BULLETIN

of the

INTERNATIONAL COUNCIL

for

TRADITIONAL MUSIC

No. 151, January 2023

ISSN (Online): 2304-4039

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Message from the Secretary General

by Lee Tong Soon

To all ICTM members, may you and yours have a peaceful and successful 2023! And to all who celebrate the Lunar New Year, may the Year of the Rabbit bring you good health and happiness!

As the tennis Grand Slam calendar year begins in Australia in January 2023, the All England Lawn Tennis and Croquet Club is rethinking whether to allow Russian and Belarusian players to compete in Wimbledon 2023, or to continue its ban on these players, implemented since April 2022. Russian and Belarusian players were still able to compete in other tournaments under a neutral flag as independent competitors. Wimbledon was penalised by the Women's Tennis Association and Association for Tennis Professionals for this ban—the 2022 Wimbledon tournament was stripped of ranking points, which meant that players were not able to earn points as they did at other official tournaments. At the heart of these actions is: representation.

Responding to the recent Oscars 2023 nominations, Chinonye Chukwu, the Nigerian-American director of the film *Till* (based on the true story of a mother who fought for justice after her son, Emmet Till, was lynched in 1955), criticised Hollywood for having an inherent prejudice towards Black women. As reported by the BBC News on 26 January 2023, "no black stars were on the lead acting shortlists" and "no women are nominated for best director." Prominent on the list of nominees, however, are stars of Asian descent, with *Everything Everywhere All at Once* starring Michelle Yeoh nominated in eleven categories. What, then, are the boundaries of representation? Where is representation positioned when the arts and aesthetic evaluation intersect—and by whose standards?

What does representation feel and look like in an institution as diverse as ICTM? How is ICTM doing in representing and developing the concerns, interests, growth, and aspirations of our members as individuals, and as communities? ICTM and our members work in, and advocate for, the field of dance and music, in similar ways as the tennis associations and players participate in their form of sports. We have an active and growing membership in our Study Groups and we take pride in continuously expanding our World Network: how do these facets intersect with the experiences of our members in their work and everyday lives? How is ICTM faring in terms of representation, broadly-defined relative to other similar organisations? What are ICTM's boundaries of representation?

There is no question that representation is foundational to the Council. Such concerns regulate how the ICTM Secretariat operates on a daily basis. And this has also been how the Programme and Local Arrangements Committees have worked together for the Lisbon 2022 and Ghana 2023 World Conferences. As we convene in Ghana in July 2023 in-person or online, we welcome you to share with us your experiences and ideas on how ICTM can and should enhance the ways we represent our diverse membership as we move forward in our rapidly shifting worlds.

Message from the President

by Svanibor Pettan

The ongoing preparations of many events at the beginning of 2023 clearly indicate that we have entered a particularly rich ICTM year. In addition to the 47th World Conference in Ghana, expected to gather the largest number of participants, and several Study Group Symposia in various parts of the world, I am particularly excited about the continuation of our most recently introduced type of scholarly gatherings, the Fora. Characterised by "collaboration with other national, regional, and international scholarly organisations on a theme of common concern," the first three Fora enabled ICTM's collaboration with the Society for Ethnomusicology (SEM) and the European Seminar in Ethnomusicology (ESEM; Limerick, 2015); the International Musicological Society (IMS) and the International Association of Music Libraries, Archives and Documentation Centres (IAML; Abu Dhabi, 2017), and the International Association for the Study of Popular Music (IASPM), the Society for Traditional Music of China, IAML, IMS, and SEM (Beijing, 2018).

The expected intensification of Fora was rendered impossible by the COVID-19 pandemic, and some good planning for cooperations with sister societies had to be put on hold—until our inspiringly active Turkish member Abdullah Akat informed me a few months ago that he was organising the conference of the International Association of Sound and Audiovisual Archives (IASA) at Istanbul University in September 2023. He asked whether ICTM would be interested in joining forces, and if so, in which way. Such a unique opportunity to revive our Fora series and at the same time cooperate for the first time with IASA caused intense online com-

munications and finally led to the approvals by the executive bodies of both societies and the hosting institution.

Aware of the fact that September will be a particularly busy conference month, including the 3rd Symposium of the ICTM Study Group on Audiovisual Ethnomusicology and also ESEM 38, we have envisioned a hybrid event that would also allow online participation. Registered participants will be in a position to enjoy both the 54th IASA conference and the 4th ICTM Forum as a single event, under the shared title "Collaborating to Preserve and Safeguard Audiovisual and Related Heritage." The IASA conference is based on seven themes and the Forum on a single one: "Collaborating to Preserve, Document, and Safeguard Traditional Music and Dance." More detailed information, including the Call for Proposals, is available here.

Depending on the votes of the ICTM members in good standing, 2023 might become the year in which our Council will change its name for the second time in its history. After the International Folk Music Council (IFMC) became the International Council for Traditional Music at the 26th World Conference (Seoul, 1981), the membership will be in a position to vote in favour of a new name, the **International Council for Traditions of Music and Dance** (ICTMD) in the context of the upcoming General Assembly during the 47th World Conference in Legon, Ghana. The Executive Board approved and supported this alternative to the current name, following the recommendation made by its Committee on the Name of the Council. Details will be presented at the Dialogues online event on 18 February 2023. Members are kindly invited to attend the event, which is expected to provide the necessary argumentation, contextualisation, and technical aspects. More on this even can be found here.

Finally, on behalf of the Executive Board, I would wish to express sincere gratitude to all those participants in the memorable 46th World Conference in Lisbon, who took the time to participate in the subsequent survey, and provided us with their valuable feedback. Careful and respectful analysis of the results continues to inspire our efforts to ensure high and inspiring scholarly standards in a collegial atmosphere open to a diversity of themes and approaches.

The Board remains fully open to the memberships' suggestions on any aspects of our service to the Council. Please take a look at the list of the Executive Board Committees and let us know, whenever you wish, to what extent are you satisfied with the specific areas of our work listed there. Ideas for the improvements of our shared scholarly home are and will always be highly appreciated.

Trần Quang Hải (1944–2021)

by Elina Djebbari

Trần Quang Hải sadly passed away on 28 December 2021. Son of the late Trần Văn Khê (1921–2015), not only he was known for his skilled artistry with Vietnamese musical traditions and his expert work on Mongolian *khöömii* and jaw's harps; but also, especially within the framework of ICTM, he was particularly appreciated for his commitment, vibrant energy, and famous sense of humour. Numerous collaborators mention how he managed to entertain the crowds with his large smile, his welcoming warmth, and his skills when playing the spoons in the Vietnamese style. He was a committed member of ICTM since 1977, a member of the Executive Board from 2005 to 2017, and Liaison Officer for France for fourteen years. He was also one of the Société Française d'Ethnomusicologie founding members, when the society was created in 1983.

Trần Quang Hải. Photo provided by Elena Djebbari.

Several homages to his life and legacy have been held in many institutions all over France throughout 2022. A special event at the Musée de l'Homme in Paris, organised in partnership with the Festival Jean Rouch, screened the film by Hugo Zemp *Le chant des harmoniques* (1989) which featured Trần Quang Hải teaching overtone singing to Parisian students.

For an overview of his life and achievements, see the interview by Johanni Curtet published in *Cahiers d'ethnomusicologie 32* (2019).

Monique Brandily (1921–2022)

by Elina Djebbari

Monique Brandily (1921–2022), another great figure of French ethnomusicology, passed away in August 2022. A specialist of the musical practices of Chad's northern region of Tibesti, she contributed in many ways to set up ethnomusicology as a legitimate discipline in France, thanks to her research and publications in her position at the National Centre for Scientific Research (CNRS) as well as through the courses she taught at Nanterre university.

Monique Brandily. Photo provided by Elena Djebbari.

To know more about her life and her global approach to ethnomusicology, see the interview by Miriam Rovsing Olsen published in *Cahiers d'ethnomusicologie 21* (2008).

To listen to Monique Brandily's own voice, fieldwork testimonies, and recordings, you can listen to the series of podcasts dedicated to her work: [1] [2] [3]

47th ICTM World Conference

13–19 July 2023

University of Ghana, Legon

Buildings at the campus of the University of Ghana, Legon, the host institution of the 47th ICTM World Conference

Message from the Programme Committee

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

We are happy to report that the notifications of acceptances of proposals to the 47th ICTM World Conference were sent on time, on 27 December 2022.

The Programme Committee Co-Chairs are now involved in preparing the preliminary conference programme. Due to unavoidable scheduling issues, the preliminary programme and the conference registration website will be made available in February. The ICTM Secretariat will notify all conference participants via email when they will be online.

For more information about the conference, please visit the conference's preliminary website.

Accommodation news

by Daniel Kodzo Avorgbedor, LAC Chair

Details on accommodation, transportation, visa, etc., will be made available soon on a website currently under construction. For the meantime, the smaller hotels which are very close (i.e., either within walking distance or 7–15 minutes away by car) to the University will offer discounts to ICTM participants—see details below.

Some of the major hotels farther away from the University (i.e., from the airport to inner Accra city) are unable to offer any special discounts at this early part of the year, especially when the conference is in July and new rates for 2023 are pending in some cases; details will be provided as they become available.

For the discounted hotels below, there is no special code needed when making reservation; just mention the July ICTM conference and the LAC chair's name—Professor Avorgbedor. Specific hotel contacts or agents to ask for are among the details provided below.

Major international 4- and 5-star hotels at the airport (within about 15 minute drive to Legon) with rates ranging around USD 150–300 are listed next.

NB: There are many bargain B&Bs, for example by Googling "bnb near Legon" in addition to other categories of hotel accommodation in the inner city, Accra. Cheaper campus housing is limited due to the fact that school will still be in session in July—see below. Most rates are in USD, but local equivalents are negotiable. Even where only the local currency (Ghanaian cedi, GHS) is specified, payment in USD or EUR will be accepted.

For questions, concerns, and suggestions, email the LAC at ictmghana23@gmail.com or perazimm@gmail.com.

Discounted and budget accommodation

Mensvic Hotel (East Legon)

https://mensvicgrandhotel.com-accra.com/en/

Contact: Manager Mr. Foster +233 (0)302507406
Rates: standard room USD 150, discounted USD 120
Breakfast and wifi included

The Gallery Hotel (Okponglo, East Legon)
The Okpongloe branch of The Gallery chain of hotels
https://www.a-hotel.com/ghana/44938-okponglo/

Contact: Mr Ernest +233 (0)50 667 9034; +233(0)501620631
Rates: Studio USD 100; standard room USD 180, discounted USD 120

Africana Lodge (next to campus, Haatso Branch; walking distance, next to Palace Mall)

www.africanaguesthouses.com (Haatso branch)

Contact: Mr. Pharis +233 (0)500242503

Rates: regular GHS 282, discounted GHS 242

Breakfast included, no wifi

Nurses Hostel GRNA (about 900 meters, 14-min walk off campus, South Legon)
No special discounts. Nurses have priority so rooms cannot be guaranteed but highly recommended as a budget stay.
Rates: 2 beds in a room GHS 260; single queen GHS 250
Breakfast included, no wifi
If two people in a room then extra GHS 15 for breakfast.
Contact: +233(0)302500068; info@ghananurses.org
https://ghananurses.org/ (accommodation shown on map)

On-campus housing

Cheaper, dorm-style campus housing will be limited, because the school will still be in session in July. Special arrangements are being made to secure a certain amount of space and final details will be made available as soon as possible.

