passing of Lee Hye-Ku was held on 12 September 2020. Lee Hye-Ku (1909–2010) was the greatest pioneer of Korean musicology, the organizer of the 26th IFMC (now ICTM) World Conference (25–31 August 1981, Seoul), and an IFMC Executive Board member.

The conference was originally scheduled to be held at the College of Music, Seoul National University, in early March this year, but it was postponed several times due to the outbreak of COVID-19.

Lee Hye-Ku is called the "father of modern Korean musicology." He wrote the first academic paper on Korean music in 1941, and in 1948 established the Korean Musicological Society, the first academic society for music in Korea. He also established the Korean Music Department at Seoul National University in 1959, the first such department among all Korean universities. Almost all current leading Korean musicologists were his students and/or trained by him.



Opening address by the President of the Korean Musicological Society during the conference celebrating the tenth anniversary of Lee Hye-Ku's passing. Seoul, Korea, September 2020. Photo by Sheen Dae-Cheol.

A retrospective short movie about Lee was shown before the opening of the conference, and 11 papers (including a keynote address) on his marvellous contributions to the development and the systematization of Korean musicology were presented. The keynote speaker Hwang Jun-Yon (a life member of ICTM and former president of the Korean Musicological Society) presented "Three Points of Dispute in the History of Korean Music." The presented papers were "Studies on the Old Musical Anthologies of Korean Music by Lee Hye-Ku," "An Examination on Lee Hye-Ku's Studies of the Aak (雅樂) in Goryo Dynasty (918–1392)"; "A Background and Conceptional Rule of Lee Hye-Ku's Studies on the Court Music and the Literati Music of Korea"; "The Theory of Melody by Lee Hye-Ku"; "The Start of Normal Conception for the Key and the Tonic in Korean Music, 1943–1959"; "Lee Hye-Ku's Perspectives and Discussions on Korean Folk Music"; "Lee Hye-Ku and His Children's Song of Dragonfly"; "Studies on Chinese Music by Lee Hye-Ku"; "Lee Hye-Ku's Studies on the Relationship Between Korean Music and Japanese Music"; and "A Study on the Background of the Times for the Establishment of Lee Hye-Kuology and His Personal Academic Experience."

After an opening address by the President of the Korean Musicological Society, the conference started, chaired by the author of this report. Discussion followed all presentations (except the keynote address), and another general round of questions and answers was held before declaring the conference closed.

Switzerland

by Marcello Sorce-Keller and Helena Simonett, Chair and Secretary of National Committee

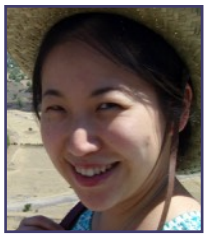
The autumn conference of the Swiss Society for Ethnomusicology (CH-EM) took place on 19 October 2019 and was hosted by Luca Zoppelli, director of the Musicology Department, University of Fribourg. The programme of the day-long conference was packed with presentations of exciting new research by nine, mostly young, scholars: the topics ranging from an analysis of the repertoires practised at the Shanghai Conservatory (Eugénie Grenier) to Indigenous flutes in Bolivia (Claude Ferrier), from questions concerning the emic/etics dilemma (Lea Hagmann) to authenticity in Gaelic bagpipe performance (Yves Chapuis), from an examination of inter-

cultural composition education programmes at the University of Hawai'i (Sara Andreacchio) to music cognition in Swiss yodelling (Yannick Wey and Andrea Kammermann), and from a music historical analysis of Moroccan Andalusian music (Thilo Hirsch) to the contemporary soundscapes of Hong Kong (Andrin Uetz). In addition to the presentations, there was time, over lunch, for informal exchanges across language and institutional borders.

The latest annual meeting was held online on 9 May 2020. Lea Hagman was welcomed as a new board member. Also held online on 26–29 August 2020 was the symposium "Performing, Engaging, Knowing" of the ICTM Study Group on Applied Ethnomusicology, jointly organized by Lucerne University of Applied Sciences and Arts, the Department of Composition, Electroacoustics, and Tonmeister Education of the University of Music and Performing Arts Vienna, and by CH-EM. Several members presented their current research.

Our yearly *Bulletin* (co-produced with the Society for Folk Music in Switzerland) will be published later this year. Electronic versions of previous issues can be downloaded from our website.

United Kingdom



by Shzr Ee Tan, Chair of National Committee

Conferences

The British Forum for Ethnomusicology (BFE) One–Day Conference will be held at the University of Lincoln this year (2020) in an entirely online format on Saturday, 7 November, with the title "Ethnomusicology and Music Enterprise in Catastrophic Times." More information can be found online.

The BFE annual conference originally scheduled for April 2020 at Bath Spa University, on the theme of "Music, Culture, and Nature," has been rescheduled at the same venue for 8–11 April 2021. All accepted conference papers will be assured a presentation slot in 2021. For more information, visit bfe2020.com For any queries please contact bfe2021@bathspa.ac.uk.

Public engagement

The BFE has also expanded its public engagement arm to include a new podcast series run by Lea Hagmann (Bern) and Matthew Dicken (Bath Spa), plus new networking areas on its website.

Black Lives Matter

In response to worldwide attention around the Black Lives Matter movement, plus increased calls for the addressing of structural racism in music and academic communities around the world, the BFE has made the following commitments to:

- appoint a new Committee member for Equality, Diversity, and Inclusion that does not rely solely on black, Indigenous, and people of colour (BIPOC) ethnomusicologists to shoulder the burden of this emotionally exhausting work;
- implement an anonymized and safe reporting mechanism to report any equalities issues directly to the BFE Committee by October 2020;
- conduct a survey of its membership, accompanied by challenging interventionist questions, that will enable the society to establish where it is at today, and where it needs to go;
- provide financial support for BIPOC ethnomusicologists or their community collaborators to enable them to participate in UK conferences and study days (the exact shape of which the BFE will decide in committee during 2020);
- debate further possible actions to combat racism and to decolonize ethnomusicology from the inside out, acknowledging that white privilege is real, and continues to exist in the academy and in our social lives, but also that ethnomusicology can be a critical ground for inter-ethnic understanding, solidarity, and common work towards building a more equal world.

