

# BULLETIN

*of the*  
INTERNATIONAL COUNCIL  
*for*  
TRADITIONAL MUSIC

No. 148, January 2022

ISSN (Online): 2304-4039

## C O N T E N T S

### Secretariat and Executive Board

Message from the Secretary General; Message from the President; Call for bids to host 2025 ICTM World Conference; New Student Paper prize; Updated Statutes.

Pages 2–4

### In Memoriam

Anna Czekanowska (1929–2021).

Page 5

### 46th ICTM World Conference

Preliminary Programme and registration website available

Page 6

### 47th ICTM World Conference

Message from the Local Arrangements Committee; Message from the Programme Committee.

Page 7

### Announcements

ICTM—Call for participation: 2022 ICTM Prizes; Study Group on Indigenous Music

and Dance: Symposium; Study Group on Musical Instruments: Symposium; Study Group on Sound, Movement, and the Sciences: Symposium; Study Groups on Applied Ethnomusicology, Music and Dance for Latin America and the Caribbean: Joint Symposium.

Related organizations—11th International Symposium on Traditional Polyphony; SWEAT Hong Kong International Dance Workshop Festival.

Pages 8–10

### Reports

Reports from ICTM National and Regional Representatives: Azerbaijan, Chile, France, Germany, Iran, Iraq, Singapore, Zambia.

Pages 11–19

Reports from ICTM Study Groups: Historical Sources; Music and Dance of the Slavic World; Music of the Turkic-speaking World; Musical Instruments.

Pages 20–25

Other reports: RILM News.

Page 26

### Calendar of Events

Page 27

### Featured Publications by ICTM Members

Asian-European Music Research (Journal, No. 7); Asian-European Music Research (Journal, No. 8); Music & Minorities; Music and Encounter at the Mediterranean Crossroads; Quand la musique s'en mêle dans le Pacifique Sud: Création musicale et dynamiques sociales; Studia Instrumentorum Musicae Popularis (New Series) 7

Pages 28–29

### General Information

ICTM World Network; Study Groups; Executive Board, Secretariat, Membership Information; Publications by ICTM.

Pages 30–37

## Message from the Secretary General

by Lee Tong Soon

Friday, 14 January 2022, Lisbon, Portugal. Late afternoon today, our former president Salwa El-Shawan Castelo-Branco, graciously took time out of her day to take me on a stroll around her favourite parts of historic Lisbon.

With the Castelo de São Jorge busking in the warmth of the setting sun, we walked up the cobbled pavements of the Chiado district to the Largo de São Carlos, birthplace of Fernando António Nogueira Pessoa (1888–1935), one of the most renowned Portuguese literary figures of the twentieth century. As the sun set, Salwa and I popped briefly into the café *A Brasileira do Chiado*, where Pessoa and other intellectuals, artists, and writers would regularly meet to exchange ideas.



*A statue of Fernando Pessoa at his birthplace*

Throughout our stroll, our conversations never strayed far from the forthcoming ICTM World Conference in July. It occurred to me then, that not unlike the gatherings of Pessoa and friends, the ICTM family would soon gather in-person and virtually in Lisbon to catch up with one another, to share notes on our research and our lives, to reflect on current issues, and to experience the rich local histories and cul-



*Tong Soon and Salwa at Praça do Comércio*

tures that shape Lisbon and Portugal. Under the auspices of the Institute of Ethnomusicology—Centre for Studies in Music and Dance in the School of Social Sciences and Humanities at the Universidade Nova de Lisboa (NOVA-FCSH), led by local arrangements Chair João Soeiro de Carvalho, and his wonderful team of colleagues, ICTM will congregate at the beautiful and expansive campus which was at the centre of the Carnation Revolution, on 25 April 1974.

As we gather in a locale with such significant individual, cultural, and socio-political histories, how might we reconsider ICTM's roles in our current rapidly-evolving world? In the past two years, ICTM has responded to broader discourses on decolonization, discrimination, indigenisation, racism, and concerns about diversity, equity, and inclusivity, among other emerging issues, not least of which is COVID. The ICTM Dialogues on decolonization is only one example of ICTM's collective response to what is happening around us. We continue to remain steadfast in shaping positive changes in the scholarly and social spheres, and look forward to working with everyone as we move forward together.

João has unreservedly decided to move ahead with hosting a hybrid event that would enable broader participation in our World Conference, especially under the current uncertain circumstances. This is a first for ICTM, and is an organizational model that undergirds ICTM's commitment to diversity, equity, and inclusivity. Recently I had the privilege of experiencing the conference site in-person (see last photo), and to witness the complex web of processes involved in organizing a hybrid conference.

The Secretariat extends our heartfelt gratitude to João Soeiro de Carvalho and his local arrangements team, and to our programme co-chairs, Susana Sardo and Kati Szego, and their committee members, for their thoughtful and sensitive

leadership in organizing a meaningful and impactful world conference in July 2022.

We look forward to meeting all of you soon!



*Tong Soon, João, Susana, and Carlos at NOVA-FCSH*

## Message from the President

*by Svanibor Pettan*

The first on my list of promises for the recent elections was “If elected President, I would continue to expand the World Network and explore ways to increase and enrich communication within and beyond.” My column explores this topic and provides two recent inspiring experiences from South Asia.

At the end of 2021, ICTM’s World Network encompassed 120 countries and regions all over the globe, represented in one of the three forms defined in our Statutes: by a single representative called Liaison Officer (LO, 79 cases), by a National Committee (NC, 35 cases), or by a Regional Committee (RC, 2 cases). It is up to the ICTM members in each specific environment to decide which of these forms would best suit their needs, although the Committees generally suggest a richer plethora of interactions and organized activities. The Executive Board usually appoints LOs to represent countries or regions without a pre-existing organization that shares ICTM’s goals, and without a group of at least three ICTM members willing to form such an organization. A National Committee can be formed in a country recognized by the United Nations, and a Regional Committee in an area that is “commonly acknowledged as a geographical or political region.” The Executive Board approves all national and regional representatives; its duty is also to remove those who fail to comply with the Council’s Statutes or prove to be inactive.

India, Pakistan, and Sri Lanka (Ceylon) had individual IFMC correspondents as early as in 1951, but the continued

presence of South Asia within the Council looks as follows: India since 1978, Bangladesh since 1980, Sri Lanka since 2008, Afghanistan since 2015, Nepal and Pakistan since 2016, and Bhutan since 2017. Only two of these countries were at some point temporarily represented by NCs (Bangladesh 1995–2015 and India 2007–2018), demonstrating the dynamics that sometimes lead from a Liaison Officer towards a National or Regional Committee, and sometimes in the opposite direction. By the end of 2021, seven out of eight South Asian countries were represented in ICTM, all by Liaison Officers.

The current year started with two valuable additions to the ICTM World Network. The Maldives, a country with no previous history of ICTM representation, recently got its approved LO, and I warmly welcome Mohamed Ikram as the first representative of his country in the Council. At the same time, our Sri Lankan colleagues have established a National Committee with executives from different institutions, each of them in charge of a specific domain: research (Eshanta Peiris), practice (Saman Panapitiya), documentation (Lasanthi Manaranjanie Kalinga Dona), preservation (Ranjith Fernando), diversity (Jeyasankar Sivagnanam), dissemination (Nadeeka Guruge), dance (Sudesh Manthillake), and student agendas (Sandali Yapa Abeywardana). The initiative for the NC came from the previous Liaison Officer (Kalinga Dona) who continues as the NC’s first Chair. News about the National-Committee-in-the-Making brought together more than 30 Sri Lankans to three online gatherings in December 2021. The resulting Statutes, a report, and a request for recognition, were sent to the Executive Board, which in return granted unanimous approval to this scholarly community. In 2023, Sri Lanka will host the symposia of the ICTM Study Groups on Musical instruments (in March, hosted by the University of Visual and Performing Arts) and on Music and Minorities, possibly jointly with another Study Group (in December, hosted by Kelaniya University).

The cases of the Maldives and Sri Lanka have the potential to encourage comparable moves elsewhere in the world. Several countries and regions still do not have representatives in the ICTM World Network, particularly in Africa, Southwest Asia, Latin America, Oceania, and elsewhere. If you know colleagues who would like to represent their environments and thus contribute to the development of music and dance scholarship there, and to their inclusion in the international scholarly arena, please let the Secretariat know about such cases. From my personal experience, which in the past witnessed the considerable growth of our World Network, let me say that each candidate and each context is a story in itself. In some cases, the initiative comes from the candidates, including current and future members, in others from the

ICTM executives, sometimes requiring extended communication with several colleagues. But it is worth the effort. As suggested by the final statement on the ICTM's home page, "the International Council for Traditional Music acts as a bond among peoples of different cultures and thus contributes to the peace of humankind." Our IFMC/ICTM predecessors knew how to efficiently overcome challenges caused by the Cold War and other obstacles of their times and bring scholars from various divided sides together. The quantitative and especially qualitative upgrading of our World Network has great potential to help us contribute to a better world in our days of multiple tensions and global challenges. Thank you in advance for your active participation in this process!

## Call for bids to host 2025 ICTM World Conference

---

For more than 70 years, since our first conference in September 1948 in Basel, Switzerland, ICTM has worked closely with host institutions across the world to organize [our World Conferences](#). Host institutions play an indispensable role in shaping who we are through our conferences, by providing local expertise, logistical arrangements, and a diverse range of resources to optimize the outcomes and impact of our conferences. By hosting an ICTM World Conference, the host institution effectively creates opportunities for intersections between its programmes and that of our diverse membership across the world, and enhances potentials collaborations between individuals.

The ICTM Secretariat is fully committed to working with, and supporting, host institutions with local arrangements for our World Conferences. If you are interested in, or have any questions or concerns about, hosting a World Conference in 2025 and beyond, please feel free to [contact the Secretariat](#) at any time for informal discussions. We would also be happy to connect interested hosts with past Chairs of Local Arrangements Committees to exchange experiences and knowledge. We look forward to hearing from you!

## New Student Paper prize

---

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

**Submission Process:** Submissions will be received by an advertised set date and announced in the *Bulletin of the ICTM*. Student papers must be submitted as presented at the ICTM World Conference (without changes and including any audio and visual elements) and accompanied by the submitted abstract for the conference. The paper, abstract, and related materials will be submitted to [prizes-studentpapers@ictmusic.org](mailto:prizes-studentpapers@ictmusic.org).

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

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

## Updated Statutes

---

On 24 July 2021, the 45th General Assembly of ICTM Members unanimously approved a number of changes to the Statutes of ICTM. This decision, however, had to be ratified by a simple majority of votes, as per the existing Statute 12e.

A ballot was conducted via the third-party platform Election Runner during the whole month of November 2021. All ICTM members in good standing received an email with a direct link to vote on 1 November at 00:00, Coordinated Standard Time (UTC).

The results of the vote were: 98% (307 votes) in favour of the changes, and 2% (6 votes) against. The results can also be consulted on [Election Runner's website](#).

Therefore, on 1 December 2021 the new Statutes were ratified and adopted. The updated text can be found on the Statutes' [homepage](#).



*Anna Czekanowska. Photo from [www.polmic.pl](http://www.polmic.pl).*

## Anna Czekanowska (1929–2021)

*by Ewa Dahlig-Turek and Tomasz Nowak*

Anna Czekanowska (full surname: Czekanowska-Kuklińska) was a nestor of Polish ethnomusicology, its icon, and its most outstanding representative. She raised a number of generations of ethnomusicologists, and many in our community today are her former students. She has always been present in our professional lives, either as academic teacher, PhD supervisor, or reviewer; for us she was The Authority. Even though her illness kept her from many activities in recent years, she has left us feeling orphaned.

Born in Lviv, Anna spent her earliest years there. Her parents exerted a great influence on her future. Her Russian mother, a paediatrician, took care of Anna's musical education, while her Polish father, the outstanding anthropologist and ethnographer Jan Czekanowski, researcher of African cultures and rector of the Jan Kazimierz University in Lviv, significantly influenced Anna's interests and scientific temperament as a future researcher. As she said herself, musicology appeared in her life as a result of an interest in music, supported by her mother, and curiosity about other cultures, inspired by her father's research.

As a result of the turmoil of the Second World War, the Czekanowski family settled in Poznań, where Anna completed her studies in musicology with Adolf Chybiński (1948–1952), and then continued them with Kurt Reinhard at the

Freie Universität in Berlin, and with Marius Schneider and Karl Gustav Fellerer at Universität zu Köln (1958–59).

As a student, she conducted field research on Polish musical folklore and took part in the nationwide Action Collection of Musical Folklore (1950–1954), the largest and most important initiative aimed to document traditional music in post-war Poland. From 1953 to 1999, she was associated with the Institute of Musicology at the University of Warsaw, serving as its director in 1975–1991. After retiring, she worked at the Catholic University of Lublin (1999–2004), where she was the Chair of Ethnomusicology.