University Guest Centre
guestcentre@gmail.com; +233 (0)577850291,
+233(0)577850296
Rates: GHS 350 single; GHS 400 double
Breakfast and wifi included, restaurant available

30+ rooms may be available

Call Senior manager Victoria direct at +233(0)208129700 if you have problems reaching the office by email or phone.

Yiri Lodge
Owned by the Institute of African Studies, UG Legon, on campus, South Legon, about half a mile walk to campus centre
Rates: Standard room GHS 500

Contact: +233(0)544109086

Breakfast and wifi included

Most rooms are under renovation and some are not available, but please call when getting close to July for updates and availability.

Others

Here is a list of 4- and 5-star hotels at/near Kotoka International Airport (ACC) and about 15-minute drive to the University campus, with standard room rates from USD 150 to USD 300+.

Hyatt Estates
https://planetofhotels.com/en/ghana/accra/hyatt-estates
Contact: +233(0)243140259

Best Western Premier Accra Airport Hotel
https://bestwesternpremier.com.gh/
Contact: +233(0)302216570

Holiday Inn
https://www.ihg.com/holidayinn/hotels/us/en/accra/accra/hoteldetail
Contact: +233(0)302740930; +1 888 465 4329

Marriott
https://www.marriott.com/en-us/hotels/accmc-accra-marriott-hotel/overview/
Contact +233(0)302738000

Airside Hotel
https://airsidehotel.com.gh/
Phone: +233(0)30 278 5765; +233(0)303783844

City Escape Hotel
https://www.jetstar.com/au/en/hotels/properties/655404-city-escape-hotel-airport
Contact: +233 (0)302798425

Golden Tulip Hotel
https://accra.goldentulip.com/en-us/
Contact: +233(0)302213161

Financial assistance opportunities

by the ICTM Executive Board Committee for the Maud Karpeles, Young Scholars, and Other Funds

We are happy to inform our members that, once again, funding will be available to support in-person participation in the 47th ICTM World Conference.

The process for collecting, reviewing, and granting the applications for funding is handled jointly by the Executive Board Committee for the Maud Karpeles, Young Scholars, and Other Funds, and the ICTM Secretariat. The funds are provided by UNESCO's Participation Programme and the Council's own Barbara Barnard Smith Travel Award, Maud Karpeles Fund, and Young Scholars Fund.

To apply for funding support, please fill in this form.

Announcements — ICTM

Announcements in this section are sorted alphabetically by title.

Call for participation: 2023 ICTM Prizes

Submissions deadline: 1 March 2023

The submission deadlines for the International Council for Traditional Music's prizes for the best article, book, and film or video is 1 March 2023. 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.

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. 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 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. 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.

Call for participation: 54th IASA Conference & 4th ICTM Forum

11-15 September 2023
Istanbul, Turkey
Submissions deadline: 31 March 2023

The International Association of Sound and Audiovisual Archives (IASA) and International Council for Traditional Music (ICTM) invite you to participate in a joint event to be held on 11–15 September 2023 at the Istanbul University in Istanbul, Turkey.

This joint event, titled "**Collaborating to Preserve and Safeguard Audiovisual and Related Heritage**," comprises the 54th IASA Annual Conference and the 4th ICTM Forum in which, for the first time, ICTM and IASA join forces in a shared scholarly gathering. It promises to be a wonderful opportunity for collaboration between the organisations and their many shared interests.

The event will be hybrid, combining in-person and online components. Istanbul University will be the main venue and we will also offer online access to significant portions of the event for those who are not able to attend in person.

The IASA Conference will take place during the first four days. The ICTM/IASA Forum will be featured on the last, fifth day of the event, with the aim of bringing together both IASA and ICTM members/representatives.

The Conference and Forum are taking place at a time marked by great challenges involved in the digital preservation of sound and audiovisual collections, as well as the threat of loss of undigitised recordings. In addition, human migration, conflict and war, and the exclusion of minorities pose threats to the safeguarding of cultural heritage. In the digital age, we wish to strengthen dialogue and collaboration to address the complex situation and preserve and safeguard the sound and audiovisual heritage of peoples of the world.

For the IASA Conference (11–14 September), we invite proposals on the following themes: (1) Digital Preservation in Sound and Audiovisual Archives: New Collaborative Tools and Strategies; (2) Metadata and Curation; (3) Migration and Sound and Audiovisual Archives; (4) Collaborative Ideas to Protect Sound and Audiovisual Heritage at Risk; (5) Research and Dissemination; (6) Diversity, Accessibility, and Inclusivity in Archives; and (7) The Past and Future of Archival Studies and Audiovisual Archives in Türkiye and the Turkic World.

For the ICTM/IASA Forum presentations (15 September), we invite proposals on the shared theme "Collaborating to Preserve, Document, and Safeguard Traditional Music and Dance."

Further information about the event, including the full Call for Papers and submission forms, can be found on the event's website.

Invitation to ICTM Dialogue: Towards the International Council for Traditions of Music and Dance

You are cordially invited to attend the **ICTM Dialogue: Towards the International Council for Traditions of Music and Dance**. Based on extensive consultation with the ICTM membership around the world, members of the Executive Board will recommend a change for the name of the Council, to the **International Council for Traditions of Music and Dance** (ICTMD).

They will also discuss the General Assembly voting procedures, as they will take place at the 47th ICTM World Conference, Legon, Ghana, in July 2023.

Speakers: Svanibor Pettan (Slovenia), Catherine Foley (Ireland), Daniel Kodzo Avorgbedor (Ghana), Silvia Citro (Argentina) and Don Niles (Papua New Guinea).

Chairs: Tan Sooi Beng (Malaysia) and Marcia Ostashewski (Canada).

Date: 18 February 2023 at 1:00–2:30 PM (UTC+1, e.g., Paris, Abuja, Ljubljana)

The event is open to all, but registration is compulsory: please register using this form to receive your personalised Zoom link.

Study Group on Audiovisual Ethnomusicology: Symposium

1–3 September 2023
Cork, Ireland
Submissions deadline: 30 May 2023

The Study Group on Audiovisual Ethnomusicology will hold its 3rd symposium on 1–3 September 2023 at the School of Film, Music and Theatre, University College Cork, Cork, Ireland.

The 3rd symposium aims to provide a scholarly venue to reflect widely on the use of audiovisual media as a research tool in ethnomusicology. At the same time, the symposium wants to be an occasion for exploring new ways of preserving and disseminating ethnomusicological knowledge and to foster debates on the emerging field of audiovisual ethnomusicology.

Further information about the symposium, including the Call for Papers, Call for Films, and Local Arrangements information, can be found on the Study Group's website.

Study Group on Music and Minorities: Symposium

5–8 December 2023
Kelaniya, Sri Lanka
Submissions deadline: 28 February 2023

The Study Group on Music and Minorities will hold its 12th symposium on 5–8 December 2023 at the University of Kelaniya, Sri Lanka. One of the symposium days will be programmed jointly with the ICTM Study Group on Indigenous Music and Dance. The symposium will accommodate both onsite and online presentations in the English language.

There are five themes for the symposium: (1) Diaspora/Translocality in Music and Dance of Minorities; (2) Theoretical, Methodological, and Governmental Implications for the Study of Music and Dance of Minorities; (3) Music, Dance, and Minorities Across the Indian Ocean; (4) (Musical) Differences and Commonalities Between Indigenous Peoples and Minorities; and (5) New Research.

The deadline for submissions is 28 February 2023.

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

Reports from ICTM National and Regional Representatives

Austria

by Sarah Weiss, Chair of National Committee

The ICTM National Committee for Austria (ICTMÖ) held its annual meeting on 2–3 December 2022. Hosted by the University of Music and Performing Arts Vienna (mdw) in Vienna, with Javier Silvestrini serving as local arrangements chair, the theme of the meeting was "Beyond Writing: Ethnographic Film in Ethnomusicology." The main focus of the event was the two ethnographic films which received the ICTM Prize in 2021: *Sakti-Vibrations* (2019) directed by Zoe Sherinian in collaboration with Tani Ikeda and Varsha Yeshwant Kumar; and *Kiraiñia* (2019) directed by Juan Castrillón. We had a live event on 2 December during which we watched both films in the fabulous surround sound of the brand-new ArtHouse Cinema at mdw.

On Saturday we were fully hybrid to accommodate people from around Austria and elsewhere who were interested in our gathering. We hosted a lively roundtable entitled "Beyond Writing: Current Approaches and Problem Areas in Audio-Visual Research and Dissemination" [Über Schriftlichkeit hinaus: Aktuelle Zugänge und Problemfelder der audiovisuellen Forschung und Dissemination] with Hanin Hannouch (Weltmuseum), Juan Bermúdez (Universität Wien), and Bernd Brabec de Mori (Universität Innsbruck), and moderated by Cornelia Gruber (Phonogrammarchiv of the Austrian Academy of Sciences). Our annual general meeting followed, during which a number of exciting developments were reported at different universities in Austria. These are reported below. We concluded the meeting with an engaging two-hour-long conversation with the directors of the featured films, Zoe Sherinian and Juan Castrillón, moderated by Sarah Weiss.