Reports from ICTM Study Groups

Ethnochoreology

by Catherine Foley, Study Group Chair

Due to the postponement of the 31st Symposium of the Study Group on Ethnochoreology, originally to be held in Klaipėda, Lithuania, in July 2020, the Study Group held its first ever online roundtable titled "Ethnochoreology in a Time of Social and Physical Distancing" (see report below) and an online Business Meeting on 2021 July.

Prior to the Business Meeting, reports from the Study Group Chair and Secretaries of Sub-Study Groups were uploaded to the Study Group's website for the membership's attention. During the meeting, the Chair summarized her report, updating the members on the business and activities of the executive committee, and the number of members currently active in the Study Group. As of July 2020, there were 244 active members from 57 regions/countries of the world. Secretaries and Co-Secretaries of the five Sub-Study Groups, Egil Bakka, Daniela Stavělová, Chi-Fang Chao, Cornelia Gruber, and János Fügedi, also summarized their reports.

Elections took place online during the business meeting. A new Vice Chair was elected, Siri Maeland from the Norwegian University of Science and Technology, Trondheim. Siri takes over from Placida (Dina) Staro from Bologna, Italy, who completed two terms in this role. The Chair thanked Dina for her commitment, passion, and hard work on the committee over the eight-year period.

Another election was for the location of the Study Group's 32nd Symposium in 2022. Two online presentations were made: the Asia Pacific Dance Festival supported by the University of Hawai'i at Mānoa's Community Programs Department, Hawai'i; and the Research Centre of the Slovenian Academy of Sciences and Arts in cooperation with the Slovene Ethnological Society and the Posavje Museum Brežice. The majority vote went to Brežice, Slovenia.

A discussion accompanied by an online chat also occurred, to vote on the first theme for the 32nd Symposium. The theme with the majority vote was "Knowledge Production in Ethnochoreology Today: Models, Means, Ends."

In all, the executive committee considered the online Business Meeting to be a success. Members had the opportunity to engage in Study Group discussion and elections. The Chair thanked the members of the Study Group's executive committee, particularly the officers—Andriy Nahachewsky and Placida Staro—for making the online business meeting a success. She also thanked Selena Rakočević and Anne von Bibra Wharton for organizing and programming the roundtables, and the University of Belgrade for their strong technical support. The Chair also acknowledged the hard work of the Local Organizing Committee of the postponed 31st Symposium, Dalia Urbanavičienė (Chair) and her team, even though it had to be postponed. The membership of the Study Group now look forward to meeting each other at our 31st Symposium in Klaipėda, Lithuania, in July 2021.

Report on "Ethnochoreology in a Time of Social and Physical Distancing," a virtual meeting of the Study Group on Ethnochoreology

by Selena Rakočević and Anne von Bibra Wharton

Due to the need to postpone the 31st Symposium of the Study Group on Ethnochoreology until 2021, the programme Co-Chairs, Selena Rakočević (Serbia) and Anne von Bibra Wharton (USA) decided to organize the group's first virtual meeting on 20–21 July 2020. Hosted by the Department of Ethnomusicology at the Faculty of Music in Belgrade, the meeting was dedicated to the consideration of various aspects of performing, transmitting, and researching dance in global conditions of social distance and physical separation caused by COVID-19. It brought together 94 dance researchers from 34 countries, using the Microsoft Teams platform. The use of this platform enabled all members of the "team" long-term access to the presentation materials exhibited at the meeting.

Two main groups or foci of issues within ethnochoreological research were raised. One concerned the ontological and epistemological bases of the field, given that the nature of dance and sources of knowledge about it change in the conditions of screened transmission, and the other related to the position of researchers in local university circles as well as a

global network of academic knowledge exchange. In conditions when the internet is becoming the only space of mutual communication and research work, there appears, more than ever, an open space for neo-colonial repositioning of power, benefits, and availability of technological means.

The first day featured a roundtable with two key foci:

1. The Covid-19 Impact on and Reflections for our Field

- Egil Bakka: "The Apotheosis of Virtual Reality"
- Sevi Bayraktar, "How Corona Affects Different Dance/Ethnochoreology Scholars Differently, and How We May Develop Collective Strategies to Cope With Precarity"

2. The Impact on and Considerations Regarding Research and Fieldwork

- Georgiana Gore: "Doing Dance Ethnography Online Is an Ethical Obligation Today"
- Stephanie Marbach: "Conducting Fieldwork and Research During Social Distancing Times"
- Csilla Könczei: "Collaborative Dance Research and Performance in the Time of COVID / Physical and Spatial Distancing and Isolation"

In summarizing these presentations, Urmimala Sarkar noted that the word "doable" emerges as one of the challenges as well as cause for excitement in dance research in the current circumstances. She stated:

*There are the **uncertainties** we face:*

- *What if (…) this situation continues for a long time?*
- *What if it dilutes ethnography?*
- *What if it changes the way we dance or view it?*
- *What if these times are used by totalitarian regimes to expand their functioning and create a state of emergency?*
- *Should we be looking out for the emergence of new kinds of power relations on the basis of the ability to conquer the new challenges of connectivity (not of bodies in dance, but of internet links)?*

*We find ourselves **searching** for:*

- *New solidarities: through egalitarian, practice-based, and/or scholarly collectives;*
- *Ways to stop surveillance in the name of web-based enabling;*
- *Methodologies strong enough to prevent neo-colonialism.*

The second day included the Study Group's virtual business meeting and a second roundtable, this one focused on the transmission of dance under COVID-19 circumstances. Selena Rakočević discussed the kinaesthetic aspects of transmitting round chain dance: intersection of various somatic experiences; Maria I. Koutsouba addressed the increased necessity for the written documentation of dance (notation and morphology-typology) as a fundamental means for dance transmission and teaching; Sonja Helena Graf presented her study of *forró* social/partner dancing before and during social distancing: what touch transmits and "illegal hugging"; Tóta Árnadóttir uploaded her PowerPoint accompanied by live narration in commenting on chain dancing in the Faroe Islands in times of the pandemic.

