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Message from the Secretary General

by Svanibor Pettan

Since the previous issue of the *Bulletin*, two milestones in the history of ICTM were reached: the 43rd World Conference in Astana, Kazakhstan, and the Forum "Transforming Ethnomusicological Praxis Through Activism and Community Engagement" in Limerick, Ireland.

The 43rd World Conference

Fully aware of its international mission and character, ICTM has continued to explore new venues and forms of scholarly encounters in a global space. For the first time in the history of the Council, our largest scholarly gathering took place in Central Asia, in the former Soviet Union, and in a (secular) country where Islam is the predominant religion. Such an endeavour would not have been possible without extensive planning and coordinated cooperation by dedicated individuals.

On behalf of the Secretariat, I would like to emphasize the essentially important cooperation with the Local Arrangements Committee at the Kazakh National University of Arts (KazNUA), where our key contacts for two years were Saida Yelemanova (LAC Co-Chair) and Fatima Nurlybayeva (special liaison for day-to-day ICTM affairs). Razia Sultanova, in addition to co-chairing the Programme Committee with Timothy Rice, deserves gratitude for her crucial contributions as cultural consultant thanks to both her origin and expertise in Central Asia. Düsen Kasseinov, Secretary General of TÜRKSOY, also supported our shared efforts at all times. Finally, as Secretary General, I wish to thank the Executive Board and Executive Assistant Carlos Yoder.

The Kazakh National University of Arts provided a highly stimulating environment for all aspects of the conference. Our hosts kindly moved their educational activities to another campus, so that the extraordinary university building and its staff could fully satisfy the needs of the event. In this *Bulletin*, you can read more about the conference from three different perspectives: Saida Yelemanova's report reflects the views of the Local Arrangements Committee (pp. 6-7), the report by Timothy Rice and Razia Sultanova reflects the views of the Programme Committee (pp. 9-11), and Catherine Foley's report reflects the views of the Chair of the Study Group on Ethnochoreology and of the LAC Co-Chair of the 2017 ICTM World Conference (pp. 11-13). Additional relevant information can be found in the Minutes of the 42nd General Assembly (pp. 13-16), the 13th Meeting of National and Regional Representatives (pp. 16-20), and the Inaugural Meeting of Study Group Chairs (pp. 20-22).

The SEM/ICTM Joint Forum

The historic SEM/ICTM Forum "Transforming Ethnomusicological Praxis Through Activism and Community Engagement" was hosted by Salwa El-Shawan Castelo-Branco and Beverley Diamond, Presidents of ICTM and the Society for Ethnomusicology, respectively, at the Irish World Music Academy of the University of Limerick in September 2015. In the words of Beverley Diamond:

"It was the first time that the two largest academic societies for the study of ethnomusicology have collaborated on a project and the first time that SEM ventured beyond North America for a meeting. The stars aligned even further when the European Seminar in Ethnomusicology was able to arrange their annual meeting to overlap with the Forum for one day. Hence, not just two, but for one day, the three organizations met together.

Delegates of the 43rd ICTM World Conference. Astana, July 2015. Photo by Kazakh National University of Arts.

Participants have been writing with enthusiasm, describing the significant new directions, stimulating discussions, and great ideas they encountered at this event. Some have ventured that it was 'perhaps a moment of consolidation for the discipline'. Others want action not words and acknowledge this by anticipating future projects across regions. Many are already assuming that this Forum will be the start of a new tradition!"

It may not be known to our membership, but this was not the first attempt to bring ICTM and SEM together for a single conference event. Differences in duration, accommodation standards, and even parts of the year in which ICTM World Conferences and SEM Annual Meetings take place were among the obstacles encountered in the past. The agreement about a new attempt got its crucial impetus during the 42nd ICTM World Conference in Shanghai, where Beverly Diamond, Salwa El-Shawan Castelo-Branco and I discussed the possibility at several informal meetings. A smaller event with a limited number of sharply-selected presentations proved to be the winning recipe. Credit for the thematic shaping of the Forum is to be given to Samuel Araújo and Gage Averill.

Beverley Diamond, SEM President and former ICTM Executive Board member, wrote a complete report for the latest issue of *SEM Newsletter*, which you can read if you are a member of SEM. A counterpart report by Marcello Sorce Keller will be included in the January 2016 issue of the *Bulletin*.

Britta Sweers (President of ESEM), Salwa El-Shawan Castelo-Branco (President of ICTM), Beverley Diamond (President of SEM), and Anne Rasmussen (President Elect of SEM). September 2015. Photo provided by Anne Rasmussen.

Symposium on Music and Ecology

The international multidisciplinary symposium "Music and Ecology" took place in Ljubljana, the site of the ICTM Secretariat, in August 2015, the month between the World Conference in Astana and the Forum in Limerick. The keynote speakers were Huib Schippers (Australia), Kjell Skyllstad (Thailand), and Marcello Sorce Keller (Switzerland). In 2016, Ljubljana will host the first symposia of two new ICTM Study Groups: the Study Group on Audiovisual Ethnomusicology will meet in August and the Study Group on Musics of the Slavic World will do so in October (see calendar of events on page 52).

Participants of the latest symposium of the Study Group on African Musics. Durban, South Africa, September 2015. Photo provided by Patricia Opondo.

IVE is 50 Years Old

The Institut für Volksmusikforschung und Ethnomusikologie [Institute of Folk Music Research and Ethnomusicology] of the University of Music and Performing Arts Vienna celebrated its fiftieth anniversary in October 2015.

The institute's exceptional connection with ICTM is best reflected in that as many as four members of its staff serve as executives in four ICTM Study Groups: Ursula Hemetek (Music and Minorities, Chair), Ardian Ahmedaja (Multipart Music, Chair), Ulrich Morgenstern (Musics of the Slavic World, Secretary), and Marko Kölbl (Music and Gender, Vice-Chair). Austria has the 7th largest number of ICTM members, and is one the most active countries in our World Network. It was an honour to be a part of the well-attended celebratory event. Happy birthday, IVE!

The IVE director, Ursula Hemetek, and her staff. October 2015. Photo provided by Martina Krammer.

World Network

The ICTM World Network continues to grow. I am glad to welcome seven new countries, represented by Liaison Officers approved by the Executive Board since the previous *Bulletin* was circulated: Afghanistan (Ahmad Naser Sarmast), Iceland (Guðrún Ingimundardóttir), Iraq (Scheherazade Hassan), Malta (Philip Ciantar), Morocco (Lhoussain Simour), Tunisia (Anas Ghrab), and United Arab Emirates (Virginia Danielson). I also welcome the new Chair of the Austria National Committee Bernd Brabec de Mori, the newly-formed National Committee for Bulgaria (Chair: Lozanka Peycheva), and the new Liaison Officer for Chile Jacob Rekedal.

Expressions of gratitude go as well to those national representatives who concluded their mandates, namely: Thomas Nussbaumer (Austria), Elena Gorokhovik (Belarus), Rosemary Statelova (Bulgaria), Juan Pablo González (Chile), and Howard Charles (Palau).

Starting on page 29, you will find reports from countries which had never before been featured in a *Bulletin*: Chile, Lebanon, and Mongolia. Finally, the following representatives have submitted their reports for the first time: Bernd Brabec de Mori (Austria), Jacob Rekedal (Chile), Nidaa Abou Mrad (Lebanon), Otgonbayar Chuluunbaatar (Mongolia), and Olga Pashina (Russia).

Study Groups

Following the official recognition by the Executive Board at its meeting immediately preceding the Astana conference, the Council is now enriched by two new Study Groups: on Audiovisual Ethnomusicology and on Musics of the Slavic World. To learn more, please visit their respective websites.

I would also wish to congratulate the Study Group on African Musics, and its Chair Patricia Opondo, for holding its first symposium on African soil (Durban, September 2015).

At their latest symposium in Luang Prabang (June 2015), the Study Group on Folk Musical Instruments changed its name to Study Group on Musical Instruments. Its Chair, Gisa Jähnichen, deserves gratitude for organizing that symposium in Laos, a country which had not before hosted an ICTM scholarly gathering.

23rd ICTM Colloquium

The 23rd ICTM Colloquium "Between Speech and Song: Liminal Utterances" (May 2015, Nanterre, France), hosted by Estelle Amy de la Bretèque and the Research Centre for Ethnomusicology CREM-LESC/CNRS, was intellectually provoking and very international in attendance. Colloquia are the only type of ICTM scholarly events where participants are invited by the programme committee. The next ICTM colloquium, planned for 2016, is already under consideration by the Executive Board. Proposals for new ICTM Colloquia should be sent to the Secretariat.

In Conclusion

The Council is progressing towards its 70th birthday, due in 2017, vibrant and in good health. Some dear colleagues, whose dedication and achievements helped ICTM reach its current good shape, unfortunately won't be there, because their lives have come to an end (read more about them on page 14). One of those who left a particularly strong imprint in the history of the Council was Anca Giurchescu, and the obituary on the following two pages is meant to pay our respects to her, and to inspire us all to continue growing as both persons and scholars.

Appointment of Guest Co-Editors for 2016 *Yearbook*

by Kati Szego, General Editor, *Yearbook for Traditional Music*

It gives me great pleasure to announce that Timothy Rice and Razia Sultanova will be the guest co-editors for the 2016 *Yearbook for Traditional Music*. Tim and Razia were Programme Co-Chairs for the 2015 ICTM World Conference in Astana. The 2016 *Yearbook* will focus on the themes from that conference: Music and New Political Geographies in the Turkic Speaking World and Beyond; The Creators of Music and Dance; Music, Dance, the Body, and Society; Sound Environments: From Natural and Urban Spaces to Personal Listening; Visual Representation of Music Cultures; and New Research.

Manuscripts to be considered for publication in the 2016 *Yearbook* should be sent to Tim and Razia (ytm2016@ictmusic.org) by **1 January 2016**. Submissions should be no more than 7,000–8,000 words in length. Please submit your articles in Microsoft Word format (.doc, .docx) or Rich Text Format (.rtf), not as PDF files. Also be sure to include an abstract and a brief biographical statement, each up to 100 words.

Further information on the format of submissions can be found on the Information for Authors section in any recent *Yearbook* (p. v) or on the ICTM website.

Anca Giurchescu (1930–2015)

Calm, distinguished without flamboyance, thoughtful and tactful, always easy to make contact with. The immense energy that Anca invested in the practice of ethnology, but also in her dealings with colleagues and people in general, was in stark contrast to her physical fragility. She was a formidable lady, with old-fashioned manners, but a modern, creative mind.

Anca Giurchescu (1930–2015). Unknown photo credit.

It took Anca a lot of courage to get over the most terrible years of the communist regime (1945-1960), when she was able to avoid the chronic shortages that were the rule in Romania only by becoming a national champion in target shooting. A period of general but relative recovery followed. Her daughter, a future successful journalist for *Free Europe*, was growing up. Her husband, Lucian Giurchescu, became one of the most appreciated stage directors in Romania. But the lack of freedom was difficult for their careers and personal lives, and the solution was to emigrate to the West. At age 50 Anca attended language courses in Copenhagen, learning to say "my name is Anca" in Danish. It didn't come easy.

Anca's story is closely knit to that of ICTM, as a member since 1962 and as an active participant in most of its events. Anca was chair of the ICTM Study Group on Ethnochoreology from 1998 to 2006, and was responsible for the founding of the Ethnochoreology Sub-Study Group on Field Research Theory and Methods, which she led from 1990 to 2014. Anca was also Secretary of the ICTM Study Group on Music and Minorities from 1999 to 2005. She was a friend to all, because she always had words of understanding, sympathy, encouragement, and support. In addition, she became close lifelong friends with Lisbet Torp, Arzu Öztürkmen, Adrienne L. Kaeppler, and Irene Loutzaki—Anca's "four sisters", as they liked to call themselves.

Anca took pleasure in travelling for purposes useful for both herself and her colleagues. During field research, she was meticulous and efficient: she would interview, take notes, film, memorize. She did field research in Romania, Denmark, Serbia, Turkey, Bulgaria, Greece, and the Czech Republic, being a model for those young researchers whom she accompanied and guided.

She was constantly working out plans on which she had been reflecting, and culling information and ideas. She still had a lot more to say about creation and improvisation processes and the manifold symbolic meanings of dance. She had not yet had her last say on the Romanian healing ritual *călușul*, the popular culture of the Vlachs in the Balkans, the *manele* that she had been researching for some years, Roma dances, the peasant dances of northern Transylvania and their relation to the music and social life of the communities in the region...

In 2009, when she founded the Ethnochoreological Study Centre "Etnocor" in Cluj (Romania), Anca was looking at the future of the ethnologic documents she had produced and accumulated during her decades of work, but also at the future of ethnochoreology, which had no institutional support in Romania.

She refused to give in to her age. Her last field work, with "her" Sub-Study Group on Field Research Theory and Methods was carried out in May 2013, when she was 83, in the village of Svinitsa (Serbian: Svinjica), one of the eastern villages in the Danube Gorge in Romania, where the group investigated *Hora de pomană* (the practice of giving a dance as alms for the dead). Before leaving Bucharest, she insisted that a physician help her endure the effort by injecting her with hard, almost dangerous tranquillizers. And endure she did, like so many times before in her life—"My name is Anca…".

A few days before she left us, she wrote in an e-mail:

"I want to write about the dances of Oaș and Maramures [regions in Romania], more specifically about the structure of the motifs and the improvisation, which may have an equivalent in the structure of the dance music, in the tight space between the dancers, as well as in the spatial placement of the dance, not to mention many of the everyday postures and gestures. Reading with great pleasure *À tue-tête…*, I forget about all and everything!"

In her final years, Anca worked with Margaret Beissinger and Speranța Rădulescu on a book, the cover of which will now feature her name in a black frame: *Manele in Romania: Cultural Expression and Social Meaning in Balkan Popular Music*. In late March 2015, as the book which will be now dedicated to her memory was about to go to print, Anca wrote the last résumé of her life: the one below.

> Romanian/Danish ethnochoreologist. Graduate of the Institute of Physical Education, Bucharest, 1963. For 25 years, dance researcher at the Institute of Ethnography and Folklore, Bucharest.
>
> Settled in Denmark with political refugee status in 1979. Continued research with support from the Danish National Council for Humanities and the Danish Folklore Archives.
>
> Main contributions: foundation of the dance structure analysis (in collaboration with the ICTM Study Group on Ethnochoreology between 1962-1976); dance text and contextual research (with special focus on the healing ritual *călușș*); processes of dance creation and transformation (on the process of improvisation studied both from the insiders' and researchers' perspectives); dance and politics (about dance manipulation as a symbol of power in the political discourse); as marker of ethnic identity (especially on Roma and Vlach minority groups); and about the popular dance on *manele* music and its impact on the Romanian society in collaboration with a team of ethnomusicologists, cultural and social anthropologists.
>
> Carried out extensive fieldwork in Romania, Denmark, and Southeast Europe with focus on research theory and methods. Contributed to the dissemination of dance knowledge through numerous publications, lectures, and papers delivered at universities and other scientific forums in 13 European countries and in the USA, where she lectured at Harvard, Cornell, Berkeley, UCLA, and Stanford universities.
>
> Member of the International Council for Traditional Music since 1962; chair of the Study Group on Ethnochoreology (1998-2006), later honorary chair.
>
> Doctor *honoris causa* of Roehampton University, London, since 2009.
>
> Grants and rewards: IREX, New York, 1974; American Academy of Sciences, 1978; The Danish Research Council for the Humanities between 1982-2000.

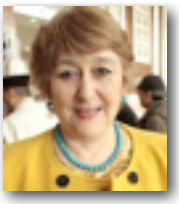
Some of her colleagues' reactions to the sad news of Anca's passing can be read online at a special page on the ICTM website.

43rd ICTM World Conference

16-22 July 2015

Kazakh National University of Arts, Astana, Kazakhstan

Local Arrangements Committee Report



by Saida Yelemanova, LAC Co-Chair

On 22 July 2015, the 43rd ICTM World Conference formally ended with a closing ceremony and a gala concert. The conference was convened at the Kazakh National University of Arts (KazNUA) and was attended by nearly 600 participants from Africa, Asia, Europe, North America, Oceania, and South America.

The Local Arrangements Committee which I co-chaired with the Rector of KazNUA, Aiman Mussakhajayeva, was established two years earlier, and consisted of KazNUA officials, members of relevant administrative departments, and renowned scholars.

Concerts

As many as seven concerts were prepared for conference participants. The first four concerts (on 16, 17, and 18 July) were organized by KazNUA, and the last three (on 20, 21, and 22 July) were co-organized by the LAC and TÜRKSOY, the multinational organization for the promotion of the culture of the Turkic-speaking world.

On the first day of the conference, and following the opening ceremony, a short performance by the winners of the recent Festival of Creative Youth of Kazakhstan under the auspices of UNESCO, titled "Children in the Rhythm of the World", was offered.

That same evening, after delegates had tasted traditional Kazakh snacks and drinks, the concert "Music of the Great Steppes: From Master to Apprentice" took place in the main concert hall, where songs, dances, and instrumental tunes were performed solo, in ensembles, and with orchestral arrangements by members of the faculty and students of KazNUA. The concert concluded with a performance by the LAC Co-Chair, renowned violinist Aiman Mussakhajayeva. On 17 July, performers from Dankook University (Seoul, Korea) offered a concert of Korean traditional music and dance, while on 18 July delegates were able to attend a concert of contemporary Kazakh symphonic music, conducted by KazNUA Vice Rector Serik Erkimbekov.

The evening concert of 20 July, titled "Music of City, Village and Steppe", featured Azerbaijani, Kazakh, Kyrgyz, Turkish, Turkmen, Uzbek, and Uyghur musicians performing vocal and instrumental genres of traditional music. The following evening, the concert "Legends of the Great Steppe: From Epic to Instrumental *Kui*" was topically centred around the figure of the great Khakas Khaidji storyteller and epic performer Semen Kadyshev (1885-1977), where Kazakh and other Turkic traditional musicians played *kobyz*, *chatkhan*, *khomus*, *sybyzgi*, *dombra*, and performed *terme* and epics. The final gala concert, which followed the closing ceremony on 23 July, featured a selection of the favourite performers from the previous concerts.

The LAC, in cooperation with TÜRKSOY and KazNUA, also organized eight workshops on Kazakh, Turkish, Uzbek, and Yakut music, where delegates had the opportunity to learn more about the traditional songs and instrumental music performed during the evening concerts.

Performance during the concert "Music of the Great Steppes: From Master to Apprentice". 16 July 2015. Photo provided by KazNUA.

View of the foyer of the main building of the Kazakh National University of Arts, during the welcome reception. 16 July 2015. Photo provided by KazNUA.

Organization and logistics

During the years of preparation for the conference, the LAC faced many organizational challenges, because such a large international gathering of music and dance researchers had previously never taken place in Astana. We are very thankful to the Secretariat and to the Executive Board of ICTM for their commitment to bring the World Conference to Kazakhstan, and for their unwavering support over the years.

Despite some uncertainties concerning the visa regime during the months immediately preceding the conference, every conference delegate who arrived in Kazakhstan was allowed to enter the country and attend the conference, thanks to the arrangements the LAC coordinated with the Ministry of Foreign Affairs. The LAC also did its best to welcome the delegates at the Astana airport, and to take them to their accommodation, often very early in the morning, at no cost. Regular buses and shuttles were provided to enable the delegates to commute between their accommodations and the conference venue.

Each delegate received a beautiful hand-made conference bag designed by KazNUA teachers, which included, in addition to the printed programme and book of abstracts, a conference T-shirt and baseball cap, a 2016 desktop calendar, a USB flash drive, a hard-bound multi-year daily planner, a pen and notebook, and a map of Astana.

We were able to accommodate different dietary needs (vegetarian, halal, kosher, and diabetic) during lunch, and the catering staff also offered dinner and tea and coffee for the duration of the conference.

To facilitate the attendance and participation by Kazakh- and Russian-speaking scholars in the conference, the LAC arranged for simultaneous translation from English to Russian during plenary sessions, and from Russian to English during sessions presented only in Russian.

The LAC also put much effort into recording and documenting both academic and other activities during the conference. Arrangements were made for the photographic and video recording of highlights of the conference. These were very quickly compiled into short programmes that were then shown on large-screen TVs in the foyer of the university. These "diaries" can be watched on the specially created YouTube Channel ICTM Astana 2015.

Finally, we would like to thank the wonderful team of more than 70 student volunteers from several Kazakh universities, without whom the conference would not have been a success. The volunteers were always ready to help, at Astana airport to pick up delegates, in classrooms seeing to varying computer needs, during concerts, on buses, at the registration desk, etc.

On behalf of the Local Arrangements Committee and the Kazakh National University of Arts, I would like to thank all delegates who came to Astana and made the 43rd ICTM World Conference an unforgettable experience, which will certainly be remembered as an important milestone in the history of our discipline.

Aiman Mussakhajayeva and Düsen Kasseinov share a moment during the first day of the conference. Photo provided by KazNUA.

Programme Committee Report

by Timothy Rice and Razia Sultanova, Programme Co-Chairs

From 16 to 22 July 2015, nearly 600 participants from 70 countries gathered together to make the 43d ICTM World Conference an academic success. Kazakhstan was represented in the programme by the largest group of participants (80), and another large contingent of scholars from the former Soviet Union joined the meeting as well. With up to thirteen parallel sessions, a plenary session each day, performance workshops, and films in virtually every session, and a rich programme of concerts each even-ing, the conference was a milestone in the study of world music and culture. We were very glad to participate in the planning of such an enjoyable and stimulating conference in Astana.

Below is the dairy of the programme committee's ICTM 2015 preparation:

1. At the 2013 meeting of the ICTM Executive Board in Shanghai, the Programme Committee members and Co-Chairs were selected: Timothy Rice (Co-Chair, USA), Razia Sultanova (Co-Chair, UK), Jean Kidula (USA), Maria Elizabeth Lucas (Brazil), Inna Naroditskaya (USA), Svanibor Pettan (Slovenia, ex officio), Mark Slobin (USA), Terada Yoshitaka (Japan), and Saida Yelemanova (Kazakhstan, LAC Co-Chair).

2. In the October 2013 issue of the *Bulletin* the six themes of the conference were announced: (1) Music and New Political Geographies in the Turkic-speaking World and Beyond; (2) The Creators of Music and Dance; (3) Music, Dance, the Body, and Society; (4) Sound Environments: From Natural and Urban Spaces to Personal Listening; (5) Visual Representation of Music Cultures; and (6) New Research.