University of Vienna Department of Musicology (link)

Julio Mendívil reported that a position in ethnomusicology had "unfortunately" become vacant due to the departure of Cornelia Gruber, but that the position would be filled starting on March 2023. Immediately afterwards Kristen Klenke reported that Gruber had "fortunately" been able to fill a position in publications and editions (as the successor to Gerda Lechleitner) at the Phonogrammarchiv, as well as a position in audio technology (succeeding Will Prentice), and as a temporary replacement for Johanna Volke. Klenke also reported that the Phonogrammarchiv would probably be relocated to the former Postal Savings Bank in 2023. In May 2022, the University of Vienna and PhD student Juan Bermúdez hosted four roundtables and an international symposium titled "TikTok-Music-Cultures: Perspectives on the Study of Musicking Practices On & Through TikTok." The results of these events will be published in a special journal issue in 2023.

mdw/Music and Minorities Research Center (link)

Ursula Hemetek reported that MMRC is thriving, and several positions had been advertised. Three events took place during the autumn: the lecture concert "Challenging the Theatre of Memory: Yiddish Song Beyond Kitsch and Stereotype" (11 October 2022), featuring musicians and researchers Isabel Frey and Benjy Fox Rosen; the symposium "Power of Music," co-organised with Initiative Minderheiten (28–29 October 2022), aiming at networking with NGOs in Austria and presenting minority musicians as panelists; and finally, the MMRC lecture of the year 2022 (on 25 November) was dedicated to Indigenous music. Dylan Robinson and Cheryl L'Hirondelle from "the land that is now called Canada" presented a lecture entitled "Listening to the Songs of Indigenous Lands." Current research projects can be viewed on the centre's website. Malik Sharif added that the journal *Music and Minorities* is entering its second year and submissions are welcome, including suggestions for reviews. He also mentioned the Seed Money Initiative, which runs until mid-January, and promotes project application work. Interested people can contact him directly.

mdw/Department of Folk Music Research and Ethnomusicology (link)

Marko Kölbl reported that Ursula Hemetek had retired, and since then had been declared an honorary member of the department. She also received the university's Gold Medal of Merit. Those present congratulated her with a hearty applause. Unfortunately, the search to fill the professorship in ethnomusicology had not been successful. Kölbl communic-

ated that he had become the Chair of the department, with Javier Silvestrini as deputy. Kölbl also reported on the musically diverse artistic teaching staff, who teach students in the new master's programme in ethnomusicology. Instruments and singing in the field of traditional music would also soon be offered as a primary artistic subject/major for students enrolled in the teacher-training courses.

Gustav Mahler Privat Universität für Musik (link)

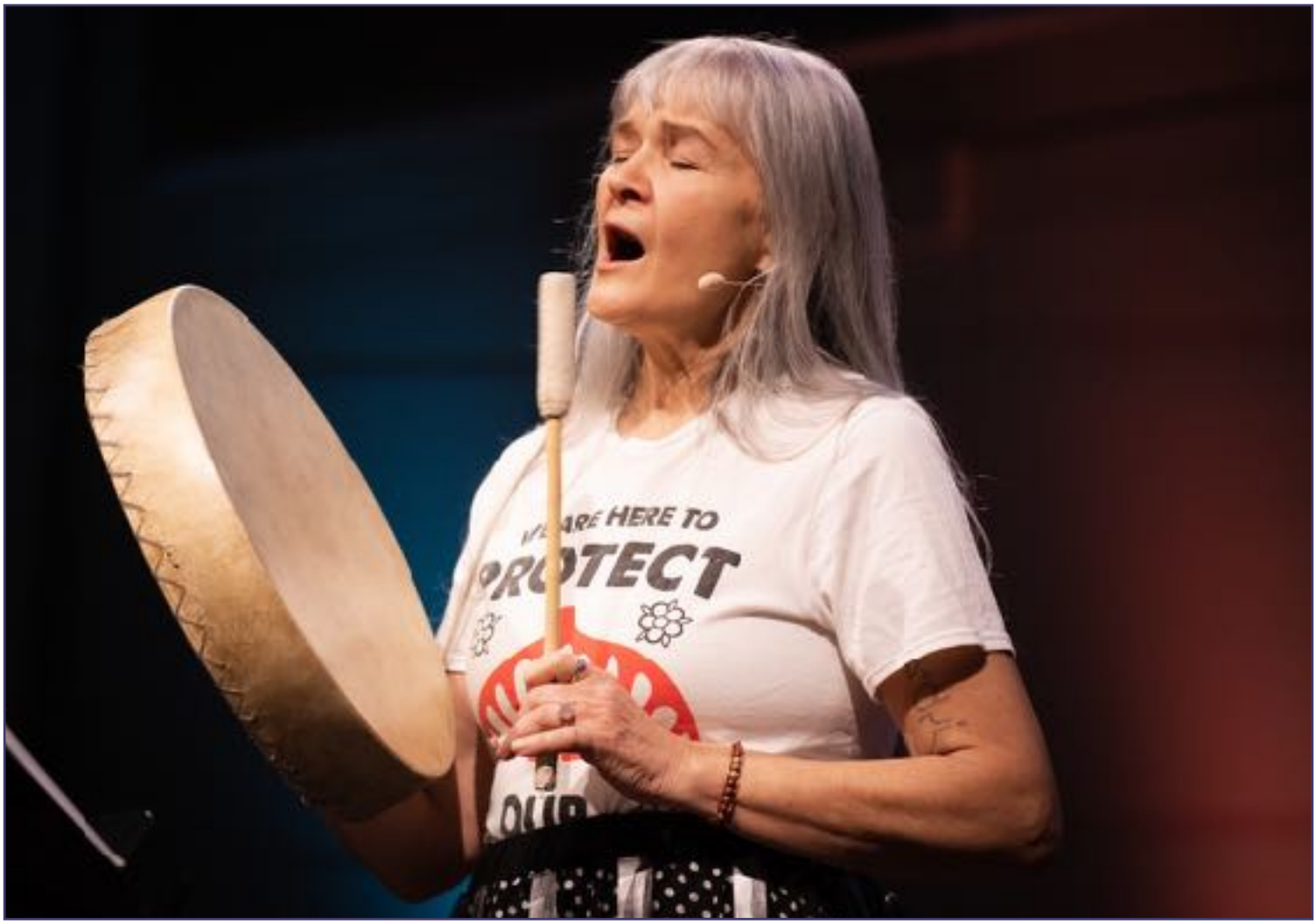
Thomas Nußbaumer reported that, having served as a member of the appointments committee, he could announce that the professorship at the Gustav Mahler Private University had been awarded to Eckehard Pistrick.

Mozarteum Innsbruck (link)

Nußbaumer reported that the book series at the Mozarteum successfully continued with publications on the music of the Hutterites and a large anthology on yodelling and polyphony in the Alpine region. He added that the symposium on dance music in the Alpine region, in honour of Rudolf Pietsch, had been a great success. Video impressions of the event are available here.

KunstUniversität Graz (link)

Sarah Weiss reported that, in addition to the one held by Kurt Schatz, three new pre-doc university assistantships had been awarded in 2022, to Talih Wartner-Atterzadeh, Rachel Ong, and Anna Rezaei, adding that a research project by Felix Morgenstern had been ongoing since December 2021. Kendra Stepputat successfully completed her habilitation and holds a position as an Associate Professor. Recently, three symposia were successfully held at the KUG in the winter semester: "Boundaries, Borderlands, and Belonging: Translocality and the Navigation of Cultural Movements, Intersections, and Conflicts," hosted by Weiss and Tan Sooi Beng. That symposium served as a pre-conference event to the week-long ESEM conference, which was hosted by Stepputat. The third symposium was a joint effort between KUG, Steirisches Volks*Lied*Werk, and the Privat Pädagogische Hochschule Augustinu, titled "Sound in the City: Musik in mitteleuropäischen Städten."



Cheryl L'Hirondelle performing during MMRC's annual lecture. Vienna, Austria, 25 November 2022. Photo by David Višnjić

University of Innsbruck (link)

Bernd Brabec de Mori reported that the ethnomusicology department at Innsbruck was also highly committed and productive, especially in coordination with the Mozarteum. Members of the two departments were planning a joint field-research course for students from both universities.

For a country with a population less than the size of the metropolitan area of New York City, we can conclude that ethnomusicology is thriving in Austria.

Burundi

by Justin Baransananikiye, Liaison Officer

On behalf of the Republic of Burundi, I am honoured to express our thanks to the Executive Board of ICTM for appointing me as the Liaison Officer for Burundi on 12 April 2022. Without delay, we have launched three important research projects on the traditional music and dances of Burundi, the results of which will be submitted to ICTM for publication.

We are also preparing to organise here in Burundi in 2023 a symposium which will bring together teachers of music education and ethnomusicologist researchers from universities in the countries of the East African community, of which Burundi is a part. We are open to any cooperation with ICTM representatives in other countries.

France

by Elina Djebbari, Chair of National Committee

The Société Française d'Ethnomusicologie (SFE) forms the ICTM National Committee for France. The current board is composed of Marlène Belly (President), François Picard (Vice President), Elina Djebbari (Treasurer), Alice Mazen (Secretary), Apollinaire Anakesa, Geoffroy Colson, Marie Cousin, Corinne Frayssinet Savy, and Eddy Pennewaert.

After two years profoundly disrupted by the COVID-19 pandemic, SFE went through 2022 carrying out its various core activities.

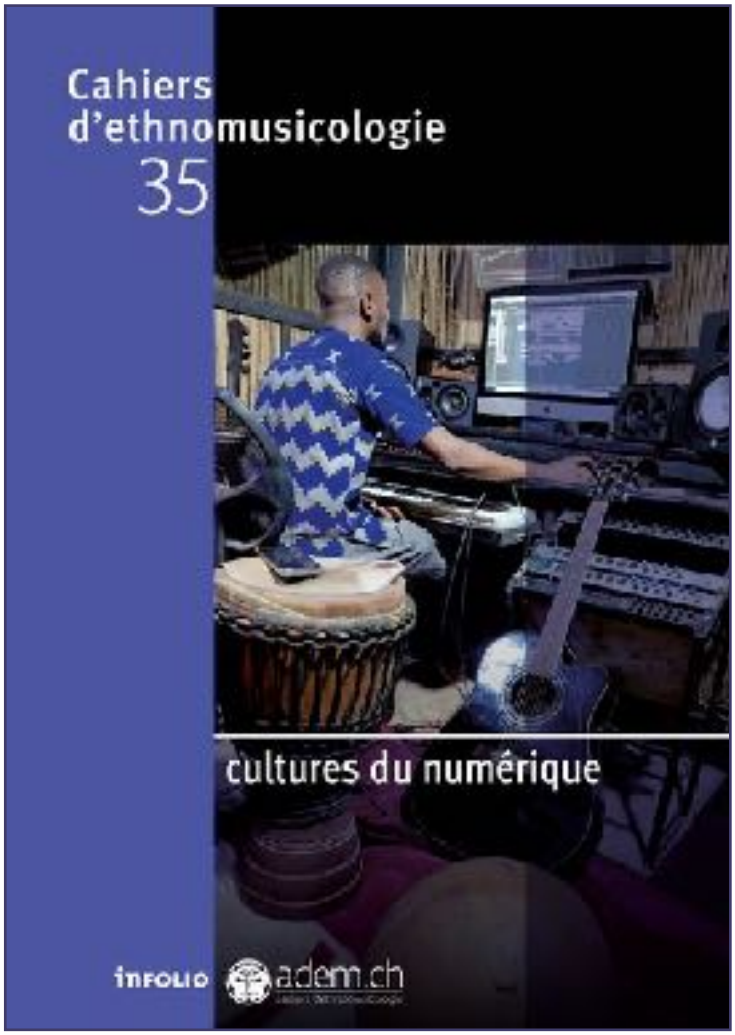
As part of its "Nomad Seminar" programme held in partnership with various universities in France, SFE supported the study day "Epic, Music, and Actualisation." The society also contributed to fieldwork expeditions (especially for young researchers who could eventually return to the field after the pandemic), and to the publishing of multimedia resources and monographs. Among them were Nicolas Prévôt's book *Un Sacré Bazar: Musique, Possession et Ivresse en Inde Centrale* (Nanterre, Société d'Ethnologie, 2022) and its special multimedia page.