Two participants were unable to be present during the event due to unforeseen circumstances: Sille Kapper, who uploaded an abstract in which she addressed the importance of physical contact in traditional dance/post-quarantine experiences; and Helene Eriksen who planned to share her experience and observations about the relative advantage and disadvantages of the online dance experience.

Daniela Ivanova-Nyberg described one of the major outcomes of the roundtables and discussion as clarifying the need for re-thinking the new corporeality, dancing knowledge, and the dance itself, topics intimately connected to our nature as human beings and the humanities in general, not just those related to our discipline, and issues related to the situation regarding what is "legal" or allowed. In addition, many questions were raised such as what is legal now, what is "normal," how did the new teaching settings impact our teaching methodology, and how internet platforms shaped the dimensions and qualities of our teaching? How does the new reality impact the processes of transmission? How do the new settings and technology impact our research methodology? What happened to (chain) dance being presented as footwork in a square meter at home? And what happens with the dance transmission within and under the new circumstances?

The virtual meeting concluded with summarizing remarks about the two roundtables, eloquently presented by Sarkar and Ivanova-Nyberg, as well as general discussion among participants.

Summarizing her thoughts on dance and its research in virtual space, Judy van Zile pointed out in one of the discussions that the conditions of screened transmission of dance and its research in virtual space re-actualized basic questions

of ethnochoreology and dance anthropology: (1) What is dance? (2) What is the field? and (3) What are the determinants that define the "dance" event?

Despite isolation, fear of uncertainty, and awareness of their own position within the local and global academic network, most researchers agreed that emerging circumstances could provide unexpected opportunities for reintegration, solidarity, the creation of new communities of dancers and dance researchers, and, on the other hand, to generate conditions for a new inclusiveness and transparency of all data about dance as an immanent human need for expressive bodily expression. This issue was particularly emphasized by Sarkar, who, trying to underline the potentials of global sharing of technological achievements, raised the questions: Is this then a new kind of accumulation by dispossession? Or can this be turned into a call for empathetic energizing of coming together as a virtual community?

The majority of participants, despite the separation and a general latent feeling of anxiety, agreed that crisis situations can really generate the will for new beginnings. How they will reflect on traditional dances and their research will be shown to all of us in the very near future. As Ivanova-Nyberg poetically expressed while summarizing the event, dance scholars have to develop "strategies to keep one's head above water—and to actually swim."

Music and Dance in Latin America and the Caribbean

by Nora Bammer and Javier Silvestrini, Study Group Co-Chairs

Members of the ICTM Study Group for Music and Dance in Latin America and the Caribbean (ICTM LATCAR), elected a new Executive Committee in August 2020:

- Co-Chairs: Javier Silvestrini, Nora Bammer
- Co-Secretaries: Magda Pucci, Juan Bermúdez
- Webmaster: Jessie Vallejo
- Director of Finance and Membership: Lucilene Silva

The Executive Committee is looking forward to representing the Study Group, to planning its upcoming events, and to further our networks. We are inviting everyone interested to get more LATCAR information on our Google site (sign up for membership at the bottom of the page), as well as on our official website.

Sound, Movement, and the Sciences

by Kendra Stepputat, Study Group Chair

The 1st Symposium of the ICTM Study Group on Sound, Movement, and the Sciences (SoMoS) successfully took place on 28–30 September 2020. The sixteen papers presented covered a wide range of topics, approaches, and methodologies which have defined SoMoS since its inception, and we were happy to note that there were almost an equal number of papers addressing movement/dance on the one hand, and sound/music on the other (programme available here).

Besides the emphasis on ethnographic research that unites our group, the studies presented benefited from input from other disciplines. The majority of movement-related studies incorporated motion capture technologies, employing statistical and quantitative analysis alongside qualitative methods to address their research goals. In addition, there were studies incorporating methods, approaches, and theoretical work from physics, psychology, neuroscience, and virtual reality. Contributions from these sciences were also found in those projects relating to music/sound studies, with representations from signal processing, music information retrieval, and data visualization. It is also worth mentioning that a good number of papers presented research combining sound and movement studies.

Besides reports of final results and ongoing projects, some authors presented theoretical and methodological papers which discussed the opportunities and challenges of the interdisciplinary approaches that characterize much of the work of SoMoS's members. In this category fell the keynote presentation given by Gediminas Karoblis (Norwegian University of Science and Technology) in which he shared his thoughts on kinaesthetic investigations, combining Husserl's philosophical statements with the research approaches of explicitation interview and motion capture technology.

The symposium was hosted by KTH Royal Institute of Technology, Stockholm, even though it eventually had to be held entirely online, due to the travel limitations imposed by the COVID-19 pandemic. Although initially this appeared to be an inconvenient situation, by the close of the symposium there was a general agreement among participants and organizers that it had been a success. To ensure the smooth run-

ning of the sessions and in case of any last-minute, catastrophic technical problems, the presenters were asked to submit their presentations as pre-recorded videos. During each session, the videos of the programmed papers were streamed while at least one of the authors was present to participate in a live Q&A session after the streaming was over. Each session had two hosts assigned: a technical host responsible for the streaming and taking care of possible connectivity issues, and a session chair who introduced the authors and presentations and moderated the Q&A sessions.