3. The date 30 September 2014 was set as the deadline for submission of proposals, which was later extended to 15 October due to the late start of university terms in Europe.

4. From October to December 2014, the multinational team of PC members evaluated proposals, shared their evaluations, and selected those to be included in the programme.

5. In December 2014, Razia Sultanova and Svanibor Pettan travelled to Astana to work on a variety of programme-related issues in cooperation with LAC representatives Saida Yelemanova and Fatima Nurlybayeva.

6. From February to March 2015 we corresponded with each delegate about their preferred days for presentation and built the programme based on their preferences.

7. In April 2015 the Preliminary Programme was posted on the ICTM website.

8. Until 15 July we periodically updated the Preliminary Programme and created the book of abstracts and its index.

9. On 2 July 2015 we sent the final version of the Programme to KazNUA for printing. After the programme went to press, we received nearly daily notifications of cancellations and requests for changes.

10. On 15 July we published a supplementary document listing all the changes we had received in the previous two weeks; each day during the conference we announced and posted additional changes that came to our attention.

Volunteers receiving delegates at the Astana airport. 15 July 2015. Photo provided by KazNUA.

Many, but certainly not all, of the changes that occurred in the programme after 2 July 2015 were due to visa issues. Despite those problems, there were some real advantages to having the 43rd ICTM World Conference in Astana.

1. ICTM was able to support the efforts in Kazakhstan, and at the host institution KazNUA, to develop cultural and music educational programmes in the country.

2. ICTM was able to support the efforts of music scholars from a region of the world that in the past was only thinly represented internationally, and, as we indicated above, many new members from Eurasia joined ICTM in order to participate in this conference.

We would like to thank the members of the LAC who devoted themselves to solving many of the problems that inevitably attend these conferences (including in this case some necessary personal invitations and a host of visa matters). In this regard we would like to single out Saida Yelemanova and Fatima Nurlybayeva for special thanks.

We would also like to thank all members of the Programme Committee for working so diligently on the evaluation of submissions.

We are very grateful to President Salwa El-Shawan Castelo-Branco, Secretary General Svanibor Pettan, Vice Presidents Stephen Wild and Don Niles for providing us their support in the most difficult circumstances during the preparation for the conference. We thank the Executive Board for providing us with constant encouragement at various stages in the organization of the 2015 World Conference. Finally, we would like to thank Executive Assistant Carlos Yoder for his help in managing the submissions and all the many editions of the online programme.

To conclude, we would like to share a few personal messages received from participants in the conference, including quite a few from participants from Eurasia, for whom this was their first chance to participate in such a large international conference.

Marina Dubrovskaya (Russia):

"I am still under enormous impression from the ICTM conference in Astana! For the first time I was involved in the event of global scale to feel the active pulse of the "ethnomusicology of our planet"! I was honoured to share my scholarly observations with the world-wide colleagues' community. Perhaps the time to unite with overseas collegial communities has come. Thank you for inviting local and foreign scholars together to such a respected event. We had a rare chance not only to meet scholars from abroad, but to share our research interests and to discuss properly during the week-long conference!"

Anthony Seeger (US):

"Thanks for your herculean work at the wonderful ICTM conference in Astana. The conference was a great accomplishment!"

Keith Howard (UK):

"It was an excellent conference, and everyone had a great time."

Atesh Sonneborn (US):

"What a wonderful thing you and your conspirators did to have ICTM come to Astana! It was particularly gratifying to see so many scholars from the region present. And the students of the university seemed so inspired! Thank you for all the thankless tasks that went into making the biennial conference a success! It was a significant accomplishment!"

Tamaz Gabisonia (Georgia):

"Astana 2015 was a great inspiration for me! It was very impressive international event in size and in the highest level of organization! Every day was fulfilled with very interesting papers. Hosts were very generous. The infrastructure of the Conference worked perfectly for the global event.

Delegates socializing during registration. 15 July 2015. Photo provided by KazNUA.

Rimantas Sliuzinskas (Lithuania)

I was very happy to take a part of ICTM 2015 in Astana! My goal was not only formally to give a paper and to chair a panel, but also to meet new colleagues and share our mutual experience. Also, we were very happy to start the new ICTM Study Group on Musics of the Slavic World in which future projects I am actively involved.

Violetta Yunusova (Russia):

The ICTM conference in Astana offered a great opportunity to embrace the subjects and research problems in our field represented by scholars from all over the world. We had a chance to see some unique ethnomusicological methods in action, to understand our country's place in this global field. From this point of view the Astana conference had no analogies in the history of music study! We had a chance to meet scholars, musicians, and music administrators from all over the world. In the contemporary world such international forums are vitally important!

Elena Spirin (France):

For the first time taking part of the ICTM conference I was deeply inspired to meet so many colleagues form different countries. It will influence my further research and creativity. Particularly I was impressed with the very high level of the conference organization relevant to the most imaginable international level. The conference had a huge impact on the development of study of traditional music and culture. Most important were the moments of interaction between Western and post-Soviet scholars that inspired representatives from different schools and training systems to share their works. Common features of various schools of ethnomusicology were displayed as well as common directions of their works.

Valentina Kholopova (Russia)

First of all, the ICTM is an incomparable organization in the study of music. There is nothing like this in the world! The fact that it was running for the 43d time is astonishing. Participating in such global event is highly beneficial as every day you learn new things and start to think differently. Some unpredictable contacts are setting up: right now the Moscow State Conservatory is establishing an exchange programme with the University of Ghana, and that contact was made during the Astana conference. Most impressive was the brilliant organization, combining a Western level of programme administration with generous Asian hospitality typical for the chosen area.

A selection of books and CDs by Ashgate Publishing, Oxford University Press, and Smithsonian Folkways were donated to KazNUA's library. 21 July 2015. Photo provided by KazNUA.

We hope that everyone who attended the 43rd ICTM World Conference had similarly positive experiences to report to their colleagues and students back home.

Report from an ethnochoreologist and dancer

by Catherine Foley, Chair of Study Group on Ethnochoreology and LAC Co-Chair of 2017 World Conference

The 43rd ICTM World Conference was hosted by the Kazakh National University of Arts in a very futuristic-looking building. I was told that the building is shaped like a horse's hoof, which symbolizes creativity within the Kazakh world. At the opening ceremony we were warmly welcomed by Düsen Kasseinov, Secretary General of TÜRKSOY and former Minister of Culture of Kazakhstan, Aiman Mussakhajayeva and Saida Yelemanova, Co-Chairs of the Local Arrangements Committee, Salwa El-Shawan Castelo-Branco, President of ICTM, Svanibor Pettan, Secretary General of ICTM, and Tim Rice and Razia Sultanova, Co-Chairs of the Programme Committee.

The conference consisted of plenary sessions, thirteen parallel paper presentation sessions, panels, roundtables, film presentations, and workshops.

Catherine Foley and Colin Quigley performing during the Closing Ceremony of the 43rd ICTM World Conference. 22 July 2015. Photo provided by KazNUA.

Dance was well-represented in these. Two of the plenary sessions were of particular interest to dancers. In the plenary session on Music, Dance, the Body and Society, Anthony Seeger, Urmimala Sarkar, and Haekyung Um presented individual papers. Anthony looked at "The End of Mourning: Water, Body Paint, and the Reintegration of Mourning Bodies among the Kïsêdjê of Mato Grosso, Brazil"; Urmimala examined "A Corporeal Reading of the Naachni: Social Absence Versus Performative Presence"; and Haekyung explored "K-Pop Cover Dance in Cosmopolitan London and Global Youth Culture in the Making". In the plenary session on The Creators of Music and Dance, there was one paper addressing dance by Jakari Sherman, "Invisible Influence: A Study of the Creators of Choreography Within African-American Fraternity and Sorority–Style Competition Stepping".

There were over forty dance paper presentations and ethnochoreology was well-represented in these paper sessions. There were dance panel presentations including one on Kazakh dance, which was very informative. A film was presented by Aray Rakhimzhanova, "Kara Zhorga Is a Meaningful Dance Practice Within Kazakh Diaspora in China". Also, there were numerous workshops on voice, musical instruments, and dance, and one was on Scottish Céilidh Dances.

Study Group business meetings were scheduled throughout the week and our Ethnochoreology business meeting occurred on 20 July. This was well attended (about 25 people) and Don Niles, ICTM Vice President, and Carlos Yoder, Executive Assistant to the Secretariat, were also present.

For the first time ever, there was a Meeting of ICTM Study Group Chairs. I attended this and it was very informative. There are currently twenty Study Groups and the Chairs of each were asked to briefly present on them. It was interesting to hear about the workings of other Study Groups—the similarities and differences, and issues that have emerged from them. Funding was one of the concerns raised. We were also asked by Don Niles to collate Study Group materials, such as symposia proceedings (particularly Tables of Contents), reports, and newsletters, for the ICTM website. These materials are intended to document the history of each Study Group and the will also help with the celebrations of the 70th Anniversary of the Council, which will take place during the 44th ICTM World Conference at the University of Limerick, Ireland, in July 2017. A Special Committee of the Executive Board has been established for the 70th Anniversary, with Don Niles as Chair. I have been invited to be a member of this committee.

The Local Arrangements Committee treated us to evening concerts throughout the conference. These concerts included Music of the Great Steppes; a Festival of Young Kazakh Musicians; Korean Traditional Dance and Music; and Music of the Turkic-speaking World. We also had some social excursions which included an afternoon guided tour of Astana or a day trip to Burabay, a popular lakeside tourist destination from Astana.

The closing ceremony involved reports from some members of the Executive Board, acknowledgements and words of appreciation to the Local Arrangements and Programme Committees. Adrienne Kaeppler was honoured by being made Honorary Member of ICTM and Kati Szego (General Editor of the *Yearbook for Traditional Music*) announced that four of the nine articles to be published in the forthcoming edition of the *Yearbook* have a dance focus.

The final announcement by Salwa El-Shawan Castelo-Branco was that the next ICTM World Conference will be at the University of Limerick, Ireland, in 2017. Colin Quigley and myself made a presentation as Co-Chairs of this forthcoming conference and welcomed all delegates to Limerick in 2017

to celebrate the 70th anniversary of ICTM. We hope to see you all there.

In all, we experienced a rich conference in Astana with delegates coming from different parts of the world to share their research in music, song, and dance. We also had the opportunity to meet our colleagues and to learn about Kazakh culture in Kazakhstan.

Minutes of the 42nd General Assembly

Held at the Kazakh National University of Arts, Astana, Kazakhstan, on Tuesday 18 July 2015 from 14:30 to 15:30. Chair: Salwa El-Shawan Castelo-Branco.

The Chair opened the meeting at 14:45, local time.

1. Apologies for absence

Castelo-Branco announced the formal apologies for absence submitted by Ursula Hemetek, Dorit Klebe, and Barbara B. Smith.

2. In memoriam

Castelo-Branco asked all members to stand in memory of those members of the ICTM community who passed away since the previous General Assembly.

3. Approval of the minutes of the previous General Assembly

Approval of the minutes

Castelo-Branco called for a motion to approve the Minutes of the 41st General Assembly, as published in the *Bulletin of the ICTM* 123 (October 2013). Moved by Ricardo Trimillos, seconded by Gisa Jähnichen, motion passed.

4. Business arising from the minutes

No additional business was discussed.

5. Report of the Executive Board

World Network

Secretary General Svanibor Pettan started his report by highlighting the growth of the ICTM World Network since the last General Assembly. In those two years, the number of countries and regions with ICTM representatives increased from 87 to 103. He then showed a slide with a list of countries where the Council was not yet represented, and asked the Assembly to think about good candidates in those countries who could become Liaison Officers.

2015 World Conference

Pettan reported on the three years of combined efforts by the Secretariat, the Executive Board, the Kazakh National University of Arts, and TÜRKSOY, which culminated in the 43rd ICTM World Conference in Astana. He recalled that the Executive Board meetings of July 2014 continued well into the night, due to the commitment of the Board to making the Astana conference a success.

The importance of special-purpose Executive Board Committees (e.g., 70th Anniversary of ICTM, *Bulletin*, Colloquia, Sister Societies, Study Groups, among others), an innovation introduced by ICTM President Castelo-Branco in 2013, was explained.

The recipients of the Barbara Barnard Smith Travel Award for 2015 were announced: Debanjali Biswas (India), Seola Kim (USA), and Shin En Liao (Taiwan). The Secretary General then highlighted the remarkable success the Council has had in subsidizing the participation of delegates to the conference: 18 individuals thanks to the UNESCO Participation Programme, and 16 thanks to the newly-created Maud Karpeles and Young Scholar Funds. In total, 34 delegates from Australia, Azerbaijan, Cameroon, Canada, Ecuador, France, Ghana, India, Iran, Italy, Japan, Kenya, Korea, Lithuania, Malaysia, the Netherlands, Serbia, Slovenia, South Africa, Sudan, Tanzania, Turkey, United Kingdom, and USA had their participation subsidized, the highest number in the history of the Council.

The importance of having representatives from sister societies (the International Musicological Society, the International Association of Music Libraries, the International Association for the Study of Popular Music, the World Dance Alliance, and the International Society for Music Education) at the Conference was noted, signalling a "new direction" in approaching the study of music and dance. He drew attention to the Roundtable "ICTM and Its Sister Societies", sponsored by RILM, which had taken place on 17 July.

Study Groups

All the Study Groups which had held symposia since the previous General Assembly were mentioned: Music of the Turkic-speaking World, Music and Dance of Oceania, Historical Sources of Traditional Music, Performing Arts of Southeast Asia, Mediterranean Music Studies, African Musics, Applied Ethnomusicology, Ethnochoreology, Music and Minorities, Music and Dance in Southeastern Europe, Musics of East Asia, Musical Instruments, Maqām, and Music in the Arab World. Pettan welcomed the two new Study Groups on Audiovisual Ethnomusicology and on Musics of the Slavic World, both of which had had their inaugural symposia in 2014.

Performers of Dankook University performing for delegates. 17 July 2015. Photo provided by KazNUA.

Study Groups were encouraged to display their publications at the Exhibit Area, a first attempt to systematically present publications by ICTM Study Groups to the wider audience that ICTM World Conferences typically attract. Finally, Pettan called attention to the inaugural meeting of Study Group Chairs, which was held the previous afternoon.

Other meetings

The Secretary General congratulated the organizers of the 23rd ICTM Colloquium "Between Speech and Song: Liminal Utterances" (20-22 May 2015, Nanterre, France) and praised the Joint Symposia organized by neighbouring National Committees (the meeting of the National Committees for Austria, Italy, and Slovenia in Pulfero, Italy, in May 2015, and the meeting of the National Committees for France and the UK in Paris, France in July 2015).

Finally, Pettan drew attention to the Joint SEM-ICTM-ESEM Forum, a "milestone event" which would take place in September 2015 at the Irish World Academy of Music and Dance (Limerick, Ireland).

Internet presence

In the previous two years, the ICTM website was enriched with new content: a new page listing all past ICTM Colloquia, the complete run of the *Bulletin of the ICTM* and its predecessors (since 1948), and the tables of contents of all issues of the *Yearbook for Traditional Music* and its predecessors (since 1949).

The Online Membership Directory had been completely redone (launched in March 2014), and the much-awaited ICTM mailing list (aka "listserv") had started operations in August 2014. Finally, the ICTM Online Photo Gallery, rich with visual documents of the past and present of the Council, was launched in January 2014.

Publications

Considering that the General Editor would report on the *Yearbook for Traditional Music* at a later time, Pettan mentioned that since 2014, the frequency of the *Bulletin of the ICTM* had been increased to three times a year (adding a new January issue).

After drawing attention to a publication resulting from the 21st ICTM Colloquium, the Secretary General asked all Study Group Chairs to consider their publications to be "ICTM publications", and urged Study Group Chairs to send a copy of all their materials to the Secretariat.

Finally, Pettan praised the three interviews with Honorary Members which had been featured in recent issues of the *Bulletin*: with Joseph Hanson Kwabena Nketia, Trần Văn Khê, and Dieter Christensen.

Farewells

Pettan asked for a moment of silence to honour the ICTM members who had passed away since the previous General Assembly: Marianne Bröcker (1936-2013), Barbara Sparti (1932-2013), Jan Ling (1932-2013), Ruža Bonifačić (1960-2014), Judith McCullogh (1935-2014), Amnon Shiloah (1928-2014), Wolf Dietrich (1938-2014), Robert Günther (1929-2015), Ilse Reuter (1941-2014), Fayzulla M. Karomatli (1925-2014), Anca Giurchescu (1930-2015), Trần Văn Khê (1921-2015), and Bazaraly Muptekeyev (1968-2015).

Membership development

The geographical breakdown of ICTM members was detailed as follows: 20% USA, 7% China, 7% Japan, 5% UK, 5% Germany, 4% Australia, 4% Italy, 4% Austria, 3% Canada, 3% France. The rest of the membership (39%) was spread out over many countries, each averaging 2% of the membership total.

A steady increase of members and subscribers was noted during the previous two years, making 2014 a record year in terms of membership, in spite of it being a non-conference year.

Electronic subscriptions to the *Yearbook for Traditional Music* had been widely adopted by subscribers,

and print-only subscriptions were becoming increasing less popular.

6. Financial reports for the previous two years

Since 2012, the Council had steadily increased its revenues, reaching new heights in 2013 and 2014, for both conference and non-conference years, respectively. The operations of the Council generated a record surplus in the previous two years, which was reinvested in supported memberships, special-purpose funds, etc.

The last slide of the report outlined the three special-purpose funds the Council operates: the Barbara Barnard Smith Travel Award, the Maud Karpeles Fund, and the Young Scholars Fund.

7. Report of the General Editor of the *Yearbook for Traditional Music*

Kati Szego congratulated J. Lawrence Witzleben on his work as Guest Editor of the 2014 *Yearbook*, which had focused on the themes of the 2013 World Conference in Shanghai, China.

Szego then explained that the 2015 volume was at the last stages of editing. A total of 26 articles were received, of which nine would make it to print. She was confident that the mix of topics, approaches, and geographical distribution would be appreciated by readers, and noted that four out of nine articles had a focus on dance.

The General Editor thanked the reviews' editors for their work, and announced that Jessica Bissett-Perea would succeed Michael Silvers as Book Notes editor with the 2015 volume, and that Kirsty Gillespie would succeed Byron Dueck as Audio Reviews editor, starting with the 2016 volume.

Szego then thanked the Programme Co-Chairs of the 2015 conference, Razia Sultanova and Timothy Rice, for kindly agreeing to be co-guest editors of the 2016 *Yearbook*. The themes of that volume would, as is customary, match those of the 2015 World Conference.

Finally, Szego announced that the deadline for submissions of articles for the 2016 volume would be **1 January 2016**, and that detailed submission information was available at the ICTM website.

Performance during the concert "Legends of the Great Steppe: From Epic to Instrumental Kui". 21 July 2015. Photo provided by KazNUA.

8. Announcement of the Programme Chair of the next World Conference

The President announced that the Executive Board had appointed Mohd Anis Md Nor and Stephen Wild as Programme Co-Chairs of the 44th ICTM World Conference.

Anis expressed his being very honoured to be appointed, and to have Wild as Co-Chair. He informed that the Programme Committee had already been formed, and communicated that during the next World Conference the 70th anniversary of the Council would be celebrated. He asked the assembly to write suggestions for themes for the next conference and to put them into a box which would be available at the registration desk.

9. Report of the Nomination Committee

Samuel Araújo, Convener of the Nomination Committee (consisting of himself, Krister Malm, and Waseda Minako), summarized the positions which would become vacant at the present General Assembly: two Ordinary Members and one Vice President.

The Nomination Committee had prepared a slate of candidates, consisting of five nominations for the two vacant Ordinary Members (Suraya Agayeva, Dan Bendrups, Miguel A. García, Tan Sooi Beng, and J. Lawrence Witzleben), and two nominations for the position of Vice President (Razia Sultanova and Stephen Wild).

The total number of votes in the ICTM 2015 Election was 295, consisting of 268 electronic votes and 27 paper

votes. Araújo then announced the names of the newly-elected candidates:

* For Ordinary Members of the Executive Board: Tan Sooi Beng and J. Lawrence Witzleben
* For Vice President: Razia Sultanova

Araújo extended the committee's deep gratitude to all candidates for their willingness to serve the Council, and to Carlos Yoder for the technical assistance in running the electronic elections. Finally, Araújo asked for a round of applause for all candidates.

10. Meetings to be held during the remainder of the conference

Castelo-Branco invited the General Assembly to the conference's Closing Ceremony, which would be held the following Wednesday (22 July 2015) at 5 PM, where the location of the next World Conference would be revealed. The Closing Ceremony would be followed by a gala concert.

11. Other Business

New Honorary Membership

Stephen Wild proposed Adrienne L. Kaeppler to become an Honorary Member of the Council.

Wild introduced the candidacy of Adrienne L. Kaeppler to become an Honorary Member of ICTM, for her outstanding contribution to the work of the Council, as President (2005–2013), Vice President (2001–2005), Executive Board Member (1999–2001), Guest Editor of the *Yearbook for Traditional Music* (vol. 33, 2001), and member of the Study Groups on Ethnochoreology and on Music and Dance of Oceania.

The proposal was put to the General Assembly, and it was approved by applause.

Other Business

Atesh Sonneborn informed that the UNESCO Collection of Traditional Music of the World had been made available again, and that for the first time, those recordings (including 12 previously unreleased albums) would be available on CD, digital download, streaming services, and library subscription. As many as 45 members of ICTM had contributed with recordings and liner notes to the series. Sonneborn then offered coupon codes giving a 20% discount for purchases of volumes in the series.

Razia Sultanova invited all present to attend an evening party at the student's hostel, inviting all present to join and bring their musical instruments.

Dan Bendrups introduced the Study-Group-In-The-Making on Music and Dance in Indigenous and Postcolonial Contexts, and invited all present to join it.

Adjournment

Castelo-Branco called for a motion to adjourn the 42nd General Assembly of the ICTM at 15:32. Moved by Krister Malm, seconded by Susanne Fürniss, motion passed.

Members of the Executive Board during the Opening Ceremony. 16 July 2015. Photo provided by KazNUA. From left to right: Kati Szego, Terada Yoshitaka, Xiao Mei.