SFE organised its annual in-person encounter over three days in Paris, on 23–25 September 2022, in partnership with the British Forum for Ethnomusicology and the Musée du Quai Branly-Jacques Chirac to hold the study days "Digital Arts and Humanities in Ethnomusicology."

As usual, SFE collaborated with Ateliers d'Ethnomusicologie in Geneva, Switzerland, to publish the 35th volume of *Cahiers d'ethnomusicologie* (2022).

In addition to these various scientific events and publications, SFE also contributed to the 2022 edition of the Jean Rouch International Film Festival.

From December 2021, SFE suffered several losses of those who undoubtedly contributed to the history of French eth-



Front cover of Cahiers d'ethnomusicologie 35 (2022)

nomusicology. Please see page 4 of this *Bulletin* for the obituaries of Trần Quang Hải and Monique Brandily.

For up-to-date-information, see the society's official website and Facebook page.

Iran

by Mohammad R. Azadehfar, Liaison Officer

A new social movement led by Iranian women began in the fall of 2022 and caused dramatic changes in the musical life of our people. The movement began after the death of an Iranian girl while in custody of authorities, who detained her for not wearing a hijab in a public park.

Many musicians stopped their public performances, and soon concert halls fell into a deep silence. A number of musician activists created songs in favour of women's movements and their performances have been circulating widely over social media. It led to a vast campaign to filter social media content on platforms such as Instagram, WhatsApp, and others.

Some musicians are being held in custody at the time of writing this report. I personally received a formal warning letter from my university chancellor because of a music faculty protest in November. At the moment, music fieldwork activities are running considerably slower, and music researchers are facing problems in pursuing their studies. The Iranian ICTM office has tried to be responsible for musicians' demands and needs in supporting their music studies and research in the current difficult time. I feel uncomfortable writing more.

Russian Federation

by Olga Pashina, Liaison Officer

The year 2022, declared in Russia as "the year of cultural heritage," saw a number of large-scale events dedicated to folk music and dance of ethnic groups living on the territory of the Russian Federation. In October, the Russian parliament passed a law "On the Intangible Ethno-Cultural Property of the Russian Federation"; I was involved in the elaboration of this law.

In March 2022, the All-Russian Congress of Folklore Scholars took place in Ryazan. Its participants included researchers in the field of traditional folk culture (ethnomusicologists, social anthropologists, philologists, specialists in folk decorative and applied arts, etc.), as well as makers of folk instruments and performing musicians (leaders of folk-music ensembles, singers, and instrumentalists) involved in the preservation and revival of folk traditions in various regions of Russia. The researchers discussed their discoveries made during fieldwork, while the culture workers reported on their collaboration with bearers of ethnic traditions, in order to preserve authentic forms of music making, rituals, handicraft, etc.

The international congress "Studying the Intangible Cultural Heritage in the Context of Global Science: A Russian Experience" was held in Moscow and Saint Petersburg. Within the framework of the congress, the international conference "Concepts of Intangible Cultural Heritage: Scholarship and Practice" took place at the State Institute for Art Studies on 28–29 September, while the international scientific and practical conference "Folk Music Through Centuries and Borders" was held at the Rimsky-Korsakov State Conservatoire on 1–3 October. The topical problems of studying, preserving, and promoting the intangible cultural heritage were discussed in Moscow. Specialists from Russia, Belarus, Kazakhstan, Armenia, North Macedonia, Serbia, and Iran exchanged their experience in dealing with these problems. The Saint Petersburg event was timed to coincide with the 160th anniversary of the establishment of the Conservatoire. Presentations were made by ethnomusicologists from various cities of Russia, from Yakutsk to Petrozavodsk, as well as by scholars from Kazakhstan, China, and the Donetsk region. The performers at two folk-music concerts held in Moscow and Saint Petersburg included students of the Gnesin Russian Academy of Music, folk-music ensembles of the Saint Petersburg Conservatoire and University, as well as soloists from various regions of Russia and from other countries.

One of the year's notable events was the international festival "Russia: A Universe of Sound," organised by the Tchaikovsky Moscow State Conservatoire. The festival went on from May to October in Moscow, Samara, Ulan-Ude (Republic of Buryatia), and Makhachkala (Republic of Dagestan). The festival's educational ideas attracted culture workers, students, and the public from ten regions of Russia.

The festival's principal objective was to create opportunities for an immediate dialogue between representatives of diverse cultures. Within the festival, performances of musicians and dancers took place not only in concert halls, but also outdoors, in order to involve the audience. Additionally, noted ethnomusicologists delivered public lectures in educational institutions and other venues; the lectures were accompanied by presentations of ethnic ensembles.

The performances of the bearers of unique traditions of Russia's Far East and Far North—Chukotka, Sakhalin, and Taymyr—were a revelation for both the audience and the organisers of the festival.

The population of Taymyr includes the Nganasan, Nenets, and Enets peoples. The Nganasans still preserve elements of shamanistic culture. Aleksey Chunanchar presented a shamanic dance, while Evgeniya Sidel'nikova sang personal songs in the Nganasan language and played ethnic musical instruments.

The Nenets of Taymyr are a nomadic reindeer-herding people. Their traditional repertoire consists of songs about nature, birds, animals, as well as "tribal songs" narrating heroic deeds of the founders and chiefs of each tribe. The Nenets folk music was presented by Roza Yadne, who performed a song of a *sikhirtya* girl. Very popular among the Nenets are the legends about short human beings named *sikhirtya*, who lived inside the hills, mined and worked precious stones and metals, and were able to command nature.

The Enets are the smallest among the ethnic groups of Taimïr (237 people). Zoya Bolina has preserved the amazing Enets tradition of sung fairy tales *syudobichu*, which she learned from her mother. She performed excerpts from the fairy tale "The Hairy Giant" and the song "A Girl from the Moggadi Tribe," praising the Enets girls' beauty and intelligence.

The Turkic-speaking ethnic group Dolgan lives not only in Taymyr, but also in Yakutia. The playing of the mouth *bargan* (jew's harp) is an important part of their repertoire.

The traditional culture of Sakhalin was represented by the music of the Nivkh people: singing through the long pipe *kalni*, the subdued rhythms of the famous "Nivkh log" *tyatya-chkhash*, the melancholy sound of the bowed instrument *tïngrïn*, the rustling rattles made from fish skin, and their enchanting ritual dance. The programme of the youth group of the ensemble "Mēngumē Ilga" [Silver ornaments] from Poronaysk included not only Nivkh tunes and dances, but also those of the Ulch and Nanai peoples.

The folk ensemble "Atasikun" from Chukotka, which also appeared at the festival, preserves the ancient songs and dances of Eskimo and Chukchi tribes.

Those who took part in the festival included the legendary Altai shaman (*kam*) Vladislav Cheltuyev and the folk narrator from the mountainous Altai Ēmil Terkishev, who recited the epic poem *Alïp-Manash* in full.

The ensemble of the school-studio of ethnic singing "Khadag" from Ulan-Ude performed the ritual *Sagaan sarïn nayr* [Celebrating the white moon], the central calendar holiday of Buryatia. The long process of traditional reception of guests —including the offering of prayers to Buddhist and Pagan deities, collective performances of songs and round dances, as well as the show of invited players on plucked and bowed

The folk ensemble "Atasikun" from Chukotka. Photo by Sergey Gavrilenko

string instruments called *morin-khuur* and *tovshuur*, and the recently reconstructed Buryat ritual wind instrument called *sukha-khuur*—was staged over the course of 90 minutes. This fascinating subject matter was presented by the pupils and colleagues of the outstanding Buryat folk singer and internationally recognised scholar in the field of the traditional culture of the Buryat people, Yeshin-Khorlo Gomboin. The programmes of the concerts in Ulan-Ude included examples of the sound art of Evenks living in Buryatia, and excerpts from the music heritage of the Russian Old Believers from the Trans-Baikal region and the Trans-Baikal Cossacks.

There were also tunes played on the *khomus*, the ancient musical instrument (a variety of jew's harp) that is a sacred symbol of the national culture of the Sakha (Yakut) people. A group of students of the Yakut music college showed a high level of proficiency in playing this unique instrument, while the singing culture of Yakuts was represented by a number of traditional genres: the ancient form of greeting *toyuk* with its characteristic guttural overtones, and the *dēgērēn* songs using the techniques of *khonsuo* (nasal singing), *tanalay ïrïata* (palatal singing), and *khabarga ïrïata* (singing with guttural wheezes). An absolute revelation was the acquaintance with the recently revived Yakut bowed instrument, *kïlï'akh kïrïïmpa*, with horsehair strings.

The festival also hosted the ensemble "Tïva Kïzï," a unique collective performing all kinds of Tuvan throat singing in its unusual female version, which is notable for the softness of its tone and a special manner of sound delivery. The performers do their best to preserve the ancient manner of singing, accompanying it on the traditional instruments *igil*, *bïzaanchï*, *doshpuluur*, *chadagan*, *khomus*, *shoor*, and *dungur*.

In Samara, the festival's programme centred on the music traditions of the peoples of the Volga region: Tatars, Chuvashs, and Russians. The Chuvash folklore ensemble "Selgus'" [Fount] showed the ancient working ritual, *nime*, related to the weaving process. The folklore ensemble of the Kazan Conservatoire presented the programme *Ber zhïrlamïy kynelem tyz' almïy* [I cannot live without song] with music of various local groups of the Tatars and traditional music of Finno-Ugric peoples living on the territory of the Republic of Tatarstan. The programme was accompanied by detailed and highly informative comments by the ensemble's leader.

The Russian culture of the Volga region was reflected in the festive programme by the ensemble "Zaigrïshi" [Playing tunes] from Samara, comprising ballads, *chastushkas*, and dance songs recorded in the environs of Samara.

The music of the Northern Caucasian peoples was spectacularly demonstrated at the concerts that took place in the Republic of Dagestan. The ensemble of the chorus "Singing Charoda" performed songs of various Dagestani ethnic groups, while the folklore ensemble "Darachchi" sang the traditional songs of the Lak people.