Anna Czekanowska was extremely active and visible on the international arena, both as a member of many international research societies, such as the International Folk Music Council/International Council for Traditional Music (from 1957), Society for Ethnomusicology (from 1975), European Seminar in Ethnomusicology (from 1982), British Forum for Ethnomusicology (since 1998), as well as an invited lecturer to places such as at the Tchaikovsky Conservatory in Moscow (1962), Washington State University (1963, 1980–83), Johannes Gutenberg Universität (Mainz, 1983–84), University of Pittsburgh, Duquesne University, Durham University, among other institutions.

At a time when scientific contacts between researchers from the West and the East (especially the former Soviet Union) were very difficult, Czekanowska played an invaluable role as a go-between, transmitting knowledge and literature between these two separate worlds.

As her students, we admired her enormous comprehensive knowledge, of a scope that no one could later match. It included issues as detailed as the analysis of the musical properties of a song repertoire and as broad as the ethnogenesis of the Slavs, issues of Polish music, and problems of world music cultures, especially of Central Asia. Finally, there were the issues of methodology of ethnomusicological research. Her enormous research output consists of more than a dozen books, many of which are included in the canon of basic publications in the field of ethnomusicology and cultural anthropology, as well as more than 150 articles.

Anna Czekanowska introduced Polish ethnomusicology to the world scene, paving the way for the next generation, including the both of us, who gratefully recall today her kindness and the help and support with which she surrounded us.

# 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*

## Preliminary Programme and registration website available

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

We are happy to inform you that **the preliminary programme** of the 46th ICTM World Conference (New University of Lisbon, Lisbon, Portugal, 21–27 July 2022) **is now online**. To view the programme please visit the following website: [ictmusic.org/ictm2022/programme](http://ictmusic.org/ictm2022/programme).

As you are aware, the 2022 ICTM World Conference is a hybrid conference. While we hope to greet as many of you as possible in Lisbon, we know that some of you will be joining us virtually. In either case, please check the day and time of your presentation on the preliminary programme to fully ensure your availability.



If you plan on attending the Lisbon conference **in person**, please ensure that your arrival and departure times for the conference will allow you to make your presentation on the scheduled day and time. If you plan on attending the conference **virtually**, please ensure that you calculate any time zone difference accurately. Because ICTM has members across the globe, you may find yourself presenting at unusual hours of the day! We apologize in advance for the inconvenience.

**IMPORTANT:** If you present a paper at the conference, you must pay your registration and be an ICTM member in good standing by 13 May 2022, or your name will be taken off the programme. To register for the conference, please visit this website: [www.ictm2022.org](http://www.ictm2022.org).

To renew your existing membership or join ICTM as a new member, please visit [this page](#) on the ICTM website.

We look forward to seeing you at the conference.

# 47th ICTM World Conference

13–19 July 2023

University of Ghana, Legon

## Message from the Local Arrangements Committee

by Daniel Kodzo Avorgbedor, LAC Chair



The [University of Ghana](#), with the support of the country's government and in collaboration with local tertiary institutions, is the selected site and in full readiness to host the 47th ICTM World Conference on 13–19 July 2023.

Ghana (formerly the Gold Coast) was the first West African country to gain full independence in 1957, and has since remained a regional leader in the frontiers of political, economic, educational, and Pan-African initiatives. The country continues to serve as a major tourist destination, even in these precarious times of Covid-19. We are certainly prepared and have accumulated a wealth of experiences, strategies, and resources, both from our local contexts and from the international community that would enable us to provide ideal, safe, and comfortable meeting experiences, irrespective of the final meeting format(s).

We hope to provide a rich experience for all delegates, including conference themes and sessions devoted to local creativities and intellectually stimulating initiatives that well reflect local responses to the pandemic, among others. In addition, the 2023 meeting in Ghana will provide access to and opportunity for participation from a variety of local cultural resources, individual and groups, both within and outside of formal academic environments; it will also encourage the creation of new paths for collaborative research across genres, research specializations, and across geocultural interests. A preliminary Local Arrangements Committee is already in place and we are actively engaged in exploring additional ways in which the 2023 event would leave a permanent positive record in the chronicles of ICTM.

## Message from the Programme Committee

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



We are happy to announce the members of the Programme Committee of the 47th ICTM World Conference.

### Programme Committee

Co-Chair: Marie Agatha Ozah (Nigeria)

Co-Chair: Brian Diettrich (New Zealand)

Sylvie Le Bomin (France)

Beatriz Herrera Corado (Guatemala)

George Worlasi Kwasi Dor (USA)

Naomi Faik-Simet (Papua New Guinea)

Michael Frishkopf (Canada)

Alisha Lola Jones (USA)

Frederick Lau (China)

Christian Onyeji (Nigeria)

Žanna Pärtlas (Estonia)

Mayco Santaella (Malaysia)

Cara Stacey (eSwatini)

Kendra Stepputat (Austria)

Daniel Kodzo Avorgbedor (Ghana, ex-officio)

Lee Tong Soon (Singapore/USA, ex-officio)



The conference themes, timeline, and call for proposals will be announced in the April 2022 issue of this *Bulletin*.

# Announcements — ICTM

Announcements in this section are sorted alphabetically by title.

## Call for participation: 2022 ICTM Prizes

*Submissions deadline: 1 March 2022*

The submission deadlines for the International Council for Traditional Music's prizes for the best article, book, and film or video is 1 March 2022. The guidelines and submission process for the three prizes are indicated below.

### ICTM Article Prize: Submission Criteria and Guidelines

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 1 March, accompanied by a brief statement (not 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](mailto: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 present 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 middle of a non-conference year.

### ICTM Book Prize: Submission Criteria and Guidelines

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 1 March, 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](mailto: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 [brian.diettrich@vuw.ac.nz](mailto:brian.diettrich@vuw.ac.nz) 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 present 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 middle of a non-conference year.

## ICTM Documentary Film or Video Prize: Submission Criteria and Guidelines

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 1 March, 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](mailto: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 present 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 middle of a non-conference year.

## Study Group on Indigenous Music and Dance: News

---

We're busy preparing our first symposium after being established as a full ICTM Study Group, which will be held in Melbourne, Australia, in December 2022. The symposium will be hosted by the Indigenous Knowledge Institute (IKI) at the University of Melbourne and we would like to thank the IKI's director Aaron Corn for his support. If you would

like to volunteer to be on the organizing committee, please contact us.

Our [website](#) is also now up and running, check it out to stay up to date with all our activities. Alternatively, you can email [Study Group Secretary Anthea Skinner](mailto:Study Group Secretary Anthea Skinner) for more information.

## Study Group on Musical Instruments: Symposium

---

*29 Mar–1 Apr 2023*

*Colombo, Sri Lanka*

*Submissions deadline: 1 March 2022*

The 24th symposium of the ICTM Study Group on Musical Instruments will take place from 29 March to 1 April 2023, at the Faculty of Music in the University of the Visual and Performing Arts, Colombo. The 23rd symposium was intended to be held on-site at this institution, but eventually it had to be held completely online. This time, we hope to have a "real" symposium again!

The themes for the symposium are: (1) Sound Manipulation On/Through Musical Instruments; and (2) Humans and Their Musical Instruments as Part of Nature.

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

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

---

*26–29 October 2022*

*Barcelona, Spain*

The 2nd Symposium of the ICTM Study Group on Sound, Movement, and the Sciences will take place in Barcelona, Spain, on 26–28 October 2022. It will be jointly hosted by Universitat Autònoma de Barcelona and the Music Technology Group, Universitat Pompeu Fabra.

The call for papers is [available on the SoMoS website](#). Abstracts can be submitted until 15 February 2022.

## Study Groups on Applied Ethnomusicology, Music and Dance for Latin America and the Caribbean: Joint Symposium

---

*19–24 Sep 2022 — Rio de Janeiro, Brazil*

*26 Sep–1 Oct 2022 — Santiago de Chile, Chile*

*Submissions deadline: 28 February 2022*

For the first time, in September 2022 the ICTM Study Groups on Applied Ethnomusicology (AE) and on Music and Dance in Latin America and the Caribbean (LAT CAR) will organize a two-part, sequential joint symposium with two hosts, the Departamento de Educação Musical Colégio Pedro II in Rio de Janeiro, Brazil, and the Universidad Alberto Hurtado in Santiago de Chile. Both events will focus on Applied Ethnomusicology and Latin American and Caribbean music and dance research. The AE segment will be hosted in Rio de Janeiro, with space for LAT CAR contributions. Likewise, LAT CAR will take place in Santiago de Chile and provide focus points for AE contributions.

The topics of the joint symposium will be (1) Community involvement; (2) Climate; (3) Cultural heritage; and (4) Decolonization, anti-discrimination, and inequalities. We also welcome presentations about the impacts of these themes on (music) education, including institutionalized and community-based, local, intercultural, and transdisciplinary knowledge transmission.

Official languages for proposals and presentations are Spanish, Portuguese, and English.

For more information, including the full Call for Papers and submission form, visit [the symposium's homepage](#).

## Announcements — Related organizations

### 11th International Symposium on Traditional Polyphony

---

*26–30 September 2022*

*Tbilisi, Georgia*

*Submissions deadline: 15 April 2022*

The International Research Center for Traditional Polyphony of Tbilisi State Conservatoire is pleased to invite scholars to participate in the 11th International Symposium on Traditional Polyphony, 26–30 September 2022, in Tbilisi, Georgia. The participants are encouraged to submit abstracts on all aspects of traditional polyphony. The submitted papers will be grouped according to the topics discussed in them, and will be presented at a corresponding session.

Official languages of the symposium are English and Georgian, and all papers will be published after the symposium in both English and Georgian.

Further information, including the full Call for Proposals, can be found on [the symposium website](#).

### SWEAT Hong Kong International Dance Workshop Festival

---

*22–25 July 2022*

*Hong Kong + online*

*Submissions deadline: 1 March 2022*

The World Dance Alliance, a sister organization of ICTM, is pleased to announce its latest event, organized by the Hong Kong Academy of Performing Arts, with the theme “Dance Offer/On New Energy,” in Hong Kong on 22–25 July 2022.

Inaugurated in 2000 and held every two to three years, the World Dance Alliance (WDA) Global Summit assembles WDA regional organizations from Americas, Asia-Pacific, and Europe. Hosting regions in the past include Germany, France, United States, Canada, Australia, and Taiwan.

For further information please visit [the event's website](#).

# Reports from ICTM National and Regional Representatives

## Azerbaijan

by Sanubar Baghirova, *Liaison Officer*



In addition to the the pandemic and extended lockdowns, the war in Azerbaijan during September and October 2020 resulted in moral and human losses, economic damage, and by extension it heavily disrupted musical life nationwide. Plenty of musical projects have been postponed until better times, therefore the latest overview of musical events in Azerbaijan is not as diverse as it would have been in other circumstances. The present country report focuses mainly on scholarly activities in Azerbaijani traditional music, and on latest publications and online conferences. There are also some new creative experiments by young and middle-aged traditional musicians that are worth talking about.

Today, Azerbaijani ethnomusicology focuses on studies of Mugham history and theory, the art of the Ashiqs, musical folklore; turkological musical studies, research, and publications of archive musical materials; and analyses of the latest phenomena in the performance of traditional music.

### Publications

Azerbaijani authors mainly publish their works in the Azerbaijani language, rendering them inaccessible for the international scientific community; so it makes sense to give at least some updates here.

Kamila Dadashzade, Head of the Music History and Theory Department at the Azerbaijan State University of Culture and Arts, published the textbook *The History and Theory of Ashiq Studies* (Baku, 2019), the first book ever on Azerbaijani musical science that provides a systematic and large-scale account of the topic in question. One of her recent articles “On the Issue of Musical Self-organization in Epic Art: The Case Study of Azerbaijani Heroic Epos,” was published in the Russian scientific journal *Problems of Musical Science* 4 (2020), ISSN 1997-0854 (print) 2587-6341 (online). In this work, the author reviews some discursive features of *The Book of Dede Korkut* as it relates to the main forms of Turkic syllabics and the matching musical types.

The forthcoming book *Dədə Qorquddan Dədə Ələsgərə* [From Dede Qorqud to Dede Alasgar] by Azerbaijani scientist and practical musician Fakhraddin (Salim) Bakhshaliyev, promises to become one of the most interesting and valuable works in the field. This 700-page book will see the light in early 2022.

Two valuable sources have been added to studies of Azerbaijani Ashiq: Irada Kocharli has uncovered musical archival manuscripts from two Ashiq *dastans* and several folklore music pieces. These *dastans* and other scores were recorded in 1938 as part of fieldwork carried out across towns and villages by the Scientific and Research Cabinet of Music, a facility established in Baku in the 1930s. Involved in these field studies were young music scholars and composers who later became the first echelon of Soviet Azerbaijan’s musical art and science: composers Gara Garayev, Fikrat Amirov, Jovdat Hajiyev, Niyazi, music scholar Mammadsaleh Ismayilov, et al.