Minutes of 13th Assembly of ICTM National and Regional Representatives

Held at the Kazakh National University of Arts, Astana, Kazakhstan, on 16 July 2015. Chair: Salwa El-Shawan Castelo-Branco. In attendance: Anda Beitāne (Latvia), Dan Bendrups (Australia), Evert Bisschop Boele (the Netherlands), Bernd Brabec de Mori (Austria), Marc-Antoine Camp (Switzerland), Salwa El-Shawan Castelo-Branco (Portugal), Naila Ceribašić (Croatia), Catherine Foley (Ireland), Susanne Fürniss (France), Anna Hoefnagels (Canada), Keith Howard (UK), Zuzana Jurková (Czech Republic), Mojca Kovačič (Slovenia), Danka Lajić-Mihajlović (Serbia), Essica Marks (Israel), Klaus Näumann (Germany), Don Niles (Papua New Guinea), Ivona Opetcheska Tatarchevska (Macedonia), Svanibor

Pettan (Secretary General), Colin Quigley (Ireland), Sheen Dae-Cheol (Korea), János Sipos (Hungary), Rimantas Sliužinskas (Lithuania), Velika Stojkova Serafimovska (Macedonia), Tan Sooi Beng (Malaysia), Carlos Yoder (Executive Assistant).

Opening of the meeting

The Chair opened the Assembly at 14:32, and thanked all for attending.

Minutes of the previous meeting

Castelo-Branco called for a motion to approve the Minutes of the 12th Assembly of ICTM National and Regional Representatives, as published in the October 2013 *Bulletin of the ICTM*. Moved by Foley, seconded by Niles, motion passed.

Introductions

The attendees briefly introduced themselves and their institutions.

Business arising from Executive Board meetings of interest to the assembly

Pettan explained that the 2017 ICTM World Conference would be a "very special event", where the 70th anniversary of the Council would be celebrated. He invited the representatives to provide ideas for contributing to the conference, highlighting the importance of obtaining historical documents, including photographs, film materials, and programmes of past World Conferences, Colloquia, Study Group Symposia, or any other event related to the history of the Council.

Sipos asked whether the structure of the conference would be modified in any way to better fit the 70th anniversary. Castelo-Branco replied that the programme had not yet been defined, and asked for any suggestions to be cast into the themes suggestions' box.

Appointment of two members to the Nomination Committee

The responsibilities of the members of the Nomination Committee were outlined by Castelo-Branco, and then asked for two volunteers to join the Nomination Committee of the 2017 ICTM Elections.

Yoder listed the officers who would leave the Executive Board in 2017: Trần Quang Hải, Samuel Araújo, Kati Szego, Naila Ceribašić, Castelo-Branco, and Niles. All the aforementioned would be eligible to run again, except for Trần, who had served for two consecutive terms already.

Quigley and Jurková volunteered to serve, and as there were no further nominations, it was agreed to appoint Colin Quigley and Zuzana Jurková to the Nomination Committee of the 2017 ICTM Elections.

Oral reports

[Editor's note: the following reports were abridged and sorted by country, for space and readability reasons, respectively. To learn more about the activities of the ICTM World Network, see the Reports section of past, present, and future issues of the *Bulletin of the ICTM*]

Albania: Ardian Ahmedaja could not attend the meeting, so his report (published in *Bulletin of the ICTM* 126) was read by Niles.

Australia and New Zealand: Bendrups informed that ethnomusicology is not practised as such in Australia, and that the approach of the ANZ Regional Committee has been to bring researchers in music and dance together in a more dynamic way.

Austria: Brabec de Mori reported that the Austria National Committee (NC) regularly organizes joint conferences with neighbouring NCs (e.g., Italy and Slovenia) and with organizations from neighbouring disciplines (e.g., Music Education), a fact that he considered to be very beneficial in building bridges across both physical and topical borders.

Canada: Hoefnagels informed on the recent activities of the Canadian Society for Traditional Music (CSTM, which operates the ICTM Canada NC), including the reception of a lifetime award.

Croatia: Ceribašić thanked those present who had contributed to the quadrennial report on the involvement of ICTM for the safeguarding of Intangible Cultural Heritage. She reported that less than 10 positions in ethnomusicology were available in Croatia, and the NC's major recent project had been the organization of the 28th Symposium of the ICTM Study Group on Ethnomusicology (Korčula, July 2014)

Czech Republic: Jurková reported that the situation in the Czech Republic had greatly improved in the past few years. During the previous semester the Faculty of Humanities of the Charles University Prague had given 15 courses in ethnomusicology, eight of which had been in English, involving many students from abroad within the Erasmus framework.

France: Fürniss reported on the latest conference of the French Society for Ethnomusicology (SFE, which operates the ICTM France NC), held jointly with the British Forum for Ethnomusicology (BFE, which operates the ICTM UK NC) in July 2015 in Paris, France. The conference, attended by 140 participants, was a success, despite some

inevitable challenges caused by the size of the event and language differences.

Germany: Näumann, Vice Chair of the Germany NC since November 2014, briefly reported on the regular activities of the NC, which counted more than one hundred active members.

Hungary: Sipos summarized the recent activities of the ten members of the Hungary NC, most of whom are employed at the Institute of Musicology of the Hungarian Academy of Sciences [editor's note: learn more about the activities of this NC on pages 34-35].

Ireland: Quigley and Foley reported on the many activities which would take place at the Irish World Academy of Music and Dance during the following years, highlighting the very first joint meeting of ICTM, the Society for Ethnomusicology, and the European Seminar in Ethnomusicology (September 2015), the Annual Meeting of the Ireland NC, and the 44th ICTM World Conference.

Israel: Marks reported that 12 to 15 people were working in Israel on ethnomusicology, and that in 2015 a new group of young scholars were organizing meetings more regularly. She hoped that a NC would soon emerge from those activities.

Korea: Sheen reported on the regular activities of the Korean Musicological Society (KMS, which operates the ICTM Korea NC), especially their regular conference schedule [editor's note: learn more about the activities of this NC on pages 36-37].

Latvia: Beitāne thanked for being appointed as Liaison Officer for Latvia in 2014. She reported that even though ethnomusicology had been institutionalized in Latvia only ten years before, ethnomusicological activities were experiencing a steady growth. [editor's note: learn more about the activities in Latvia on pages 37-38].

Lithuania: Sliužinskas reported that only 13 people were doing work in ethnomusicology in Lithuania, and that the number of students enrolled in ethnomusicology programmes had declined drastically over the years. He considered that establishing journals or holding meetings in Lithuania would be "impossible", adding that no meetings or publications had been produced since 2006. When suggested that holding a Study Group symposium or colloquium might help quicken the situation in Lithuania, Sliužinskas opined that it would be practically impossible to coordinate.

Delegates attending the Closing Ceremony. 22 July 2015. Photo provided by KazNUA.

Macedonia: Stojkova Serafimovska outlined how Macedonian music had been a focus of articles in the Council's publications since 1952, and how Macedonian scholars had attended World Conferences since 1999. The NC hosted three Study Group symposia in 2007, 2008, and 2012, and even though it has only ten members, they have been very active as implementers ofICH initiatives over the past few years.

Malaysia: Tan discussed the meetings of the Study Group on Performing Arts of Southeast Asia which had taken place in Malaysia, and invited everybody to join them in Bangkok the following year.

The Netherlands: Bisschop-Boele summarized the events that led to the dissolution of the Netherlands NC and his appointment as Liaison Officer in 2013, and reported that he had been focusing on rebuilding the network of scholars working in ethnomusicology and related disciplines in the country, in hopes of reinstating a new Netherlands NC in the near future.

Papua New Guinea: Niles reported that in 2014 Naomi Faik-Simet, Liaison Officer for Papua New Guinea, had hosted a successful workshop of dance in the highlands (with Mohd Anis Md Nor as one of the invited participants), and that later in that year she had co-hosted the 8th Symposium of the ICTM Study Group on Music and Dance of Oceania Oceania. Niles said he was thrilled that the term "traditional music" was included in the name of the Council, because in Papua New

Guinea many high-level politicians feel very strongly that "tradition is something which impedes the progress of the nation"; adding that he and his colleagues in the country were doing everything they could to oppose such negative views.

Portugal: Castelo-Branco described the situation in Portugal as "vibrant", with six permanent positions in ethnomusicology (three in Lisbon and three in Aveiro), highlighting that cooperation with Spain had been very fruitful.

Serbia: Lajić-Mihajlović outlined the activities of the NC since its creation in 2013, including the organization of the 4th Symposium of the Study Group on Music and Dance of Southeastern Europe (Belgrade and Petnica, 2014).

Slovenia: Pettan reported that Kovačič (who had joined the meeting at that moment) had been involved in the organization of the Joint Meeting of the Austria, Italy, and Slovenia NCs, and recommended the model to representatives of countries where the number of active scholars is small. Pettan described the situation in Slovenia as "vibrant", mentioning the yearly organization of symposia and concerts within the festival Nights in Old Ljubljana Town.

Switzerland: Camp reported that only a small number of colleagues are working in Switzerland, usually orienting themselves towards neighbouring countries (Germany, Italy, or France). The Swiss Society for Ethnomusicology (CH-EM, which operates the Switzerland NC) holds meetings twice a year (one scholarly, one business), yet the general opinion is that there is not enough people to properly establish the field of ethnomusicology in Switzerland.

UK: Howard informed that a BFE High Tea would be held the following Tuesday (21 July), for the first time during an ICTM World Conference. He noted that both BFE and IFMC (the predecessor of ICTM) shared members of their respective founding executive committees.

One of the daily workshops of the Astana conference. Photo provided by KazNUA.

Other business

Castelo-Branco opened the floor for questions.

Fürniss expressed her concern that no representatives from South America or Africa were present at the assembly, even though many were attending the conference. After it was suggested that they might have been at other paper sessions, Castelo-Branco promised that such conflicts would not happen again at future World Conferences.

Howard encouraged the Executive Board to revisit the laws governing ICTM National Committees, because his being Chair of the UK NC while not being the Chair of BFE was becoming increasingly difficult to manage. Castelo-Branco replied that the Executive Board was very much aware of the situation, and that a special committee was working on allowing wider options for establishing and operating NCs.

Bendrups echoed Howard's suggestion, in regards to the Australia and New Zealand RC and to what transpired during the previous Assembly of National and Regional Representatives (Shanghai, 2013). He suggested that a clearer definition of what a Liaison Officer is might be beneficial for the operations of present and future National and Regional Committees.

Hoefnagels considered that the Assembly was an important and helpful meeting for all representatives, and that perhaps sending RSVPs ahead of time might help increasing the attendance.

Castelo-Branco agreed with the proposal, and then thanked the Secretary General for his "huge efforts" in increasing the World Network to 103 countries and regions.

Fürniss noted that only 21 countries were represented at the Assembly, and asked whether future assemblies could be scheduled when there would be no other sessions.

Niles added that the responsibility of scheduling sessions and meetings is with the Programme Committee, and that not scheduling presentations by members of the World Network at the time of the Assembly could be implemented easily.

Hoefnagels suggested that in the future, Assemblies of National and Re-

gional Representatives might be scheduled during a lunch break.

Näumann asked for opinions on how to increase attendance at their annual conferences. Howard invited them to talk about it at the BFE High Tea, and Brabec de Mori encourage them use to the ICTM mailing list. Yoder explained how to join and use the ICTM mailing list, and suggested to also use the World Network mailing list, a closed mailing list accessible to all National and Regional Representatives.

Pettan thanked all who had helped in expanding the ICTM World Network to 103 representatives, and while he acknowledged it was a great accomplishment, many countries (especially in Africa and Oceania) were still lacking representation. He informed that a slide depicting all countries without representation would be included in his report at the upcoming General Assembly, and he encouraged all to propose good candidates to continue expanding the Council's representation.

Pettan communicated that the Secretariat would move to a new location in 2017, and asked for interested parties to contact the Secretariat.

Finally, Pettan mentioned that a large number of publications shipped to Astana by Ashgate and Oxford University Press had unfortunately been delayed at customs, and that strong efforts were being made to solve the problem as quickly as possible.

Adjournment

A motion to adjourn the 13th Assembly of ICTM National and Regional Representatives was called by Castelo-Branco. Moved by Hoefnagels, seconded by Quigley. Meeting adjourned at 16:18, local time.

Minutes of Inaugural Meeting of Study Group Chairs

Held at the Kazakh National University of the Arts, Astana, Kazakhstan, on 17 July 2015. Chair: Svanibor Pettan. In attendance: Ardian Ahmedaja (Multipart Music), Mohd Anis Md Nor (Performing Arts of Southeast Asia), Samuel Araújo (Applied Ethnomusicology), Zdravko Blažeković (Iconography of the Performing Arts, Music Archaeology), Salwa El-Shawan Castelo-Branco (ICTM President) Leonardo D'Amico (Audiovisual Ethnomusicology), Ruth Davis (Mediterranean Music Studies), Catherine Foley (Ethnochoreology), Michael Frishkopf (Music in the Arab World), Susanne Fürniss (Historical Sources of Traditional Music), Kirsty Gillespie (Music and Dance of Oceania), Barbara L. Hampton (Music and Gender), Patricia Opondo (African Musics), Svanibor Pettan (Secretary General), Velika Stojkova Serafimovska (Music and Dance in Southeastern Europe), Razia Sultanova (Music of the Turkic-speaking World), J. Lawrence Witzleben (Musics of East Asia), Don Niles (Chair of Executive Board Committee for Study Groups) Carlos Yoder (Executive Assistant).

Opening of the meeting

The Chair opened the Assembly at 17:07, welcomed the Study Group Chairs (or their appointed representatives), and explained the significance of the meeting.

He outlined the genesis of Study Groups within the International Folk Music Council, observing that the first Study Groups had started from the dissatisfaction felt by some members when IFMC conferences would dedicate too little time to discuss their particular research interests.

Minutes of previous meeting

As it was the inaugural meeting of Study Group Chairs, there were no minutes to discuss, or business arising.

Introductions

The Chair briefly introduced the participants. The only Study Groups which were not represented at the meeting were those on Maqām, Music and Minorities, Musical Instruments, and Musics of the Slavic World.

Oral reports by representatives

[Editor's note: the following reports were abridged and sorted by Study Group name, for space and readability reasons, respectively. To learn more about the activities of ICTM Study Groups, see their respective webpages and the Reports section of past, present, and future issues of the *Bulletin of the ICTM*]

African Musics: Opondo reported on the history of the Study Group since its foundation in 2009. She outlined the challenges they've experienced in terms of funding, coordination, and publishing of proceedings. She thanked the Secretariat for the assistance in running their recent elections.

Applied Ethnomusicology: Araújo summarized the history of the Study Group, and announced that their next symposium would be in Cape Breton, Canada, in 2016. He added that Secretary Britta Sweers had started a bibliographical compilation which would be displayed at the Study Group's webpage.

Audiovisual Ethnomusicology: D'Amico summarized the origins of the Study Group, and his recent appointment as Chair. The Study Group's first symposium would take place in Ljubljana, Slovenia, in August 2016.

Ethnochoreology: Foley discussed the organization of the Study Group (e.g., members, symposia, Sub-Study Groups, committees, publications), highlighting that members constituted a close-knit community. The next symposium would take place on 9-16 July 2016 in Graz, Austria.

Historical Sources of Traditional Music: Fürniss summarized the history of the Study Group, and described its present situation and challenges. She considered that the most important task for the future would be to recruit members from outside Europe, to hold a symposium outside Europe, and to hold a joint symposium with another Study Group.

Iconography of Performing Arts: Blaženković explained the Study Group's policy of organizing alternating large- and small-scale symposia. He announced that they were already planning the next four symposia.

Mediterranean Music Studies: Davis introduced the history of the Study Group. She announced that their next symposium would probably be jointly held with the Mediterranean Section of the International Musicological Society.

Multipart Music: Ahmedaja summarized the history of the Study Group. He announced that proceedings for two of its three past symposia had been published, and that their next symposium would be in 2016 in Singapore, highlighting the importance of holding a meeting outside Europe.

Music and Dance in Southeastern Europe: Stojkova Serafimovska explained that the Study Group was of great importance to the region, because it had managed to re-establish scholarly bonds severed during the war in the 1990s. Their next symposium would be in 2016 in Bulgaria. She added that their symposium themes have been conducive to the organization of joint symposia.

Music and Dance of Oceania: Gillespie discussed the origins of the Study Group, and how changes in its object of study had been reflected in the Study Group's name. She announced that their next symposium would be in Guam in 2016, and that options to publish electronically, to minimize expenses, were being explored.

Music and Gender: Hampton summarized the establishment of the Study Group, which was initially to be on "Women in Music". She announced that their next symposium would held in Bern, Switzlernd, in July 2016.

Music Archaeology: Blaženković commented that the Study Group Chair (Adje Both, who was not present in Astana and had named Blaženković as his representative at the meeting) had started a new publishing house, Ekho Verlag, which had been releasing the Study Group's publications.

Music in the Arab World: Frishkopf announced that the possibility to hold joint symposia with related SEM interest groups was being explored.

Music of the Turkic-speaking World: Sultanova reported that their next symposium would be held in Almaty in 2016, where they will celebrate the 10th anniversary of the Study Group's foundation.

Musics of East Asia. Witzleben, one of the founders of the Study Group, explained its origins, development, and current situation. He expressed that requiring symposium presenters to be ICTM members in good standing had been a controversial issue, and asked whether ICTM could subsidize the activities of Study Groups.

Performing Arts of Southeast Asia: Anis explained the origins of the Study Group, the organization of their biennial symposia, and how they aim to release symposium proceedings in time to be presented at World Conferences. He added that the Study Group is willing to organize joint symposia with other Study Groups, and to coordinate joint publications.

Business arising from Executive Board meetings of interest to the attendees

Niles communicated the work of the Executive Board Committee on Study Groups, which he chairs. He mentioned the revision of the Memorandum on Study Groups Memo, and encouraged all present to study it well and ask questions, if needed.

In reference to the 70th anniversary of the Council, Niles communicated the Executive Board's wish to have a complete list of ICTM publications available online, also including publications by Study Groups.

The Chair informed that a new electronic, open-access publication series had been recently approved by the Executive Board. The peer-reviewed series would have a strong focus on the work done by Study Groups. A special-purpose committee was created, chaired by Stephen Wild.

Discussion of issues of operations

Pettan stated that different levels of formality exist within ICTM Study Groups, largely depending on the managerial style of each Chair.

In regards to the coordination of symposia, the Secretary General asked the attendees to consult with both the Secretariat and each other (using the private Study Groups' mailing list) to

avoid as much as possible the organization of multiple symposia at the same time.

The availability of a document defining terminology was discussed, and it was agreed that scholarly meetings of ICTM Study Groups are to be called "symposia", and that non-topical subdivisions of Study Groups should be called "branches".

Finally, the attendees agreed in principle to standardize the look and contents of Study Group websites. The Secretariat would produce a template which would be distributed later on to all Study Group chairs.

Discussion of issues of governance

In the past year the Secretariat assisted the Study Groups on African Musics, Applied Ethnomusicology, and Music of the Turkic-speaking World with the running of their elections. The experience was considered positive in terms of confidentiality, transparency, and speed.

Pettan encouraged all present to send updated lists of Study Group members to the Secretariat, to better manage their activities. He also mentioned that the Secretariat had the ability to create dedicated mailing lists for Study Groups, allowing members an efficient way to communicate with each other.

Finally, Pettan and Castelo-Branco stated that every ICTM member in good standing should be allowed to join any number of Study Groups.

Other business

The attendees agreed that having special Study Group booths at the Exhibition Room had been a positive initiative, and that the practice should be continued in future conferences.

The Secretary General mentioned that many countries (especially in Africa and Oceania) were lacking official ICTM representation, and he encouraged all to propose good candidates to continue expanding the Council's representation.

A question sent to the Secretariat by Klisala Harrison (Chair of the Study Group on Applied Ethnomusicology) was read: she wondered whether the Council would be in a position to financially support the activities of Study Groups, and if so, how. Pettan replied that new special-purpose funds had been recently created, and that the needs of Study Groups would be accommodated as much as possible.

Discussion continued regarding whether Study Groups should collect their own membership fees, and it was agreed that it would not be advisable. However, a consensus was reached that charging fees for attending symposia (and in that way supporting the publication of proceedings) was a practice which should be encouraged.

Finally, Anis asked every Study Group to make one to two theme suggestions for the next World Conference.

Adjournment

The meeting was adjourned at 18:45.

Volunteers posing after the end of the conference. 22 July 2015. Photo provided by KazNUA.

44th ICTM World Conference

13-19 July 2017

Irish World Academy of Music and Dance, Limerick, Ireland

First Notice

You are cordially invited to attend the 44th ICTM World Conference, which will be held from 13 to 19 July 2017 at the Irish World Academy of Music and Dance.

The venue is located right on the banks of the River Shannon in a scenic and environmentally friendly campus. The Academy recently celebrated its twentieth anniversary and is home to a variety of undergraduate and postgraduate courses that relate to the study and practice of music, song, and dance in a variety of scholarly, applied, educational, arts practice, festive arts, and clinical contexts.

During the conference, the **70th anniversary of the Council will be celebrated**.

The first call for proposals will be included in the January 2016 issue of the *Bulletin of the ICTM*.

Programme Committee

Mohd Anis Md Nor (Co-Chair)
Stephen Wild (Co-Chair)
Anne von Bibra Wharton
Miguel A. García
David Harnish
Níall Keegan
Jean Kidula
Colin Quigley
Svanibor Pettan (ex officio)
Susana Sardo
J. Lawrence Witzleben

Main building of the Irish World Academy of Music and Dance, the venue of the 44th ICTM World Conference. Photo by Irish World Academy of Music and Dance

Local Arrangements Committee

Catherine Foley (Co-Chair)
Colin Quigley (Co-Chair)
Jenny Brown
Aileen Dillane
Sandra Joyce
Níall Keegan
Mats Melin
Orfhlaith Ni Bhríain

Timeline

- First call for proposals: January 2016
- Second call for proposals: April 2016
- Deadline for submission of proposals: September 2016
- Notification of acceptances: December 2016

About Limerick

The host city of Limerick is a compact and accessible city with lots on offer for visitors. Built on the banks of the majestic river Shannon, Limerick's origins date from at least the 812 Viking settlement. In the 12th century, the city was redesigned by the Normans and this architecture is represented in St. John's Castle which is a major tourist attraction in the city today. In medieval times, Limerick was the seat of the Kingdom of Thomond, which gives its name to the city's rugby stadium, home to the internationally successful Munster team.