The festival's events were also joined by traditional music performers from India, Iran, Korea, Mongolia, USA, Turkey, Japan, and Western Sahara.

Slovakia

by Bernard Garaj, Chair of National Committee

In this report I would like to highlight the most important activities in which the members of the ICTM National Committee for Slovakia have participated in recent years.

Systematic ethnomusicological research in Slovakia is carried out at two institutions. The first is the Institute of Musicology of the Slovak Academy of Sciences in Bratislava, with its Ethnomusicology Department, whose protagonist for many years was Oskár Elschek. The continuity of the department's scientific direction is presently carried out by its director, Hana Urbancová, who is mainly devoted to the issues of song genres and historical ethnomusicology, in turn related to her rich publications and presentations in two ICTM Study Groups, those on Historical Sources and on Music and Minorities.

The second institution is the Department of Ethnology and Folklore Studies of the Faculty of Arts, Constantine the Philosopher University in Nitra. The head of the department is Jana Ambrózová, who is researching playing styles in string and dulcimer bands, Roma music, and various theoretical and methodological problems of music-structural analysis using information and communication technology. She is an active member of ICTM, as evidenced by the fact that she is Vice Chair of the Study Group on ICTM Study Group on Music and Dance of the Slavic World. The author of this report is also a member of this department, which deals with folk musical instruments, ensemble music, and traditional music in Slovakia in the context of Central Europe. He is a long-standing member of the Study Groups on Musical Instruments and on Multipart Music. The Nitra School of Ethnomusicology also includes several graduates who, although not professionally active in scientific research institutions, by

their documentary work and publications make a significant contribution to contemporary Slovak ethnomusicology.

The activities of the National Committee include the organisation or co-organisation of several important international and national events. One of them was a scientific conference held in 2019, titled "Traditional Music and Dance in Contemporary Culture(s)," which was attended by ethnomusicologists and ethnochoreologists from ten European countries. Thanks to the participation of a range of other experts, an inspiring discussion was created, which resulted in exploration of processes characteristic of contemporary forms of traditional music and dance in different European countries, including diverse forms of music and dance folklorism, organised revival and revivalism, stage presentation, transmission, transgeneration, and mediation. Another annual event is the so-called "Folklore Greetings," the only event in Slovakia dedicated to the most important protagonists in the field of traditional music.

An important activity of the members of the National Committee is their active participation in the process of inscription of significant elements of intangible cultural heritage, either in the National List of Slovakia or in the UNESCO List of Intangible Cultural Heritage of Humanity. This activity is carried out at several levels. Members of the National Committee enter into direct communication with UNESCO as representatives of the Ethnographic Society of Slovakia (the only accredited ICH NGO Forum in Slovakia, who are also members of advisory bodies to the country's Minister of Culture), the Council for the Protection of Intangible Cultural Heritage, and the Expert Commission for the Assessment of Proposals for Entry in the Representative List of Intangible Cultural Heritage of Slovakia, or are directly involved in the assessment of proposals related to traditional music. After four elements were inscribed on the UNESCO list (Fujara – a Musical Instrument and its Music, Music from Terchová, Bagpipes and Bagpipers' Culture, Multipart Singing in the Horehronie Region), the members of the National Committee assessed the successful inscriptions on the national list: *Gajdica* [chanter], *Fujara trombita* [signal shepherds' flute] and *Rífová píšťala* [shepherd s overtone flute].

United Arab Emirates

by Aisha Bilhkair, Liaison Officer

During the COVID-19 shutdown, people used music to communicate and entertain each other. The common music understood by the United Arab Emirates' diverse population was the country's national anthem. Therefore, regardless of their linguistic, religious, or political backgrounds, singing collaboratively from high-rise buildings brought many people together. This factor proved that music is a natural unifying element, when performed independently of ulterior motives.

Since the easing of restrictions in the second half of 2022, many government entities encouraged in-person activities and organised their events accordingly. The noticeable outcome of such events was the presence of more music in public and official settings. For example. the National Library and Archives celebrated the UAE National Day with various activities, where attendees enjoyed the culture of the UAE

Performers at Sheikh Zayed Festival. Abu Dhabi, United Arab Emirates. Photo provided by Aisha Bilkhair.

through dance, popular dishes, and a concert by a student orchestra.

Additionally, youth and talented individuals were encouraged by sponsors to exhibit their musical talents during public events. For example, the National Library and Archives hosted a Student Orchestra event which mutually benefited the audience and the performers. Such initiatives increased the desire to experience music and the awareness of performers' talent.

Mission to preserve musical heritage

The efforts to preserve and sustain UAE heritage are evident in the many festivals and activities that feature traditional music. One major festival designed for this purpose is Zayed. The festival includes many musical forms performed by multiple generations.

The government's strategy is to target the younger generations and encourage them to learn, interact, and be proud of their heritage and historical music. These heritage festivals include traditional music and are often scheduled during semester breaks when students have free time and are able to attend these daily free events.

Academically speaking

Carlos Guedes—Associate Arts Professor of Music at NYUAD, Portuguese composer, media artist, educator, and researcher—initiated the project "Exploring the Musical Traditions of the Shihuh" of Ras Al Khaimah. This is the first time an academic project documents and collects oral history, instrument making, and music performance in action in the country.

Music and social media

A variety of music is circulated through social media, and many video clips are used to highlight talent, provoke feelings of nostalgia, and/or for fun and entertainment. One notices how some music videos become viral once they appear on social media. This phenomenon is exceptionally exciting because some people who recirculate and like the video clips were born in a different time period, and to some this is the first time they are acquainted with the depicted performing artists.

Conclusion

It is evident that music bonded people during lockdown. Music and arts performance became prominent in all official and private events, resulting in the younger generation appreciating traditional, contemporary, as well as digitally created art forms. Sustaining traditional music forms requires actively engaging the younger generation in music created in the past as they are encouraged to improvise to create something new while still maintaining the national identity.

Reports from ICTM Study Groups

Music and Dance in Latin America and the Caribbean (LATCAR)

by Javier Silvestrini

The ICTM Study Group on Music and Dance in Latin America and the Caribbean (LATCAR) is pleased to announce the completion of its first Joint Symposium with the ICTM Study Group on Applied Ethnomusicology. This event marked LATCAR's second Study Group meeting since its founding in 2018. The meetings explored an alternative format, combining hybrid and in-person activities in two localities; Rio de Janeiro, Brazil, on 19–24 September, and Santiago de Chile, on 26 September–1 October 2022. The goal was to explore an alternative hybrid format that would accommodate participants over two weeks, while considering travel restrictions and concerns left by the COVID-19 pandemic. At the same time, the Study Groups wanted to showcase two places with effervescent ethnomusicological traditions. The first meeting in Rio emphasised Applied Ethnomusicology and accommodated LATCAR sessions in its programme. While Santiago de Chile emphasised Music and Dance in Latin America and the Caribbean themes, highlighting contributions on applied topics.

Part 1: Rio de Janeiro, Brazil

The first part of the Joint Symposium was held at Colégio Pedro II, a public middle school in the heart of Rio that features an outstanding music programme where some Brazilian host scholars had studied themselves during their youth. The LATCAR is thankful to the Head of the Music Education Department of Colégio Pedro II, Anna Cristina Cardoso da Fonseca, Local Arrangement Committee Chair Pedro Mendonça, and Leonardo Correa for opening their doors to host this event. Likewise, we thank Magda Pucci and Lucilene Silva from the LATCAR directory board and Wei-Ya Lin (Secretary of the Study Group on Applied Ethnomusicology) for putting the programme together.

The official languages of the symposium were Portuguese, Spanish, and English. A team of four simultaneous translators contributed to the event's immense success by translating all presentations to and from these languages for five consecutive days. Therefore the exchange of information was possible at a global level. The event also featured segments in other Indigenous or African languages, which the participants translated. The symposium was kicked off by ICTM President Svanibor Pettan, who, in his opening address, talked about 15 years of applied ethnomusicology in ICTM. The programme featured three keynote presentations. The first focused on the work of Grupo Musicultura Maré (Rio de Janeiro), was entitled "A Brief Critical Survey of 20 Years of Participatory Research" and presented by Mariluci Nascimento and Samuel Araújo. It showcased the research of Musicultura and the Ethnomusicology Laboratory of the Federal University of Rio de Janeiro, which started in 2003 based on principles of critical pedagogy and participatory action research. Fernanda Kaingang and Anthony Seeger presented a second keynote titled "Intellectual Property of Indigenous Peoples: Dialogues of an Ethnomusicologist with a Kaingáng Lawyer." In panel form, they discussed concepts such as public domain, collective rights, benefit sharing, and the legal procedures available for protecting Indigenous peoples' copyrights in the context of applied ethnomusicology.

Participants of the joint symposium of the Study Groups on Music and Dance in Latin America and the Caribbean and on Applied Ethnomusicology. September 2022. Top: Rio de Janeiro, Brazil; photo by Magda Pucci. Bottom: Santiago de Chile, Chile; photo by Jacob Rekedal.

Mestre "Naldinho" Arnaldo de Lima and Ana Mumbuc presented the third keynote "Sonoridades Quilombolas." The symposium also featured various workshops. Among them was one given by Djuena Tikuna, a Brazilian indigenous singer from the Amazon, and another on Afro-diasporic music and instruments presented by Notorio Saber Spirito Santo. In addition, various groups gave musical presentations. Among them were the "Ex *&* Students" group, which consists of graduates and current students of the Espaço Musical do Colégio Pedro II; a performance of *Rio funk* with artist Mano Teko NylMC, DJ Pirigo, and DJ Grandmaster Matarazo; a presentation of Indigenous music with the group Memória Fulni-ô and Wiyae (Djuena Tikuna and Magda Pucci) - Sesc Tijuca. The first part of the Joint Symposium in Rio concluded with a culinary visit to the colourful Feira de São Cristóvão, considered the most important centre of northeastern culture in Rio de Janeiro.

Most notable were the contributions from Indigenous groups in Rio, which presented how musical practices and research can voice approaches to advocacy and urgency of social change. Likewise, key contributions were made by *mestres* and *mestras* researching and teaching in Brazilian higher education through initiatives such as "The Meeting of Knowledges." Their work showed examples of how representation and participation in knowledge production at all levels can empower marginalised groups and shift the research and teaching paradigms toward sustainable pluri-epistemic practices.