The materials that the Cabinet of Music collected in those years are now of great value for Azerbaijani musical science. It is the first time that some of them are presented to the scientific and musical community. Among them is *dastan* “Reihan,” authored by prominent Azerbaijani Ashiq (*ustad*) Hussein Shamkirli (1811–1891), which was never published before. Performed by Ashiq Islam Yusifov (1912–1994), it was recorded by music scholar Mammadsaleh Ismayilov (1893–1968) in 1938, but its lyrics and score only became available 70 years later. Among other manuscripts published by Kocharli are the *dastan* “Gurbani” in the rendition of Ashiq Gara Movlayev (1894–?) recorded by composer Jovdat Hajiyev, and 49 folk dance melodies recorded by Mammadsaleh Ismayilov.

I have focused my recent research interests on modern Mugham performance practices, particularly on the creative pursuits of gifted traditional musicians such as *tar* players Malik Mansurov and Shahriyar Imanov, *kamancheh* player Elnur Mikayilov, *khananda* (Mugham singer) Gochag Askarov, among others. In my article “About Polyphonic Forms in Mugham” (*Conservatoire*, 2021, No. 1–2) and papers presented during the “Indian Raga and Mugham” conference (27–29 October 2021), and the 2021 symposium of the ICTM Study Group on Maqām, I build upon practical musical examples to show how new principles of Mugham

performance are shaped through the work of Azerbaijani musicians today.

Musical iconography, another important field of musical studies, does not include many names or works in the history of Azerbaijani science. Musical iconography was referred to as a method of organological study by such researchers (organologists) as Saadat Abdullayeva, scientist and instrument maker Majnun Karimov (who revived and brought back to musical practice the *chang*, *chaganeh*, Shirvan *tanbur*, *chogur*, *rood*, *gopuz*, *rubab*, and other medieval musical instruments), and Abbasgulu Najafzadeh. Today, ICTM member Alla Bayramova shows interest in this field. She has considered this topic in a number of publications, including one published in an English journal (“Musical Iconography in the Miniatures Illustrating Nizami’s Khamsa.” *Music in Art* 45/1-2 (2020): 115–34). She also published in co-authorship with R. A. Sheikhzamanli the book *Musiqi Nizami Xəmsəsinin səhifələrində* [Music on the pages of ‘Khamsa’ of Nizami]. Ganja, 2021].

Many of the aforementioned publications, in particular those in the field of Ashiq studies, tend to contain, in one way or another, turkological musical aspects. ICTM member Fattah Khaligzade and Lala Huseynova, vice rector of the Azerbaijan National Conservatory, are consistent researchers of musical turkology. They have published numerous articles on different issues of musical turkology, and presented reports at international scientific conferences, including the 33rd World Conference of the International Society for Music Education (Baku, 15–20 July 2018), the symposium of the ICTM Study Group on Music of the Turkic-speaking World (Almaty, Kazakhstan, 2–7 October 2021), the conference “Music of the Turkic-speaking peoples” of the Azerbaijan State University of Culture and Art (Baku, 27 April 2021), among other international scholarly conferences.

### Conferences and symposia

The Azerbaijani members of ICTM, Suraya Agayeva and Sanubar Baghirova, presented papers at the symposia of the ICTM Study Groups on Music of the Turkic-speaking World (Almaty, Kazakhstan, October 2021) and on Maqām (Saint Petersburg, Russia, November 2021).

Over the last twenty years, the Azerbaijan State University of Culture and Arts has held annual international theoretical and practical conferences titled “The Issues of Turkic-speaking People Musical Culture Study.” The topic of the online conference held on 14 December 2021 was “Ethnomusicology at a Crossroads of Scientific Paradigms.” Discussed during

the conference were such issues as the origin, modern trends, and development prospects of Azerbaijani ethnomusicology.

One of the most interesting scholarly events of 2021 was the online conference “NĀLANDĀ. Indian Raga and Mugham,” organized by the Carnatic Conservatory of Paris under the high patronage of India at UNESCO, 27–29 October 2021.

The following information about the conservatory and the conference was kindly provided by Bhavana Pradyumna.

The Carnatic Conservatory of Paris (CCParis), situated in the heart of Paris, France, was founded by Bhavana Pradyumna and Pradyumna Kandadai in 2015. CCParis endeavours to collaborate with artists, create new platforms, and provide classes in Carnatic music and *veena*, as well as to organize festivals of Indian traditional music and dance to bring the beauty of Carnatic music to the world.

NĀLANDĀ was conceptualized as the flagship event of CCParis to study Indian music in relation to world music. The first edition of this event focused on the topic “Indian Raga and Azerbaijani Mugham.”

Historically, Nālandā, a university or *mahavihara* based on the Indian subcontinent, was one of the earliest higher-learning institutions of the world. The site of the Nālandā *mahavihara* was declared a UNESCO World Heritage site on 15 July 2016.

The conference “Indian Raga and Mugham” was curated by Bhavana Pradyumna. Mysore Manjunath, a violin virtuoso, was the mentor and co-curator of the event from India, while Ilkhas Mammadov, Azerbaijani *kemancha* performer and PhD student at the Azerbaijan National Academy of Sciences, was the co-curator from Azerbaijan.

HE Vishal V Sharma, Ambassador and Permanent Delegate of India to UNESCO, delivered the keynote speech, while HE Elman Abdullayev, Ambassador/Permanent Delegate of Azerbaijan to UNESCO, delivered the welcome address.

Among the conference speakers from Indian side were Bhavana Pradyumna, Radha Bhaskar, Shubhendra Rao, a renowned sitar player, Mysore Manjunath, and scholars Nirmala Rajashekar (USA) and BC Manjunath. Azerbaijani papers were presented by Irada Kocharly, Sanubar Baghirova, Ilkhas Mammadov, and renowned Azerbaijani percussionist Natiq Shirinov. For more information about the event, please visit [Deccan Herald](#) and [Asia Net News](#). The entire webinar is planned to be released on [shaale.com](#), and a book will also be published by CCParis in May 2022, as part of the celebration of India during UNESCO’s 75th anniversary.

## Chile

by *Javier Silva-Zurita, Chair of National Committee*



On 27–29 October 2021 we held our third symposium, titled “Ethnomusicology and Territories,” which was organized jointly with the Academia de Artes Musicales of Universidad Católica de Temuco. Due to Covid-19 restrictions, the event was carried out entirely online via Zoom, and presentations were streamed on YouTube.

This activity gathered researchers, educators, performers, and cultural bearers, among others, who discussed the approaches, methodologies, and means for understanding the role of territory in the development of musical practices. We are very pleased to see how our activities have been growing during the first two years of the committee’s existence; this symposium comprised 24 presentations organized in seven thematic sessions, one roundtable discussion, a book launch, and a closing ceremony. The detailed [symposium programme can be accessed online](#), including YouTube links for watching the presentations.

## France

by *Elina Djebbari, Chair of National Committee*



The [Société Française d’Ethnomusicologie](#) (SFE) forms the ICTM National Committee for France. As of March 2021, it has 229 members. The [current board](#) is formed by [Marlène Belly](#) (President), [François Picard](#) (Vice President), [Elina Djebbari](#) (Treasurer), [Lucille Lisack](#) (Secretary), [Marta Amico](#), [Goeffrey Colson](#), [Johanni Curtet](#), [Alice Mazen](#), and [Anitha Savithri Herr](#).

Despite the issues caused by the ongoing Covid-19 pandemic, SFE went through 2021 carrying out its core activities.

In addition to the [Nomad Seminar](#) held in partnership with various universities all over France, and the support to fieldwork and publications (especially for young researchers), SFE managed to maintain its annual in-person encounter in Angers, on 24–26 September 2021. Held in partnership with Galerie Sonore, Angers Nantes Opéra, and Université Catholique d’Angers, the study days were titled [La collection d’un voyageur : Instruments muets et instruments sonores. Avec Maurice Fleuret, autour de la Galerie sonore](#).

Moreover, SFE collaborated as usual with [Ateliers d’Ethnomusicologie](#) in Geneva, Switzerland, to publish the latest volumes of the journal *Cahiers d’Ethnomusicologie*: [Conflits et agressivité](#) (Vol 33/2020) and [Couleurs sonores](#) (Vol 34/2021).

In addition to these various scientific events and publications, SFE also contributed to the 2021 edition of the [Jean Rouch International Film Festival](#).

For up-to-date information, see [SFE’s Facebook page](#) and the website [www.ethnomusicologie.fr](http://www.ethnomusicologie.fr).

## Germany

by *Dorit Klebe, Chair of National Committee*



The 28th symposium and annual assembly of the ICTM National Committee for Germany was held on 8–9 October 2021 in Berlin, by invitation of Maurice Mengel, Head of the Department Medien-Musikethnologie, Berliner Phonogramm-Archiv und Visuelle Anthropologie; Ethnologisches Museum/Museum für Asiatische Kunst. The venue was the Klangwerkstatt at the Humboldt Forum Berlin.

The symposium’s topic, “Cultures of Remembrance in Ethnomusicology,” was chosen in agreement with the host institution, taking into account the tasks and goals of the newly opened department of the Ethnological Museum at the Humboldt Forum Berlin, a new site for the arts and sciences in the historical centre of Berlin. The conference’s topic focused on various forms of tradition in relation to speech and music, on living music cultural heritage, and on the remembering and forgetting of cultures; it touched on problematic fields in regard to the repatriation of sound documents, considered transformation processes in different grades, the consequences of enslavement and displacement, and opened up the sight on new approaches.

The symposium’s opening ceremony started with warm words by Dorit Klebe and Maurice Mengel, to both present and virtually connected participants. The keynote address was given by Andreas Meyer, titled “Facilities of Remembrance Culture and the Revaluation of the Music.”

The symposium featured eight sections with a total of 15 papers. The first section, “Musical Cultures of Remembrance: Forms of Transmission,” included three speakers. Mariano González examined a set of rules for the linguistic/musical art form of a drum language applied on the *dùndún* and *bàtá*



Participants of the 28th symposium and annual assembly of the ICTM National Committee for Germany. Photo provided by Maurice Mengel.

drums of the Yoruba from Nigeria. Thomas Manhart presented the rules of the Adat-instructions/Fanumba Golu, still transmitted aurally/orally and transformed into a culture of writing and media culture in North Sumatra. Gertrud Maria Huber focused on today's music-making and teaching practice of the zither, shaped by the aurally, orally, and written transmissions. In the second section, "Musical Mnemotechnics: Maqām-based Musical Practice," Dorit Klebe examined the characteristics used by musicians to access a memory-stored repertoire, and traditional structures evoking these memorizations, exemplified on the forms of *peşrev* and *şarkı*.

The third section, "Musical Cultural Heritage and the Living Practice," contained three papers. Tiago de Oliveira Pinto dedicated his presentation to music as intangible cultural heritage, focusing on its liveliness through musical performance, ascribed it a high priority, and outlined new great challenges for science. Linyuying Chen demonstrated a comparative study on then similarities and differences between the vocal concepts of the Hani (Yunnan Province, China) and the Bunun (Taiwan) minorities, each with a prayer song based on multipart structures. Mitra Behpoori considered the pair of instruments *sorna/dohol* as vessels of symbolic value in traditional Iranian folk music, representing the culture of remembrance at festivals such as the Nouruz.

The last presentations were realizations of lively practices of musical cultural heritage: Gertrud Maria Huber played on a small zither an Innviertler "Landler" dance, from the body of transmitted folk music in the Inn district in Upper Austria. Mitra Behpoori presented traditional classical Persian music on the *tār*, a Persian long-necked lute, accompanied by Kimia Bani on percussion. Luka Mukhavele demonstrated a special *mbira*—a lamellophone present in certain areas of African traditional music—of his own construction, giving insights into his artistic/experimental approaches. The musicians received warm and enthusiastic applause.

On the morning of 9 October 2021, the General Assembly of the National Committee took place, opened and chaired by Dorit Klebe. It started with a report by the Chair and Vice Chairs, followed by the announcement of the results of the elections carried out by postal vote: Klebe was re-elected as Chair, and Edda Brandes and Klaus Näumann were re-elected Vice Chairs. The Executive Committee expressed its thanks to the electoral commission for their work and to the members for their confidence. The decision concerning the statutes was postponed to the next assembly. A report on the current status of the publications was given: the papers of past symposia (2015, 2017, 2019) were to be printed soon,

while the publishing of the proceedings for 2014 and 2016 were still pending.

Papers continued with the fourth section of the symposium, consisting of a report by Rainer Polak on the presentation and participation in rural music and dance performances in the local public festivals in southern Mali. In the fifth section, “The Problem of Re-transfer of Musical Heritage,” Edda Brandes discussed questions and tasks relating to the preservation and revitalization through repatriation of sound documents to the makers, as well as the challenges and obstacles associated with them. The sixth section was titled “Musical Cultural Heritage in the Field of Tension Between Remembering and Forgetting.” Sidney Hutchinson reflected on the culture of remembrance or oblivion in the context of memory and forgetting in Dominican *merengue*. Utku Ögüt looked at cultures of remembrance in the context of music(s) in Turkey and their relationship to archiving, questioning the emergence of cultures of forgetting as a possible result of the lack of a systematized archive culture.