Announcements — ICTM

News: 29th Symposium of the ICTM Study Group on Ethnochoreology

9-16 July 2016
Graz, Austria
Submissions deadline: 24 October 2015

The ICTM Study Group on Ethnochoreology invites ICTM members to its 29th symposium, which will be held on 9-16 July 2016. Hosted by the Institute of Ethnomusicology at the Music and Performing Arts Graz (Kunstuniversität), the symposium will take place at Retzhof Castle, an educational centre located in the southern Styrian wine region near Graz, Austria. Participants are also invited to take advantage of an optional post-symposium excursion on 16-18 July. There are two themes for the symposium: (1) Dancing and the Senses, and (2) Dancing and Dance Cultures in Urban Contexts.

The **deadline** for submission of proposals has been extended to **24 October 2015**.

Further information about the symposium can be found on the Study Group's website.

Call for Proposals: 9th Symposium of the ICTM Study Group on Music and Minorities

4-10 July 2016
Britanny, France
Submissions deadline: 31 October 2015

The ICTM Study Group on Music and Minorities will hold its 9th Symposium on 4-10 July 2016, at the Université de Rennes 2, Brittany, France.

There are three themes for the symposium: (1) Local Languages and Music, (2) Minorities within Minorities, and (3) New Research.

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

Call for Proposals: Annual Conference of the British Forum for Ethnomusicology

4-17 April 2016
Chatham, Kent, UK
Submissions deadline: 1 November 2015

The British Forum for Ethnomusicology—the UK National Committee of the ICTM—invites proposals for its 2016 conference, which will be held at the Historic Dockyard on the banks of the River Medway at Chatham, Kent. Proposals on any current research are welcome; papers having a nautical theme would be particularly appropriate, given the surroundings.

Further information about the conference, including the full Call for Participation, can be found on the BFE's website.

Call for Proposals: 5th Symposium of the ICTM Study Group on Applied Ethnomusicology

5-9 October 2016
Cape Breton, Nova Scotia, Canada
Submissions deadline: 15 November 2015

The ICTM Study Group on Applied Ethnomusicology welcomes proposals for its first symposium in North America, hosted by the Canada Research Chair in Communities and Cultures at Cape Breton University, on the picturesque island of Cape Breton in Sydney, Nova Scotia, Canada.

There are four themes for the symposium: (1) Music, Labour, and Exchange; (2) Research Methodologies for the 21st Century: Collaboration and Criticality; (3) Intangible Cultural Heritage in Contemporary Societies; and (4) Other Issues of Applied Ethnomusicology.

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

Call for Proposals: 9th Symposium of the ICTM Study Group on Music and Gender

13-16 July 2016
Bern, Switzerland
Submissions deadline: 15 November 2015

The 9th Symposium of the ICTM Study Group on Music and Gender will be hosted by the Institute of Musicology and the Centre for Global Studies of the University of Bern (Switzerland).

There are four themes for the symposium: (1) Gender, Music and Sustainability; (2) Music Transmission and Transcultural Studies in Gendered Musical Contexts; (3) Studying Music and Gender Worldwide: Snapshots; and (4) New Research.

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

Call for Proposals: 5th Symposium of the ICTM Study Group on Music of the Turkic-speaking World

21-23 April 2016
Almaty, Kazakhstan
Submissions deadline: 1 December 2015

The ICTM Study Group on Music of the Turkic-speaking World invites proposals for its 5th symposium, titled "From Voice to Instrument: Sound Phenomenon in Traditional Cultural Heritage of the Turkic-speaking World", which will be held at the Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan. Proposals on any current research are welcome.

The keynote speaker will be Karl Reichl (University of Bonn). Further information about the symposium, including the full Call for Participation, can be found on the Study Group's website.

Call for Proposals: 4th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia

31 July–6 August 2016
Penang, Malaysia
Submissions deadline: 1 December 2015

The 4th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA) will be hosted by the School of Arts of the Universiti Sains Malaysia and by the Nusantara Performing Arts Research Center in Penang, Malaysia. While papers and reports on new research concerning all aspects of Southeast Asian performing arts are welcome, the two focused themes for this symposium are (1) Performing Arts and the Religious Impulse in Southeast Asia, and (2) Endangered Genres of Performing Arts—Maintenance and Sustainability Efforts.

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

Call for Proposals: 1st Joint Symposium of the ICTM Study Group on Mediterranean Music Studies and the International Musicological Society

21-26 June 2016
Naples, Italy
Submissions deadline: 20 December 2015

In this first joint conference of ICTM and the International Musicological Society, organized by the ICTM Study Group on Mediterranean Music Studies, we provide a forum for renewing that intra-disciplinary collaboration, focusing on the theme "Musicians in the Mediterranean: Narratives of Movement". We invite papers that address music as narrative and musicians as narrators of movements of peoples, cultures and civilizations through time and space, focusing on musical genres, styles, repertories and practices of the Mediterranean region, broadly conceived, including diasporic communities.

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

From the ICTM Online Photo Gallery

Svanibor Pettan, Aileen Dillane, Micheal O Suilleabhain, Britta Sweers (ESEM President), Eoin Devereux (Ass. Dean of Research, University of Limerick), Don Barry (President, University of Limerick), Beverley Diamond, Colin Quigley. SEM/ICTM Joint Forum. Limerick, Ireland. September 2015. Photo provided by Ellie Byrne. Visit gallery.

Call for Proposals: 1st Symposium of the ICTM Study Group on Audiovisual Ethnomusicology

25-27 August 2016
Ljubljana, Slovenia
Submissions deadline: 31 December 2015

After the recognition of the Study Group by the Executive Board in July 2015, this first symposium aims to provide a scholarly venue to reflect widely on the use of audiovisual media as a tool of research, communication, preservation, and sustainability in ethnomusicology. The themes—Theories and Methods in Audiovisual Ethnomusicology; Uses of Audiovisual Archives in Ethnomusicological Research; and New Research—were chosen to prompt a broad discussion of theoretical and methodological issues, to focus on the more specific topic of the role of audiovisual archives, and to allow for participants to present outcomes of their current research.

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

Call for Proposals: 9th Symposium of the ICTM Study Group on Music and Dance of Oceania

19-21 May 2016
Guam,USA
Submissions deadline: 31 December 2015

The ICTM Study Group on Music and Dance of Oceania will hold a symposium on the island of Guam in 2016. The meeting will coincide with the 22nd conference of the Pacific History Association (PHA) during 19-21 May, and it will directly precede the 12th Festival of Pacific Arts. The symposium theme of "Performing the Past, Sustaining the Future" aligns closely with that of the PHA: "Mo'na: Our Pasts Before Us".

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

Call for Proposals: 1st Symposium of the ICTM Study Group on Musics of the Slavic World

13-15 October 2016
Ljubljana, Slovenia
Submissions deadline: 31 December 2015

Following the recognition of the Study Group in July 2015, its first symposium aims to address fundamental questions concerning traditional music and ethnomusicology of the Slavic-speaking countries and peoples. The themes are concerned with history of research, perspectives of comparative study, trends in traditional music of post-socialist period, and recent research. The language of the symposium will be English. Presentation formats will be: individual papers, organized paper sessions, roundtables, and audio-visual documentaries.

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

Call for Proposals: 5th Symposium of the ICTM Study Group on Musics of East Asia

25-27 August 2016
Taipei, Taiwan
Submissions deadline: 20 January 2016

The Study Group on Musics of East Asia (MEA) will hold its next Symposium in Taipei (Taiwan) at the Academia Sinica and the Taipei National University of the Arts in August 2016, where the tenth anniversary of the Study Group's foundation will be celebrated.

Further information about the symposium, including the full Call for Participation, will be soon announced on the Study Group's website.

From the ICTM Online Photo Gallery

ICTM Vice President Don Niles (far right) at the launch of the English translation of the book Grammar of the Lihir Language of New Ireland, Papua New Guinea*, published by the Institute of Papua New Guinea Studies. Lihir Island, Papua New Guinea. 29 September 2015. Photo provided by Don Niles. Visit gallery.*

Announcements — Related Organizations

Call for applications: 1st Tullia Magrini Award

Submissions deadline: 20 November 2015

The University of Bologna, to commemorate the life of Tullia Magrini, with funds allocated by the School of Arts, Humanities, and Cultural Heritage and with the contribution of family members, has set up an award (value of EUR 5000 gross), to be assigned to a young graduate who presents the best research project focused on the topic of Anthropology of Music and Mediterranean Cultures. The research project can be written in Italian or English.

For more information, please visit the award's home page.

News: CLANG, a new Music Streaming Service

CLANG is a music streaming service that will present the musical treasures of the world. At this point of development we are inviting music collectors and musicians to share their collections with CLANG.

Please visit this website to learn more.

Call for Proposals: Annual Meeting of the Society for Ethnomusicology, Southeast and Caribbean Chapter

4-6 March 2016
Trinidad and Tobago
Submissions deadline: 1 November 2015

The program committee welcomes proposals on any and all music-related topics. However, we especially encourage submissions that engage in some way with our selected title, "The Engine Room", a local term for the non-pitched rhythm instruments used in a steel pan ensemble.

Visit this website to learn more.

Call for Proposals: ISIC 12: Conference on Island Music and Dance

17-20 June 2016
Naha, Okinawa, Japan
Submissions deadline: 30 November 2015

The 12th International Small Island Cultures conference will be held in Naha (Okinawa) on 17-20 June 2016 at the Okinawa Prefectural University of the Arts. The main conference theme will be "Island Music and Dance" and paper proposals will be invited on any aspect of this topic (traditional or modern).

Please visit this website to learn more.

IASPM ANZ Branch Conference 2015: Popular Music, Stars, and Stardom

4-6 December 2015
Canberra, Australia

"Stars" manifest in popular music literally, conceptually, and metaphorically through song lyrics, artist stage names and in discourses of economic and/or mainstream success.

This conference by the ANZ Branch of the International Association for the Study of Popular Music will include dedicated papers that represent the work of members of the ICTM Australia and New Zealand Regional Committee.

Please visit this website to learn more.

From the ICTM Online Photo Gallery

Socialising during the 38th ICTM World Conference. Chatsworth House, Derbyshire, UK. August 2005. Photo by Svanibor Pettan. From left to right: Dorit Klebe, Jane Sugarman, Adelaida Reyes. Visit gallery.

Reports from ICTM National and Regional Representatives

Austria

by Bernd Brabec de Mori, Chair of National Committee

The annual general assembly of the ICTM National Committee for Austria (NC) was held on 9 May 2015. The elections for a new executive committee resulted in the following elected members: Bernd Brabec de Mori (Chair), Hande Sağlam (Vice Chair), Rinko Fujita (Treasurer), Gerda Lechleitner (Substitute Treasurer), Thomas Nußbaumer (Secretary), August Schmidhofer (Substitute Secretary), Gerd Grupe, and Marko Kölbl.

The assembly was preceded by an interdisciplinary symposium organized by the Institute of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna, in cooperation with the NC. The symposium was titled "Teaching Music of the World: Music Education and Ethnomusicology" [Musik der Welt im Unterricht. Musikpädagogik und Ethnomusikologie], Vienna, 8–9 May 2015, held in German language, and it was led by Ursula Hemetek and Thomas Nußbaumer.

The symposium was divided into four parts: (1) a keynote address by Dorothee Barth (University of Osnabrück) about acculturation (subtitled: "Music Education in the Stress Field of Experience and Teaching"); (2) a panel discussion on "Exotism and Other Traps: the Problem of Ethnomusicology with Music Education" (with ethnomusicologists Ursula Hemetek, Martina Mühlbauer, August Schmidhofer, and Britta Sweers; chair: music pedagogue Monika Oebelsberger); (3) a joint lecture about ethnomusicological teaching materials and their applicability in high and elementary school (music pedagogue Isolde Malmberg and ethnomusicologist Gerd Grupe; chair: Regine Allgayer-Kaufmann); and (4) a panel discussion about "Intercultural Music Education in Teacher Training and Its Implementation in School Practice" (with teachers Karin Bindu, Cornelia Dorfmeister, Franziska Feuerstein, Markus Haider and Else Schmidt; chair: Thomas Nussbaumer).

Many lively discussions between music pedagogues, ethnomusicologists, and music teachers who are interested in lecturing about traditional and folk music from different cultures highlighted a growing interest in ethnomusicological knowledge for music teaching in high and elementary schools, but also a lack of appropriate teaching materials that satisfy ethnomusicological as well as pedagogical standards. The main result of the symposium was an intensified dialogue and intended collaboration between music pedagogues and ethnomusicologists in Austria.

Regine Allgayer-Kaufmann retired from her duty as professor for comparative musicology at the Institute of Musicology at the University of Vienna. She has been a member of the NC's executive committee without interruption, and many of her ideas grew into fruitful and innovative activities. All of us owe her a lot, and her dedication to her work is exemplary. On 27 June she was honoured with a farewell party at the Institute of Musicology featuring many scholarly and musical contributions. At this occasion, a Festschrift was handed over as a surprise:

* Brunner, Anja; Cornelia Gruber, and August Schmidhofer, eds.. *Transgressions of a Musical Kind. Festschrift on the Occasion of Regine Allgayer-Kaufmann's 65th Birthday.* Aachen: Shaker Verlag, 2015.

In addition to this Festschrift, Jürgen Schöpf has published an online bibliography on the topic of "Relationships of Speech Tone and Music". Other publications by Austrian ICTM members include:

* Brabec de Mori, Bernd. *Die Lieder der Richtigen Menschen. Musikalische Kulturanthropologie der indigenen Bevölkerung im Ucayali-Tal, Westamazonien* [Songs of the Real People: A Musical Anthropology of Indigenous People in the Ucayali Valley, Western Amazon]. Innsbruck: Helbling Academic Books, 2015.
* Brabec de Mori, Bernd, Matthias Lewy, and Miguel A. García, eds. *Mundos Audibles de América. Cosmologías y prácticas sonoras de los pueblos indígenas* [Audible Worlds in America: Cosmologies and Sonic Practices Among Indigenous Peoples]. Berlin: Iberoamerikanisches Institut Preußischer Kulturbesitz and Gebr. Mann Verlag, 2015.

The Institute of Folk Music Research and Ethnomusicology has recently published two books in the *klanglese* series:

* Waltner, Lisl. *Eine Wiener Knopfharmonika entsteht* [The Making of a Viennese Button Accordion]. Unter Mitarbeit von Walter Deutsch und Karl Macourek (*klanglese* 9). Vienna: Institut für Volksmusikforschung und Ethnomusikologie, 2014.
* Hemetek, Ursula, Marko Kölbl, Daniela Mayrlechner, and Hande Sağlam, eds. *Traditionelle Musik. Überliefern-Verhandeln-Vermitteln* [Traditional Music: Transmitting-Negotiating-Conveying] (*klanglese* 10). Vienna: Institut für Volksmusikforschung und Ethnomusikologie, 2015.

Both publications will be presented at an event celebrating the institute's fiftieth anniversary on 8 October 2015. This celebration will take place at the University of Music and Performing Arts Vienna and will include national and international scholarly inputs by Walter Deutsch, Oskár Elschek, Philip Bohlman, and Svanibor Pettan, an exhibition, a short film portrait and musical contributions.

Chile

by Jacob Rekedal, Liaison Officer

The nascent relationship between ICTM and Chile marks an important milestone, which will ideally lead to new activities and networks related to ethnomusicology in this country. Traditional music and dance are cherished broadly in Chile, and enjoy a noteworthy presence in everyday life, while ancestral indigenous and syncretic traditions persist in many regions. Yet, ethnomusicology remains a little-known discipline in Chile, making work in conjunction with ICTM all the more relevant. This report includes: (1) a brief discussion of projects in Chile pertinent to ICTM; and (2) a personal note about Margot Loyola, the world-renowned folklorist, performer, and teacher who passed away last August.

Backdrop and examples of projects in Chile pertinent to ICTM

Folklore and comparative musicology have long histories in Chile. Artists such as Blanca Tejeda Ruiz in the 1920s, Derlinda Araya, Esther Martínez, and Petronila Orellana in the 1930s and 40s, and Violeta Parra, Margot Loyola, Gabriela Pizarro, and Víctor Jara from the mid-twentieth century onward, carried out tremendous projects of investigation and performance, which helped lay the foundations for major musical movements such as *Nueva Canción*, and for the musical attributes of contemporary Chilean multiculturalism. Ethnomusicological inquiry, per se, was pioneered by the late researchers María Ester Grebe and Caroline Roberston, beginning in the 1970s and 80s.

Although universities have not consistently trained ethnomusicologists, Chilean anthropologists, musicologists, and sociologists have carried out remarkable ethnographic projects about music in recent years. In 2003, Claudio Mercado, Víctor Rondón, and Nicolás Piwonka published an important book about Chile's *bailes chinos* (literally, Chinese dances, although they have no connection to Chinese culture). This book contributed to a widespread appreciation for the centuries-old, syncretic ceremonial dances, culminating in their designation as Intangible Cultural Heritage of Humanity by UNESCO in 2014. Patricia Díaz-Inostroza (2007) has chronicled *Canto Nuevo*, Chile's politically-conscious music during the Pinochet dictatorship, based on a unique form of ethnographic and biographical research. José Pérez de Arce has written extensively on indigenous musics and organology, including a landmark volume on Mapuche instruments (2007), and observations on the Hornbostel-Sachs system from "an American perspective" (2013). Sociologists of urban artistic expression, such as María Emilia Tijoux, Marisol Facuse, and Miguel Urrutia (2012), have also contributed perspectives that articulate with those of ethnomusicology. Several recent projects by a group called Etnomedia, led by Pedro Aceituno and Mauricio Pineda, have developed a sophisticated retrospective of works by María Ester Grebe and other researchers of past generations, by remastering old field recordings and repatriating them in the communities where research occurred (see Etnomedia 2014). Sociologist Bernardo Guerrero has just published an extensive volume (2015) about the political and ecclesiastical processes that influenced the formation of the syncretic festival "La Tirana" in northern Chile. These examples of work from parallel disciplines are but a few among many that could inform a uniquely Chilean ethnomusicology in years to come.

The lack of opportunities for training remains a principal impediment to consolidating Chilean ethnomusicology. Chile's higher education system persists in a state of tension between a student movement demanding lower costs and higher quality, and a government struggling to reconcile competing ideologies concerning the financing of universities, and their role in society. Contemporary ethnomusicology stands to play an interesting part in whatever shape higher education takes here over the next few years, provided it instils theories of culture and performativity befitting students' changing surroundings, expectations, and interests.

In terms of professional organizations, many music researchers in Chile correspond to the Sociedad Chilena de Musicología (SChM), or the recently founded Asociación Chilena de Estudios en Música Popular (ASEMPCH), among a few other groups. Ethnomusicology, for its part, lacks a formal organization in the country. If Chilean ethnomusicology is to expand, it will have to cobble itself together with elements from different categories, at least at the outset. ICTM could prove influential in bestowing a disciplinary identity to Chilean ethnomusicologists in the near future.

Remembering Margot Loyola

by Augustín Ruiz, translated by JR

Dear Colleagues:

I am fulfilling my sad duty to inform you of the passing of Margot Loyola (15 September 1918–3 August 2015), recipient of the "Premio Nacional de Artes" [National Award for the Arts], category of Music, 1994.

She was an outstanding performer of traditional Chilean dance and music. In 1946 she embarked on a new pathway for teaching and performing folklore, to promote the on-stage integration of elements from ethnographic inquiry, musical analysis, theatrical characterizations, lyrical vocal techniques, costumes, dance, and bodily expression. Her pioneering work inspired other brilliant figures such as Violeta Parra, who seven years later took the same route blending research and artistic creation. As one of the most progressive figures of her time, Margot cultivated a positivist aesthetic marked powerfully by a doctrinaire social commitment. With her noteworthy intuition, she coincided a great deal with the interpretative ideas of Stanislavski, endowing *campesino* music and dance performance with artistic stature. She was the initiator of the contemporary folkloric music groups, in 1947.

From early on, she dedicated herself to travelling around the country, and she integrated into her programmes scenic montages, and the cultural diversity that the centralist national identity negated. She thus coincided with Moiseyev, and although she did not explicitly state this intention, she prepared the way for the first folkloric dance troupes in the 1960s.

Margot Loyola (1918-2015). Photo by Universidad Católica de Valparaíso, Chile

Her discography undeniably demonstrates this diverse contribution: at barely twenty-five years of age, under the auspices of the Instituto de Investigaciones del Folklore Musical of the Universidad de Chile, she recorded on the Victor label the first anthology of Chilean folkloric music, the legendary album *Aires Tradicionales y Folklóricos de Chile*. Her tremendous vocal technique, developed under the tutelage of the soprano Blanca Hauser, permitted her to extend her own recording work until 2003, at which point she was over eighty years old. Beyond Chile, she made recordings in Spain, Argentina, France, the Soviet Union and Romania—countries where she carried out prolonged artistic tours.

A brave woman, she made few concessions. She risked her life visiting Communist political prisoners under the "Ley Maldita" [Cursed Law of President Gonzales Videla (1947), after breaking into the concentration camp at Pisagua. Nicolás Guillén would dedicate a column in the newspaper *El País* to recognizing her valour and fortitude. Neither did she hesitate to declare publicly her disappointment at the abuses committed by socialist countries, upon completing her long tours of the USSR (1957-58 and 1961-62), which provoked the Chilean Left to ostracize her.

Loyola worked as an instructor on various university campuses, principally at the Instituto de Música of the Universidad Católica de Valparaíso, with which she maintained links during most of her career (from 1972 until the end of her life). There, she directed the Cátedra de Folclore [Professorship of Folklore] and trained innumerable other teachers and professors. Her work directing the Conjunto Folclórico [Folclore Ensemble] at that institution was noteworthy, including a great number of concerts in the prestigious Teatro Municipal of Viña del Mar. Her work was characterized by the breadth of her vision for the integration of the diverse resources associated with teaching and research, which validated her publication of books about traditional Chilean dances such as *cueca*, *tonada*, and *cachimbo*, all of which represent musical and choreographic traditions with deep roots in rural communities. She also did a great deal of work in educational programmes on the television channel of the same university. She donated a portion of her work and legacy to the university, forming the Fondo Patrimonial Margot Loyola Palacios [Margot Loyola Palacios Patrimonial Fund] in 1997.