As a security measure, all the organizers, located in different institutions and countries, had access to copies of the videos, in case that connectivity would fail in a particular location, a circumstance that indeed happened and was thus quickly solved. A particular issue that requires consideration with this virtual format is managing the differences in the time zones from which presenters and attendees will join. The programme was designed in conversation with presenters so that their designed time would fall during their daytime. As for the other participants, the pre-recorded videos whose authors explicitly so consented were made available online, but only during the time of the symposium plus one day.

Despite the obvious downsides to the virtual format, such as the decrease in social interaction and networking, this format also presented some advantages. Firstly, it facilitated the full participation of both geographically remote and economically disadvantaged scholars. The availability of pre-recorded videos during the symposium also helped to overcome bandwidth issues, allowing access even when connectivity was not strong. As a result, this virtual format increased inclusivity. Furthermore, it is likely to have contributed to an increase in the number of attendees, helping us reach more than 50 registered participants, with an average attendance of nearly 30 people at any given session. A tool that proved to be especially useful was the online chat function. Besides using it to post questions and report technical issues, the chat was employed by participants to engage in short side conversations relating to the presentations, and for sharing links to relevant papers and other information of interest. All of this significantly increased engagement and interactivity, contributing greatly to the richness of the discussions. Finally, each of the first two days of the symposium ended with a more informal open discussion session. These sessions had no predefined content, but acted as opportunities for participants to propose topics of interest and have a relaxed conversation among colleagues. These two sessions, attended by almost 20 participants, resulted in extremely fruitful discussions that covered spontaneously proposed topics, including the very identity of SoMoS, awareness of privileging practices, issues

Participants of the 1st symposium of the Study Group on Sound, Movement, and the Sciences. September 2020. Photo provided by Kendra Stepputat.

relating to interdisciplinary research, as well as epistemological, methodological, and practical issues connected to incorporating motion capture technologies into research projects.

Besides the academic programme, the symposium included a business meeting attended by Study Group members. This opened with a report given by Kendra Stepputat, Chair of SoMoS, on the recent activities of the group, and included a summary given by SoMoS Vice Chair Lara Pearson about the panel on motion capture presented during the 45th ICTM World Conference in Bangkok by several members from SoMoS. There was also an interesting discussion on different options for the publication of papers presented during the symposium, with extended abstracts being the option preferred by the majority of the members. The organization of the next symposium, to be held in 2022, was also discussed. Although the next host was not fully determined, a promising suggestion was presented, and will be investigated. Rafael Caro, secretary of SoMoS, also introduced a discussion on possibilities for incorporating online participation in future symposia, to allow the attendance of participants with travel difficulties, maintain the possibility of wider engagement, and take account of sustainability.

Contrary to the initial expectations of a distant and disengaged encounter due to the online format, the symposium resulted in very lively sessions, in which highly stimulating talks were held, and a feeling of community forged. This success was achieved, firstly, thanks to the thought-provoking papers, whose academic quality stirred the engagement of all participants. Secondly, it was due to the continuous and optimistic support of the local host, André Holzapfel, and to the committed work of the Programme Committee, chaired by Rainer Polak, and comprising also Siri Mæland, Babak Nikzat, and Stella Paschalidou; the SoMoS Executive Committee expresses their deepest gratitude to all of them. And finally, this success would not have been possible without the enthusiastic support and active participation of all SoMoS members and friends who attended in the Symposium. We look forward to meeting you all at the next one.

Calendar of ICTM events

ICTM

★ **30 Nov–3 Dec 2020:** Inaugural symposium of ICTM Study-Group-in-the-Making on Music and Dance in Indigenous Postcolonial Contexts
Location: Online / Hualien, Taiwan

★ **28–30 December 2020**: 27th ICTM Colloquium
Location: Online / Shanghai, China

★ **1 Jan–31 Dec 2021:** ICTM Dialogues
Location: Online

★ **13–21 Mar 2021**: 6th Symposium of Study Group on Performing Arts of Southeast Asia
Location: Bagan, Myanmar

★ **24–27 Mar 2021:** 23rd Symposium of Study Group on Musical Instruments
Location: Colombo, Sri Lanka

★ **23–25 Apr 2021:** 7th Symposium of Study Group on Music and Dance in Southeastern Europe
Location: Online

★ **12–14 May 2021:** 1st Symposium of Study Group on Global History of Music
Location: Online

★ **12–18 Jul 2021**: 31st Symposium of Study Group on Ethnochoreology
Location: Klaipėda, Lithuania

★ **6–9 Sep 2021**: 7th Symposium of Study Group on Music of the Turkic-speaking World
Location: Issyk-Kul, Kyrgyzstan

★ **7–9 October 2021**: 17th Symposium of Study Group on Iconography of the Performing Arts
Location: Alpiarça, Portugal

★ **20–23 October 2021**: 3rd Symposium of Study Group on Music and Dance of the Slavic World
Location: Poznań, Poland

★ **25–30 October 2021**: 11th Symposium of Study Group on Music and Minorities
Location: Uppsala, Sweden

★ **21–27 Jul 2022**: 46th ICTM World Conference
Location: Lisbon, Portugal

Featured publications by ICTM members

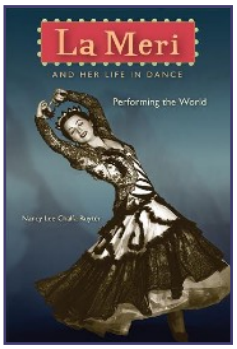
Asian-European Music Research Journal Vol 5 (Summer 2020)

Xiao Mei and Gisa Jähnichen, eds. Berlin: Logos Verlag, 2020. Paperback and electronic, 108 pp. ISSN 2701-2689, (paperback) 2625-378X (electronic). EUR 22 (paperback), free (electronic). Purchase.

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

La Meri and Her Life in Dance: Performing the World

Nancy Lee Chalfa Ruyter. Gainesville: University Press of Florida, 2019. Hardback, 312 pp. ISBN 9780813066097. USD 34.95. Purchase.