The seventh section, “Processes of Transformation in Different Grades: Consequences of Enslavement and Displacement,” comprised two papers. Klaus Näumann examined a dimension of musical memory culture in a kind of “second degree,” using examples from his recent research in Carriacou, Grenada. Sean Prieske presented results of his dissertation research on music in a refugee context in Berlin. For four years he accompanied refugees from Syria, Iraq, Lebanon, Turkey, Iran, and Eritrea, and researched their musical interactions with their everyday lives, interviewing them on various aspects of the complex of musical cultures of remembrance.

The last section was dedicated to musical cultural heritage in new compositions and new textings as well as perspectives for the study of indigenous music. Bernhard Bleibinger traced the musical memories of an almost forgotten pandemic in times of HIV/AIDS in the Eastern Cape, South Africa, by pointing out the special position of music in this situation and featuring examples of forms of contemporary new compositions or traditional chants. Luka Mukhavele presented new perspectives and approaches in regard to the prospective study of Indigenous musics as living heritage and as a source of sustainable identity in a fair inter-human and inter-cultural dialogue.

The 2021 annual symposium of the ICTM National Committee for Germany owed its good atmosphere to the host institution and its host Maurice Mengel, professionally providing the technical support for presenters both in person and remote, gratefully supported by his staff, including the repres-

entative and Project Assistant Zoë Herrmann. Moreover, our thanks go all those who took care of us with delicious offers for our personal well-being in the coffee breaks and during an evening dinner. Most of all, I would like to express our thanks to all paper presenters/musical performers who contributed to a prosperous symposium and all participants for their fruitful, differentiated, and lively discussions.

Last but not least, our gratitude goes to all who accepted the task to chair a section.

The next annual symposium will take place in the form of a workshop for master’s and doctoral students, organized by young researchers from among our members. Because of the still unstable pandemic situation, they are planning to host an online meeting. Further details will be communicated [via our website](#).

## Iran

by Mohammad R. Azadehfar, *Liaison Officer*



The ICTM Liaison Officer for Iran in cooperation with the Music Faculty of Tehran University of Arts held the first ethnomusicological symposium on 12 December 2021, online via Zoom. The symposium aimed to introduce the activities of ICTM to Persian scholars and review several ongoing researches and projects about Iranian music worldwide. The executive director of this event, Mohammad R. Azadehfar, along with Board members Sasan Fatemi, Hossein Meysami, Hooman As’adi, and Hamid Askari, encouraged junior music scholars to participate and present their research at this event and actively join various ICTM Study Groups.



*Participants of the first Iranian ethnomusicology symposium hosted Arts, December 2021. Photo provided by Ali Davilan.*

The first symposium consisted of three sections. The first section was an introduction to ICTM Study Groups and their main activities, by the author of this report. The second section featured the presentation of papers and reports of field-work activities that covered a variety of topics, including Persian popular music, music and gender in Iran, Iranian folk music, and historical studies related to ancient Iranian music manuscripts. The final section was a workshop titled “Introduction to the Field of Music Technology and Its Applications to Music Research,” led by Behnam Faghieh from Maynooth University.

## Iraq

by Farah Zahra, Liaison Officer



This report from Iraq presents an overview of key musical performances, education projects, and scholarly activities that took place during the past two years. Following the defeat of ISIS in 2017, the country has been enjoying relative stability which has made possible the proliferation of music-related events, performances, and projects. Efforts by the Iraqi Ministry of Culture, along with international organizations, NGOs, and other grassroots music initiatives, have dominated the Iraqi traditional music scene, especially in Baghdad, Mosul, and Kirkuk, and contributed to growing public debates on the revival of Iraqi cultural heritage after four decades of war.

### Conferences, presentations, and publications

On 29–30 December 2019, a two-day workshop titled “The Baghdad Workshop for the Making of Traditional Musical Instruments” was organized by the Institute of Music Studies. The workshop was dedicated to the revival of traditional musical instruments craftsmanship.

In September 2020, Iraqi *maqām* reciter and scholar Hussein al-Adhami published a new book titled *The UN Recognition of the of the Iraqi Maqām: The Story of Research, Analysis and Performance Leading to the Recognition of the Iraqi Maqām as a Masterpiece of the Oral and Intangible Heritage for Humanity* (published by Al-Thakera Publishing & Distributors).

On 11 October 2020, the House of Rural Singing and the Cultural House of Dhi Qar in the south-east region of the country held a presentation titled “Rural modes [*atwar*] of Iraq.”

In November 2020, the Iraqi National Committee on Music met for the first time after a five-year hiatus. The committee comprises twenty-one scholars and musicians whose work consists of providing consultancy to various ministries on music-related issues.

For the occasion of the holy month of Muharram marking the commemoration of the martyrdom of Imam Hossein, the International Centre for Traditional Music organized a two-part symposium on 27 August and 22 September 2021, titled (respectively) “Al-raddat Al-husayniyah in Contemporary Practice” and “The Intellectual and Cultural Underpinnings of Al-raddat Al-husayniyah.”

In November 2021, the Department of Musical Arts, in collaboration with the International Centre for Traditional Music, organized a weekly symposium titled “Tuesday’s Musical Symposium,” featuring academic presentations on Iraq’s diverse musical traditions and musical performances by the Department of Musical Arts ensembles.

On 25–28 November 2021, a seminar on traditional music from the northern governorate of Nineveh took place in Erbil. The seminar was organized by the NGO Action for Hope as part of their project “Listening to Iraq”—a project which seeks to revive, document, and bring attention to the diverse musical traditions of the north of Iraq. The NGO Action for Hope operates in partnership with and with support from Arab-based and European-based cultural institutions.

### Documentation projects and education

In July 2021, the Iraqi Maqām House of Kirkuk launched a documentation project of Iraqi *maqām* in the city. The project seeks to record and disseminate the Iraqi *maqām* repertoire in the city of Kirkuk, with a special focus on the Turkmen aspect of the tradition.

In early December 2021, the NGO Action for Hope in collaboration with UNESCO’s project “Reviving Mosul and Basra Old Cities” announced the graduation of 26 young musicians from Mosul’s music-training programme and the establishment of four music ensembles that plan to perform across Iraq. The repertoires taught and performed include those of ethnic minorities such as the Turkmen, Assyrians, and more.

### Notable performances

Regular performances of Iraqi *maqām* concerts have taken place at the Iraqi Maqām House in Kirkuk since October 2020.

On 29 November 2020, the NGO Action for Hope organized its first concert in the Old City of Mosul, at the newly renovated Khan Hammou al-Kaddou. The concert was part



*Concert in the Old City of Mosul. Mosul, Iraq, November 2020. Photo provided by Farah Zahra*

of the project “Listening to Iraq,” in cooperation with the Book Forum in Mosul and was supported by UNESCO.

In November 2021, the Dhifaf Dijlah Ensemble represented Iraq in the 30th Arab Music Festival in Cairo. The ensemble performed selected works from Iraq’s traditional music repertoire.

On 23 September 2021, the Nazim al-Ghazali Ensemble represented Iraq in the Jarash International Festival in Jordan.

In November 2021, and for the first time after the US invasion in 2003, Iraq hosted the Babylon International Festival, at the archaeological sites of the city of Babylon that were recognized by UNESCO as a World Heritage site in 2019. The festival featured performances of traditional and pop music, dances, and arts from Iraq, the region, and the world.

### Concluding remarks

The traditional music scene in Iraq has witnessed an unprecedented prosperity during the past two years, thanks to the relative stability the country has enjoyed and to programmes funded by the government, NGOs, and other grassroots initiatives. However, these programmes do not cover the country’s entire musical landscape. Moreover, musicians still suffer from a lack of government funding for primary tools of advancement, such as musical arts and music education,

proper infrastructure, and access to concert halls and recording studios. Furthermore, the country’s only higher education institution granting music degrees, the College of Fine Arts of the University of Baghdad, does not offer a programme in ethnomusicology, causing the country to remain underrepresented in the field. Decades of war, security risks, and economic instability have diverted funds and interest from music research and left the research infrastructure crumbling. In the years to come, musicians and scholars hope for better days for the continued revival of Iraqi traditional music, documentation, and research.

## Singapore

*by Joe Peters, Liaison Officer*



Singapore has played a major role in ASEAN (Association of Southeast Asian Nations) efforts to document and enhance music in the many specialized areas proliferating today. For this report, I would like to highlight the efforts in the area of musicology. The publications shown above are available in electronic form to ICTM members, if you send me an email to [sonicasia@singnet.com.sg](mailto:sonicasia@singnet.com.sg).

## ASEAN Musicology Publications



The first such project was conducted in 1988 in the Philippines, the first ASEAN Composer's Forum on Traditional Music. It focused on Ifugao Igorot musical life and culture at Banaue, in Northern Luzon. Composers in the ASEAN region needed to understand the rather complex music it had. This first publication was in the form of a report on musicological processes, accompanied by many illustrations and descriptive essays. The compositions were carried out in collaboration with Ifugao musicians. The project was also a great learning experience, because it was patterned after the field projects conducted by late legendary musicologist José Maceda. The success of this study also gained the confidence of the ASEAN Secretariat to fund two more such events: the Forum Papers (Singapore 1993) and the 3rd Composer's Forum (Thailand 1997). The subsequent compositions from Singapore and Thailand provided additional regional concepts and performance practices. The proceedings were published accompanied by compact disc recordings.

Sandwiched between these projects was an ASEAN library project led by the Philippines: "The Musics of ASEAN." It was an extensive coverage of musical phenomena meant for general readers.

"Sonic Orders in ASEAN Musics" was an initiative from Singapore proposed in 1988—an explorative scientific extension to the Composer's Forum that would focus on the study of scale systems in this region. By then it was clear to all (including the ASEAN Secretariat) that the region had one of the world's most complex musical systems. However, it would take more than 12 years before new funding was approved, due to complex discussions on methodology and terminology. Singapore put forward two basic ideas: (1) That there was a need to use a professional acoustic laboratory with a scientific team and method to determine if pitch intervals could be established as a preliminary step forward;

and (2) To find a way to reference any audio sample at the point it was referred to in the text plus, to do test samples of timeline commentary on some of music tracks that would help music teachers understand the music. The "Sonic Orders" project was launched in 1998 and completed in 2003, producing two text volumes and ten CDs. The scientist in charge of the project reported that it was possible to gauge the intervals but it would take many hundreds of samples to verify them. Further, the region would have to ratify the end result. As for the issue of timeline annotation, it carried on as a private research and teaching project titled "Timeline Music Annotation Library-Pedagogy" or TMAL-P.

## Zambia

by Kapambwe Lumbwe, *Liaison Officer*



Huge strides have been taken in the development of musical arts in Zambia. We continue to witness extraordinary growth in the areas of music education, music literacy, and pedagogy, as well as an evolution in music-making and the performance of cultural and contemporary musics. The music-education landscape and the general national cultural musics have evolved in many ways to suit the current regional and global trends.

Not until two years ago, the narrative on Zambian culture continued to include the history of the people of Zambia, marriage, customs, morals, traditions, belief systems, dress, cuisine, etc. In this framework the musical arts (songs, dances, instrumentation, and general musical performance) were relegated to the periphery or simply omitted. However, with the increase in the number of institutions of higher learning offering music courses, there has been an increase in graduates who have been involved in community music-making and teaching. Furthermore, the government of Zambia under President Lungu has offered grants to cultural music groups throughout the country, to boost their artistic operations. For the first time in the history of the country, a musician was awarded the highest order of service at the national investiture ceremony.

A tremendous support for the musical arts and cultural activities from various stakeholders precipitated initiatives such as the pioneer project "Our Original Zambian Cultural Songs," which is a collection of six songbooks. This project focuses on documenting and providing books that are authoritative, accessible, pedagogically strong, richly illustrated, and accompanied by a compelling compact disc of musical examples linked integrally to the song texts and perform-

ances. It also serves as a springboard from which Zambian Indigenous musics could be inserted into the general cultural narrative as an integral part through which culture is transmitted and stored. This series of books caters for all music educators, learners, cultural enthusiasts, and general music lovers who would like to revisit their childhood and Zambianness.

This project was pioneered by the senior scholars in music education Andrew Muwowo and Justin Musonda, who worked with a couple of other colleagues, including myself, within the country.

At this point it would be best to briefly explain why it has taken such a long time for us academics to “take the bull by the horns” and start publishing Indigenous songbooks. Partly because of the strong sense of the oral tradition of the Zambian peoples, deeply rooted in their way of life, orality has been the main means of communication for the Zambian peoples, where the use of speech rather than writing has been the most preferred reservoir for culture, traditions, morals, customs, values, and indeed the musical arts.

However, due to the ever changing life of the peoples of Zambia, through contact of cultures and introduction of new technologies, the need for change in communication has necessitated all facets of life in the country to adjust accordingly. That is why today we talk about music literacy, extending from Western classical music to jazz and Zambian musics.

We hope that with the growth of music education and support from stakeholders in the country, we shall also see an increase in membership to ICTM.

# Reports from ICTM Study Groups

## Historical Sources

by Gerda Lechleitner and Susana Sardo,  
Study Group Co-Chairs

The 23rd Symposium of the ICTM Study Group on Historical Sources was held in a mixed format by the Kurmangazy Kazakh National Conservatoire with the support of Nursultan Nazarbayev Foundation. The meeting was organized online with the Zoom platform and on-site in the Conference Hall of the Nursultan Nazarbayev Foundation in Almaty, and took place on 3–6 November 2021.