The Universidad Católica de Valparaíso awarded her the degree of Doctor Honoris Causa in 2006.

Margot Loyola's life was an example of indefatigable commitment with conviction. For her, life was music, and of all forms of music she most highly valued those from Chile. She worked until several months before passing away.

The following links lead to work I have published about her, and to her book entitled La Tonada, which I had the honour of editing: catedradeartes.uc.cl, revistas.uchile.cl, margotloyola.ucv.cl.

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* Tijoux, María Emilia, Marisol Facuse, and Miguel Urrutia. "El hip hop: ¿arte popular de lo cotidiano o resistencia táctica a la marginación?" *Polis* 11 (33/2012): 429-449.

Discography

* Etnomedia. *Canto campesino de Chile Central (1962-1971), registros de María Ester Grebe Vicuña*. Consejo Nacional de la Cultura y las Artes, 2014.

China

by Xiao Mei (萧梅), Chair of National Committee

The China National Committee of ICTM is pleased to announce in advance the activities that will be held in China, and to introduce some exciting publications of sound recordings by members of the Committee

Beijing Traditional Music Festival

The China Conservatory of Music will hold the 7th Beijing Traditional Music Festival from 20 October to 20 December 2015. This festival is famous for giving out the Taichi Traditional Music Awards in two of its previous editions. Since its foundation in 2009, the festival has featured 141 concerts with 5931 musicians from China and abroad, 107 master classes with 5950 attendees, and 143 high-level forums with musicians from over 70 countries. It was voted as "The Most Internationally-Influential Ethnic Festival in China" in 2012.

Jiaxing Xie, director of the festival and member of ICTM, reports that the theme for this year's festival will be "Sounds From Beijing: Traditional Culture in Contemporary Society", including the sub-themes "Sounds From Schools", "Sounds From Communities", "Sounds From Theatres", "Sounds From the Countryside", and "Sounds From Temples". In 2015 the festival will present 34 concerts, four master classes, four workshops and one contest. Two workshops will be held in Beijing, one in Xiangyang, Hubei, and another in Xiamen, Fujian.

Annual conference of the Association of Traditional Music in China

The 19th annual conference of the Association of Traditional Music in China, will be held on 10-13 July 2016, organized by the Inner Mongolia University of Arts and the Inner Mongolia Musicians Association. The main theme will be "Traditional Music Research and Multi-ethnic Cultures", including the sub-themes "Chinese Traditional Music Research From a Perspective of Diversity Cultures", "Transmission of Traditional Music in Modern Society", "Traditional Music From a Cross-disciplinary Perspective", "Research on the Grassland Music Culture in Northern China", and "New Research".

For more information about the conference, please visit the official websites, or write to ycjd2015@163.com.

Publications of sound recordings

Two collections of sound recordings were recently published by ICTM member Xiao Shi Wei.

The first is *Classics on Strings: Ashula and Other Folk Songs From the Uzbek Communities of Xinjiang* (ISBN 978069234352), co-produced by the Xinjiang Arts Institute. Ashula is one of the Uzbek singing traditions which brings together the classical Chagatai literature and Central Asian folk melodies. This publication includes 120 minutes of music (either recently recorded or from archival sources) by Uzbek musicians from the Ili and Yeken regions of Xinjiang. The accompanying booklet features editorial

information in Chinese and English, with Uzbek lyrics for all CD tracks. A trilingual brochure (123 pages) reviewing the migrating history of Uzbek groups in China completes the volume.

The other volume is *Musajan Rozi: the Korla Diaries* (ISBN 9700996194020), co-produced by the Research Institute of Ritual Music in China, Shanghai Conservatory of Music. The ninety-year-old Uyghur *dutar* master and legendary instrument luthier Musajan Rozi is among the most influential artists in the Xinjiang region. In the 1990s, Rozi spent more than a decade in the Korla region, recording practice sessions and other events for his own use. This volume presents this musical archive along with oral narratives by Rozi's colleagues, disciples, friends, and family members. The volume spans five CDs, a 672-page book of lyrics, a 121-page guide, and a set of 27 pictorial cards. All texts are presented in Uyghur and Chinese.

Croatia

by Tvrtko Zebec, Chair of National Committee

From 2011 to 2015, the ICTM National Committee (NC) for Croatia had 14 members in good standing: Joško Ćaleta, Naila Ceribašić, Ana Debeljuh, Elsie Ivancich Dunin (Croatia/USA), Diana Grgurić, Ivana Katarinčić, Grozdana Marošević, Irena Miholić, Josipa Koraljka Neferović, Iva Niemčić, Mojca Piškor, Andreja Vrekalić, Jelka Vukobratović, and myself. Half of these members work at the Institute of Ethnology and Folklore Research, which continues to be the main institution in Croatia where ethnomusicological and ethnochoreological work is systematically carried out. In 2013, Mojca Piškor moved from the Institute to the Music Academy of the University of Zagreb, where she teaches ethnomusicology.

Activities of the National Committee during 2011–2015

Executive Board and UNESCO

Ceribašić, as a member of the ICTM Executive Board, has represented the Council at the Consultative (now Evaluation) Body of the UNESCO Convention for Safeguarding of the Intangible Cultural Heritage, as well as at the UNESCO Forum of NGOs.

Engagement with ICTM Study Groups

Miholić was the main local organizer of the 18th Symposium of the ICTM Study Group on Folk Musical Instruments, 13-17 April 2011, in Stubičke Toplice, and the author of the exhibition "The Skill of Making Traditional Instruments Today", which opened during the symposium at the Museum Old Village Kumrovec (with several lectures and workshops for school children during the exhibition).

The ethnochoreologists at the Institute of Ethnology and Folklore Research (Katarinčić, Niemčić, and Zebec) were the hosts for the Symposium of the Sub-Study Group on Round Dances—19th-Century-Derived Couple Dances of the Ethnochoreology Study Group, 28-31 October 2010, with the objective of publishing articles about nineteenth century couple dances.

Ivancich Dunin organized the first meeting of the Sub-Study Group on Military Connections of the Study Group on Music and Dance in Southeastern Europe, Korčula, 26-30 April 2011. A report of the meeting will be published this year in the *Korčula Town Museum Yearbook*.

The ethnochoreologists at the Institute, with the strong organizational and scholarly support of Ivancich Dunin, organized the 28th Symposium of the ICTM Study Group on Ethnochoreology, Korčula, 7-17 July 2014, with over 100 participants, the largest number to date. Local Committee: Ivancich Dunin, Niemčić. Programme Committee: Irene Loutzaki (Chair), Katarinčić, Kendra Stepputat, Barbara Alge. Symposium liaison of the Study Group Executive Committee: Zebec. The symposium proceedings were published in July 2015 (425 pages, A4 format), edited by Ivancich Dunin with copy-editing assistance by Katarinčić, Sonja Zdravkova Djeparoska, and Kendra Stepputat.

Ceribašić was Chair of the Programme Committee of the 4th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, 24 September-1 October 2014, Beograd and Petnica (Serbia). Ćaleta, Niemčić, and Ivancich Dunin participated in the symposium as well.

Niemčić was a member of the Programme Committee of the 2nd Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, 7-10 April 2010, Izmir, Turkey, where Ćaleta and Ivancich Dunin also participated. The symposium proceedings (published in 2011) were edited by Ivancich Dunin.

Finally, Ceribašić was a member of the Programme Committee of the 7th Symposium of the ICTM Study Group on Music and Minorities, 2010, Zefat, Israel.

Relations with other National Committees

The members of the NC attended the Joint Meeting of the ICTM NCs for Austria, Croatia, Slovakia, and Slovenia in Vienna (27–29 May 2011), and in the Annual Symposium of the Germany NC "Dance / Performance /

Musical Instrument", held at the Liszt School of Music Weimar, 28-29 November 2014, a symposium dedicated to the memory of Marianne Bröcker.

University lectures

We have given guest lectures at the Music Academy of the University of Zagreb (Ceribašić, Ćaleta, Katarinčić, Marošević, Miholić, Niemčić, Piškor, Zebec), the Faculty for Humanities and Social Sciences of the University of Rijeka (Diana Grgurić), and the Music Academy of Sarajevo, Bosnia and Herzegovina (Zebec).

Publications

- Niemčić, Iva. *Lastovski poklad. Plesno-etnološka studija* [Lastovo Carnival: Dance Ethnology Study]. Zagreb: Institut za etnologiju i folkloristiku, 2011 (monograph)
- Lovrenčević, Zvonimir. 2012. *Folklorna glazba Bilogore* [Folk Music of the Bilogora Region], Bjelovar, 2012 (prepared by Jerko Bezić and Irena Miholić)
- Ivancich Dunin, Elsie. *Prošlost u sadašnjosti. Svadbe u Dubrovačkom primorju* [The Past in the Present: Weddings in the Dubrovačko Littoral]. Dubrovnik: Matica Hrvatska, 2013.
- *Dance, Narratives, Heritage, 28th Symposium of the ICTM Study Group on Ethnochoreology*. Ivancich Dunin, Elsie, ed. Zagreb: Institute of Ethnology and Folklore Research, 2015
- Ćaleta, Joško. "Dalmatian Hinterland Music-making: An Interdisciplinary Ethnomusicological and Anthropological Approach to Music Practice in Cultural Context." PhD diss., 2012
- Katarinčić, Ivana. "Urban Dance Tradition (Historical, Ethnological and Culturo-anthropological Aspects)." PhD diss., 2012

Ivancich Dunin has served as the Chair of the Publication Committee of the Study Group on Ethnochoreology and editorial adviser for the Study Group on Music and Dance of Southeastern Europe. Her editorial service since 2011 includes the following publications: editor of the DVD *ICTM Study Group on Ethnochoreology proceedings 1988-2008* (2011); co-editor of the proceedings of the 2nd Symposium of the Study Group on Music and Dance of Southeastern Europe (Izmir, Turkey; 2011), assisting editor of *Imaging Dance: Visual Representations of Dancers and Dancing*, resulting publication from the Ethnochoreology Sub-Study Group on Iconography (2011); co-editor of the proceedings of the 24th Symposium of the Study Group on Ethnochoreology (2012); co-editor of the proceedings of the 26th Symposium of the Study Group on Ethnochoreology (2012); co-editor of proceedings of the 3rd Symposium of the Study Group on Music and Dance of Southeastern Europe (2014); co-editor of the proceedings of the 27th Symposium of the Study Group on Ethnochoreology (2014); and head editor of the proceedings of the 28th Symposium of the Study Group on Ethnochoreology (2015).

Editors board: *Ethnomusicology forum* 2013 volume 22/1 (Ceribašić); *Translingual discourse in ethnomusicology* 2014 (Ceribašić); *Narodna umjetnost: Croatian Journal of Ethnology and Folklore Research* 2011-2015 (Zebec, Editor-in-Chief); 2015 (Niemčić).

Finally, members of the NC have also participated in many ICTM conferences and Study Group symposia with papers, panels, or invited lectures. Some of them were active in implementing UNESCO programmes, joining expert meetings, forums, seminars, panel discussions, etc. More about the activities of the National Committee can be read on the NC's website.

From the ICTM Online Photo Gallery

Members of the Executive Board at the 2002 Executive Board meeting. Wuyishan, Fujian, China. June 2002. Unknown photographer. From left to right, standing: Krister Malm, Egil Bakka, Kelly Salloum, Stephen Wild, Allan Marett, Svanibor Pettan, Anthony Seeger; sitting: Tilman Seebass, Tsukada Kenichi, Patricia Opondo, Marianne Bröcker. Visit gallery.

Hungary

by János Sipos, Chair of National Committee

The jubilee exhibition "The 40-Year-Old Institute for Musicology, Celebrating its 30 Years at the Erdődy-Hatvany Palace" was an outstanding event for those members of the ICTM National Committee for Hungary affiliated with the Institute for Musicology of the Research Centre of the Humanities, Hungarian Academy of Sciences (HAS). It was organized by its director, Pál Richter.

From 1934 to 1940, Béla Bartók carried the systematization of Hungarian folk music at HAS, transcribing a collection of some 13,000 folk songs. On Zoltán Kodály's initiative, the Folk Music Research Group of HAS was founded in 1953, which plunged into this extensive collection and began publishing volumes of the *Collection of Hungarian Folk Music*.

In 1961, Béla Bartók Jr. entrusted part of his father's Hungarian estate (musical manuscripts, folk song transcriptions, letters, manuscripts, etc.) to HAS, and the "Bartók Archive" which was organized around those deposited materials, in 1969 became the Institute for Musicology (ZTI), which subsequently absorbed HAS's Folk Music Research Group. In 1984, the institute received a new home in the Erdődy-Hatvany palace, allowing it to become a complex centre of Hungarian music research that earned great international renown due to its various collections and research capacity.

At ZTI is also deposited the largest collection of folk music and folk dance of the Hungarian nation. A particular feature of ZTI, in addition to ethnomusicological research in the strict sense, is the combination of folk music and historical music research, a fact which has proved extraordinarily fruitful in several areas.

The jubilee exhibition staged at the Museum of Music History showed the achievements of the Institute in the past decades and the symbiosis of the institution with the historical milieu it is nested in. The Museum also staged, in parallel, an exhibition titled "At Home At Last", displaying the most valuable items of the Dohnányi estate, brought from Florida in 1914 through the intervention of the "Impetus" 20-21st Century Hungarian Music Archive and Research Group. The attendees were greeted by the President of the Hungarian Republic in written form and by the president of HAS in person.

We took part in organizing the international conference "Musicology, Ethnography, and Culture: The Roma as European People (In Memory of Katalin Kovalcsik)", 12-13 December 2014, and the 3rd Symposium of the László Vikár Forum of the International Kodály Society, 23–27 March 2014.

Scientific presentations

Our members presented papers in Hungary and various countries in the world. Following are those which were presented in English.

- Fügedi, János: "Local Dance as Knowledge, Practice and Heritage." Symposium co-organized by ZTI, Szeged University Department of Ethnography and Cultural Anthropology, and the Hungarian Ethnochoreological Society. Budapest, 21-23 November 2014
- Fügedi, János, and Pál Richter: "Folk Music and Folk Dance Archives". Symposium "Peter Eötvös and his World", organized by the 20-21st century Hungarian Musical Archive and Research Group. Budapest, 14 July 2014
- Riskó, Kata: "Individuality and Collectivity in the Published Complete Collection of Hungarian Folk Songs (1873–1896) of István Bartalus". Symposium of the ICTM Study Group on Historical Sources of Traditional Music, University of Aveiro, Portugal, 12-16 May 2014
- Sipos, János: "Are There Common Traditional Vocal Folk Music Styles in the Music of the Turkic-speaking Peoples?". Symposium of the ICTM Study Group on Music of the Turkic-speaking World, Istanbul, Turkey, 18-20 April 2014
- Sipos, János: "An Overview on the Music of Some Turkic Peoples". International Conference on the Music Culture of the Turkic World, Hoca Ahmet Yesevi Turkish-Kazakh University, Turkistan/Kazakhstan, 21-25 April 2014.

Online books

- Tari, Lujza. *A szabadságharc népzenei emlékei* [Folk music relics of the war of independence]
- Szalay, Olga, ed. *Eljött az idő: visznek katonának…" 101 magyar katonadal a Nagy Háború idejéből* ["The Time Has Come: I Am Conscripted..." 101 Hungarian Soldier's Songs from the Great War]
- Online database of Hungarian folk dance (ed. János Fügedi): Néptánc Tudástár [Knowledge Base]; Táncok [Dances]; Táncírások [Dance notations]; Motívumok [Motives].

DVD-ROM

- Pávai, István. *A cimbalom a Felső-Maros vidéki népzenében* [The *Cimbalom* in the Folk Music of the Upper Maros Region]. Budapest: Liszt Ferenc University of Music, 2014

Miscellaneous news

During 2014, Pál Richter organized and directed several concerts of chamber and church music, while János Sipos was co-opted into the editorial boards of the journals *Bulletin of the Kurmangazy Kazakh National Conservatory* (Astana, Kazakhstan) and *Bulletin of the Turkish World* (Mahaçkala, Dagestan). He was also elected Secretary of the ICTM Study Group on Music of the Turkic-speaking World. Pál Richter collected music in Ecuador, István Pávai, Pál Richter, and Sándor Varga in Transylvania, and János Sipos in Turkey.

Harpist Ali Lema. Peguche, Ecuador, 26 January 2014. Photo by P. Richter

Iran

by Mohammad R. Azadehfar, Liaison Officer

Iranian students and scholars enthusiastically participated in the 43rd ICTM World Conference in Astana, Kazakhstan, in July 2015. Most paper proposals submitted by Iranian ICTM members were by young members who had just joined the Council in 2014.

Other Iranian scholars and I established the first MA programme in ethnomusicology in Iran some three years ago, and in July 2015 the first group of students defended their dissertations and were honoured to be the first group of graduates in ethnomusicology in Iran. They were mostly interested in carrying out research in the regional music of Iran, which enjoys a colourful musical culture. I will gradually report on the outcome of their research in future reports.

The 9th Youth Iranian Music Festival took place from 31 August to 11 September 2015 in Iran, hosting several traditional, folk, and classical music performers. The festival included three generations of musicians. About 1200 candidates applied for participation, and only 339 were selected. The various sections of the festival feature vocal and instrumental classical Persian music as well as folk and regional music of Iran. The judges of this festival include established Iranian instrumentalists and vocalists such as Hossein Alizadeh and Shahram Nazeri.

9th Youth Iranian Music Festival. Photo provided by Mohammed R. Azadehfar

Japan

by Tsukahara Yasuko, Chair of National Committee, and Waseda Minako, Secretary of National Committee

The Society for Research in Asiatic Music (Tōyō Ongaku Gakkai, TOG) has taken the role of the ICTM National Committee for Japan since 2001. TOG will celebrate its 80th anniversary in 2016. We are proud of its long history, and of it being the first Japanese academic society for music research, founded in 1936. To commemorate the eightieth anniversary, we are planning the compilation of a booklet to document past annual conferences, a photo exhibition to trace the TOG's history, etc.

Articles in TOG's annual publication *Journal of the Society for Research in Asiatic Music* (Tōyō Ongaku Kenkyū) are now available in full text on J-STAGE (abstracts in English, texts in Japanese, since its first volume of 2008). We hope you take advantage of this resource.

Finally, we are pleased to announce that the congress of the International Musicological Society (IMS) will be held in Tokyo on 19-23 March 2017 at the Tokyo University of the Arts (Tokyo Geijutsu Daigaku). This international congress will be co-hosted by IMS, the Musicological Society of Japan (Nippon Ongaku Gakkai), and the Tokyo University of the Arts. Since this is the first IMS world congress to be held in Asia, TOG will also take care of its publicity. The Call for Proposals is available online.

Korea

by Sheen Dae-Cheol, Chair of National Committee)

Korean Traditional Music in University Education

In 1954, the first university department focusing on traditional Korean music was established at an all-female university in Seoul, right after the Korean War had ended. However, the department was closed a few years later, because parents of prospective students did not think that traditional culture and music was a good thing for their daughters to learn.

Seoul National University (SNU), one of the best universities in Korea, established a Korean music department in 1959, with great success. The department was founded by Lee Hyeku (1909–2010), a real pioneer in studying Korean traditional music at the academic level, and the Chair of Local Arrangements of the 26th IFMC/ICTM World Conference (Seoul, 25 August–1 September 1981). Graduates from the department of Korean traditional music at SNU were classified into three categories: performers, theorists or musicologists, and composers. Since 1963 they have performed and studied Korean traditional music, as well as composed new music styles using Western staff notation.

In 1972, Hayangyang University (now among the top six universities in Korea) and Ewha Womans University (now the most prestigious women's university in Korea) founded Korean traditional music departments, and by the 1990s more than 15 universities had opened similar departments. Most of the faculty at those universities were graduates from SNU. Both the Central and Local Governments have also established Korean traditional orchestras and chamber ensembles.

Lee Hyeku (1909~2010)

Until 2006, there has been one junior college and 25 universities in Korea offering studies in Korean traditional music. However, five universities have recently closed their Korean music departments, and several others have reduced the number of yearly acceptance of new students, due to the decrease in population starting in 2005. University education in Korean traditional music is now entering a very difficult phase. However, and fortunately, a local university will open a department of Korean traditional music and recruit new students starting with the 2016 Spring Semester 2016.

Participants of the conference "A Dialogue with the World and a Future Prospect Through Shaman Rituals". Jindo island, Korea, June 2015. Photo provided by Sheen Dae-Cheol

Conference on Korean traditional music in 2015

Currently there are ten academic societies active in Korea dedicated to Korean traditional music. Among them, five are mainly concerned with Korean traditional music within the broader Asian context, one focuses on traditional theatre and music, two are concerned with all musics (including Korean traditional), and the other two are dedicated to Korean traditional music education. All these societies regularly publish one or two volumes of their journals every year.

The Korean Musicological Society (KMS), founded by Lee Hyeku in 1948, is the leading and oldest society with a focus on music—including those societies concerned with Western music. The Society for Korean Historic Musicology (SKHM), founded by Song Bang-Song in 1988, is the second most prominent. The Society for Studies for Korean Music Education (SSKME), founded in 2007, is the more active among the two societies for Korean traditional music education discussed above. It would be beyond the limitations of this report to discuss all the academic activities of the ten societies mentioned above, so I will focus on the events conducted by KMS, SKHM, and SSKME during 2015.

KMS usually holds four regular academic conferences a year. The first KMS conference of 2015 was held in Seoul on 2 February, where six papers were presented: one master's dissertation focusing on Korean folk song, and five doctoral dissertations focusing on Beompae, P'ansori, shaman music, literati music, and Japga folk music. The most important event of the conference was the award ceremony of the biennial Lee Hyeku Academic Prize for young scholars under 45 years of age. The award went to Lee Ji-sun—professor at Sookmyung Women's University and member of ICTM—who focuses on the comparative study of Japanese and Korean music.

SSKME usually holds two conferences a year. The spring conference was held on 16 May in Seoul, with the theme of "Education for Korean Traditional Music From the Perspective of Cultural Education". The conference was opened with a keynote address by myself, titled "A Succession of Creative Transfiguration: The World of Korean Traditional Music". Two papers were presented focusing on issues of Korean traditional music education in primary and secondary school levels, followed by a film about Korean traditional percussion music as an education tool. The conference finished with a final general discussion shared by all the participants.