This biography details the life and work of the American dance artist, teacher, and writer La Meri (Russell Meriwether Hughes, 1899–1988). As a pioneer in the study and performing of dance genres from Asia, Latin America, the Pacific area, and the Middle East, she introduced them internationally through her performances. In addition she also taught and wrote about them—particularly those from Spain and India. The book focuses on her life history and also her contributions to our knowledge about world dance forms.

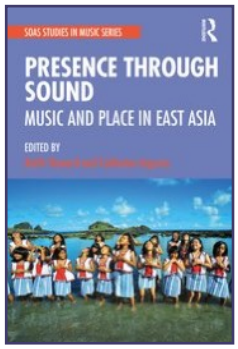
Performing Arts of North Korea

Keith Howard and Hee-sun Kim, eds. Seoul: National Gugak Center, 2019. Hardback, 280 pp. ISBN 979118913232393670. Free (distributed to libraries and scholars in print copy, free download available). Download.

This is the tenth volume of the English-language *Korean Musicology Series* exploring the diversity of Korean music and culture for use as basic materials in international exchange and globalization. The National Gugak Center has published seven volumes of research on North Korean music and dance for the domestic audience but this volume is the first directed at the global audience, aiming to broaden cultural understanding between the two Koreas and to preserve and fully establish the performing arts of the Korean people. The chapters, by Youngsun Jeon, Seongsu Kim, Sangmi Ko, Ihngyo Bae, Chaewon Kim, and Hyeonsik Cheon, provide an understanding of literary art theory, vocal music, instrumental music, dance, and *gageuk*.

Presence Through Sound: Music and Place in East Asia

Keith Howard and Catherine Ingram, eds. Abingdon: Routledge, 2020. Hardback and electronic, 246 pp. ISBN 9780367345082 (hardback), 9780429326295 (electronic). GBP 120 (hardback), GBP 33.29 (electronic). Purchase.

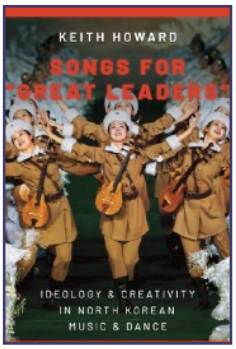


Presence Through Sound narrates and analyses, through a range of case studies on selected musics of China, Japan, Korea, Taiwan, and Tibet, some of the many ways in which music and "place" intersect and are interwoven with meaning in East Asia. It explores how place is significant to the many contexts in which music is made and experienced, especially in contemporary forms of long-standing traditions but also in other landscapes such as popular

music and in the design of performance spaces. It shows how music creates and challenges borders, giving significance to geographical and cartographic spaces at local, national, and international levels, and illustrates how music is used to interpret relationships with ecology and environment, spirituality and community, and state and nation. The volume brings together scholars from Australia, China, Denmark, Japan, Korea, Taiwan, and the UK.

Songs for "Great Leaders": Ideology & Creativity in North Korean Music & Dance

Keith Howard. New York: Oxford University Press, 2020. Hardback and electronic, 350 pp. ISBN 9780190077518. GBP 47. Purchase.



The first book-length account of North Korean music and dance in any language other than Korean, *Songs for "Great Leaders"* pulls back the curtain on the theatre of North Korea in a way never before attempted or thought possible. Moving from the first songs written in the northern part of the divided Korean peninsula in 1946 to performances in February 2018 by a North Korean troupe visiting South Korea for the Pyeongchang Winter Olympic Games, and using an exceptionally wide range of sources coupled to a perspective of deep cultural competence, Howard explores old revolutionary songs and new pop songs, developments of Korean instruments, the creation of revolutionary operas, and mass spectacles, as well as dance and dance notation, and composers and compositions. The account considers how song, together with other music and dance production, forms the soundtrack to the theatre of daily life, embedding messages that tell the official history, the exploits of leaders, and the socialist utopia yet-to-come.

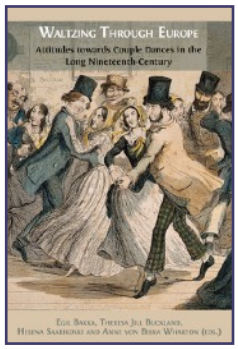
Transcultural Fandom and the Globalization of Hallyu

Keith Howard, Gil-Sung Park, and Nissim Otmazgin, eds. Seoul: Korea University Press, 2019. Hardback, 264 pp. ISBN 978119020514693330. KRW 25,000. Purchase.

It is of note that many studies of Hallyu take an ethnographic and interpretive approach and show a strong tendency to prioritize analysis of the textual content and images used in Hallyu. There is a need to take more notice of the networks of production and dissemination which are responsible for making Hallyu products available to fans. Indeed, understanding Hallyu networks potentially challenges long-dominant Euro-American-centric accounts of production and consumption. Hence, this book attempts to build a comprehensive interdisciplinary identity for Hallyu studies. Chapters define Hallyu, Hallyu fans in Asia, Europe, the Middle East and North America, and explore K-pop, taekwondo and webtoons. Contributors include Keith Howard, Gil-Sung Park, Nissim Otmazgin,Tobias Hübinette, Valentina Marinescu, Ute Fendler, Sherri L. Ter Molen, Sarah Keith, Irina Lyan, Ingyu Oh, Bonwon Koo, Jonson N Porteux and Kyong Jun Choi.

Waltzing Through Europe: Attitudes toward Couples Dances in the Long Nineteenth Century

Egil Bakka, Theresa Jill Buckland, Helene Saarikoski and Anne von Bibra Wharton, eds. Open Book Publishers, 2020. Electronic and print-on-demand, 350 pp. ISBN 9781783747344 (PDF). From GBP 5.99. Download/Purchase.



From "folk devils" to ballroom dancers, *Waltzing Through Europe* explores the changing reception of fashionable couple dances in Europe from the eighteenth century onwards.