Part 2: Santiago de Chile

The second part of the Joint Symposium was held on the other side of the South American continent, in Santiago de Chile, hosted by the Department of Music of Alberto Hurtado University. The head of the Local Arrangements and Programme Committees, Jacob Rekedal, together with his colleague Leonardo Díaz, assembled a programme featuring keynotes and music contributions from many Latin American and Caribbean ethnomusicological perspectives. The most important contributions in Santiago presented the works of scholars working with Chilean Indigenous groups, and critically explored the discursive legacy of Chileaness, human rights, and political justice through their work. Again, musical advocacy played a key role, as musicians from the Mapuche group Waikil + Banda, in a concert/talk presented their work, highlighting their communities' political and social demands through music as they contextualised their musical trajectories in transcultural Chile.

We had the privilege to feature three keynotes. The first was given by Franco Daponte, titled "El Salto de las Salitreras, the Rhythm of Chunchos, Morenos, Gypsies, and Devils." He described how this practice spread through religious spaces in Chile and Peru during the second half of the twentieth century, and how it became one of the most important rhythms in the popular religiosity of central-northern Chile. Silvia Citro presented the second keynote "Interculturalities in Dance: Ethnographies, Archives and Montages With the Tobas-Qom of the Argentine Chaco." Her contribution was in the form of a performance/talk. It featured audiovisual documentary excerpts through which she analysed her positioning within the Indigenous communities where she researched for many years. She also talked about the importance of the body as a way of understanding embodied epistemologies. The third and last keynote was presented by Alberto Díaz Araya and was titled "The Forgotten Sanctuary, Musical-Choreographic Manifestations in Andean and Afro-Descendant Communities in Northern Chile." He presented his life work in research in northern Chile and problematised concepts and approaches involving the patronisation of intangible culture and the calling for de-objectivisation research on a subject/subject basis by questioning the academic and national musical narratives.

Further musical presentations and performances were done by Victoria Polti, Saulo Caraveo, and Felipe Meza Amado, exploring online performing settings. A featured concert talk by Gertrud Huber explored the use of the Alpine zither in the repertoire Avena De Castro and the Brazilian *choro*. Finally, a concert/talk by the group Aguayé featured a rich insight into the styles of the Chilean *cueca*. The group, formed by students and former students from the host university, was led by faculty of the Alberto Hurtado Department of Music.

During the second part of the symposium in Chile, LATCAR held its business meeting. We thank the Local Arrangement Committee for the time slot.

To conclude, we want to express our deepest gratitude and thanks – *¡muchísimas gracias! muito obrigad@!* We warmly thank the Study Group on Applied Ethnomusicology and its Executive Committee, Huib Schippers, Zhang Boyu, and Wei-Ya Lin, for their fruitful cooperation in this project. We also thank both local arrangement teams, Jacob Rekedal in Chile and Pedro Mendonça in Brazil, for their tireless endeavour to making it happen. We kindly thank the ICTM President, Svanibor Pettan, for his participation and support in both events. We were delighted to celebrate together in Rio the ICTM's birthday on the day it turned 75 years old.

Thank you for the cake! Last but not least, we thank all participants and presenters for giving both Study Groups the privilege of experiencing their hard and outstanding work.

The next symposium and Study Group meeting are in the planning stages for 2024, in Havana, Cuba. We are working with our future host, Casa Las Americas, to bring ICTM LATCAR to the Caribbean for the first time. In 2023, during our next business meeting in Ghana, we will discuss further ideas and topics for the 2024 Study Group symposium.

Warm regards from the the outgoing LATCAR Executive Committee: Jacob, Jessie, Juan, Lucilene, Magda, Nora, and Javier.

Historical Sources

by Gerda Lechleitner, Study Group Co-Chair

The 24th Symposium of the Study Group on Historical Sources took place in Brussels, Belgium, on 18–22 October 2022. This was the first meeting in person after the pandemic, although some colleagues presented their work online. For several reasons we may say that this was a very special meeting: it was the first (international) meeting organised by the young ICTM National Committee for Belgium, the venues were in three different cities and institutions around Brussels (Musical Instrument Museum in Brussels, Katholieke Universiteit in Leuven, and Africa Museum in Tervuren), and it was a return to a museum context, this time in Belgium, after the meeting in the Ethnological Museum in Berlin in 2006. In addition to several extra programme activities organised by the local team, the last day of the conference was dedicated to visit the city of Ghent for discovering the famous altar piece "The Lam Gods" at Saint Bavo's Cathedral.

The programme committee was formed by Gerda Lechleitner (formerly Phonogrammarchiv of the Austrian Academy of Sciences, Austria), Susana Sardo (University of Aveiro, Institute of Ethnomusicology: Center for Research in Music and Dance, Portugal), Miguel A.García (University of Buenos Aires, National Scientific and Technical Research Council, Argentina), and Rémy Jadinon (Africa Museum, Belgium). The local organising committee consisted of Rémy Jadinon, Hélène Sechehaye (ICTM Belgium), Saskia Willaert (Musical Instrument Museum), and Anaïs Verhulst (Katholieke Universiteit Leuven).

Many thanks go to the perfect organisation by our colleagues in Belgium, first of all Rémy Jadinon, who managed all situations efficiently, and always with a smile. The conference was a real success, also due to the physical presence of many colleagues and the technical refinement to include colleagues on the screen. The programme was framed by guided visits to museums, making known the history of the institutions, their workflows, new concepts and approaches, as well as the presentation of special museological pieces. In Leuven, we were introduced to the cruel fate of the university town and its library in an exhibition in the clocktower, where we also

Participants of the 24th Symposium of the Study Group on Historical Sources. Brussels, Belgium, October 2022.. Photo provided by Gerda Lechleitner.

heard a performance on a carillon. In Tervuren we were able to follow the recent movement towards decolonisation of museums, for which the Africa Museum has been crucial in many ideological and practical aspects. The meeting's complementary programme was a wonderful supplement, totally articulated with the scientific programme.

A total of 35 presenters from 21 countries (Argentina, Austria, Brazil, Belgium, Democratic Republic of Congo, Finland, France, Gabon, Germany, Kazakhstan, Kenya, Latvia, Malaysia, Mozambique, Poland, Portugal, Slovenia, Turkey, Uganda, UK, and the USA) formed a broad and international group discussing specific case studies and theoretical frameworks as well as general approaches and reflections, and sharing their personal experiences.

As formulated in the Call for Papers, our conferences were meant to stimulate transdisciplinary and epistemological debates about sources under archival conditions. This time, themes were proposed on the decolonisation and rereading of archives; on the appropriation of archives by artists, performers, tradition bearers, collectors, and users; as well as on the challenges of the digital/virtual environment in the process of archiving sound documents. According to the submitted contributions, the following session titles resulted: museums' archives, heritage archives, (de)colonial archives, historical archives, transformative archives, artistic approaches to sound archives, and citizen science practices. This set of themes offered not only various aspects of particular archives and approaches, but also lively debates about evaluations, new goals and therefore changes in the world of archives and museums. The meeting testified very well to the vitality of the field of archival research, both in its epistemological, technical, practical, and even artistic aspects.

During the business meeting, some themes were discussed: the next publications, the name of the Study Group (that should indicate more precisely the direction and objectives, since there is an evident interest in the theme), the inclusion of new members, and the place where the next meeting should take place. In short, and thanks to the excellent organisation, the meeting was stimulating, rich in content and discussions, taking place in a fruitful, diversified and friendly environment. New and ongoing projects, new approaches, and new considerations were presented by many young and ambitious colleagues with the aim of sharing experiences and mutual understanding.

Multipart Music

by Ardian Ahmedaja, Study Group Chair

The 1st Colloquium of the ICTM Study Group on Multipart Music took place on 4 December 2022, at the Cinema Teatro Ariston in the village of Bitti in Sardinia, Italy, upon the invitation and in cooperation with the Università degli Studi di Cagliari, Dipartimento di Lettere, Lingue e Beni Culturali; the Istituto Superiore Regionale Etnografico; the Comune di Bitti; and the Cooperativa Istelai, within the TeDiMuS (Tecnologie Digitali e Multipart Singing in Sardegna) project. This research project is supported by the Assessorato Regionale alla Programmazione in Sardinia, according to the Regional Law 7/2007 "Promozione della ricerca scientifica e dell'innovazione tecnologica in Sardegna" [Promotion of scientific research and technological innovation in Sardinia].

In the experiences of the Study Group, the colloquium is a format of exchange of ideas without a fixed form, in contrast to the seminar. The typical contribution in a colloquium is participation in discussions. Some, but not necessarily all participants (a second difference to a seminar) may be asked by the programme committee to present prepared statements ("papers"), possibly for distribution in advance. Participation in Study Group Colloquia is by individual and personal invitation only, endorsed by the Study Group Executive Committee. Participants in Study Group colloquia will be ICTM members in good standing, excepting only special guests invited for their relevant expertise. A further difference to a seminar is that, in the case of a colloquium the local organisation is asked to provide, if at all possible, board, lodging, and local transportation for the participants as part of its budgetary responsibility. International transportation is not necessary the responsibility of the host, but of the individual participants.

The aim of the mentioned TeDiMuS project is to promote the study and knowledge of a particular practice of multipart singing in Sardinia called *cantu a tenore* (*a tenore* singing), through the use of new digital technologies. In its articulation, the project acts in a coordinated manner within the so-called "second mission" (research and interaction with the scholarly community) and "third mission" (interaction with society and the local area) of the University of Cagliari. These objectives go hand-in-hand with those of the ICTM Study Group on Multipart Music, who supports strongly this kind of collaboration. Therefore, the interest to exchange experiences and ideas was very high from all participants,

Speakers of the 1st Colloquium of the ICTM Study Group on Multipart Music. Sardinia, Italy, December 2022. Photo by Marco Lutzu.

Study Group members, the project's team, and other involved individuals.

In contemporary Sardinia, *cantu a tenore* is a crucial part of the social life of over 50 villages (primarily located in the north and central part of the island). In this area, multipart singing is a man's way of being together, a space of bonding and social exchange that is still profoundly characterised by the gender of the singers. Singers perform in different contexts related to social life, such as at private dinners and parties, weddings, and community and religious celebrations in honour of Christian saints all year round.

Cantu a tenore is furthermore one of the most representative practices of multipart singing within Sardinian musical culture, and was inscribed in the UNESCO Representative List of Intangible Cultural Heritage of Humanity in 2008. Despite growing interest by administrative institutions, scholars, cultural operators, and many individuals in and outside Sardinia, an initiative for the systematic study for deeper knowledge of this rich musical world was necessary. The interdisciplinary perspective of the project is reflected in its aims as well as its team members: ethnomusicologists, historians, musicologists, voice scientists, specialists in Sardinian literature, and many individuals from the communities in question. The team makes use of digital technologies for data collection and analysis, such as multitrack audio recordings, multi-camera video recordings, motion sensors, spectrographs, pitch trackers, etc.

During the colloquium, preliminary results of the work done were presented and discussed. Ignazio Macchiarella, the project's leader, presented the main ideas and objectives of the project. Marco Lutzu, the project's coordinator, presented the working groups within the project and chaired their presentations as well as discussions.