This meeting had a long history. Already in April 2018, during the last symposium in Budapest, Valeriya Nedlina offered the possibility of organizing the next meeting in Almaty, Kazakhstan. This opportunity was appreciated, and the decision was reached unanimously. The meeting was already very well organized from both the programme and administrative standpoints, but the pandemic required a postponement. We tried to make the meeting happen on site three times, though finally we realized we only could operate in “digital mode.”

The programme committee consisted of Gerda Lechleitner (Phonogrammarchiv of the Austrian Academy of Sciences, Austria), Susana Sardo (University of Aveiro, Institute of Ethnomusicology–Research Center on Music and Dance, Portugal), Miguel A. García (University of Buenos Aires, National Scientific and Technical Research Council, Argentina), and Valeriya Nedlina (Kurmangazy Kazakh National Conservatoire, Kazakhstan). The local arrangement committee consisted of G. Begembetova, V. Nedlina, and B. Bekmuhanbet (Kurmangazy Kazakh National Conservatoire, Kazakhstan).

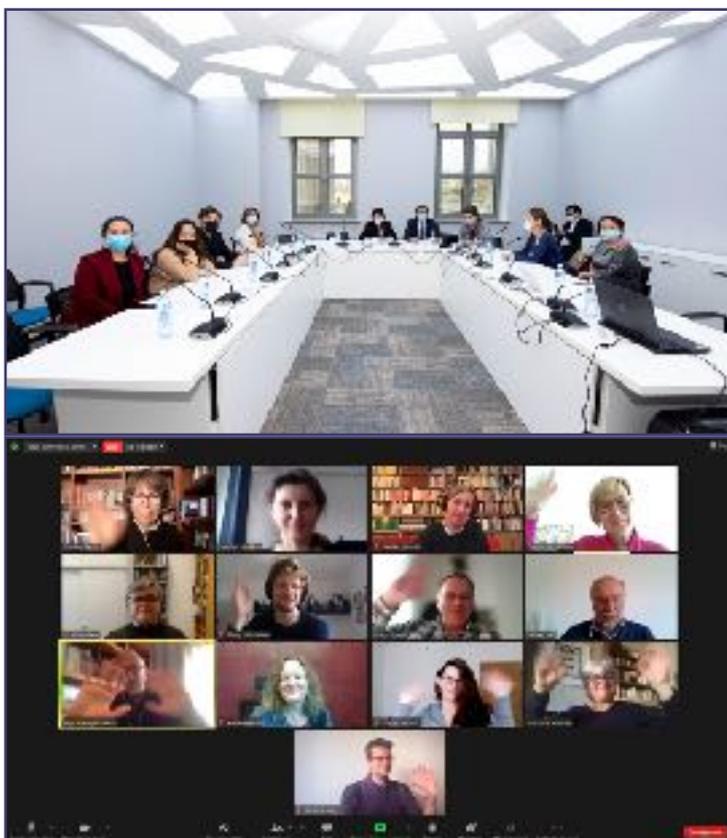
The conference was a complete success, thanks to the support given by the colleagues and institutions in Almaty, first among them Valeriya Nedlina and her team. The sessions started around noon in Almaty time, or the early morning in continental Europe. The sessions were complemented by a welcome concert, lecture concerts, and even a film presentation. All in all, the conference offered all the ingredients of a real event, hosted in the digital domain.



Twenty-one presenters from Argentina, Austria, China, Finland, Georgia, Germany, Hungary, Kazakhstan, Latvia, Portugal, Slovenia, Switzerland, and Turkey formed a broad and international group that discussed diverse case studies and general approaches and reflections as well.

The two main themes of the symposium, “Innovative Approaches to Sources for Ethnomusicological Research” and “What Does the Archive Store?” were divided into subtopics that followed the titles of the presentations received, such as “Archives and Their Creators: Who Were/Are the Protagonists Acting in Archives,” “Rethinking Historical Collections,” “Kazakh Music Collections: Different Approaches and Assessments,” “Use and Value of Sources,” and “Rethinking Archives.” These topics did not offer only insight into various approaches, working and organizational structures, or historical developments, but also a lively debate on best practices or future changes.

Already the first sessions mirrored this fact. Miguel A. García presented his thoughts on archiving beyond the archive, underlining the digital domain and its extensive possibilities and thus changed perspectives; Linda Cimardi crit-



*Participants of the 23rd Symposium of the ICTM Study Group on Historical Sources. Almaty, Kazakhstan, and online. November 2021. Photos provided by Susana Sardo.*

ically assessed the history of IITM in respect to archival practices in preservation and dissemination; and Ardian Ahmedaja focused on music makers as the protagonists of an archive. The role of music collectors (“hidden collectors”) when building sound archives (“hidden archives”) was examined by Pedro Aragão. Susana Sardo’s approach was directed towards “sound archives for all” addressing desire, imagination, and responsiveness in times of exomemory. How scholars approach a reconstruction of ethnographic notations (from the 1930s by Alexander Zatayevich) was shown by Tolepbergen Tokzhanov. Historical collections were rethought and assessed by Jiasui Ling (Berthold Lauffer Collection and its historical value), by Baurzhan Bekmuhanbet (the old values and new challenges in the Fund of Folklore Laboratory of Kurmangazy Kazakh National Conservatory), by Yannick Wey, who reassessed Wolfgang Sichert’s 1936 Field Recordings of Swiss *yodel* in technical and content-related aspects, and by Pál Richter, explaining source criticism in folk music archives. Again, all these contributions stemmed from different case studies or more general considerations and were followed by intense and also partly controversial discussions.

Under the umbrella of researching archives, Kai Åberg elucidated how to collect, preserve, and save the music of the Finnish Roma and discussed folklore’s first and second life. Baia Zhuzhunadze presented the Georgian Catholic chanting tradition of the Notre Dame de Lourdes of Istanbul in the nineteenth and twentieth centuries. Colleagues from Almaty addressed Kazakh music collections, using different approaches and assessments: Saule Utegalieva dealt with the Turkestan Collection of Audio Records by Richard Karutz (1905); Ainur Daribayeva spoke about ethnographic expeditions by the Folklore Research Laboratory of the Kurmangazy Conservatoire as the source of Kazakh music history; Galiya Begembetova focused on a musician in a changing world, namely Kulyash Baiseitova and her personal archive; and Valeriya Nedlina with Saida Yelemanova highlighted (once more) the history of the 1930s, using the example of new research in the well-studied archive of Alexander Zatayevich. The use and value of sources was another subtopic: Emin Soydaş explained the intentions, challenges, and final results when reconstructing the *kopuz* musical instrument. Fatima Nurlybayeva’s utmost concern was the traditional musical heritage of the Turkic-speaking peoples and the protection and preservation of scattered archives. Sharing sound archives could be a possibility to overcome the colonial attitude, as Rémy Jadinon stated. He introduced his project on how to reconstruct the Rwandan colonial heritage, step by step. The final session was about rethinking archives. Anda Beitane’s elaborate and deliberate

presentation was about the archive as a process seen from the fieldworker’s perspective. Drago Kunej foregrounded the importance of contexts in archiving sound recordings and presented interesting results, while Kerstin Klenke completed the session with her critical thoughts about cataloguing according to the principle “with neither harmony nor conquest.”

The concerts offered the possibility to listen to many different music styles and to learn about Kazakh song traditions—a wonderful supplement to the scholarly presentations. A business meeting was held and the forthcoming publications as well as the next meeting were discussed. The general discussion in the end included again the topics of the meeting, and ended in an intensive exchange of notions, considerations, and positions. It seemed that everyone appreciated sharing the various opinions and approaches.

## Music and Dance of the Slavic World

by Ulrich Morgenstern, Study Group Chair



The 3rd Symposium of the ICTM Study Group on Music and Dance of the Slavic World was held on 20–23 October by invitation of the Institute of Musicology of the Adam Mickiewicz University in Poznań, Poland. Due to the pandemic, it was postponed from October 2020 and organized in hybrid form. The Local Arrangements Committee, led by Study Group Secretary Łukasz Smoluch, consisted of Bożena Muszkalska (symposium supervisor), Piotr Podlipniak (Head of the Institute of Musicology), Jakub Kasperski, and Alicja Zabrocka. The members of the Programme Committee were Ulrich Morgenstern (Study Group Chair), Jana Ambrózová (Study Group Vice Chair), Olha Kolomyjets, Bożena Muszkalska, Olga Pashina, Rimantas Sliužinskas (Study Group Founding Vice Chair), and Łukasz Smoluch.

At the opening ceremony, the vice dean of the Faculty of Art Studies, Justyna Humięcka-Jakubowska, the Head of the Institute, the Study Group Chair, the Study Group Secretary and the Symposium Chair welcomed all participants, present both in the Jan Stęszewski auditory and online. The ceremony was overshadowed by the sad news that Anna Czekanowska-Kuklińska had passed away two days before, at the age of 92 years.

During the sessions, 22 speakers from twelve countries discussed “Concepts of Old and New in Traditional Settings and in Ethnomusicology and Ethnochoreology” (seven papers),



*Participants of the 3rd Symposium of the ICTM Study Group on Music and Dance of the Slavic World. Poznań, Poland, October 2021. Photo by Patryk Frankowski.*

“Defining Music and Dance in the World of the Media and Digital Technologies” (six papers), “New Research” (six papers), and “Music and Dance Under Authoritarian Regimes” (three papers). The full symposium program is available [here](#). The paper “Ethno-notation in Contemporary Russian Folk Tradition: A New Invention or an Old Story?” and the film presentation on “Hutsuls From Maramuresh” were cancelled. Alexander Romodin (St. Petersburg) instead showed a presentation of field videos on traditional musicians from Northern Belarus.

During the business meeting, the minutes of the previous meeting (2019) were approved by the Study Group members present at the ICTM World Conference in Bangkok. Anastasiia Mazurenko and Tomasz Nowak were appointed to the electoral committee to be held at the next (hybrid) business meeting at the World Conference in Lisbon, July 2022. The symposium participants present in Poznań visited the exceptionally rich and diverse collection of the Museum of Musical Instruments and took part in an excursion to the Gostyń County, where they enjoyed a most welcoming atmosphere, dances, bagpipe music, and the hospitality of the village of Domachowo.

All symposium participants, online and in person, contributed to a vivid and friendly atmosphere and a most fruitful exchange, facilitated by the local organizers in the best possible way. Particularly delightful and encouraging was the continuous presence of non-ethnomusicologists from other musicological and cultural disciplines, and last but not least the engaged participation of young colleagues in both the symposium’s programme and as part of the audience. The Study Group was happy to welcome in Poznań six new members, bringing the total count to 77 active members from Austria, Bulgaria, Croatia, Czech Republic, Estonia, France, Germany, Hungary, Lithuania, North Macedonia, Poland, Romania, Russia, Serbia, Slovakia, Slovenia, United Kingdom, and the USA.

The 4th symposium will be held in October 2023 in Prague, Czech Republic, thanks to the kind invitation by Zita Skořepová and Matěj Kratochvíl of the Institute of Ethnology of the Czech Academy of Sciences.

## Music of the Turkic-speaking World

by Anna Oldfield, Study Group Co-Secretary



The ICTM Study Group on Music of the Turkic-speaking World was launched in 2006 by founding executive Razia Sultanova, under whose leadership as Chair from 2006 to 2019 the group grew to have over 170 members with an active agenda of symposia and publications, including the ongoing project [The Encyclopedia of Music Realities of Turkic Speaking Peoples](#). Last year, Razia became the Chair of the new ICTM Study Group on Global History of Music, but the inspiration, energy, and devotion to creative activities and scholarship that she contributed to our Study Group built the foundations on which the group continues to thrive, and the Study Group is most grateful for her long service. Elections were held last October, and the current officers are Chair Abdullah Akat, Vice Chair Galina Sychenko, and Co-Secretaries Valeria Nedlin and Anna Oldfield.

The Study Group on Music of the Turkic-speaking World held its 7th symposium on the topic of “Preservation, Integration, and Renewal of Traditional Music: Theory and Practice” in a virtual format, hosted by the Kurmangazy Kazakh National Conservatory in Almaty, Kazakhstan, 4–7 October 2021. The 7th symposium had been originally scheduled for September 2020 in Kyrgyzstan, in conjunction with the Manas Kyrgyz-Turkish University, but was inevitably cancelled because of the pandemic. Thanks to the work of the Programme Committee (Razia Sultanova, Abdullah Akat, Saida Yelemanova, Kanykei Mukhtarova, Galina Sychenko, and Valeria Nedlina), the new virtual format proved to be lively and productive, with over 50 presentations that provided a welcome opportunity for dialogue, discussion, and the ongoing sharing of ideas among members working in different parts of the world on a diversity of traditions.