A refreshing intervention in dance studies, this book brings together elements of historiography, cultural memory, folklore, and dance across comparatively narrow but markedly heterogeneous localities. Rooted in investigations of often newly-discovered primary sources, the essays afford many opportunities to compare sociocultural and political reactions to the arrival and practice of popular rotating couple dances, such as the Waltz and the Polka. Leading contributors provide a transnational and affective lens onto strikingly diverse topics, ranging from the evolution of romantic couple dances in Croatia, and Strauss's visits to Hamburg and Altona in the 1830s, to dance as a tool of cultural preservation and expression in twentieth-century Finland.

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 October 2020, the International Council for Traditional Music is officially represented in 121 countries and regions.

Afghanistan
Mirwaiss Sidiqi, Liaison Officer

Albania
Ardian Ahmedaja, Liaison Officer

American Samoa
Kuki Motumotu Tuiasosopo, Liaison Officer

Argentina
Silvia Citro, Liaison Officer

Armenia
Tatevik Shakhkulyan, Liaison Officer

Australia & New Zealand
Brigitta Scarfe, Chair of Regional Committee

Austria
Hande Sağlam, Chair of National Committee

Azerbaijan
Sanubar Bagirova, Liaison Officer

Bangladesh
Sayeem Rana, Liaison Officer

Belarus
Galina Tavlai, Liaison Officer

Belgium
Hélène Sechehaye, Chair of National Committee

Bhutan
Sonam Dorji, Liaison Officer

Bolivia
María José Rivera, Liaison Officer

Bosnia and Herzegovina
Jasmina Talam, Chair of National Committee

Brazil
Deise Lucy Montardo, Chair of National Committee

Bulgaria
Lozanka Peycheva, Chair of National Committee

Cambodia
Song Seng, Liaison Officer

Cameroon
Kisito Essele, Liaison Officer

Canada
Judith Klassen, Chair of National Committee

Chile
Jacob Rekedal, Chair of National Committee

China
Qi Kun, Chair of National Committee

Colombia
Juan Sebastián Rojas, Liaison Officer

Côte d'Ivoire
Sié Hien, Liaison Officer

Croatia
Irena Miholić, Chair of National Committee

Cuba
Laura Delia Vilar Álvarez, Liaison Officer

Cyprus
Nefen Michaelides, Liaison Officer

Czech Republic
Zuzana Jurková, Liaison Officer

Denmark
Kiku Day, Chair of National Committee

Ecuador
María Gabriela López Yánez, Liaison Officer

Estonia
Žanna Pärtlas, Liaison Officer

Eswatini
Cara Stacey, Liaison Officer

Ethiopia
New vacancy — In search of new representative

Finland
Elina Seye, Chair of National Committee

France
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

Hungary
Dániel Lipták, Chair of National Committee

Iceland
Þorbjörg Daphne Hall, Liaison Officer

India
Urmimala Sarkar Munsi, Liaison Officer

Indonesia
Made Mantle Hood, Liaison Officer

Iran (Islamic Republic of)
Mohammad Reza Azadehfar, Liaison Officer

Iraq
Scheherazade Hassan, Liaison Officer

Ireland
Helen Lawlor, Chair of National Committee

Israel
Moshe Morad, Chair of National Committee

Italy
Domenico Staiti, Chair of National Committee

Japan
Uemura Yukio, Chair of National Committee

Kazakhstan
Saule Utegalieva, Liaison Officer

Kenya
Charles Nyakiti Orawo, Liaison Officer

Kuwait
New vacancy — In search of new representative

Kyrgyzstan
Kanykei Mukhtarova, Liaison Officer

Lao People's Democratic Republic
Bountheng Souksavatd, Liaison Officer

Latvia
Anda Beitāne, Liaison Officer

Lithuania
Rimantas Sliužinskas, Chair of National Committee

Madagascar
Victor Randrianary, Liaison Officer

Malaysia
Tan Sooi-Beng, Chair of National Committee

Malta
Philip Ciantar, Liaison Officer

Mexico
Carlos Ruiz Rodriguez, Liaison Officer

Micronesia (Federated States of)
Augustine C. Kohler, Liaison Officer

Mongolia
Otgonbayar Chuluunbaatar, Liaison Officer

Montenegro
Zlata Marjanović, Liaison Officer

Morocco
Lhoussain Simour, Liaison Officer

Mozambique
Marílio Wane, Liaison Officer

Myanmar
Ne Myo Aung, Liaison Office

Nepal
Ram Prasad Kadel, Liaison Officer

Netherlands
Evert Bisschop Boele, Liaison Officer

Nicaragua
Johannes Kranz, Liaison Officer

Nigeria
Austin 'Maro Emielu, Liaison Officer

North Macedonia
Velika Stojkova Serafimovska, Chair of National Committee

Norway
Bjørn Aksdal, Chair of National Committee

Oman
Nasser Al-Taee, Liaison Officer

Pakistan
Shumaila Hemani, Liaison Officer