Sebastiano Pilosu and Luigi Oliva presented results of ethnographic research based on interviews about two issues. The first issue is *tenores de tzilleri*, a local Sardinian term that can be translated into English as "*a tenore* singers at the bar." In this case, however, it is used and understood as informal occasions of everyday singing. The second issue is *tenores de palcu*, a local term that translates to "*a tenore* singers on stage," meaning stage performances of *cantu a tenore*.

Roberto Mileddu and Omar Bandinu presented the results of a study on published recordings of *cantu a tenore* dating from the first 78 rpm records in 1929 to the present day. These recordings, which were produced for the most part by local labels, have already been indexed and will also be digitised.

The presentation of case studies by the voice scientists Alessandro Sanna and Enrico di Lorenzo was highly interesting. They are investigating techniques of vocal emission in *cantu a tenore* through audio recordings and signal analysis, close-up video recordings of oral articulation, and nasal endoscopy.

Diego Pani and Marco Lutzu presented and discussed the production of short high-resolution clips focusing on the different formal and informal contexts in which *cantu a tenore* is performed: weddings, sheep-shearing gatherings, village festivals, religious ceremonies, stage performances, world music festivals, etc.

The first discussant, Svanibor Pettan, emphasised the close cooperation and intensive interaction between researchers, performers, and communities in this project, as well as the

essential aspect of applied ethnomusicology in it. From the discussions during the colloquium, it became clear that such a collaboration is a particular feature of the dialogic approach of the research, which is being done in Sardinia, especially since the establishment of ethnomusicology at the University of Cagliari almost two decades ago. A further issue in Pettan's discussion was the dissemination of project results within and outside Sardinia. According to the discussions by Macchiarella and Lutzu, this dissemination will include several public presentations and performances, a travelling multimedia exhibition and publications, one of them in English. The exhibition will be designed and realised with the aid of new technologies (human-computer interaction interfaces, immersive virtual reality) and will allow audiences to discover various aspects linked to the world of *cantu a tenore*. Pettan therefore asked the project team to plan for participation in the Ljubljana Festival in Slovenia.

Another suggestion for the team, namely, to present the final project results and the exhibition in Latvia, came from the second discussant, Anda Beitāne. She spoke about ongoing common projects between performers in Sardinia and Latvia and the wish to intensify such collaborations, in spite of the fact that the predominantly male world of *cantu a tenore* seems to be the opposite of the multipart singing traditions in Latvia, which are mostly in female hands. One of the concrete initiatives she talked about is the intention to establish a network of local musicians in Europe, the first step of which will be a meeting in Riga in February 2023, where researchers and performers from Sardinia are also planning to take part.

The third discussant, Ardian Ahmedaja, first of all expressed appreciation of the "Sardinian model" of interaction between researchers and performers, and the importance of its dissemination. Furthermore, he emphasised the necessity of making noticeable the role and the impact of other community members, in addition to the performers, towards diverse practices of *cantu a tenore.* A presentation of the final results of the project, together with the exhibition and the planned publication in English in a series published by the University of Music and Performing Arts Vienna, was also very welcome. In addition, Ahmedaja invited the project team to join the study "Enabling FAIR Use of Ethnomusicology Data: Through Distributed Repositories, Linked Data, and Music Information Retrieval," which is being carried out by the University of Music and Performing Arts Vienna in cooperation with partner institutions in Europe and Southeast Asia.

The colloquium's programme also featured a visit to the *Museo Multimediale del Canto a Tenore* [Multimedia museum of *a tenore* singing) in Bitti. This very informative museum is a visible and audible centre of this musical tradition and has become a place of diverse cultural activities in the region.

In conclusion, on behalf of all the participants, I thank the local organisers, the Comune di Bitti, and the Cooperativa Istelai for their hospitality and for creating such an inspiring atmosphere for the intensive discussions during the colloquium about taking concrete steps towards future collaborations.

This first colloquium, which is a new format of meeting and discussions for the Study Group, proved to be particularly advantageous in terms of the exchange of knowledge and experiences about research initiatives and their realisation through collaborations between local organisations and scholarly research. Such an encounter is an invitation for the Study Group to intensify such co-operations to broaden and deepen our understandings on multipart music as a human action.

Other reports

28th ICTM Colloquium "From Musical Bow to Zithers along the Silk Road"

by Xiong Manyu, Member of Local Arrangements Committee

The 28th ICTM Colloquium "From Musical Bow to Zithers Along the Silk Road" was held on 1–2 December 2022, co-hosted by ICTM and the Shanghai Conservatory of Music, China.

The Silk Road was already an important topic in the history of ICTM colloquia. This was the fourth colloquium in a series of "Musical Instruments Along the Silk Road" held at the Shanghai Conservatory of Music, after "Plucked Lutes of the Silk Road: The Interaction of Theory and Practice, From Antiquity to Contemporary Performance" (October 2016), "Double Reeds of the Silk Road: The Interaction of Theory and Practice From Antiquity to Contemporary Performance" (November 2018), and "Drums and Drum Ensembles of the Silk Road" (November 2020).

The programme committee consisted of Xiao Mei (China), Pornprapit Phosavadi (Thailand), Razia Sultanova (UK/Uzbekistan), Jasmina Talam (Bosnia and Hercegovina), Man-

Participants of the 28th ICTM Colloquium. Online, December 2022. Screenshot provided by Zhang Zile.

fred Bartmann (Austria/Germany), Saule Utegalieva (Kazakhstan), and Gisa Jähnichen (China/Germany). The local arrangement committee for this colloquium consisted of some faculty members and students at the Shanghai Conservatory of Music.

The colloquium comprised presentations by 18 scholars (Ahmad Faudzi Musib, Arthur Borman, Chinthaka P. Meddegoda, Gisa Jähnichen, Palmer Keen, Long Fei, Han Mei, Hans Brandeis, Henry Johnson, Lana Šehović, Jasmina Talam, Xiao Mei, Cui Xiaona, Chu Zhuo, and Xiong Manyu) from 12 countries (Bosnia and Herzegovina, Canada, China, Germany, Indonesia, Lithuania, Malaysia, Malta, New Zealand, Sri Lanka, Thailand, and the USA). Five sessions dominated the programme: (1) Musical Bows and Zithers in Europe; (2) Southeast Asian Cases; (3) Regional Studies; (4) The Long Way to the Zithers; and (5) The Musics and Ecology of Bowed Zithers in China and East Asia.

All presentations were prerecorded items and replayed by the session chairs. The colloquium also included the workshop "From Localised Ensemble Genres to Solo Schools: The Constructed History of Chinese *Zheng* Schools and Interpretation Based on Performance," presented by two Chinese *zheng* performers.

The opening ceremony was chaired by Xiao Mei. She began by pointing out the significance of organising four consecutive colloquia on musical instruments along the Silk Road, and presented the publication results of the three previous colloquia to the 200 participants from all over the world who attended the opening ceremony. After that, Svanibor Pettan, ICTM President, and Liu Ying, Vice Dean of the Shanghai Conservatory of Music, delivered speeches at the opening ceremony.

The five sessions of this colloquium reveal a number of aspects important to further research on the history and use of string instruments in regions and areas connected to the Silk Road. Scholars focused on regions ranging from Europe to East Asia, South and Southeast Asia, broadly connecting Eurasia and Southeast Asian islands. Both regional and cross-regional studies have contributed to the re-conceptualisation of the typology of zither instruments and their relationships in terms of shapes, sound, and performance in a rather wide space. These studies not only reveal details about the historical mobility of the musical bows and zithers, but also show how they moved from the distant past into our contemporary life.

Besides excellent presentations, the Local Arrangements Committee prepared a special workshop "From Ensemble to Solo Genre: The History and Evolution of the Chinese Guzheng Genre." Yan Xu (Shanghai Jiaotong University), and Wang Yi, a *zheng* player, performed and explained the workshop together. The event was distributed live on the internet and presented a rich explanation and wonderful performance to hundreds of listeners.

In general, this colloquium challenged some previous descriptions and tried to overcome one-sided explanations of historical developments. It is a step into re-researching progression lines, connecting the idea of instrumental developments with the natural resources of large regions. Sound production, especially with musical instruments, is but one important aspect of the colloquium. Another aspect is to incite ongoing discussion on global changes in this regard and the role of ethnomusicology as a discipline with high responsibility to guide local decision-making and interregional cooperation for joint research.

Thanks to the ICTM members involved in the Programme Committee, Local Arrangements Committee, and local staff, the 28th ICTM Colloquium came to a successful close. We look forward to the profound impact this colloquium will have, as well as to the next.

Upcoming events

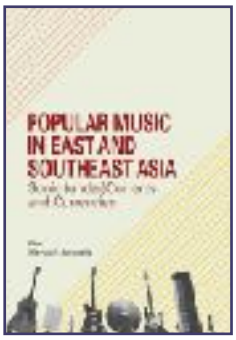
ICTM

- **18 Feb 2023**: ICTM Dialogue: Towards the International Council for Traditions of Music and Dance
  Location: Online
- **29 Mar – 1 Apr 2023**: 24th Symposium of Study Group on Musical Instruments
  Location: Colombo, Sri Lanka / Online
- **18–20 May 2023**: 19th Symposium of Study Group on Iconography of Performing Arts
  Location: Rome, Italy
- **7–9 Jun 2023**: 2nd Symposium of Study Group on Global History of Music
  Location: Palermo, Italy
- **26–30 Jun 2023**: 14th Symposium of Study Group on Mediterranean Music Studies
  Location: Marseille, France
- **13–19 Jul 2023**: 47th ICTM World Conference
  Location: Legon, Ghana
- **1–3 Sep 2023**: 3rd Symposium of Study Group on Audiovisual Ethnomusicology
  Location: Cork, Ireland
- **11–15 Sep 2023**: 54th IASA Conference *&* 4th ICTM Forum: Collaborating to Preserve and Safeguard Audiovisual and Related Heritage
  Location: Istanbul, Turkey
- **5–8 Dec 2023**: 12th Symposium of Study Group on Music and Minorities
  Location: Kelaniya, Sri Lanka

Featured publications by ICTM members

Popular Music in East and Southeast Asia: Sonic (under)Currents and Currencies

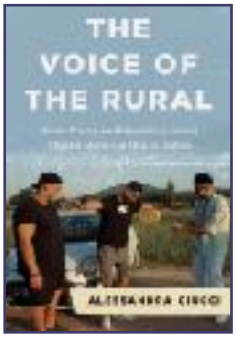
Mayco Santaella, ed. Selangor: Sunway University Press, 2022. Hardcover and e-book, ISBN 9789675492693 (hardcover), 9789675492730 (e-book). Purchase (RM 168)



This volume serves as an introduction to genres, artists, and contemporary discourses in and of the region. Written mostly by scholars working in East and Southeast Asia, *Popular Music in East and Southeast Asia: Sonic (under)Currents and Currencies* brings local perspectives to case studies from the Philippines, Indonesia, Malaysia, and Singapore in Southeast Asia, Taiwan, Hong Kong, Japan, and South Korea in East Asia, and the United States considering links with Asia. The chapters consist of selected and reviewed submissions of papers delivered at the 7th Inter-Asia Popular Music Studies conference, which took place in December 2020 at Sunway University.