The plenary session of the symposium, “Preservation of Music Heritage of the Turkic Speaking World I,” started with Saida Yelemanova’s paper “Current State, Problems and Tasks for the Preservation of Intangible Heritage in Kazakhstan,” followed by Alexander Djumaev’s “Traditional Music in the Space of Central Asia: A Retrospective Glance at the Past, Contemporary Condition and Perspectives of Development.” Violetta Yunusova followed with “Viktor Mikhailovich Belyaev (1888–1968), Researcher of the Turkic People’s Music,” after which Maksat Medeubek and Saule Utegalieva presented “Bowed Instruments Such as Kazakh Kul-kobyz

Among the Tatar and Nogai Peoples of the Volga, Kuban, and Crimea Regions.”

The second panel, “Preservation of Music Heritage of the Turkic Speaking World II,” featured Abdullah Akat’s “Investigation of Actions Relating to the Preservation of Traditional Music Culture of the Crimean Tatar Diaspora in Turkey,” followed by Fatima Nurlybayeva’s “Historical Sources of Music of Turkic-speaking Peoples in European Phonogram Archives,” and Zhuldyz Tulkubayeva’s “Preservation, Study, and Dissemination of the Traditional Dombra Art of the Kazakhs.” The opening day also offered the presentation of a monograph and e-book on Kyrgyz folk and epic song by János Sipos, and the publication of conference proceedings on the heritage of ethnomusicologist A. V. Zatajevich. The evening was crowned with a concert organized by the Kurmangazy Kazakh National Conservatory, [available to watch online](#).

The second day of the symposium began with the panel “Institutionalization of the Education of Traditional Musicians,” featuring presentations by Sherkhan Mukhambetzhanoev on the instrumental tradition of Torgai, Valentina Suzuki’s “Professionalization Process of Tuvan Music and Theory Problems,” and Lala Huseynova’s “Problems of Azerbaijani Traditional Music and Performing on Folk Instruments Today.”

Day 2 continued with the panel “Common Turkic Musical Heritage.” Presentations included Suraya Agayeva’s “On the Contributions of Turkic Musicians in the Formation and Development of Professional Music of the Ancient and Medieval East,” followed by Cenk Güray and İsmet Karadeniz’s “Abdal Minstrels: Tracing the Minstrel Tradition from Central Asia to Anatolia,” Gabriela Currie’s “Complexities of Interaction: Turkic Organological Terminology in Pre-modern Eurasia,” and Kamchybek Dyushaliev’s “On the Study of Invariant-variant Structures of Kyrgyz Traditional Melodies.”

The next panel, “Religion and Beliefs,” began with Galina Sychenko’s examination of “Music and Shamanism in Modern Anthropology and Ethnomusicology,” followed by Zilia Imamutdinova’s presentation “Religious Musical Culture of Russian Ural-Volga Muslim Turks (Tatars and Bashkirs).” Guzel Sayfullina presented “Musical Lexicon of Muslim Turks: Tatar Language About Music in the Past and Present,” and Gyzel Iunusova presented “Problems of Researching the Tunes of the Book ‘Muhammediya.’”

The third panel “Crossroads of Traditional, Art, and Pop Music I” was led off by Paul Kuivinen with “Towards Catalysing New Traditional-based Pop Music,” followed by Sashar

Zarif's dance project "Lazgi Transformation: From Roots to Fruits." Day 2 rounded off with the fourth panel "Culture and Tradition," featuring Zumrud Akhundova-Dadashzade with "Tradition: Back to the Future," followed by Elnora Mamadjanova's "Music/Style Code of Central Asian Culture" and Oskon Kozubaev's "Ontological Essence of Traditional Kyrgyz Culture."

The third day began with the panel "Expeditions and Regional Studies" featuring Ekaterina Tiron with "Lullabies of Tuvans: Materials From Expeditions of the Beginning of the 20th Century," followed by Azamat Alamanov's "The Role of Traditional Music in Traditional Kyrgyz Society" and Baglan Babizhan and Aizhan Berdibay's "Kazakh Song Folklore of the South-west of Zhetysu."

The next panel, "Instruments and Instrumental Music," was led off by Sagynaly Subanaliev with "The Role of Apperception and Anticipation in the Art of Kyrgyz Komuzists," followed by Abbasqulu Nacafzade and Sehrana Kasimi with "Azerbaijani Variants of the Common Turkic Musical Instrument Gopuz." Panel 3, "The Modern Existence of Ancient Traditions" included Fardin Mammadli with the presentation titled "Functional Significance of Introductory Parts in Makom/Mugham Traditions," followed by Shadi Masjedi and Mohammad Mashhadi with "The Stone Beating Ritual in Central Iran."

Panel 4, "The Modern Existence of Ancient Traditions" began with Fattakh Khalig-Zade's presentation "Uzeyir Hajibeyli and the Perspectives of Azerbaijan Ashig Music Studies," followed by Sanubar Baghirova's "The Art of the Ashiq: Some Current Trends and Challenges," after which Bahrang Nikaeen and Anna Oldfield presented "The Azerbaijani Ashiq Tradition: Transmission, Musical Change, and the Future of a Bardic Art." Day 3 culminated with a presentation by Roza Amanova on the instrumental melodies-competitions of the Kyrgyz people.

The final day began with the panel "The Crossroads of Traditional, Art, and Pop Music 2," featuring Marlina Kokisheva and Valeria Nedlina with "Genre Model of Domyra Kui in the Works of Contemporary Kazakh Composers," followed by Altinay Abetekova's "Kyrgyz Traditional Music Reconstruction Experience and Youth Project 'Kyrgyz Kairyk,'" Sadzhana Murzaliyeva with "The Functioning of Kazakh Traditional Music in Mass Musical Culture," and Dana Zhumabekova's "Instrumental Folk Sources in Works for the Violin of Composers of Kazakhstan."

The panel "The Crossroads of Traditional, Art, and Pop Music 3" was led off by Aklima Omarova with "Integration Pro-

cesses in a Single Cultural Space: Competitive Art Traditions and Kazakh Opera," followed by Ainur Kaztuganova's "Integration of Traditional Musical Genres in the Era of Globalization," and Zakiya Sapenova's "The Internationalization of the Kazakh Song Dударay."

The next panel moved to the topic of Turkic epic traditions, led off by Jamilia Kurbanova with "Turkmen Epic Song: Structural Pattern and Genre Features," and Kamila Dadash-Zadeh with "The 'Book of Dede Qorqud' in Light of Interdisciplinary Research." The final panel of the symposium, titled "Music History of the Turkic-speaking People" included Rezeda Khurmatullina's presentation "Historical Memory in Folk Music of the Tatar People" and Emin Soydas with "Turkish Folk Music in Istanbul and at the Ottoman Court in the Seventeenth Century." The symposium rounded off with a closing ceremony and great hopes to meet again in person at the next symposium, which is being planned to take place in Kyrgyzstan in September 2022.

The virtual format attracted a wide audience and was made interactive by the time allotted for discussion after each panel. The Study Group is especially grateful to Valeria Nedlina and the Kurmangazy Kazakh National Conservatory for hosting and chairing all of the sessions.

The programme for this and past symposia can be found on the [Study Group's website](#). Links to the scholarly presentations are currently available on the [YouTube channel of the Kurmangazy Kazakh National Conservatory](#) and can be reached by the links below:

4 OCTOBER

- <https://youtu.be/25901N0WDyQ>
- <https://youtu.be/aiFnKlecTjw>
- <https://youtu.be/J1xHaV1H8e8>

5 OCTOBER

- <https://youtu.be/rVMjtOMdD5k>
- <https://youtu.be/LL8KLeDGBvM>
- [https://youtu.be/vw\\_H-bWNYHg](https://youtu.be/vw_H-bWNYHg)
- <https://youtu.be/pm1YPAh5zyc>

6 OCTOBER

- [https://youtu.be/K\\_IrKYfyI0](https://youtu.be/K_IrKYfyI0)
- <https://youtu.be/gLKZKlm-UJ4>

7 OCTOBER

- <https://youtu.be/9OfYg3CmeIQ>
- <https://youtu.be/OCNQ2II96S4>
- <https://youtu.be/7ToY3oUPfSM>
- <https://youtu.be/SPqphzzuFM8>

## Musical Instruments

by *Gisa Jähnichen and Rastko Jakovljević,*  
*Study Group Chair and Vice Chair*

The scholarly sessions of the 23rd Symposium of the ICTM Study Group on Musical Instruments were held on 24–26 March 2021, hosted by the Music Faculty of the University of the Visual and Performing Arts, Colombo, Sri Lanka. They were all conducted online. The sessions were recorded and will be made available to the participants and others on request.



ICTM has 27 Study Groups with different structures. The Study Group on Musical instruments is one of the oldest, founded in 1962 by a former ICTM President, Erich Stockmann. Since then, this Study Group has held 22 symposia, all of them in different places of the world.

The 23rd Symposium of the ICTM Study Group on Musical Instruments comprised presentations by 33 scholars from all over the world in 11 different sessions: Onny N. Pratama, Jocelyn Clark, Li Yujie, Rastko Jakovljević, G.A.C. Sri Palitha, Ahmad Faudzi Musib, Liu Xiangkun, C.M. Ramith Preshal Chandrasekara, Sahereh Astanehe, Rinko Fujita, Gisa Jähnichen, W. M. D. A. L. B. Tilakaratna, Maximilan Riefer, I.S. Weerakkody, Kirsten Seidlitz, Corey Moore, K. Eswaranunni, Karin Bindu, Andrej Kocan, Timkehet Teffera, Neil van der Linden, Carlos Ruiz, Huang Wan, Mitra Jahandideh, Katherine Palmer, Ho Chung Shih, Lahiru Gimhana Komangoda, Nishadi Meddegoda, Eshanta Peiris, Pamalka Manjitha Karunanayake, Manfred Bartmann, and Chinthaka P. Meddegoda.

Over fifty abstract submissions had to be read and evaluated before the programme was released. Two main topics dominated the programme: (1) Sustainability and Re-invention of Musical Instruments; and (2) Food and Instrumental Music. The presenters contributed to both topics very interesting and well documented facts that were intensely discussed among the participants, the presenters, and the audience. All

sessions registered around 30–40 visitors, yet practically there were more participants, as in places without pandemic restrictions these sessions were screened on larger monitors for classes and specific groups of the scholarly community.

All presentations were pre-recorded items and replayed by the session chairs. At the same time, the IT team of the faculty kept backup copies in case of difficulties. Luckily, there were no interruptions nor a need to use these backups. Yet, we believe that the materials may be of use to the faculty in the long term and could be stored for further purposes.

At the business meeting of the Study Group, held on the third day after the scholarly sessions, it was preliminarily decided that the next symposium might have to take place again in Sri Lanka, as nobody would be able to attend in person, not even the numerous Sri Lankan participants. It was also decided that no elections would be held until the next symposium. The agenda of the business meeting was sent on time to all attending members and strictly followed throughout the event.

According to the original construction of the programme, an excursion to visit nature and exhibitions of the surrounding was planned for the fourth day. Yet the pandemic situation forced the Study Group to organize an online version of the symposium, and it was decided to offer a seminar instead. This seminar, titled “Sources and References in Organology,” was dedicated to a number of problems connected to scholarly works in organology, different linguistic aspects, and applications of copyright in the digital era. The seminar speakers were Rastko Jakovljević, Gisa Jähnichen, and Huang Wan. It was very well attended and gave space to many questions and clarifications.

One great progress of this symposium, compared to previous ones, was the extended use of time for discussions and a truly fruitful exchange between scholars, musicians, instructors, teachers, students, and cultural administrators. This mixture of views was the birthplace of new ideas for the next programme and applications in social practice. The Study Group Programme Committee as well as the Study Group Chair expressed their gratitude to the host organization and the tireless helpers in the team of the Music Faculty of UVPA.

# Other reports

## RILM news

---

by *Barbara Mackenzie*

I am delighted to be able to report on the search for RILM's Deputy Executive Director and on the results.



The search took five months. The RILM Board of Directors was closely involved throughout, and we were fortunate to have the assistance of a highly experienced executive head-hunter to help guide us through the process.

By the end of the two-month application period (August and September 2021), we had received 53 applications for the position. Several rounds of lengthy interviews with qualified candidates ensued during October and November. The first stage was an interview with me. Those who advanced in the process were then interviewed by three senior staff members, and were also asked to present their vision. All candidates advancing beyond this point then had a third lengthy interview with the entire RILM Board of Directors. The Board was impressed with all the candidates they interviewed. In the end, the Board unanimously and heartily agreed that Tina Frühauf would be the best person for the position. She was offered the job, accepted, and became RILM's Deputy Executive Director in early December 2021.