SKHM organizes their conferences irregularly, and this year they held their 15th conference on 30 May, where six papers and a keynote address were presented. The conference theme was "A Retrospect of Dr. Lee Hyeku's Musicology" to commemorate the fifth anniversary of Lee's passing. The six papers focused on his musicology, his discourses on *p'ansori*, the fruits of his study of folk and shaman music, his perspective on the structure of musicology, a review of his music critiques, and the internationality of his work. The keynote speech by Song Bangsong focused on the retrospection and future prospects of Lee's work. The presentations were followed by a roundtable talk cherishing Lee's memory.

The Jindo National Gugak Centre, located on Jindo island, one of the most famous places for shaman music in Korea, has continually held conferences since 2004. Their latest conference took place on 25-26 June, titled "A Dialogue with the World and a Future Prospect Through Shaman Rituals". Six papers and a keynote speech were presented, and a famous shaman group performed their rituals and music in the evening of the first day. All six papers focused on Korean and Jindo Shaman music. Two American scholars took participated as discussants, and a Chinese scholar presented a paper on Jindo folklore and shaman tradition. There was a workshop on the *jangdan* (rhythmic pattern on the hourglass drum *janggo*) in shaman music and a discussion between participants and a famous female shaman.

Latvia

by Anda Beitāne, Liaison Officer

Ieva Tihovska's defence of her PhD thesis in ethnomusicology "Authenticity and Ethnicity in the Music of Latvian Roma", which took place at the Organ Hall of the Latvian Academy of Music on 12 December 2014, has been one of the most important events since my previous report. According to the author's abstract, her research is based on fieldwork sessions in the western part of Latvia that took place between 2002 and 2013, and it focuses on the concepts of authenticity and ethnicity implied in the music of Latvian Roma.

The seminar "Ethnomusicologists' Discussions" began on 12 February 2015 at the Latvian Academy of Music, with the purpose of establishing a forum where ethnomusicologists from different institutions can share ideas and present the results of their research, hoping that the meeting point will not be useful for professionals only. We were very glad that from the very beginning discussions were already very active and reached a wide audience. Another very important reason to organize this forum was a wish to involve students more in the world of ethnomusicology.

The first discussions started with a keynote lecture by Martin Boiko about the idea of the lost lament in Latvian traditional music in connection with the Livonian medieval chronicles. Valdis Muktupāvels presented the second lecture on 31 March, in which he analysed "wishful thinking" in organology, based on historical information about specific Latvian musical instruments, called "archaisms" by him. The third discussion on 21 April focused on fieldwork from both historical and contemporary perspectives. The speakers were Boriss Avramecs and myself. The topic of fieldwork was continued in the next meeting on 27 May, in which we had a guest from Switzerland, Marc-Antoine Camp, who spoke about the Swiss experience concerning intangible cultural heritage and the role of ethnomusicologists in this framework.

The interdisciplinary conference "Music Research in Latvia" took place at the Latvian Academy of Music on 26–27 March 2015. Between the historical, sociological, anthropological, and various musicological views of the different worlds of music, it included two ethnomusicological points of view as well.

Young ethnomusicologists Ēriks Zeps (right) and Aiga Sprindža, organizers and moderators at the BALTICA festival's Grand Concert. Photo by Reinis Oliņš.

The first one was represented by Valdis Muktupāvels, who spoke about the *spēles* (an old Latvian musical instrument) and whether such an instrument had really existed. To answer this question he built this instrument, which he tried to play in his presentation as best as he could. I did the second presentation, about the role of the ethnomusicologist between the past and the present, followed by an interesting discussion on the differences of the roles of cultural policy and ethnomusicology in safeguarding intangible cultural heritage.

The International Folklore Festival BALTICA, which is a co-project of the three Baltic States, took place in Latvia this summer, on 15–19 July. Festival activities were organized in Riga as well as in other cities and regions of Latvia, and a number of ethnomusicologists took part in the organization of the concerts and other festival events. The BALTICA festival introduces traditional music and dance, customs, handicrafts, and other fields of traditional art in their historical forms. Every year the festival gathers over 2000 participants of all ages from Latvia, Estonia, and Lithuania, as well as from other countries. This year the festival attracted 3500 participants, and activities took place both in cities (in concert halls and on the streets, e.g., parades) and in the countryside on open-air stages.

Lebanon

by Nidaa Abou Mrad, Liaison Officer

In commemoration of the fiftieth anniversary of the death of violinist Sami Chawa (Sāmī al-Shawwā, 1885-1965), pioneer of the Arabic traditional instrumental art, on 17 and 18 June 2015, the Higher Institute of Music of the Université Antonine presented the 8th Musicological Meeting of the Université Antonine, titled "The Art of Taqsïm and Sami Chawa's School (1885–1965)." The meeting was under the patronage of Raymond Araiji, the Lebanese Minister of Culture, and in cooperation with the Arab Academy of Music (The Arab League), the Holy Spirit University of Kaslik (Lebanon), the Université Paris-Sorbonne (France), the Institute of Musical Research (France), the Centre de Recherches Moyen-Orient Méditerrané (France), and the Foundation for Arab Music Archiving and Research (Lebanon).

The meeting aimed at sharing, in a multidisciplinary spirit, research focusing on the practice of the Arabic traditional instrumental improvisation in the Age of Nahda. The event discussed recordings of *taqsīm*, *taḥmīla*, and *raqṣ* by Chawa and his colleagues, especially *qānūn* player Muḥammad al-'Aqqād, *oud* player Muḥammad al-Qaṣabjī, *nay* player Amīn al-Būzarī, the *buzuqi* player Muḥyī d-Dīn Ba'yūn. The symposium also focused on the relations (actual and/or comparative) between this instrumental tradition of the Mašriq and its counterparts in the Maghreb, Iran, Turkey, and even medieval Europe. Five major topics were discussed in this symposium:

1. The dialectical and modelled relationships between traditional instrumental improvisation, cantillated lyrics, the vocal responsorial, and the choreographic gesture;
2. The possibility of describing the improvisation process in regards to musical generative grammar;
3. The morpho-phonological specificity of the Arab improvised instrumental music tradition, considered as a detailed musical dialect within the common modal language of the Orient;
4. A modelling which depends on the analysis of instrumental improvisation as published in sound recordings;
5. The feasibility of the transmission of an instrumental tradition in a modern academic context.

The members of the Programme Committee of the symposium were Frederic Billiet (France), Jerome Cler (France), Jean During (France), Kifah Fakhouri (Lebanon), Abdelhamid Hamam (Jordan), Frederic Lagrange (France), Youssef Tannous (Lebanon), along with the executive staff which consisted of Nidaa Abou Mrad (Lebanon), Hayaf Yassine (Lebanon) and Hicham Sharaf (Iraq).

Despite its hagiographic connotation, the nickname of *amīr al-kamān* (the prince of violin) falls short of the true musical stature of Chawa. This musician of Syrian origins and born in Cairo came from a dynasty of Aleppin Orthodox Christian violinists who mixed the European violin with the *takht* (traditional ensemble of Arabic chamber music) in Aleppo and Cairo in the eighteen and nineteen centuries. Chawa represents the highest peak of the Arab violin, which can be enjoyed on his numerous solo recordings on 78-rpm records. In addition to his musical qualities, Chawa is above all the pioneer of a true Arabic traditional instrumental art, and his legacy (and of his colleagues) is almost hermeneutic in the way of approaching instrumental improvisation and in treating the cantillatory *taqsīm*, the responsorial taḥmīla, the *raqs,* or *concertante* dance.

In this context, the Higher Institute of Music of the Université Antonine, the Faculty of Music of the Holy Spirit University of Kaslik, and the Foundation for Arab Music Archiving and Research, in partnership with the Arab Academy of Music, dedicated the year 2015 to commemorate Sami Chawa's life, by publishing a compilation CD and a biographical book, organizing an anniversary concert (held on 17 June at Université Antonine), organizing the aforementioned 8th Musicological Meeting (on 18 June), organizing a musicological seminar on Arab modes (on June 19), and organizing the "Sami Chawa's International Competition of Taqasïm" (finals held on 20 June).

Madagascar

by Mireille Mialy Rakotomalala, Liaison Officer

Madagascar is a country whose cultural diversity is well-known. Its music is rich in both rhythmic and melodic characteristics resulting from various currents of influence. Musicians and artists have not only assimilated these different contributions but also created new genres in vocal and instrumental music. In this sense, research on Malagasy music has always interested scientists from different countries under different considerations: music and dance, music and songs, music and ritual, rural vs. urban music, etc.

In addition to a scientific aspect, we could consider the "development" of Malagasy musical culture, i.e., how music can participate in economic and social development in Madagascar, according to UNESCO's new vision of cultural heritage which we will discuss further in our next report. In this report, I would like to present the major musicological activities at local and international levels.

Locally, a reorganization of the collection of traditional musical instruments of the Civilization Institute of the University of Antananarivo, which includes about 365 objects, was carried out. This unique collection consists of objects collected by researchers from different disciplines during their fieldwork since the creation of the university in the 1960s, and is an important source of materials for ethnomusicology, linguistics, and sociology.

As part of an inter-university exchange in the Indian Ocean, a seminar was held on the theme "Malagasy Musical Heritage: Music and Society". The seminar was organized in collaboration with the Faculty of Humanities of the Catholic University of Lille (France), the Civilization Institute of the University of Antananarivo, the Regional Center of Current Arts of Madagascar, the Research Institute for Development (France), the Research Centre of the University of Toliara (Madagascar), and the University of Reunion Island (France). The main theme of "Music and Traffic" was considered to be the most important issue for social sciences and for the understanding of contemporary changes. It is part of a larger project on Malagasy musical heritage, in particular in developing research, training, and lessons about music and social sciences.

In the context of the Madagascar Genetics Ethno-Linguistic Project, in cooperation with the National Research Centre CNRS of the University of Bordeaux (France), DNA samples from about 1650 families across the 22 regions of Madagascar have been collected. The objective of this work is to trace the origins of the population of Madagascar. Surveys were conducted within families about their roots, traditions, and language, and comparative work is being done with similar projects in South East Asia, the East Indies, East Africa, etc.

Valiha from Antananarivo

Finally, a week of conferences, exhibitions, and concerts were held at universities and cultural centres around the country on the Malagasy traditional instrument *valiha* (a tubular zither). The main objective of the project was to explain to the general public, and in particular young people, the history and especially the evolution of the country's musical heritage.

Mongolia

by Otgonbayar Chuluunbaatar, Liaison Officer

This is my first report as ICTM Liaison Officer for Mongolia.

For the Mongolian people, some of whom are nomadic, music is an integral part of their lives. Nevertheless, or perhaps because of that, the subject of ethnomusicology as a scientific discipline is relatively unknown in Mongolia and is not taught as a main subject in local universities.

The use of music, however, is of great importance in the daily life of herding peoples. The songs sung and played by members of ethnic minorities in Mongolia are in danger of being lost. Due to both their lifestyle and to political interference, ancient cultural heritage has often not been preserved or has only been transmitted orally. Since the opening of the borders 25 years ago, not only access to media increased, but also the interest of young people in modern music.

There are 27 different ethnic groups in Mongolia, including several small minorities. Some of them not only have a distinct history, but also use different lyrics, dialects, or languages in their songs. Given these circumstances, the study of ethnomusicology also requires expertise in many other scientific areas.

Researchers focusing on ethnomusicology started travelling around Mongolia in the late nineteenth century. For political reasons, research trips were only possible in a limited degree over a long period during the twentieth century.

A wide variety of musical genres which developed in the rural cultures of Mongolia are practised. The oral transmission of music and song lyrics is of great importance. As is the case among many other nomadic peoples, the pentatonic scale is largely used. The interest of tourists encouraged the promotion of certain types of music as well as musical instruments (e.g., throat singing and horse-head fiddle), whereas some genres and instruments are extremely rarely used (e.g. the *tsuur*, a wind instrument).

Publications and conferences

- Soronzonbold, S. *Mongol khögjim* [Musical Instruments From Mongolia]. Ulaanbaatar: Kapital Press, 2013
- Bayasgalan, T. *Zayaiin Geseriin tuuj* [The Zaya Geser Narrative]. Ulaanbaatar: Soyombo printing, 2013
- Katuu, Chorosyn Balchigiin, ed. *Mongol tuurgatny tuulichid* [The Mongolian Epic Singer]. Ulaanbaatar: Mönkhiin üseg, 2013
- Katuu, B. and Ts. Enkhbat, eds. *Töv aziin tuuli II* [Central Asian Epic Symposium Festival vol. 2]. Ulaanbaatar: Soyombo printing, 2013
- Alimaa, A., ed. *Urtyn duuny töröl züil, tarkhalt, khuvilbaryn ontslog* [Genres, Characteristics, and Distribution of Urtyn Duu Songs]. Ulaanbaatar: tengerleg üseg KhKhK iin Ekspryess khevlekh üildver, 2012
- Enebish, Jambalyn: *Mongolyn khögjim sudlalyn deej bichig* [Book of Mongolian Music Research]. Ulaanbaatar: Soyombo printing, 2012

CDs and DVDs

- *Mongol tuuli 1* [Mongolian Epics I]. DVD. Ulaanbaatar: Soyombo printing, 2013
- Katuu, B. and Ts. Enkhbat, eds. *Töv aziin tuuli II* [Central Asian Epic Symposium Festival vol. 2]. Audio CD. Ulaanbaatar: Soyombo printing, 2013
- *Mongol tuulichdyn khoich üye / Tuulichdyn ulsyn uraldaan* [The Next Generation of Mongolian Epic Singers / Competition of Public Epic Bards]. DVD. Ulaanbaatar, 2012
- Castell, Jean-Francois. *Maitres de chant diponique / Masters of overtone singing*. DVD. La Curieuse–Routes Nomades, 2012.

Performances

On 10 July 2013, a dance event featuring 5000 Biyelgee dancers took place in the capital, Ulaanbaatar. This led to an entry into the *Guinness Book of World Records*. It should be noted, however, that the recorded dance is performed only by a few ethnic groups, and therefore not many dancers are able to perform it.

Montenegro

by Zlata Marjanović, Liaison Officer

Scholarly meetings

The 7th Seminar of Montenegrin Folklore was held in Kolašin on 20–23 March 2014, co-organized by the Association of Folk Ensembles of Montenegro, the Cultural Centre of Kolašin, and the Cultural Society "Mijat Mašković". The topics of the seminar were the dances and songs from the Kolašin area.

The international symposium "Saving Cultural Heritage: Klapa Singing in Perast" was held on 28 June 2014, during the 13th International Klapa Festival in Perast, with the support of the Ministry of Culture of Montenegro. Participants were Slobodan Jerkov (Montenegro), Zlata Marjanović (Serbia), and Jakša Primorac (Croatia). The theme of the 2014 meeting was related to the cultivation and preservation of the rich musical heritage of the Bay of Kotor, not just of *klapa* singing.

On 10 October 2014, during the European Heritage Days, the Ministry of Culture of Montenegro organized the roundtable "The Popularization and Presentation of Intangible Cultural Heritage of Montenegro". Among the participants were Lidija Ljesar, Anastazija Miranović, Nada Radović, Ilija Radović, Milenko Pasinović, Goran Andrović, Snežana Vukotić, and Karolina Radulović. The roundtable was followed by the presentation of a recording project of ICH elements in Montenegro, and by a concert by Shtjefan Ujkić where he played traditional wind instruments (flutes, *diple*, *kaval*) and sang traditional songs.

On 23 January 2015, the international symposium "Sevdalinka: Bol koja pjeva" [*Sevdalinka*: the pain that sings] was held in Podgorica. The meting was attended by experts, scholars, and authors from Montenegro, Albania, Bosnia and Herzegovina, and Serbia, who spoke about *sevdah*, its origins, development, and permanence through time.

The scientific multidisciplinary meeting "Paštrovske muzičke teme" [Musical themes of Paštrovići] was held at the Memorial Home "Crvena komuna" in Petrovac na Moru, from 17 to 19 August 2014. The meeting was attended by eight scholars and by many artists from Montenegro and Serbia: Mila Medigović-Stefanović, Slobodan Jerkov, Kaća Zenović, Igor Zenović, Đorđe V. Gregović, Ivan Vukčević, Darinka Ljubiša, Bojan Sudić, Ana M. Zečević, and Zlata Marjanović. The programme was moderated by Daniela Medigović Kuč and Dušan Medin. The organizers and participants showed a desire to contribute to various aspects of preserving the Paštrovići musical heritage to enable its presentation to the public and to encourage further artistic and scientific research on the topic.

Publications and Promotions

In 2013, the book *Muzička tradicija i muzikalnost Crnogoraca* [The Musical Tradition and Musicality of Montenegrins] by Slobodan Jerkov was published in Podgorica. An event to promote the publication was held in Podgorica on 15 April 2014.

On 28 June 2014, during the 13th International Klapa Festival in Perast, the second volume of *Lirica* (collected *klapa* songs edited by Milan Kovačević) was presented.

In 2014 the first *Paštrovići almanac* was published, edited and published by Miroslav Luketić and Marko Kentera. Conceived as a multi-volume work, the book attempts to guide both the uninitiated and the connoisseur through various areas of Paštrovići life and culture, tourism, natural resources, ecology, science, the arts (visual and music), sports, literature, and history. The authors who have contributed to *Paštrovići almanac I* with articles on the Paštrovići music tradition are Mila Medigović Stefanović, Ana M. Zečević, Zlata Marjanović, and Marko Lazov Kuljača.

Miroslav Luketić, 2014

The proceedings of the International Symposium "Nematerijalna baština, muzičko nasljeđe Crne Gore" [Intangible Heritage: Musical Heritage of Montenegro] were published in 2014, including articles from Ivana Drobni, Slobodan Jerkov, Aleksandra Miletić, Zlata Marjanović, Jelena Vidović, Dobrila Popović, Vedrana Marković, and Jelena Martinović-Bogojević.

Russia

by Olga Pashina, Liaison Officer

The traditional music of the peoples of Russia is studied, in particular, at research centres operating within the system of the Russian Academy of Sciences (RAS).

The Institute of Russian Literature of St. Petersburg keeps the oldest Russian audio archive, where recordings of folk music by the peoples of Russia made between the late nineteenth and the early twenty-first centuries are kept. Since 2001, the Institute's researchers have been dedicated to the project "Codex of Russian Folklore: Bïlinas", a series spanning 25 volumes. So far, ten volumes have been published: *Bilinas of Pechora* (two volumes), *Bilinas of Mezen'* (three volumes), *Bilinas of Pinega*, *Bilinas of Kuloy*, *Bilinas of the Winter Shore of the White Sea* (two volumes), and *Bïlinas of Western Pomor'ye*. A complementary website (in Russian) was created to support the publication.

The Institute of Archaeology and Ethnography of the Siberian Branch of RAS is working on the sixty-volume series "Monuments of the Folklore of the Peoples of Siberia and the Far East" including examples of poetry of the region's ethnic groups (including Russians, Ukrainians, and Belarusians) in more than thirty languages. The edition combines philological, musicological, and ethnographic approaches, while the musical-poetic texts are presented both in the original languages and in Russian translations. Each volume contains an audio supplement. So far, thirty-three volumes have been published, with epic legends of the Evenks, Altays, Shors, Tuvans, Buryats, Khakas, Yakuts, and Russians, ritual and lyric songs of the Udeges, Dolgans, Nanays, Nenets, Yukagirs, Evenks, and others. For more information, visit this website.

The Udmurt Institute of History of Language and Literature of the Ural Branch of RAS is working on the multi-volume series "Udmurt Folklore". So far five volumes have been published, with audio supplements.

The research centres attached to institutes of higher education constitute a link between science and education. One such establishment is the A. M. Mekhnetsov Folklore and Ethnographic Centre, at the St. Petersburg Conservatoire. Its teachers and students carry out field research in different regions of Russia every year. The centre has an important scientific collection of audio, video, and photo materials related to folklore and ethnography, as well as a collection of musical instruments and objects of material culture (e.g., spinning wheels, pottery, embroideries, textiles, folk outerwear, towels, tools). The items of the collections are stored, studied, and used in multiple ways with due regard to the contemporary cultural situation.

In addition to field research, the Centre's scientific programme includes theoretical investigations, organization of pan-Russian and international conferences and field research report sessions, and publication of ethnographic materials. So far, the following collective works have been published: *Traditional Folk Culture of the Pskov Region: A Survey of Field Materials from the Funds of the Folklore and Ethnographic Centre* (2002, two volumes), *The Folk and Traditional Culture of the Vologda Region* (in two parts, 2005 and 2009 respectively), *Russian Gusli (Psaltery) and Gusli Playing: Research and Materials* (2006); *Russian Traditional Gusli Tunes (Recorded in Novgorod and Pskov Regions)* (2009, with video supplement).

Similar work is carried out by the Problem Research Laboratory for the Investigation of Traditional Musical Cultures at the Gnesin Russian Music Academy (Moscow). The Laboratory has an audio archive of folk songs and sacred chant, a video collection, a manuscript fund, an iconographic fund, and all necessary technical equipment for folk music lessons, field research, and theoretical investigations. The staff of the Laboratory has prepared three volumes in the "Smolensk Music-Ethnographic Collection" series: *Calendar Rites and Songs* (2003), *Funeral Rite. Laments and Commemoration Verses* (2003), and *Lyric Songs Timed to Particular Seasons* (2005). Forthcoming in 2015 is the fourth volume, dedicated to the traditional wedding in the Smolensk region, including its musical aspect.

Several years ago, the Electronic Catalogue of Intangible Cultural Heritage of the Peoples of Russia was launched. The website presents the intangible cultural heritage of the peoples living in Russia, including their verbal, musical, and choreographic lore, rites and ritual practices, fabrication techniques of decorative arts, etc.

Festival "Taimyr Folklore Classics". Evenk singers. Photo provided by Olga Pashina.

The project's fundamental principle is the scientific accuracy of the presented information, and the maximum com-

pleteness of their presentation, which includes photos, audio and video materials for each entry. The content of the website will be regularly updated with new materials collected during ethnographic expeditions.

