

elsewhere) about the possibility of developing ecomusicology as an area of special interest within the Council. This meeting served as a useful precursor to any future development in this direction. The Ecomusicologies Conference in 2014 included presentations by Robin Ryan and Julie Rickwood.

MAJOR PUBLICATIONS



Music Endangerment: How Language Maintenance Can Help (Oxford: Oxford University Press, 2014) by Catherine Grant offers a new practical approach to assessing, advocating, and assisting the sustainability of musical genres, in response to the increased focus on the protection of intangible cultural heritage across the world. Drawing upon relevant ethnomusicological research on globalization and musical diversity, musical change, music revivals, and ecological models for sustainability, Grant systematically critiques strategies that are currently employed to support endangered musics. She then constructs a comparative framework between language and music, adapting and applying the measures of language endangerment as developed by UNESCO, in order to identify ways in which language maintenance might (and might not) illuminate

new pathways to keeping these musics strong.

This work presents the first in-depth, standardized, replicable tool for gauging the level of vitality of music genres, providing an invaluable resource for the creation and maintenance of international cultural policy. It will enable those working in the field to effectively demonstrate the degree to which outside intervention could be of tangible benefit to communities whose musical practices are under threat. Significant for both its insight and its utility, *Music Endangerment* is an important contribution to the growing field of applied ethnomusicology, and will help secure the continued diversity of our global musical traditions.

Austria

by *Thomas Nußbaumer*,
Chair of National
Committee



INTERNATIONAL
SYMPOSIUM “FOLK
MUSIC & COMPETITION”,
OCTOBER 2014

In October 1974 the very first Alpine Folk Music Competition took place. Its creator, Josef Sulz, is also the founder of the Institute for Musical Folklore (today's Department of Music Ethnology) at the University Mozarteum Salzburg in Innsbruck. On the occasion of the 40th anniversary of the Alpine Folk Music Competition, this year's symposium of the Austrian ICTM National Committee (Innsbruck, 21-22 October 2014) was dedicated to the history of folk-music competitions in the alpine countries, their configurations of appearance and presentation, as well as the evaluation criteria which form their foundations. These assessment criteria also reveal what, from year to year, is understood and ac-

cepted as “folk music”, thus making a valuable and sustained contribution to the evolving definition of the term itself.

In order to appreciate folk-music competitions in the alpine regions in their fullest possible context, perspectives were offered through comparison with examples from competitions in Ireland and Sweden.

Musicologist Peter M. Krakauer (Salzburg) gave the keynote address on music and competition. Presentations by Dieter Ringli (Zurich) and Raymond Ammann (Luzern/Innsbruck) referred to folk-music competitions in Switzerland, those by Walter Deutsch (Vienna) and Walter Meixner (Innsbruck) to folk-music competitions in Austria, and those by Manfred Seifert (Marburg) and Maša Marty (Bern) to Bavarian and Slovenian folk-music competitions, respectively. The valuable contributions by Sandra Joyce (Limerick) and Dan Lundberg (Stockholm) showed the Irish and Swedish dimensions of the symposium's topic. The symposium was led by Thomas Nußbaumer, and the proceedings will be published in 2016.

INTERNATIONAL SYMPOSIUM
“TRANSMISSION OF TRADITIONAL
MUSIC: MODELS AND METHODS”,
NOVEMBER 2014

The Institute of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna together with the UNESCO Working Group Vienna addressed an important issue, which might not always gain large attention in ethnomusicological discourse: the transmission of traditional “musics” in their various forms.

Musics of the world vary in itself, but also in the way they are transmitted. Traditional music was and is often linked to oral tradition. Oral tradition,



Keynote speaker Max Peter Baumann and Ursula Hemetek, during Symposium of the Austrian ICTM National Committee. Photo: Otgoonbayar Chuluunbaatar, October 2014

the informal passing-on of music, however, seems to face major changes in some communities. Formal, systematized, and institutionalized ways of transmitting music (“imparting music”) are gaining significance.

The ways in which different communities meet the described scenarios are manifold, as the conference papers showed. Transmission of music can be an integral part of a musical culture. Simultaneously musical cultures adapt styles of transmitting traditional music or even develop new strategies.

Max Peter Baumann gave a keynote address about “Glocal Sounds” and their tradition, negotiation, and communication, presenting a transcultural perspective on music and transmission.

International speakers elaborated different musical expressions and the ways of transmitting them. Insights were given to Anatolian, Burgenland-Croatian, Japanese, Austrian, Slovakian and Roma musical styles.

Delegates presented views and perspectives arising from theory as well as their practical educational and musical experience. Practical musical demon-

strations complemented theoretical elaborations.

A panel discussion on future prospects followed, focusing on the transmission of traditional music in the higher education sector. The participants (both ethnomusicologists and music educators) discussed how to define and create a space for traditional music within universities in theory and practice.

The symposium came to an end with a musical evening in the Croatian Centre in Vienna, where the transmission of music and dance was once again practically demonstrated to the participants.

The proceedings of this Symposium will be captured by a volume to be published in the Spring of 2015.

China

by Xiao Mei (萧梅),
Chair of National
Committee



The China National
Committee of ICTM is

pleased to report some exciting scholarly activities by its members, particularly regarding the publication of volumes by members of the Committee.

Qiao Jianzhong, president of the Association of Traditional Music of China (a corporate member of ICTM) published in 2014 *Hope: Oral History on a Farmer Guarding a Folk Music Association for 28 Years* (Central Compilation & Translation Press). The “oral history method” was used in this book, as told directly by Lin Zhongshu, and since the interviewers had overlapping contact with Lin, different narrations are supplemented and extended with additional footnotes. To better reflect relevant people, events, and things, the book is illustrated with 171 photos quoting books, newspapers, business cards, inscriptions, chronicles, notes and other data collected by Lin over the years.

Qiao Jianzhong also edited in 2014 *Chinese National Music Geography: Jin Shan Region on the Loess Plateau* (Jiangsu Literature and Art Publishing House). This book includes more than 240 photos and illustrations, and is accompanied by 3 audio CDs, 2 DVDs, and behind-the-scenes footage from field recordings.

Xu Xin, lecturer at the China Conservatory of Music, published in 2014 *Echos of the Steppe: the Sound Ethnography of Chor in Inner Mongolia* (Shanghai: Shanghai Musical Press). Bowed *chor* and the vocal *chor'in guul* are two popular kinds of *chor* music in Inner Mongolia. *Chor* refers to “har-