# Calendar of ICTM events

## ICTM

---

- ★ **1 Mar 2022:** Deadline to submit candidates for the 2022 ICTM prizes ([Best Article](#), [Best Book](#), [Best Documentary Film/Video](#))
- ★ **9–15 May 2022:** 8th Symposium of Study Group on Music and Dance in Southeastern Europe  
Location: [Istanbul, Turkey](#)
- ★ **13–15 May 2022:** 7th Symposium of Study Group on Musics of East Asia  
Location: [Online](#)
- ★ **21–27 Jul 2022:** 46th ICTM World Conference  
Location: [Lisbon, Portugal](#)
- ★ **29 Jul–5 Aug 2022:** 32nd Symposium of Study Group on Ethnochoreology  
Location: [Brežice, Slovenia/Online](#)
- ★ **19–24 Sep 2022:** Joint Symposium of Study Groups on Applied Ethnomusicology & Music and Dance for Latin America and the Caribbean (1)  
Location: [Rio de Janeiro, Brazil](#)
- ★ **26 Sep–1 Oct 2022:** Joint Symposium of Study Groups on Applied Ethnomusicology & Music and Dance for Latin America and the Caribbean (2)  
Location: [Santiago de Chile, Chile](#)
- ★ **26–29 Oct 2022:** 2nd Symposium of Study Group on Sound, Movement, and the Sciences  
Location: [Barcelona, Spain](#)
- ★ **29 Mar–1 Apr 2023:** 24th Symposium of Study Group on Musical Instruments  
Location: [Colombo, Sri Lanka / Online](#)
- ★ **13–19 Jul 2023:** 47th ICTM World Conference  
Location: Legon, Ghana

## Related organizations

---

- ★ **22–25 Jul 2022:** SWEAT Hong Kong International Dance Workshop Festival  
Location: [Hong Kong + online](#)
- ★ **26–30 Sep 2022:** 11th International Symposium on Traditional Polyphony  
Location: [Tbilisi, Georgia](#)

# Featured publications by ICTM members

## Asian-European Music Research 7

Xiao Mei and Gisa Jähnichen, eds. Berlin: Logos, 2021.  
Hardcover and e-book, p-ISSN 27012689, e-ISSN 2625378X.  
[Purchase](#) (from EUR 24)

This volume of Asian-European Music Research (AEMR) includes papers not only from different fields of research and from different regions (China, Philippines, India, Vietnam, Laos, Turkey), but also important reviews of writings and events in Europe, methodologically challenging papers on repatriation, and musical analyses of border-crossing people.



## Asian-European Music Research 8

Xiao Mei and Gisa Jähnichen, eds. Berlin: Logos, 2021.  
Hardcover and e-book, p-ISSN 27012689, e-ISSN 2625378X.  
[Purchase](#) (from EUR 24)

This volume of AEMR comprises a number of highly innovative and diverse articles and reviews. One outstanding new topic is the study on music practices among Chinese people living outside of mainland China. The inclusion of all activities along migration routes in history may play a further important role in viewing the cultural connections between and within Europe and Asia.



## Music & Minorities

Ursula Hemetek, editor-in-chief, Marko Kölbl, review editor, Malik Sharif, managing editor. mdwPress, 2021. Open access journal. ISSN 2791-4569. [Free access](#).

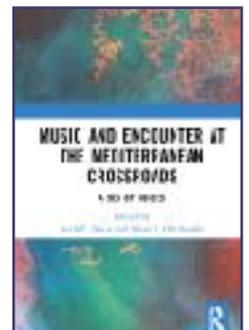
Music & Minorities (M&M) is the first open access journal dedicated to the scholarly exploration of the multi-dimensional field introduced by the concepts of “music” and “minorities.” M&M is edited by the Music and Minorities Research Centre. The journal’s first volume encompasses an inaugural collection of articles on the topic of music and forced migration, including contributions by Evrim Hikmet Ögüt, Marko Kölbl, Toni Shapiro-Phim, and Ioannis Christidis. These articles are complemented by a set of reviews of recent publications in the field of music and minorities research. M&M invites authors to submit their article manuscripts at any time.



## Music and Encounter at the Mediterranean Crossroads

Ruth F. Davis and Brian Oberlander, eds. Routledge, 2022.  
Hardback and e-book. 268 pp., 32 ill. ISBN 9780367442484.  
[Purchase](#) (GBP 29.59 e-book/GBP 96 hardback)

*Music and Encounter at the Mediterranean Crossroads: A Sea of Voices* explores the musical practices that circulate the Mediterranean Sea. Collectively, the authors relate this musical flow to broader transnational flows of people and power that generate complex encounters, bringing the diverse cultures of Europe, Africa, and the Middle East into new and challenging forms of contact.



## Quand la musique s'en mêle dans le Pacifique Sud: Création musicale et dynamiques sociales

Stéphanie Geneix-Rabault and Monika Stern, eds. Paris: L'Harmattan, Cahiers du Pacifique Sud Contemporain, 2021. Softback. 259 pp. In French. ISBN 9782343245959.

[Purchase](#) (EUR 27)

This is a French-language collective volume dedicated to Pacific music, featuring several chapters authored by members of the ICTM Study Group on Music and Dance of Oceania.



In this book, music serves as a starting point for questioning current social dynamics such as the means of musical creation and production, the role of digital technologies in their circulation and dissemination, professionalization or commoditization, and finally their transformation into socio-political issues.

With Oceanian music as a common thread, the authors use composite experiences to create a dialogue between various musical approaches and spaces such as Guam, New Caledonia, Papua New Guinea, Tonga, and Vanuatu.

## Studia Instrumentorum Musicae Popularis (New Series), 7 [SIMP 7]

Gisa Jähnichen, ed. Berlin: Logos, 2021. Hardcover, 283 pp. ISBN 9783832553197, ISSN 2191-5261.

[Purchase](#) (EUR 47 + shipping)

This 7th volume of SIMP is dedicated to two large themes that were discussed in the last symposium of the ICTM Study Group on Musical Instruments, held online and arranged by the Music Faculty of the University of the Visual and Performing Arts, Colombo, in March 2021: “Re-Invention and Sustainability of Musical Instruments,” and “Instrumental Music and Food.”



Thirteen contributions in this volume relate to the first theme, while seven contributions were chosen to represent the second. The first part illustrates that musical instruments have a long and regionally intertwined history. The last seven

contributions deal with various phenomena such as banquet music, ritual music and food offerings, instrumental ambience music, and festivals.

# ICTM World Network

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

As of January 2022, 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

[Sarah Weiss](#), Chair of National Committee

## Azerbaijan

[Sanubar Bagirova](#), Liaison Officer

## Bangladesh

[Sayem 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

[Marilia Raquel Albornoz Stein](#), Chair of National Committee

## Bulgaria

[Lozanka Peycheva](#), Chair of National Committee

## Cambodia

[Sam-Ang Sam](#), Liaison Officer

## Cameroon

[Kisito Essele](#), Liaison Officer

## Canada

[Judith Klassen](#), Chair of National Committee

## Chile

[Javier Silva-Zurita](#), Chair of National Committee

## China

[Qi Kun](#), Chair of National Committee

## Colombia

[Juan Sebastián Rojas](#), Liaison Officer

## Côte d'Ivoire

[Sié Hien](#), Liaison Officer

## Croatia

[Irena Miholić](#), Chair of National Committee

## Cuba

[Laura Delia Vilar Álvarez](#), Liaison Officer

## Cyprus

[Nefen Michaelides](#), Liaison Officer

## Czech Republic

[Zuzana Jurková](#), Liaison Officer

## Denmark

[Kiku Day](#), Liaison Officer

## Ecuador

[María Gabriela López Yáñez](#), Liaison Officer

## Estonia

[Žanna Pärtlas](#), Liaison Officer

## Eswatini

[Cara Stacey](#), Liaison Officer

## Finland

[Elina Seve](#), Chair of National Committee

## France

[Elina Djebbari](#), Chair of National Committee

## Georgia

[Teona Lomsadze](#), Liaison Officer

## Germany

[Dorit Klebe](#), Chair of National Committee

## Ghana

[Daniel Avorgbedor](#), Liaison Officer

<b>Greece</b> <a href="#">Athena Katsanevaki</a> , Liaison Officer	<b>Jordan</b> <a href="#">Fadi Al-Ghawanmeh</a> , Liaison Officer	<b>Montenegro</b> <a href="#">Zlata Marjanović</a> , Liaison Officer
<b>Guam &amp; Northern Marianas</b> <a href="#">Michael Clement</a> , Liaison Officer	<b>Kazakhstan</b> <a href="#">Zakiya Sapenova</a> , Liaison Officer	<b>Morocco</b> <a href="#">Lhoussain Simour</a> , Liaison Officer
<b>Guatemala</b> <a href="#">Beatriz Herrera Corado</a> , Liaison Officer	<b>Kenya</b> <a href="#">Charles Nyakiti Orawo</a> , Liaison Officer	<b>Mozambique</b> <a href="#">Marílio Wane</a> , Liaison Officer
<b>Haiti</b> <a href="#">Gerdès Fleurant</a> , Liaison Officer	<b>Kyrgyzstan</b> <a href="#">Kanykei Mukhtarova</a> , Liaison Officer	<b>Myanmar</b> <a href="#">Ne Myo Aung</a> , Liaison Office
<b>Hungary</b> <a href="#">Dániel Lipták</a> , Chair of National Committee	<b>Lao People's Democratic Republic</b> <a href="#">Bountheng Souksavatd</a> , Liaison Officer	<b>Nepal</b> <a href="#">Ram Prasad Kadel</a> , Liaison Officer
<b>Iceland</b> <a href="#">Porbjörg Daphne Hall</a> , Liaison Officer	<b>Latvia</b> <a href="#">Anda Beitāne</a> , Liaison Officer	<b>Netherlands</b> <a href="#">Huib Schippers</a> , Liaison Officer
<b>India</b> <a href="#">Urmimala Sarkar Munsj</a> , Liaison Officer	<b>Lithuania</b> <a href="#">Rimantas Sliužinskas</a> , Chair of National Committee	<b>Nicaragua</b> <a href="#">Johannes Kranz</a> , Liaison Officer
<b>Indonesia</b> <a href="#">Made Mantle Hood</a> , Liaison Officer	<b>Madagascar</b> <a href="#">Victor Randrianary</a> , Liaison Officer	<b>Nigeria</b> <a href="#">Austin 'Maro Emielu</a> , Liaison Officer
<b>Iran (Islamic Republic of)</b> <a href="#">Mohammad Reza Azadefar</a> , Liaison Officer	<b>Malaysia</b> <a href="#">Tan Sooi-Beng</a> , Chair of National Committee	<b>North Macedonia</b> <a href="#">Velika Stojkova Serafimovska</a> , Chair of National Committee
<b>Iraq</b> <a href="#">Farah Zahra</a> , Liaison Officer	<b>Maldives</b> <a href="#">Mohamed Ikram</a> , Liaison Officer	<b>Norway</b> <a href="#">Bjørn Aksdal</a> , Chair of National Committee
<b>Ireland</b> <a href="#">Adrian Scahill</a> , Chair of National Committee	<b>Malta</b> <a href="#">Philip Ciantar</a> , Liaison Officer	<b>Oman</b> <a href="#">Nasser Al-Tae</a> , Liaison Officer
<b>Israel</b> <a href="#">Moshe Morad</a> , Chair of National Committee	<b>Mexico</b> <a href="#">Miguel Olmos Aguilera</a> , Liaison Officer	<b>Pakistan</b> <a href="#">Shumaila Hemani</a> , Liaison Officer
<b>Italy</b> <a href="#">Domenico Staiti</a> , Chair of National Committee	<b>Micronesia (Federated States of)</b> <a href="#">Augustine C. Kohler</a> , Liaison Officer	<b>Palau</b> <a href="#">Meked Besebes</a> , Liaison Officer
<b>Japan</b> <a href="#">Fukuoka Shota</a> , Chair of National Committee	<b>Mongolia</b> <a href="#">Otgonbayar Chuluunbaatar</a> , Liaison Officer	<b>Papua New Guinea</b> <a href="#">Naomi Faik-Simet</a> , Liaison Officer
		<b>Peru</b> <a href="#">Pablo Molina</a> , Liaison Officer
		<b>Philippines</b> <a href="#">José Buenconsejo</a> , Liaison Officer