Every year, numerous international and pan-Russian scientific conferences on traditional music are organized by different research centres, conservatoires, and other institutions of higher education. For instance, in 2014 the 7th International Symposium on Khoomei [Throat Singing] was held in Tuva. Every four years, the Pan-Russian Congress of Folklorists is convened; its participants include ethnomusicologists, ethnochoreologists, organologists, social anthropologists, historians, and philologists studying the traditional cultures of numerous ethnic groups living in Russia. The last congress took place in February 2014.

Numerous festivals of traditional music and culture are organized every year in different regions of Russia. Such events include the festival "Highlanders" in Daghestan, the International Festival of Throat Singing in Tuva, the International Festival of Folk Music Kantele in Petrozavodsk, etc.

On 17–18 June, the 1st International Festival "At the Call of the Land of Olonkho", organized by the Ministry of Culture and Spiritual Development of the Sakha (Yakutia) Republic, was held in Yakutsk. In 2005, the Yakut folk epic *Olonkho* was added to UNESCO's list of Masterpieces of the Oral and Intangible Heritage of Humanity. Well-known narrators of *Olonkho* from different parts of Yakutia took part in the festival. The Evenk folk legends *Namngakan* and *Nimkan* were also heard. The festival's guests included narrators from Mongolia, Tuva, Khakassia, Kyrgyzstan, Kalmykia, Bashkortostan, Azerbaijan, and other foreign countries and regions of Russia.

Festival "Taimyr Folklore Classics". Nganasan singers. Photo provided by Olga Pashina.

In Dudinka, the festival "Taimyr Folklore Classics" takes place biennially since 1994. Organized by the Taimyr Folklore House and the Ministry of Culture of the Krasnoyarsk Territory, it presents the folklore of indigenous people—the Dolgans, Nenets, Nganasans, Ets, Evenks—in their traditional forms (epic legend, song, rite).

During the 13th International Musical Festival "The Universe of Sound", held at the Moscow Conservatoire between 16 May and 30 June 2015, classical and traditional music of different countries was heard. Unlike today's general tendency to mix and unify all musical styles and genres and, therefore, to corrupt their philosophical, symbolic, magical, and ideological content, "The Universe of Sound" has showcased some genuine examples of both classical and traditional music from various regions. Hundreds of outstanding musicians, as well as some unique art groups and worldly recognized scholars, have participated in the festival's previous editions. In 2015, the Moscow Conservatory hosted guests from Armenia, Colombia, India, Iran, Italy, Kazakhstan, Russia's Republic of Tuva, South Korea, and Turkey.

Publications of 2014:

* Vlasova, A. N., Ye. A. Dorokhova, T. S. Kaneva, Z. N. Mekhren'gina, eds. *Folk Songs of the Lower Vychegda River Region (Materials for the Codex of Russian Folklore).* St. Petersburg: Pushkin House Edition, 2014 (932 pages, illustrations and music examples)
* Ivanov, A. N., ed. *Cossack Epics: Folklore Materials and a Study, Vol. 2.* Moscow, 2014 (688 pages + CD)
* T. I. Kaluzhnikova, ed. *Lamentations and Songs of a Traditional Ural Wedding: Study, Texts, Audio Supplement.* Yekaterinburg: Ural Publishers, 2013 (762 pages, music examples, CD-ROM)
* *Problems of Ethnomusicology* (quarterly)

Reports from ICTM Study Groups

Audiovisual Ethnomusicology

by Barley Norton

The 1st Business Meeting of the ICTM Study Group on Audiovisual Ethnomusicology was held at 9:30 on Friday 17 July 2015, during the 43rd ICTM World Conference in Astana, Kazakhstan. It was chaired by Leonardo D'Amico, and three other members of the Study Group's founding working group (Yves Defrance, Terada Yoshitaka and Sandrine Loncke) were also present. The meeting was well attended by ICTM members active in the field of audiovisual ethnomusicology, all of whom made important contributions. It was clear from the lively discussions at the meeting that there is considerable enthusiasm amongst ICTM members for developing audiovisual work in ethnomusicology, as well for the new Study Group.

D'Amico opened the meeting with a short presentation outlining the background and aims of the Study Group. In the presentation it was noted that, following the inaugural conference on Visual Ethnomusicology at the University of Valladolid from 5 to 7 November 2014 [editor's note: see *Bulletin of the ICTM 128*: 27-28], the ICTM Executive Board gave official approval for the Study Group on Audiovisual Ethnomusicology on 30 April 2015.

Four main agenda items were then discussed: (1) Future activities (Symposium); (2) Organization; (3) Communication (mailing list and website); and (4) Publications.

Under agenda item 1, it was proposed that the first symposium of the Study Group be held at the City Museum of Ljubljana, Slovenia, from 26 to 28 August 2016. Those present at the meeting made numerous suggestions for symposium themes relating to the use of audiovisual media in research, teaching and dissemination. The value of including technical training and practical audiovisual workshops as part of the Study Group's activities was also discussed. Under agenda item 2, the first Executive Committee of the Study Group was elected as follows: Leonardo D'Amico, Chair, Yves Defrance, Vice Chair, and Matías Isolabella, Secretary. It was agreed that this Executive Committee would serve until the first symposium in 2016, and that the membership of the Executive Committee would be considered again at the symposium. Under agenda item 3, the creation of a Study Group website and electronic discussion forum was discussed. ICTM members who would like to join the Study Group, but who were unable to attend the meeting in Astana, are warmly invited to contact Leonardo D'Amico and to visit the official website of the Study Group. Finally, under agenda item 4, the publication of symposium proceedings was addressed. It was noted that new digital publication platforms which support the sharing of audiovisual media have considerable potential for publications by the Study Group.

From the ICTM Online Photo Gallery

Session at the 39th ICTM World Conference. Vienna, Austria. July 2007. Photo provided by Ursula Hemetek. Visit gallery.

Ethnochoreology

The Study Group on Ethnochoreology invites interested ICTM members to join them at their 29th symposium, which will take place near Graz, Austria, on 9-16 July 2016, hosted by the Institute of Ethnomusicology of the University of Music and Performing Arts Graz. The deadline for presentation proposals is 24 October 2015. Details can be found in the full Call for Papers published online.

The ICTM Study Group on Ethnochoreology has a number of active Sub-Study Groups. Here we present reports from three of them.

Sub-Study Group on Field Research Theory and Methods

by Daniela Stavělová, Sub-Study Group Chair

Due to the health problems of the founder and leader of the group, Anca Giurchescu, the question of the next leadership was discussed during last year's Ethnochoreology symposium in Korčula. The members proposed Daniela Stavělová as the next Chair, and she accepted the proposal. After the sad news of Anca's passing at the beginning of 2015, the Sub-Study Group lost its main personality, and is in need of time to think about the future direction for the group. Anca's last suggestions were to focus on (1) Intangible Cultural Heritage; (2) Festival and Festivities; and (3) Dance in the Urban Scape.

Sub-Study Group on Round Dances, 19th Century-derived Couple Dances

by Egil Bakka, Sub-Study Group Chair

The Sub-Study Group started its work in 2003 and has met regularly since then (mostly twice a year). The last meeting took place during last year's Ethnochoreology symposium in Korčula. It was then decided to take a break until we had been able to publish a book (which is almost ready), after which the group's work could resume.

We have been working on four parallel tracks: (1) Analysis and classification of round-dance movement patterns, including musical parameters; (2) Dancing masters / dance teachers and their material on round dances; (3) Political, ideological, and socio-cultural discourse on round dances; and (4) Organised contexts of round dances. The publication is related to the third track, and the group hopes to have it published late this year or early next year.

Report from the Sub-Study Group on Movement Analysis

by Maria Koutsouba and Marit Stranden, in cooperation with Siri Mæland, Sub-Study Group secretary

The inaugural meeting of this Sub-Study Group took place on 8-9 November 2012 at the Institute for Musicology of the Research Group on Humanities of the Hungarian Academy of Sciences. It was part of the Memorial Session in honour of György Martin on the anniversary of his 80th birthday.

During last year's Ethnochoreology Symposium in Korčula, it was decided that the Study Group would meet in Athens, Greece, on 8 June 2015, as a satellite meeting following the joint annual conference of the Society of Dance History Scholars and the Congress of Research in Dance "Cut & Paste: Dance Advocacy in the Age of Austerity". The host of the meeting was Maria Koutsouba from the School of Physical Education and Sport Science, Section of Gymnastics and Dance, Greek Traditional Dance.

The symposium of the Sub-Study Group focused on two themes: (1) Music/Dance Relationships; and (2)

Participants of the Symposium of the Ethnochoreology Sub-Study Group on Movement Analysis. Athens, June 2015. Unknown photo credit

Dynamics and Theoretical and Practical Thoughts Connected to Movement Analysis. Each participant presented a short video clip of a dance, and briefly presented the main focus and the analysis and concepts based on the chosen theme. This was followed by questions and discussions based on the clip, analysis, concepts, etc. The aim for the clip-and-presentation format was to bring up reflections, questions, and problems connected to movement analysis, music/dance relationships, and/or dynamics. On the basis of the discussions, the Sub-Study Group members will start working on establishing a shared language (despite their different movement systems), sharing their competence, and hopefully solving some of their difficulties.

Presentations

The meeting was attended by 18 people, and the following presentations were given:

* Laban analysis; by Aspasia Dania, Konstantinos Dinopoulos, and Maria Koutsouba (Greece)
* Benesh analysis; by Mehmet Öcal Özbilgin, Erkan Sema, and Oldac Merih (Turkey)
* Reconstruction of Zeybek from Labanotation lacking music notation, with Turkish comments; by Sinibaldo De Rosa (Italy/UK/France)
* The "svikt" system and movement capture; by Egil Bakka, Sjur Viken and Marit Stranden (Norway)
* Experiences within the Bulgarian context; by Daniela Ivanova-Nyberg (Bulgaria/USA)
* Analysis on Swedish dance material; by Maria Värendh (Sweden)

Other attendees contributed with comments and discussion: Christos Papakostas, Lilly Antzaka, Chariton Charitonidis, Roula Lymantri, Niki Niora, Giorgios Fountzoulas, Vasilis Alevras, and Aristoula Toli.

Some of the members of the ICTM Study Group on Music and Dance of Oceania at the World Conference in Astana. From left to right: Ricardo Trimillos, Dan Bendrups, Stephen Wild, Masaya Shishikura, J. Lawrence Witzleben, Oli Wilson, Monika Stern, Jane Moulin, Tony Lewis, Michael Clement, and Pat Savage. Photo provided by Jane Moulin.

The future of the group

The meeting ended with a discussion about the future, prepared by Maria Koutsouba and Siri Mæland. It was agreed that interested people which could not attend the meeting should be asked to sign up for the next meeting The group plans to work further with the questions of dynamics and music/dance relationship. Janos Fügedi has invited the group to Budapest, so the possibility of planning the next meeting for late January 2016 was also discussed. A book and/or e-book based on the discussions of the group and their presentations in conferences is planned for the future. The Sub-Study Group's ultimate goal is to develop a common analysing system for better international collaboration.

Music and Dance of Oceania

by Kirsty Gillespie, outgoing Study Group Chair

It has been another busy year for the Study Group on Music and Dance of Oceania. Seventeen of our members were present at the recent ICTM World Conference in Kazakhstan, giving papers, showing a film, attending Executive Board meetings, and other activities. A dedicated panel, titled "Pacific Mobilities" and convened by Jane Freeman Moulin, was held on Tuesday 21 July and featured papers by six of our members. A social dinner was held after this focused day at the Hotel Kazzhol.

Several active members of our Study Group were involved with other significant events at the time of the conference. Adrienne L. Kaeppler was in Tonga for the Royal Investiture ceremonies in July, where she was invested as Commander of the Tongan Royal Household Order. Meanwhile, in her absence she received an ICTM Honorary Membership during the General

Assembly in Astana. It was a truly remarkable month for Adrienne.

Brian Diettrich, our incoming Study Group Chair, was involved over June-July in repatriating recordings made by Barbara B. Smith in 1963 to the Federated States of Micronesia and the Republic of the Marshall Islands. Barbara, our oldest member and one of the group's founders, celebrated her 95th birthday in Honolulu earlier this year, with some of her former students organizing a luncheon in her honour.

Our next symposium will be held in Guam in conjunction with the annual conference of the Pacific History Association (19–21 May 2016) and directly before the Festival of Pacific Arts. Please see the Announcements section of this *Bulletin* for more.

To keep a closer eye on our activities, please visit our page on the ICTM site, which includes copies of our newsletters and business meeting minutes. You can also join our Facebook group.

Finally, after serving my two years as Chair, it is time to hand over to Brian Diettrich, who will take over from October 2015. I would like to thank the members for entrusting me with this role and the ICTM Secretariat for their unwavering support. I am looking forward to continuing to be an active member of the Study Group in the years to come, and to continuing to serve the ICTM in my role as Audio Reviews Editor for the *Yearbook for Traditional Music*.

Music and Minorities

by Terada Yoshitaka (寺田 吉孝), Study Group Secretary

Following are the minutes of the 17th Business Meeting of the ICTM Study Group on Music and Minorities, which took place in Astana on 21 July 2015.

The meeting was called to order by Adelaida Reyes, Study Group Vice Chair, at 15:30 local time.

1. **Introductory remarks and greetings.** A warm welcome was extended to all members present, and an apology for absence from Ursula Hemetek, Study Group Chair, was noted. Reyes announced that, in Hemetek's absence, she and Terada Yoshitaka would be co-chairing the meeting.

2. **Approval of the minutes of the previous meeting.** The minutes of the 16th meeting were considered, and its approval was moved and seconded.

3. Svanibor Pettan paid tribute to Anca Giurchescu, who passed away in April 2015 by praising her notable contribution to the Study Group.

4. Report on Study Group and other activities

   a) Terada reported on the 8th Symposium (National Museum of Ethnology in Osaka, Japan, July 2014), stating that editing of the collection of essays based on the presented papers was underway. The volume, coedited by Ursula Hemetek, Inna Naroditskaya, and Terada Yoshitaka, was scheduled to be published in 2016 by the National Museum of Ethnology.

   b) Reyes announced that her article "Identity construction in the context of migration" had been published in 2014 in *Il Saggiatore Musicale* 20(1), and that her 2005 volume *Music in America* (Oxford University Press) had been translated into Chinese.

5. The 9th Study Group Symposium in 2016

   a) Yves Defrance proposed the tentative dates: 4-10 July 2016. Pettan encouraged coordination of meetings' dates with other Study Groups to avoid conflicts for those who were members of more than one Study Group. Defrance explained the constraints that restricted his choice of dates: it would not be advisable to hold the symposium at the same time as a festival that usually books all available accommodations. The hosts for the Study Group meeting would incur considerable expense if they were to compete for available resources. Defrance then introduced his colleague Guy-Christopher Coppel, a conference planner, who described the proposed venue and his responsibilities.

   b) Themes were solicited from the floor and the following three were selected: (1) Local Languages and Music; (2) Minorities Within Minorities; and (3) New Research.

6. The Co-Chairs thanked all present and adjourned the meeting at 16:30, local time.

Musical Instruments

by Gisa Jähnichen, Study Group Chair

The 20th Symposium of the ICTM Study Group on (Folk) Musical Instruments took place in the world heritage city of Luang Prabang, Laos, on 10-13 June 2015. It was attended by 48 participants of whom 31 actively contributed with presentations in 12 sessions, dedicated to two themes: (1) Dance Instruments/ Song Instruments; and (2) Emotional Implications of Instrumental Sound.

The following papers were presented within the framework of the the first theme: "Instrumental Training for Dance Accompaniment in Laos" by Suksavan Sengaphay and Chanphakason Suramasing; "Instrumental Ghazal" by Chinthaka Prageeth Meddegoda; "Social Interaction Between Dancers, Musicians, and Peripheral Actors at Social Dance Events" by Ingrid Hamberg; "Musical Instruments Used in Singaporean Kuda Kepang During Malay Weddings" by Low Kok Wai and Low Kok Leon; "Ballroom Dance Music: History of Establishment in Thai Society and Songs of Own Thai Compositions" by Kamontam Kuabutr; "Multi-functionality of Masinqo Playing in Song and Dance" by Timkehet Teffera; "'We Have no Instrument!' and the Concept Behind: The Music in the Society of the Tao" by Wei-Ya Lin; "Discourse Patterns on Lusheng in China: Cases From Guangxi" by Chu Zhuo and Chen Kun Peng; "Fond of Gaiety: The Soul of the Music and Dance in Luang Prabang's Past and Present" by Nithakhong Tiaoksomsanith; "Violin in Ensembles for Dance: Improvisatory Styles in the 'Adopted' Malay Dances of Zapin and Joget" by Gerald Ng; and "Multi-perspective Categories in Collections of Instrumental Music" by Gisa Jähnichen.

The following papers were presented within the framework of the second theme: "Phleng Thai Doem and the Myth of 7-tet: The Questionable Origins of the Theory of Thai Tuning" by John Garzoli; "The Gamolan of Lampung, Sumatra: Survival of a Widespread Bamboo Keyed Instrument of Indonesia's Hindu-Buddhist Past and Emotional Symbol of the Province's Identity" by Margaret Kartomi' "Instrumental Sounds in Theravāda Buddhism and Their Meaning in the Buddhist Philosophy" by Chow Ow Wei and Thongbang Homsombat; "Instrumental Sound in Music Therapy" by Ruwin Rangeeth Dias and Kongdeuane Nettavong; "Multi-Distance Listening to Tube Zithers of the Bidayuh" by Ahmad Faudzi Musib; "Video Documents on Funeral Music in Luang Prabang" (short presentation by Gisa Jähnichen dedicated to the family owning the venue of the symposium); "The Sounds of Nostalgia: The Chindon-ensembles in Modern Japanese Society" by Rinko Fujita; "Thai Instrumental Music for the Patients in Thai Red Cross Rehabilitation Centre" by Rewadee Ungpho; "Listening to Nose Flute Playing" by Loke Xaioyun; "The Life of a Drum: The T'boli T'nonggong as Biographical Object" by Earl C. L. Jimenez; "Doing It by Not Doing It: Notes on the Africanness of Ginger Baker, Allegedly 'The World's Greatest Drummer'" by Manfred Bartmann; "Brass and Bamboo: A Survey on Musical Cultures of Chinese Minorities" by Schu-chi Lee; and "Folk Instruments: Their Multidisciplinary Roles as Windows and Mirrors" by James Makubuya.

The following papers were accepted under the theme of New Research: "Rare Archaeological Musical Artefacts From Ancient Tombs in Mongolia" by Otgonbayar Chuluunbaatar; and "Virtuoso Biola (Violin) Playing in the Riau Islands, Sumatra" by Brigitta Scarfe.

Additional contributions were made by Manfred Bartmann on "The Scientific Legacy of Marianne Bröcker"; by Phonsay Inthichan on "The Collection of Musical Instruments in Luang Prabang's Royal Palace"; and by Duangchampy Vouthisouk on "Lao Traditional Music and the Protection and Promotion of Folk Performing Arts: Strategies and Implementations".

Participants of the 20th Symposium of the Study Group on Musical Instruments. Luang Prabang, Laos. June 2015. Unknown photo credit

These additional contributions framed the entire symposium.

On the first evening, the welcome dinner was preceded by a special Basi ritual and a dance performance with a live dance ensemble that was introduced by Tiaoksomsanith. The third day of the symposium offered an early morning city walk observing the very quiet time of alms-giving and the subsequent climbing of Phu Si, the city's small steep mountain in the city centre, from where the rising daylight and the awakening of life can be witnessed. The afternoon was spent in the National Museum situated in the Royal Palace, which hosts a rich collection of Dong Son bronze drums and the royal Phipat. After the museum, the participants were invited to visit Tiaoksomsanith's house which hosts an extraordinary collection of his artworks and designs, a place for music practice and a library. In the evening, the Royal Ballet performed in the Dance Theatre parts of the traditional Lao Ramayana Phalak Phalam. Some participants used the day off for extensive day trips into the beautiful nature and to visit culturally diverse people living in the surroundings of Luang Prabang.

One important feature of the symposium was the cooperation between Study Group members and local scholars. Planned long in advance, this cooperation led to joint presentations and a topical focus on the region where the symposium was held, resulting in some pioneering papers on study subjects which were not yet documented.

On the morning of the last day, 13 June, the business meeting of the study group took place, co-presided by Chair Gisa Jähnichen and Vice Chair Rinko Fujita.

1. **Report by the Chair and Vice Chair on recent activities**. The main task was the preparation of the 20th Symposium in Luang Prabang in cooperation with the National Library of Laos and the Ministry of Information, Culture, and Tourism of Laos, and the resulting edited volume.

2. **Report by the Symposium's Programme Committee.** The programme committee confirmed a strong impact received by local musicians, cultural workers, and young researchers who could experience for the first time an international conference on music and other performing arts, and the way of leading academic discussions on urgent issues without compromising a solid scientific foundation of statements. A friendly and open atmosphere contributed to a discussion culture that equally valued all participants.

3. **Report by the Symposium's Organizing Committee**. The organizing committee was convinced that the good experience with this meeting would lead to further efforts in attracting conferences within a low-budget environment besides those usually held at the highest government level with full sponsorship. The support of the ministry was dedicated to the participation of Lao colleagues. Other sponsors were of private nature for single elements of the programme.

4. **Proposals of place, time, and themes for the next Symposium**. It was decided that the next symposium will be held in Sarajevo, Bosnia and Herzegovina, in the spring of 2017 (possibly the week before Easter), following an invitation by Jasmina Talam. All participants promised to help with any type of preparation.

5. **The Memorandum on ICTM Study Groups**. The participants were able to study online the latest version of the memorandum on ICTM Study Groups, especially regarding the options for running elections.

6. **Change of Study Group's name**. The results of a survey revealed that more than 90% of the participants considered necessary to change the name of the Study Group. Following a discussion, it was agreed to rename the Study Group into **ICTM Study Group on Musical Instruments**.

7. **Setting up an election committee.** More than 80% of the participants of the survey did not see the need to arrange elections at that moment. The following discussion, however, led to an agreement that an election committee should take care of the next elections for Study Group Chair and Vice Chair. The election committee was selected by show of hands: Manfred Bartmann and Ahmad Faudzi Musib, who were nominated by the participants. The election committee would decide independently about how the electronic election will be handled, and the outcome would be further communicated during the next Study Group Symposium. It was also decided that all members in the current member list who were active (contributing through papers, presentations or organizing positions) in the last six years (i.e., the last three symposia) should be considered "active members" of the Study Group, and therefore be invited to take part in the elections, since the fluctuation in the Study Group membership is quite high due to specific research areas.