Palau
Meked Besebes, Liaison Officer

Papua New Guinea
Naomi Faik-Simet, Liaison Officer

Peru
Pablo Molina, Liaison Officer

Philippines
José Buenconsejo, Liaison Officer

Poland
Ewa Dahlig, Chair of National Committee

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

Puerto Rico
Mareia Quintero Rivera, Liaison Officer

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

Republic of Moldova
Diana Bunea, Liaison Officer

Romania
New vacancy — In search of new representative

Russian Federation
Olga Pashina, Liaison Officer

Serbia
Danka Lajić-Mihajlović, Chair of National Committee

Singapore
Joseph Peters, Liaison Officer

Slovakia
Bernard Garaj, Chair of National Committee

Slovenia
Mojca Kovačič, Chair of National Committee

Solomon Islands
Irene Karongo Hundleby, Liaison Officer

South Africa
Alvin Petersen, Liaison Officer

Spain
Francisco J. García Gallardo, Chair of National Committee

Sri Lanka
Lasanthi Manaranjanie Kalinga Dona, Liaison Officer

Sudan
Mohammed Adam Sulaiman Abo-Albashar, Liaison Officer

Sweden
Sverker Hyltén-Cavallius, Chair of National Committee

Switzerland
Marcello Sorce Keller, Chair of National Committee

Taiwan
Lee Schu-Chi, Chair of Regional Committee

Tajikistan
Faroghat Azizi, Liaison Officer

Thailand
Pornprapit Phoasavadi, Liaison Officer

Tonga
Adrienne L Kaeppler, Liaison Officer

Tunisia
Anas Ghrab, Liaison Officer

Turkey
Arzu Öztürkmen, Chair of National Committee

Turkmenistan
Shakhym Gullyev, Liaison Officer

Uganda
Nicholas Ssempijja, Liaison Officer

Ukraine
Olha Kolomyyets, Liaison Officer

United Arab Emirates
Aisha Bilkhair, Liaison Officer

United Kingdom of Great Britain and Northern Ireland
Shzr Ee Tan, Chair of National Committee

United Republic of Tanzania
Imani Sanga, Liaison Officer

United States of America
Gregory Barz, Chair of National Committee

Uruguay
Marita Fornaro, Liaison Officer

Uzbekistan
Alexander Djumaev, Liaison Officer

Vanuatu
Monika Stern, Liaison Officer

Venezuela, Bolivarian Republic of
Katrin Lengwinat, Liaison Officer

Viet Nam
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: Sylvie Le Bomin

Applied Ethnomusicology
Chair: Huib Schippers

Audiovisual Ethnomusicology
Chair: Leonardo D'Amico

Ethnochoreology
Chair: Catherine E. Foley

Global History of Music
Chair: Razia Sultanova

Historical Sources
Co-Chairs: Gerda Lechleitner & Susana Sardo

Iconography of the Performing Arts
Chair: Zdravko Blažeković

Maqām
Chair: Alexander Djumaev

Mediterranean Music Studies
Chair: Ruth Davis

Multipart Music
Chair: Ardian Ahmedaja

Music and Allied Arts of Greater South Asia
Chair: Richard K. Wolf

Music and Dance in Latin America and the Caribbean
Co-Chairs: Nora Bammer & Javier Silvestrini

Music and Dance in Southeastern Europe
Chair: Velika Stojkova Serafimovska

Music and Dance of Oceania
Chair: Brian Diettrich

Music and Dance of the Slavic World
Chair: Ulrich Morgenstern

Music and Minorities
Chair: Svanibor Pettan

Music Archaeology
Chair: Arnd Adje Both

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

Music of the Turkic-speaking World
Co-Chairs: Galina Sychenko & Kanykei Mukhtarova

Music, Education and Social Inclusion
Chair: Sara Selleri

Music, Gender, and Sexuality
Chair: Marko Kölbl

Musical Instruments
Chair: Gisa Jähnichen

Musics of East Asia
Chair: Kim Hee-Sun

Performing Arts of Southeast Asia
Chair: Mohd Anis Md Nor

Sound, Movement, and the Sciences
Chair: Kendra Stepputat

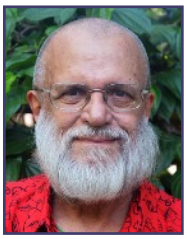
Executive Board

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

Salwa El-Shawan Castelo-Branco

Portugal

President (2017–2021)



Don Niles

Papua New Guinea

Vice President (2019–2023)

Svanibor Pettan

Slovenia

Vice President (2017–2021)

João Soeiro de Carvalho

Portugal

EB Member (2019–2021)

Naila Ceribašić

Croatia

EB Member (2017–2023)

Silvia Citro

Argentina

EB Member (2019–2021)

Brian Diettrich

New Zealand

EB Member (2019–2025)

Catherine E. Foley

Ireland

EB Member (2017–2023)

Lee Tong Soon

Singapore/USA

EB Member (2017–2020, ex officio)

Marcia Ostashewski

Canada

EB Member (2019-2025)

Marie Agatha Ozah

Nigeria

EB Member (2017–2023)

Tan Sooi Beng

Malaysia

EB Member (2015–2021)

J. Lawrence Witzleben

USA

EB Member (2015–2021)

Louise Wrazen

Canada

EB Member (2019–2025)