<b>Poland</b> <a href="#">Ewa Dahlig</a> , Chair of National Committee	<b>Sri Lanka</b> <a href="#">Lasanthi Manaranjanie Kalinga Dona</a> , Chair of National Committee	<b>United Kingdom of Great Britain and Northern Ireland</b> <a href="#">Shzr Ee Tan</a> , Chair of National Committee
<b>Portugal</b> <a href="#">Susana Sardo</a> , Chair of National Committee	<b>Sudan</b> <a href="#">Mohammed Adam Sulaiman Abo-Albashar</a> , Liaison Officer	<b>United Republic of Tanzania</b> <a href="#">Imani Sanga</a> , Liaison Officer
<b>Puerto Rico</b> <a href="#">Mareia Quintero Rivera</a> , Liaison Officer	<b>Sweden</b> <a href="#">Sverker Hyllén-Cavallius</a> , Chair of National Committee	<b>United States of America</b> <a href="#">Tomie Hahn</a> , Chair of National Committee
<b>Republic of Korea</b> <a href="#">Sheen Dae-Cheol</a> , Chair of National Committee	<b>Switzerland</b> <a href="#">Marcello Sorce Keller</a> , Chair of National Committee	<b>Uruguay</b> <a href="#">Marita Fornaro</a> , Liaison Officer
<b>Republic of Moldova</b> <a href="#">Diana Bunea</a> , Liaison Officer	<b>Taiwan</b> <a href="#">Lee Schu-Chi</a> , Chair of Regional Committee	<b>Uzbekistan</b> <a href="#">Alexander Djumaev</a> , Liaison Officer
<b>Romania</b> <a href="#">Iaonida Costache</a> , Liaison Officer	<b>Tajikistan</b> New vacancy — In search of new representative	<b>Vanuatu</b> <a href="#">Monika Stern</a> , Liaison Officer
<b>Russian Federation</b> <a href="#">Olga Pashina</a> , Liaison Officer	<b>Thailand</b> <a href="#">Pornprapit Phoasavadi</a> , Liaison Officer	<b>Venezuela, Bolivarian Republic of</b> <a href="#">Katrin Lengwinat</a> , Liaison Officer
<b>Serbia</b> <a href="#">Danka Lajić-Mihajlović</a> , Chair of National Committee	<b>Tonga</b> <a href="#">Adrienne L Kaeppler</a> , Liaison Officer	<b>Viet Nam</b> <a href="#">Pham Minh Huong</a> , Chair of National Committee
<b>Singapore</b> <a href="#">Joseph Peters</a> , Liaison Officer	<b>Tunisia</b> <a href="#">Anas Ghrab</a> , Liaison Officer	<b>Yemen</b> <a href="#">Rafik al-Akuri</a> , Liaison Officer
<b>Slovakia</b> <a href="#">Bernard Garaj</a> , Chair of National Committee	<b>Turkey</b> <a href="#">Arzu Öztürkmen</a> , Chair of National Committee	<b>Zambia</b> <a href="#">Kapambwe Lumbwe</a> , Liaison Officer
<b>Slovenia</b> <a href="#">Mojca Kovačič</a> , Chair of National Committee	<b>Turkmenistan</b> <a href="#">Jamilya Kurbanova</a> , Liaison Officer	<b>Zimbabwe</b> <a href="#">Jerry Rutsate</a> , Liaison Officer
<b>Solomon Islands</b> <a href="#">Irene Karongo Hundleby</a> , Liaison Officer	<b>Uganda</b> <a href="#">Nicholas Ssempijja</a> , Liaison Officer	
<b>South Africa</b> <a href="#">Alvin Petersen</a> , Liaison Officer	<b>Ukraine</b> <a href="#">Olha Kolomyets</a> , Liaison Officer	
<b>Spain</b> <a href="#">Francisco J. García Gallardo</a> , Chair of National Committee	<b>United Arab Emirates</b> <a href="#">Aisha Bilkhair</a> , 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](#)

## Indigenous Music and Dance

Chair: Marcia Langton

Secretariat: [Anthea Skinner](#), [Shuo Niki Yang](#), & [Xinjie Chen](#)

## Maqām

Chair: [Alexander Djumaev](#)

## Mediterranean Music Studies

Chair: [Ruth Davis](#)

## Multipart Music

Chair: [Ardian Ahmedaja](#)

## Music and Allied Arts of Greater South Asia

Chair: [Richard K. Wolf](#)

## Music and Dance in Latin America and the Caribbean

Co-Chairs: [Nora Bammer](#) & [Javier Silvestrini](#)

## Music and Dance in Southeastern Europe

Chair: [Velika Stojkova Serafimovska](#)

## Music and Dance of Oceania

Chair: [Georgia Curran](#)

## Music and Dance of the Slavic World

Chair: [Ulrich Morgenstern](#)

## Music and Minorities

Chair: [Svanibor Pettan](#)

## Music Archaeology

Chair: [Arnd Adje Both](#)

## Music in the Arab World

Chairing Committee: [Hayaf Yassine](#), [Michael Frishkopf](#), & [Anas Ghrab](#)

## Music of the Turkic-speaking World

Chair: [Abdullah Akat](#)

## Music, Education and Social Inclusion

Chair: [Sara Selleri](#)

## Music, Gender, and Sexuality

Chair: [Marko Kölbl](#)

## Musical Instruments

Chair: [Gisa Jähnichen](#)

## Musics of East Asia

Chair: [Kim Hee-Sun](#)

## Performing Arts of Southeast Asia

Chair: [Made Mantle Hood](#)

## Sacred and Spiritual Sounds and Practices

Co-Chairs: [Irene Markoff](#) & [Marcia Ostashewski](#)

## Sound, Movement, and the Sciences

Chair: [Kendra Stepputat](#)

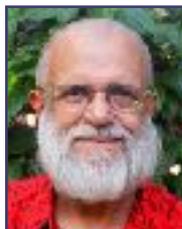
# Executive Board

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.



[Svanibor Pettan](#)

Slovenia  
President (2021–2025)



[Don Niles](#)

Papua New Guinea  
Vice President (2019–2023)



[Tan Sooi Beng](#)

Malaysia  
Vice President (2021–2025)



[Daniel Kodzo Avorgbedor](#)

Ghana  
EB Member (2021–2023)



[João Soeiro de Carvalho](#)

Portugal  
EB Member (2021–2023)



[Naila Ceribašić](#)

Croatia  
EB Member (2017–2023)



[Silvia Citro](#)

Argentina  
EB Member (2021–2027)



[Brian Diettrich](#)

New Zealand  
EB Member (2019–2025)



[Catherine E. Foley](#)

Ireland  
EB Member (2017–2023)



[Marcia Ostashewski](#)

Canada  
EB Member (2019–2025)



[Marie Agatha Ozah](#)

Nigeria  
EB Member (2017–2023)



[Kendra Stepputat](#)

Austria  
EB Member (2021–2027)



[Jasmina Talam](#)

Bosnia and Herzegovina  
EB Member (2021–2027)



[Louise Wrazen](#)

Canada  
EB Member (2019–2025)

# Secretariat

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

The Secretariat comprises the Secretary General and the Executive Assistant, who are both appointed by the Executive Board for an initial period of four years. The current Secretariat has been based at the Department of Music of Lehigh University (Bethlehem, PA, USA) since July 2021, with Lee Tong Soon as Secretary General and Carlos Yoder as Executive Assistant.

## Contact information

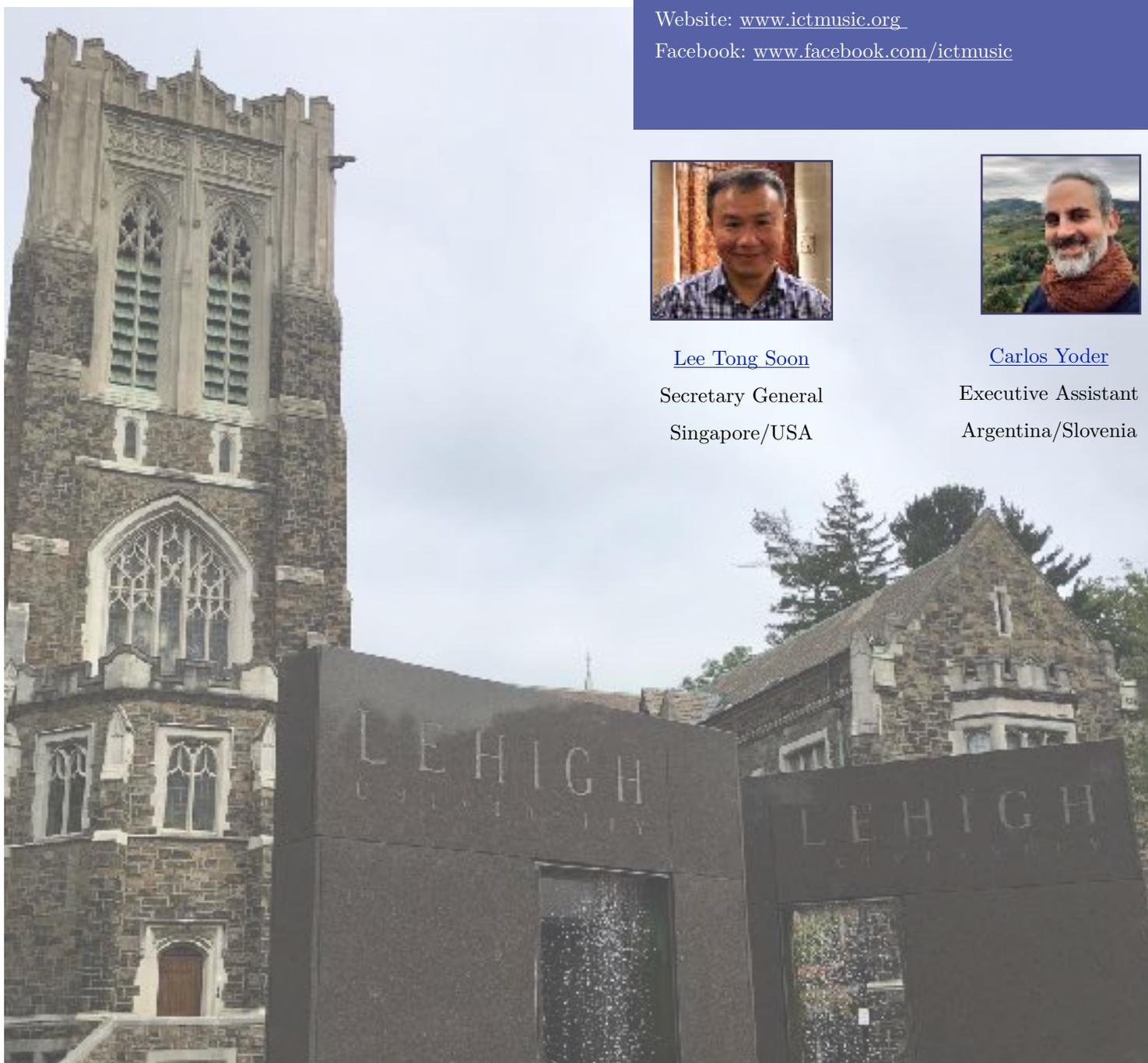
International Council for Traditional Music

Lehigh University  
Department of Music  
420 East Packer Avenue  
Bethlehem, PA 18015  
USA

E-mail: [secretariat@ictmusic.org](mailto:secretariat@ictmusic.org)

Website: [www.ictmusic.org](http://www.ictmusic.org)

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



[Lee Tong Soon](#)

Secretary General  
Singapore/USA



[Carlos Yoder](#)

Executive Assistant  
Argentina/Slovenia

*Lehigh University, host institution of the ICTM Secretariat*

# 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 Online Membership Directory](#)

## Memberships for individuals

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

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

tions, 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](mailto: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.

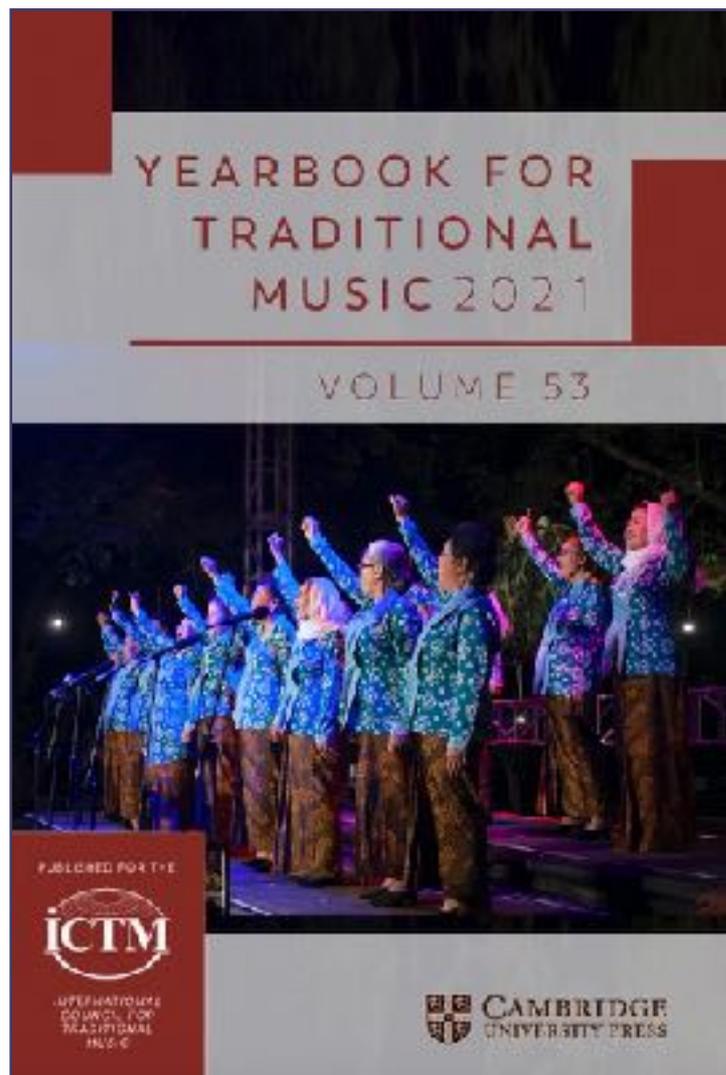
ISSN (Print): 0740-1558

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 have access to the *Yearbook* online and/or in printed form.

The 2021 issue the *Yearbook* (Vol. 53) was published in December 2021. 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 *Bulletins* can be accessed and downloaded from [this page](#).