8. **Others: Submission of papers.** It was decided that the deadline for submissions of papers for the volume to be published from the symposium would be 15 August 2015. Other pa-

pers fitting the main symposium topics mentioned would also be welcome. Papers submitted for earlier issues of SIMP but could not be accepted because they missed the deadline could be resubmitted. The publication should be published by January/February 2016.

9. **Adjournment**. The business meeting finished after 72 minutes and the sessions resumed.

The 20th Symposium encouraged a number of participants to become ICTM members and/or to renew their memberships.

The Study Group thanks all participants and organizers of the 20th Symposium, namely the Ministry of Information, Culture and Tourism of Laos, the National Library of Laos, the Cultural Office of the City Luang Prabang, the Royal Dance Theatre, the artist Nithakhong Tiaoksomsanith and his performance group, the team of Villa Ban Lao, the many voluntary helpers and all participants who travelled from far away and who experienced the warmly welcoming hospitality of the people of Laos.

Musics of the Slavic World

by Rimantas Sliužinskas, Study Group Vice Chair

The Study Group on Musics of the Slavic World held its 1st Business Meeting during the 43rd ICTM World Conference in Astana, Kazakhstan. The following agenda was arranged for the meeting: (1) Mission Statement and Organizational Plan; (2) Future activities (the 1st Symposium); (3) Organization and communication (introductions and mailing list); (4) Publications; (5) Elections; and (6) Other business.

Mission Statement and Organizational Plan

The following statements, approved by ICTM Executive Board on 30 April 2015, were announced to the attendees:

Mission Statement. The main aims of the ICTM Study Group on Musics of the Slavic World will be in line with the general ICTM aims, and serve for the study, practice, documentation, preservation, and dissemination of traditional music (songs, instrumental music, and dance) of all Slavic countries and peoples. The Study Group will be open to all ICTM members, and will show interest not only in issues of Slavic music, but also in the interaction between Slavic and neighbouring non-Slavic traditions. It will advocate the use of ethnomusicological knowledge in influencing social interaction and the course of cultural change. It will serve as a forum for continuous cooperation through scholarly meetings, projects, publications, and correspondence. The Study Group will encourage both archival research and fieldwork, seeking advantages from different methodological approaches, and from using diverse source materials (excavations, written chronicles, daily reports, letters, treatises on music, transcriptions, sound recordings, iconographic materials, films, etc.) that will contri-

Some of the members of the ICTM Study Group on Musics of the Slavic World at the World Conference in Astana. From left to right: Rimantas Sliužinskas, Ulrich Morgenstern, Ivona Tatarchevska-Opetcheska, Olga Pashina, Teja Klobčar, Marziet Anzarokova, Alla Sokolova, Larry Francis Hilarian, Klaus Näumann, Elena Shishkina, Svanibor Pettan, Danka Lajić-Mihajlović, Velika Stojkova Serafimovska, Thede Kahl. Photo provided by Rimantas Sliužinskas.

bute to the understanding of traditional music of the Slavic-speaking peoples.

Organizational Plan. The Study Group on Musics of the Slavic World will organize an international symposium every two years in one country with a majority Slavic population (Belarus, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Macedonia, Montenegro, Poland, Russia, Serbia, Slovakia, Slovenia, Ukraine) or in other neighbouring countries. The proceedings from these Symposia will be published soon afterwards according to the Guidelines on ICTM Publications.

Future activities

Three different offers were received to host the 1st Study Group Symposium: in May or October 2016 in Ljubljana, Slovenia (Svanibor Pettan), in September 2016 in Astrakhan, Russia (Elena Shishkina), and in May 2016 in Blagojevo, Bulgaria (Velika Stojkova Serafimovska and Ivona Opetcheska Tatarchevska). The final decision would be made in the near future, and the call for papers with possible themes would be subsequently announced.

Organization and communication

Fifteen ICTM members from Austria, Croatia, Germany, Lithuania, Macedonia, Russia, Serbia, Singapore, and Slovenia introduced themselves and put their names for the mailing list. They all declared their interest to become members of the new ICTM Study Group.

Publications

It was agreed unanimously on the necessity of publishing the proceedings of all Study Group Symposia in the future. Hopes to establish a new special periodical scientific journal were shared by all.

Elections

Elections were held for a period of three years. Elena Shishkina (Astrakhan, Russia) was elected Study Group Chair, Rimantas Sliužinskas (Klaipėda, Lithuania) was elected Vice Chair, and Ulrich Morgenstern (Vienna, Austria) was elected Secretary. Furthermore, Teja Klobčar, Danka Lajić-Mihajlović, and Klaus Näumann were elected liaisons with different parts of the world where Slavic population is present. The six aforementioned individuals became members of the Study Group's Scientific Committee, and it was agreed that Marija Filatova (Astrakhan, Russia) would become Assist-ant to the Chair, and that Galina Kachor (Cherkasy, Ukraine) would be Assistant to the Vice Chair in helping them with all Study Group activities.

Other business

The following ideas were discussed: (a) the possibility of using Russian as a working international language together with English in particular cases; (b) the importance of Slavic traditional music research within the educational process; (c) the need to create a database of published scientific materials about Slavic traditional music worldwide.

At the suggestion of the Chair, after the meeting the following themes for the 1st Symposium were proposed by Ulrich Morgenstern: (a) Anthropology of Music and Musical Folkloristics in the Slavic-speaking World: History of Ideas and Ideologies; (b) Dialogue Between Slavic-speaking Scholarship and International Ethnomusicology: Conceptual and Terminological Issues; and (c) Perspectives and Methods of Comparative and Historical Research on Vocal and Instrumental Genres of Traditional Music of the Slavic-speaking World.

We share the hope to become an active and representative new ICTM Study Group in the future. All ICTM members are welcome to join us.

From the ICTM Online Photo Gallery

Workshop on Arabic Rhythms and Modes during the 41st ICTM World Conference. St. John's, Canada. 17 July 2011. Photo by Tsung-Te Tsai. Visit gallery.

Calendar of Events

★ **9-13 Mar 2016**: 21st Symposium of the ICTM Study Group on Historical Sources of Traditional Music. Read more.
Location: Paris, France
Read more about the Symposium here

★ **4-7 Apr 2016**: Annual Conference of the British Forum for Ethnomusicology (UK ICTM National Committee)
Location: Chatham, Kent, UK
Read more about the Symposium here

★ **21-23 Apr 2016**: 5th Symposium of the ICTM Study Group on Music of the Turkic-speaking World
Location: Paris, France
Read more about the Symposium here

★ **2-8 May 2016**: 5th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe
Location: Blagoevgrad, Bulgaria
Read more about the Symposium here

★ **19-21 Mar 2016**: 9th Symposium of the ICTM Study Group on Music and Dance of Oceania
Location: Guam, USA
Read more about the Symposium here

★ **21-26 Jun 2016**: 1st Joint Symposium of the ICTM Study Group on Mediterranean Music Studies and the International Musicological Society
Location: Naples, Italy
Read more about the Symposium here

★ **4-7 Jul 2016**: 4th Symposium of the ICTM Study Group on Multipart Music
Location: Singapore
Read more about the Symposium here

★ **4-10 Jul 2016**: 9th Symposium of the ICTM Study Group on Music and Minorities
Location: Britanny, France
Read more about the Symposium here

★ **9-16 Jul 2016**: 29th Symposium of the ICTM Study Group on Ethnochoreology
Location: Retzhof Castle near Graz, Austria
Read more about the Symposium here

★ **13-16 Jul 2016**: 9th Symposium of the ICTM Study Group on Music and Gender
Location: Bern, Switzerland
Read more about the Symposium here

★ **31 Jul-6 Aug 2016**: 4th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia
Location: Penang, Malaysia
Read more about the Symposium here

★ **25-27 Aug 2016**: 5th Symposium of the ICTM Study Group on Musics of East Asia
Location: Taipei, Taiwan
Read more about the Symposium here

★ **25-27 Aug 2016**: 1st Symposium of the ICTM Study Group on Audiovisual Ethnomusicology
Location: Ljubljana, Slovenia
Read more about the Symposium here

★ **5-9 Oct 2016**: 5th Symposium of the ICTM Study Group on Applied Ethnomusicology
Location: Cape Breton, Canada
Read more about the Symposium here

★ **13-15 Oct 2016**: 1st Symposium of the ICTM Study Group on Musics of the Slavic World
Location: Ljubljana, Slovenia
Read more about the Symposium here

Related organizations

★ **4-6 Dec 2015:** IASPM ANZ Branch Conference 2015: Popular Music, Stars, and Stardom.
Location: Canberra, Australia
Read more about the conference here

★ **17-20 Jun 2016**: ISIC 12: Conference on Island Music and Dance
Location: Naha, Okinawa, Japan
Read more about the conference here

★ **4-6 Mar 2016:** Annual Meeting of the Society for Ethnomusicology, Southeast and Caribbean Chapter
Location: Trinidad and Tobago
Read more about the conference here

Featured Publications by ICTM Members

Proceedings of the 3rd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia

Mohd Anis Md Nor, ed. Denpasar: Institut Seni Indonesia, 2015. Paperback, 256 pp., ill., colour photos. ISBN 9786029164145. To purchase, contact the editor.

This is a peer-reviewed volume of the proceedings of the 3rd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia, which took place in Denpasar, Bali, Indonesia, in June 2015. The topics of the articles include "Interculturalism and the Mobility of the Performing Arts", "Sound, Movement, Place: Choreomusicology of Humanly Organized Expression", and "New Research: Revitalizing and Conserving Traditions".

A Historical Perception of Traditional Musical Instruments for Younger Generation

Sayeem Rana. Chittagong: BITA, 2013. Hardback, 221 pp., colour photos. In English and Bengali. ISBN 9789893367303. USD 10. To purchase, contact the author.

This book aims to preserve and promote the cultural heritage of traditional musical instruments of Bengal. The author sheds light on marginalized communities whose lives revolved around the artistic representation of sounds of nature and emphasizes on the need for posterity to know and reconnect with these.

Ajamlar: An Anthology of Pieces by Persian Composers and Their Contemporaries at the Ottoman Court from the 16th and 17th Centuries

Arash Mohafez, compiler. Tehran: Mahoor Institute of Culture and Art, 2013. Double audio CD, liner notes in Farsi and English. To purchase, contact the author.

This album is an anthology of outstanding musical pieces attributed to Persian musicians and composers at the Ottoman court in Istanbul. The recorded pieces on the CD are composed in various *maqāms*, often set to complicated rhythm cycles of 14, 48, or even 88 beats, and are ornamented in a a very systematic but rich style. The performances were reinterpreted into current Persian classical music aesthetics by means of musicological and historical documentation.

Korean Musical Instruments: A Practical Guide

Keith Howard. Seoul: Minsokwon, 2015. Hardback, 432 pp., colour plates, ill.. English (with Korean terms and/or references). ISBN: 9788928507818. To purchase, contact the editor.

The aim of this book is to provide a handbook useful to people who have a Korean instrument, want to learn to play a handful of pieces on it, and want to know how to tune and repair it. The book focuses on the seven instruments basic to Korean ensembles: the *kŏmun'go*, *kayagŭm*, *haegŭm*, *changgo*, *p'iri*, *tanso*, and *taegŭm*. It is primarily based on lessons, workshops, and interviews that the author took with leading Korean musicians, primarily in the years leading up to the first edition of this book in 1988, but also in the intervening years between then and now; this is a new, completely rewritten edition, expanded and updated with new chapters as well as new information about each of the instruments it discusses.

Memorias del II Diálogo de Saberes "Reflexiones a través del movimiento: acercamiento teórico-práctico a diversas propuestas dancísticas del Ecuador"

María Gabriela López Yánez and Alexandra Morocho Guaita, eds. Quito: ISSUU, 2015. E-book, 150 pp., photos. In Spanish. Read online. For a free PDF version, contact the editor.

These are the proceedings of the meeting sharing the name of the publication. The meeting was held in July 2011 in Quito, Ecuador, by the independent Itinerant Arts Group "Guandul". The volume features the edited documents submitted by participants in advance of their oral presentations, the edited transcriptions of discussions, photographs, and links to Youtube videos of the main section of each presentation.

Musical Exodus: Al-Andalus and Its Jewish Diasporas

Ruth F. Davis, ed. Oxford: Rowman & Littlefield, 2015. Hardback and e-book, 258 pp. ISBN 9780810881754. USD 80. Purchase.

Following a trajectory from medieval Al-Andalus to present-day Israel via North Africa, Italy, Turkey and Syria, pausing for perspectives from Enlightenment Europe, this volume tells of diverse song and instrumental traditions born of the multiple musical encounters between Jews and their Muslim and Christian neighbours in different Mediterranean diasporas, and of the revival and renewal of those traditions in present-day Israel. The contributors include Stephen Blum, Philip Bohlman, Ruth Davis, Daniel Jutte, Tony Langlois, Piergabriele Mancuso, John O'Connell, Vanessa Paloma, Carmel Raz, Dwight Reynolds, Edwin Seroussi, and Jonathan Shannon.

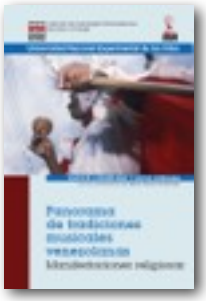
One With the Music: Cape Breton Step Dancing Tradition and Transmission

Mats Melin. Sydney: Cape Breton University Press, 2015. Hardback, and e-book, 304 pp. ISBN 9781772060287. CAD 27.95. To purchase, contact the publisher.

This volume is informed, in part, by the author's doctoral research on transmission practices, i.e., how the tradition and steps of generations of dancers in Cape Breton gets passed on to subsequent generations. The research gives insight not only into the processes of transmission, but also into the complex ways dance and music in Cape Breton are deeply ingrained in the island's culture. The home, classroom, and square-dance contexts are examined and analysed following years of interviews and participation.

Panorama of Venezuelan Music Traditions: Religious Practices

Katrin Lengwinat and Ruth Suniaga. Caracas: Celarg/Unearte, 2014. Paperback, 380 pp., colour photos, 3 audio CDs. In Spanish. ISBN 9789803990466. Purchase.



This volume provides a pioneering ethnomusicological overview of the diversity of traditional religious music practices in Venezuela, including those of indigenous, Catholic, Yoruba, and Anglo-American Evangelical origins. It is organized into three major themes: agrarian cycle, life cycle, and the adoration of divine entities. Each of the 32 traditions is considered in the symbolic context of the rituals with their visual, sonic, bodily, and theatrical components described to explain the relationships between human and supernatural beings.

Revue des Traditions Musicales des Mondes Arabe et Méditerranéen 7

Nidaa Abou Mrad, ed. Hadath-Baabda: Les Éditions de l'Université Antonine, 2013. Paperback, 112 pp. In French and English. ISBN 9789953552415. EUR 15. To purchase, contact the publisher.

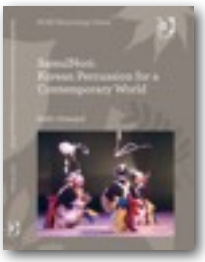
The *Revue des Traditions Musicales des Mondes Arabe et Méditerranéen* is an annual scientific journal dedicated to all musical traditions of the Arab and Mediterranean cultures as well as areas from Europe to Central Asia in an

analytical musicological perspective fed by interdisciplinarity. It is a part of a project on elaborating a general musicology of traditions. This volume includes articles by Jean During, Nidaa Abou Mrad, Amer Didi, Nicolas Royer-Artuso, Ahmad Hamadani, and Sasan Fatemi.

This magazine, co-published by Les Éditions de l'Université Antonine and Éditions Geuthner, is the result of close cooperation between the Université Antonine, the Université Paris Sorbonne IV, and the Institute of Research in Musicology.

SamulNori: Korean Percussion for a Contemporary World

Keith Howard. Farnham: Ashgate, 2015. Hardback, e-book (PDF and ePub). 230 pp., ill., music examples. ISBN: 9781472462893. GBP 54. Purchase.



SamulNori is a percussion quartet that has given rise to a genre, of the same name, that is arguably Korea's most successful "traditional" music of recent times. Today, there are dozens of amateur and professional *samulnori* groups. There is an abundance of workshops, festivals, and contests. *Samulnori* is taught in primary and middle schools, it is part of Korea's national education curriculum, it has dedicated institutes, and there are a number of workbooks designed to help wannabe "samulnorians". This volume explores this vibrant percussion genre, charting its origins and development, the formation of the canon of pieces, teaching and learning strategies, new evolutions and current questions relating to maintaining, developing, and sustaining *samulnori* into the future.

Te Kauhiva Tokelau: Composing and Choreographing Cultural Sustainability

Candice Elanna Steiner. Honolulu: University of Hawai'i at Mānoa, 2015. Paperback/Download. 152 pp., photos, map, transcriptions. ISBN: 978-069-2442-319. USD 20.55 (paperback), free (download). Purchase / Download.

A snapshot in time with an eye to the past of a school named "the future", this book moves from Tokelau to the diaspora, the classroom, and the stage to understand the role of Tokelauan *pehe ma fātele* (songs and dances) in the culture and language efforts of Te Lumanaki o Tokelau i Amelika, a Tokelau culture and language school based in Central O'ahu in Hawai'i.

The Oxford Handbook of Applied Ethnomusicology

Svanibor Pettan and Jeff Todd Titon, eds. Oxford University Press USA, 2015. Hardback. 864 pp. ISBN: 9780199351701. GBP 97. Purchase.

Applied ethnomusicologists has moved towards participatory action research, involving themselves in musical communities and working directly on their behalf. The essays in the book, all newly commissioned for the volume, reflect scholarship and data gleaned from eleven countries by over twenty contributors. Themes and locations of the research discussed encompass all continents. The authors present case studies encompassing multiple places; other that discuss circumstances within a geopolitical unit, either near or far. Many of the authors consider marginalized peoples and communities; others argue for participatory action research. All are united in their interest in overarching themes such as conflict, education, archives, and the status of indigenous peoples and immigrants.

ICTM World Network

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

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Liaison Officer

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Liaison Officer

Zimbabwe

Jerry Rutsate
Liaison Officer

Study Groups

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

Study Groups organize symposia and meetings, and publish their own works.

African Musics

Chair: Patricia A. Opondo

Applied Ethnomusicology

Chair: Klisala Harrison

Audiovisual Ethnomusicology

Chair: Leonardo D'Amico

Ethnochoreology

Chair: Catherine E. Foley

Historical Sources of Traditional Music

Co-Chairs: Susanne Ziegler & Ingrid Åkesson

Iconography of the Performing Arts

Chair: Zdravko Blažeković

Maqām

Chair: Alexander Djumaev

Mediterranean Music Studies

Chair: Ruth Davis

Multipart Music

Chair: Ardian Ahmedaja

Music Archaeology

Chair: Arnd Adje Both

Music and Dance in Southeastern Europe

Chair: Velika Stojkova Serafimovska

Music and Dance of Oceania

Chair: Brian Diettrich

Music and Gender

Chair: Barbara L. Hampton

Music and Minorities

Chair: Ursula Hemetek

Music in the Arab World

Chair: Scheherazade Hassan

Music of the Turkic-speaking World

Chair: Razia Sultanova

Musical Instruments

Chair: Gisa Jähnichen

Musics of East Asia

Chair: Terauchi Naoko

Musics of the Slavic World

Chair: Elena Shishkina

Performing Arts of Southeast Asia

Chair: Patricia Matusky

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.

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Portugal

President (2013-2017)

Don Niles

Papua New Guinea

Vice President (2013-2017)

Razia Sultanova

UK

Vice President (2015-2019)

Samuel Araújo, Jr.

Brazil

EB Member (2011-2017)

Naila Ceribašić

Croatia

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Catherine E. Foley

Ireland

EB Member (2015-2017)

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Jonathan P.J. Stock

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EB Member (2011-2017)

Tan Sooi Beng

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EB Member (2015-2021)

Terada Yoshitaka (寺田 吉孝)

Japan

EB Member (2013-2019)

Trần Quang Hải

France

EB Member (2011-2017)

J. Lawrence Witzleben

USA

EB Member (2015-2021)

Xiao Mei (萧梅)

China

EB Member (2013-2019)

Secretariat

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

The Secretariat comprises the Secretary General and the Executive Assistant, who are both appointed by the Executive Board for an initial period of four years. The current Secretariat has been based at the University of Ljubljana, Slovenia, since July 2011, with Svanibor Pettan as Secretary General and Carlos Yoder as Executive Assistant.

Svanibor Pettan
Secretary General
Slovenia

Carlos Yoder
Executive Assistant
Argentina/Slovenia

Contact information

International Council for Traditional Music

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Facebook: www.facebook.com/ictmusic
Flickr group:
www.flickr.com/groups/ictmusic

The University of Ljubljana, host institution of the current ICTM Secretariat.

Membership Information

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

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

Membership

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

Members in good standing are entitled to:

1. Participate in the activities of the Council (such as presenting a paper at a World Conference).
2. Receive the Council's publications.
3. Obtain access to premium website content (such as the ICTM Online Directory).
4. Vote in ICTM elections.

Memberships for individuals

* Ordinary Membership: EUR 60.00
* Joint Ordinary Membership (*): EUR 90.00
* Student Membership (**): EUR 40.00
* Emeritus Membership (***): EUR 40.00
* Life Membership: EUR 1,200.00
* Joint Life Membership (*): EUR 1,500.00

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

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

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

Memberships for organizations

Corporate Memberships are available to institutions, libraries, regional scholarly societies, radio-television organizations, and other corporate bodies. Corporate Members are able to choose the number of individuals they would like to attach to their Corporate Membership (a minimum of four). These "Corporate 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 30.00 for each sponsored indivdidual 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 (aka bank transfer, giro, wire transfer, or SEPA/UPO order). Other currencies and payment methods are accepted (major credit and debit cards, PayPal, cheques), but additional charges may apply.

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

Publications by ICTM

Yearbook for Traditional Music

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

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

General Editor: Kati Szego.

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

The 2015 issue the *Yearbook* (Vol. 47), will be published next month, in November 2015.

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

Bulletin of the ICTM

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

ISSN (Online): 2304-4039

Editor: Carlos Yoder.

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

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

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

Online Membership Directory

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