Secretariat

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

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

Ursula Hemetek
Secretary General
Austria

Carlos Yoder
Executive Assistant
Argentina/Slovenia

Contact information

International Council for Traditional Music

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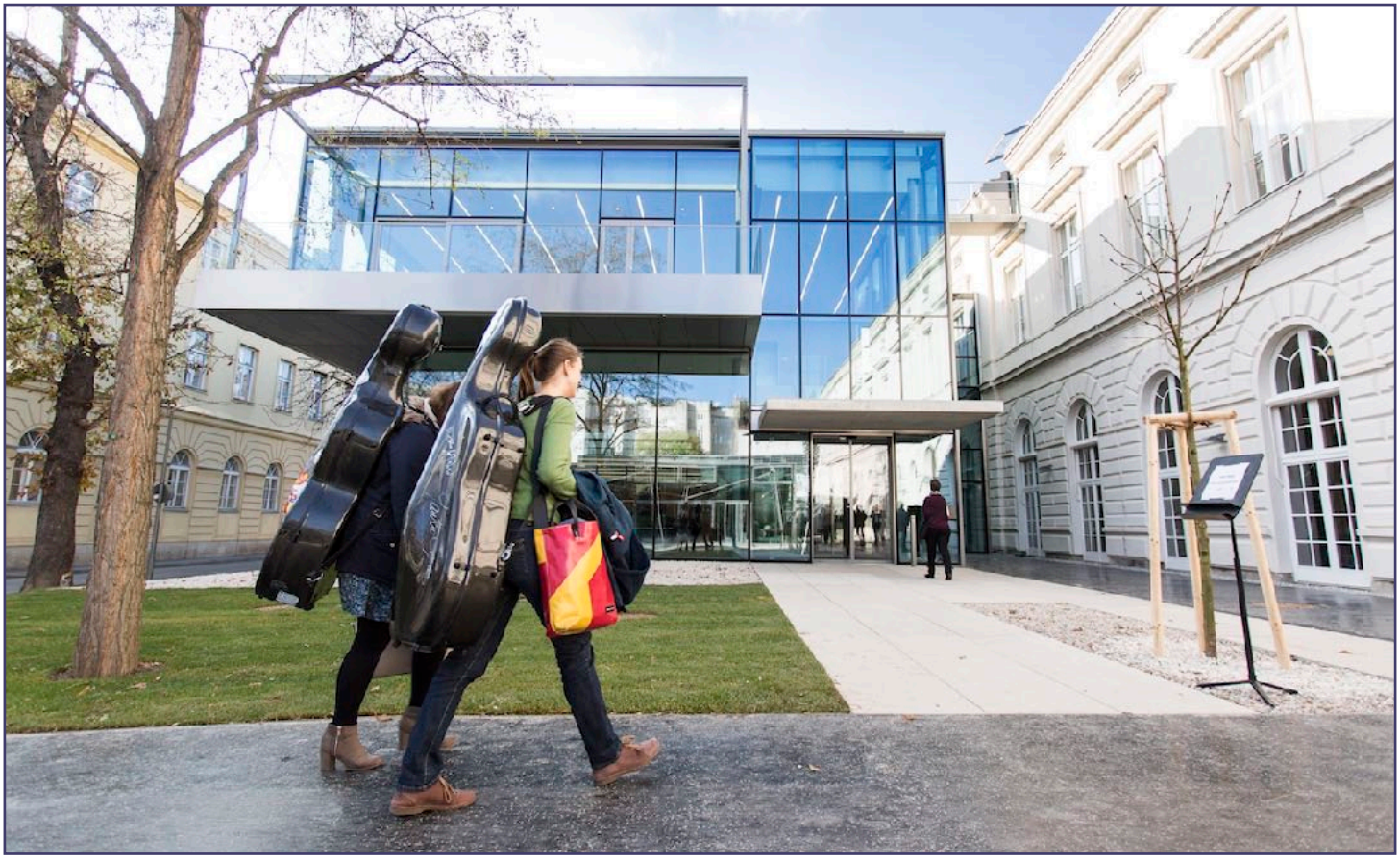
Website: www.ictmusic.org
Facebook: www.facebook.com/ictmusic



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 December, and three issues of the electronic *Bulletin of the ICTM*, released in January, April, and October
3. Access the whole run of the *Yearbook for Traditional Music* and its predecessors via Cambridge Core
4. Vote in ICTM elections
5. Access premium website content, such as the ICTM Membership Directory

Memberships for individuals

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

(*) Joint Memberships are available for partners who both wish to join. They receive only one set of ICTM 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

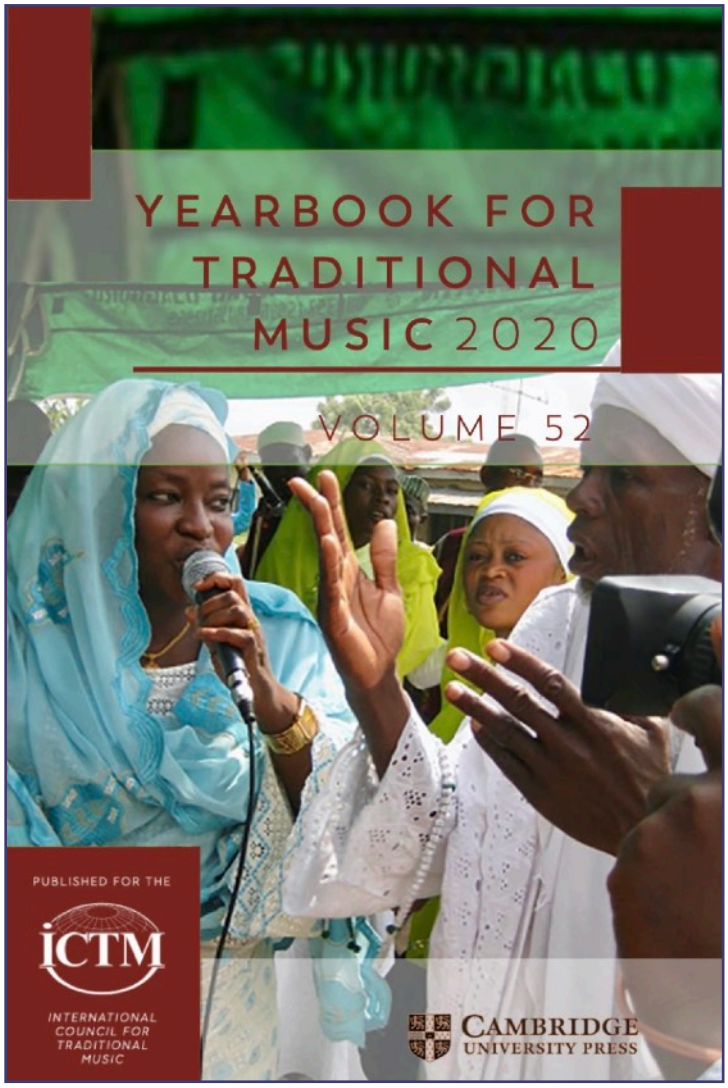
The *Yearbook for Traditional Music* is a refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research.

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 December. All ICTM members and institutional subscribers in good standing receive a copy of the *Yearbook* via priority air mail.

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



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

Bulletin of the ICTM

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

ISSN (Online): 2304-4039

Editor: Carlos Yoder.

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

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

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

Online Membership Directory

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