The Voice of the Rural: Music, Poetry, and Masculinity among Migrant Moroccan Men in Umbria

Alessandra Ciucci. Chicago: University of Chicago Press, 2022. Softcover and e-book, ISBN 9780226818696 (softcover), 9780226818689 (e-book). Purchase (from USD 29.99)



This ethnography argues for the significance and the endurance of a specific notion of the rural, the countryside, *l-ʿarubiya*, in music, poetry, and sound among migrant Moroccan men in the Umbria region of Italy. Entangled with a sense of place, longing, and belonging, in Italy *l-ʿarubiya* becomes particularly meaningful because it also articulates a personhood rooted in a masculinity which is problematically perceived and ultimately denied to these men. The book posits that these migrants are able to recover such personhood through what it is commonly referred to as *ṣəwt l-ʿarubiya* [voice of the rural], and investigates what it means to reclaim a way of being in the world by turning their ears away from the rhetoric of an integration that rejects their difference, and to claim a place, through music, poetry, voice, and sound in the space of contemporary Italy.

ICTM World Network

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

As of January 2023, the International Council for Traditional Music is officially represented in 128 countries and regions.

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Jerry Rutsate, Liaison Officer

Study Groups

ICTM Study Groups are formed by ICTM members sharing a common area of scholarly study. Their general provisions are defined by the Memorandum on Study Groups, and may be further governed by their own bylaws. Study Groups organise 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: Placida Staro

Global History of Music
Chair: Razia Sultanova

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: Mehmet Öcal Özbilgin

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: Raquel Jiménez Pasalodos

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: Yang Yuanzheng

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

Sources and Archives for Music and Sound Studies
Co-Chairs: Gerda Lechleitner & Miguel A García

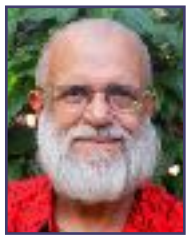
Executive Board

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. The General Editor of the *Yearbook for Traditional Music* is an ex officio member of the Executive Board for the duration of their mandate.

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)

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Portugal

EB Member (2021–2023)

Naila Ceribašić

Croatia

EB Member (2017–2023)

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Argentina

EB Member (2021–2027)

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New Zealand

EB Member (2019–2025)

Catherine E. Foley

Ireland

EB Member (2017–2023)

Lonán Ó Briain

Ireland/UK

General Editor of YTM

Marcia Ostashewski

Canada

EB Member (2019-2025)

Marie Agatha Ozah

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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 Secretary, who are both appointed by the Executive Board for an initial period of four years. The current Secretariat has been registered as a non-profit organisation in the Republic of Slovenia since July 2011.

Contact information

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Lokavec 130B
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Slovenia

E-mail: secretariat@ictmusic.org
Website: www.ictmusic.org
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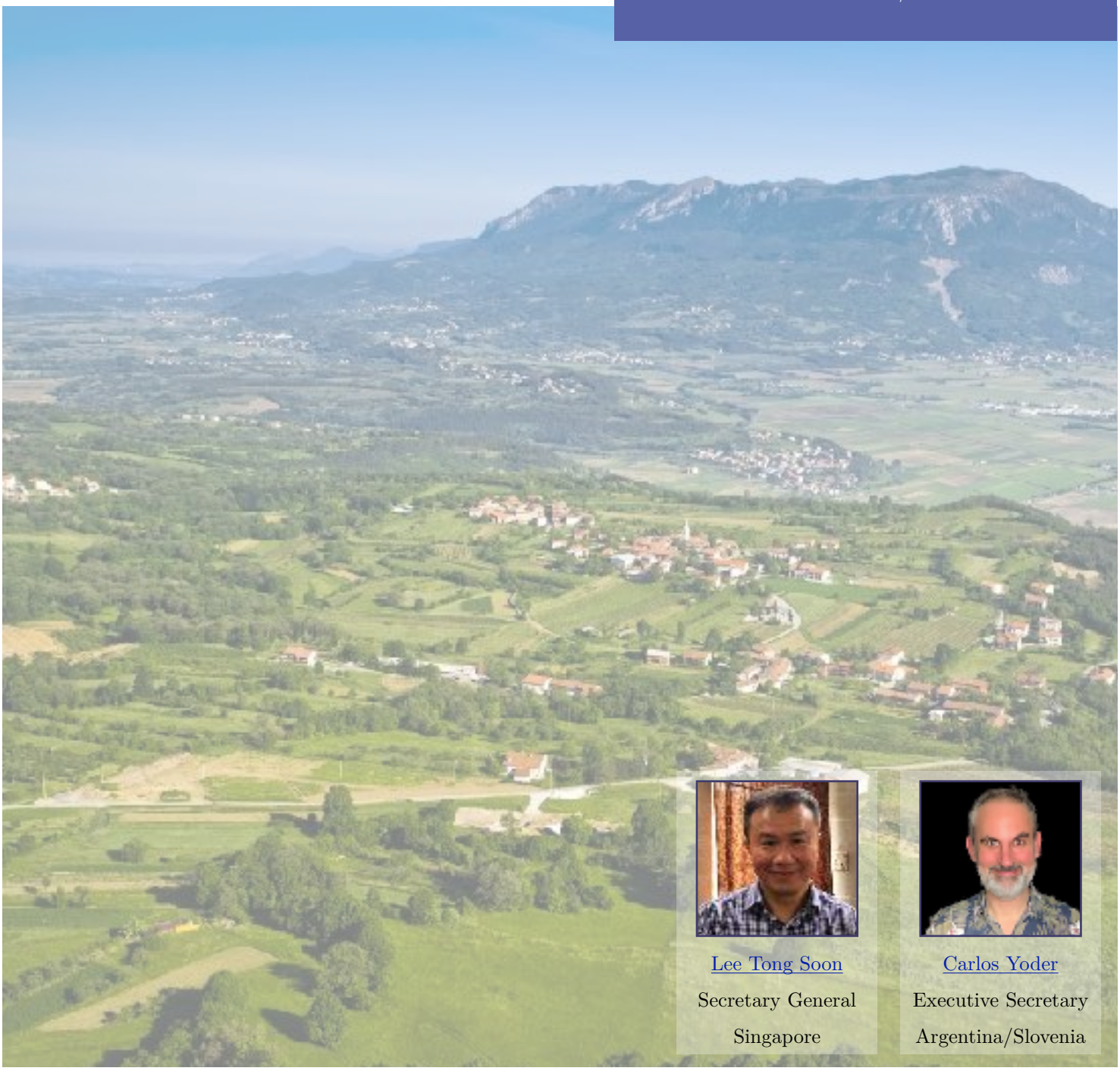


Lee Tong Soon
Secretary General
Singapore

Carlos Yoder
Executive Secretary
Argentina/Slovenia

The Vipava Valley in the Slovenian Littoral, where the seat of the ICTM Secretariat is located

Membership Information

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

As a non-governmental organisation 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 publications, but otherwise enjoy all the other privileges and responsibilities of Ordinary Members.

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

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

Memberships for organisations

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

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

Supporting memberships

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

Payment methods

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

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

Publications by ICTM

Yearbook for Traditional Music

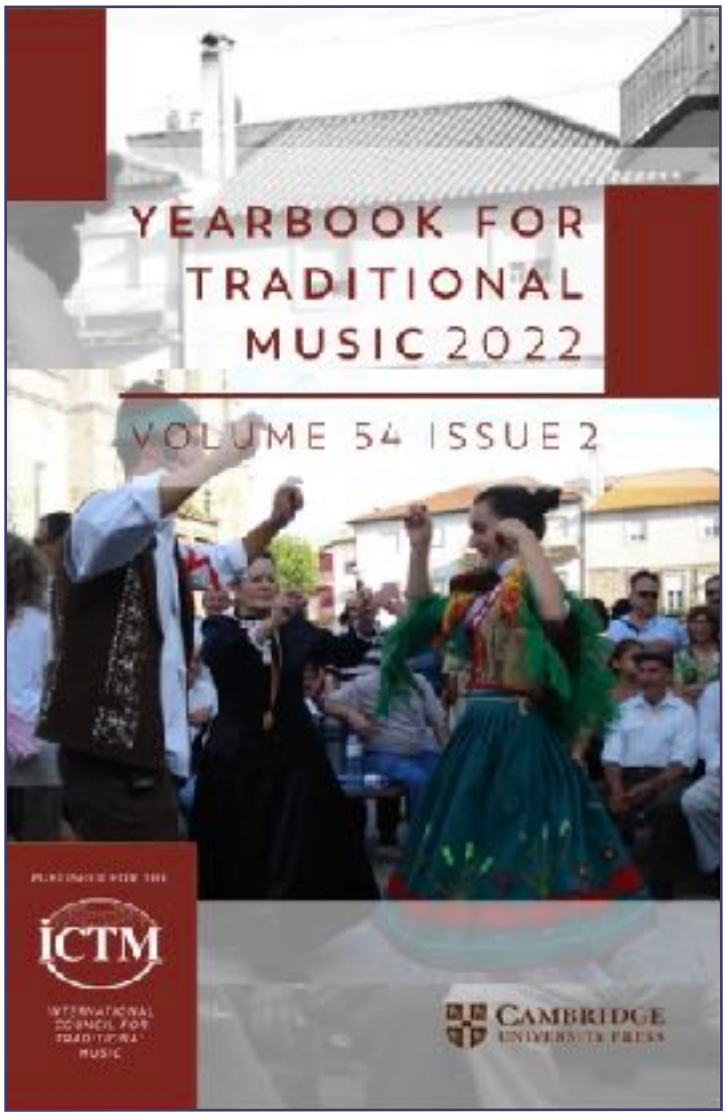
The *Yearbook for Traditional Music* is a refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research. Since 2019 it is published on ICTM's behalf by Cambridge University Press.

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*. Since 2022 it is published twice a year, in July and December. All ICTM members in good standing have access to the *Yearbook* online and/or in printed form.

The entire run of the *Yearbook* and its predecessors is accessible via Cambridge Core.



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

Bulletin of the ICTM

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

ISSN (Online): 2304-4039

Editor: Carlos Yoder.

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

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

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