

BULLETIN

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TRADITIONAL MUSIC

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Message from the Secretary General

by Svanibor Pettan



This is my last Message from the Secretary General.

Starting with the October 2017 issue of the *Bulletin*, my successor as Secretary General, Ursula Hemetek, will be addressing you in this space. I am therefore taking this opportunity to wholeheartedly thank you all for your constant support during the past six hard-working and exciting years in which the University of Ljubljana, Slovenia, was the physical home of the Council.

Back in 2011 it was probably not an easy decision for President Adrienne Kaeppler and Secretary General Stephen Wild to entrust the organization to a small country in which English was not the official language, and in which the lack of institutional financial support was raising unavoidable question marks. They could only trust my decades-long dedication to the Council's legacy and my plan on how to continue after the five-and-a-half years during which the Secretariat's safe home had been in Canberra, Australia. Let me briefly express gratitude to those whose support was essential at that time: the Rector of the University of Ljubljana Radovan Stanislav Pejovnik, the First Lady of Slovenia Barbara Miklič Türk, my colleagues at the Department of Musicology of the Faculty of Arts, my wife, and the envisioned Executive Assistant Carlos Yoder. Today, I sincerely hope that the visions and efforts materialized in close cooperation with the President, Vice Presidents, Executive Board members, the Executive Assistant, General and Guest Editors of the

Yearbook, the editorial team of the *Bulletin*, National and Regional Representatives, Study Groups, Local Arrangement Committees, Programme Committees, and last but not least, the members of ICTM and other sister societies and institutions, have fulfilled expectations.

The notions of respectful friendship and supportive collegiality, so characteristic of the Council, have enabled creative cooperation and consequently allowed the reaching of several new heights in the past six years. Let me summarize them in the following 20 points:

1. The Council's membership increased by almost 50%, from 900 members and subscribers in December 2011 to more than 1400 in December 2015. At the same time, thanks to intensified activities in non-conference years, the previous difference in membership figures between conference and non-conference years were substantially reduced.
2. The systematic search for active National and Regional Representatives in all continents resulted in the growth of the ICTM World Network from 75 members in 2011 to 127 in 2017. Also, the appointment of new representatives for existing countries and regions invigorated communication and cooperation.
3. Three World Conferences (Shanghai, Astana, Limerick), three Colloquia (Portel, Nanterre, Shanghai), 56 Study Group Symposia in all continents, and two Fora (Limerick, Abu Dhabi) testify about the Council's vibrant activities within the past six years.
4. The 43rd ICTM World Conference in Astana, Kazakhstan (2015), was the first one in Central Asia, in the former Soviet Union, and in a country with a majority Muslim population.
5. The list of ICTM Study Groups was enriched by four new ones, with foci on African Musics, Audio-visual Ethnomusicology, Music and Allied Arts of Greater South Asia, and Musics of the Slavic World. A few older Study Groups were revitalized.
6. The Secretariat began to provide Study Groups with optional assistance in organizing their elections, in order to add transparency to the process and consequently strengthen the Study Groups.
7. The Assembly of Study Group Chairs is a new item in the context of World Conferences, comparable to the Assembly of National Representatives.
8. Fora emerged as a new type of ICTM scholarly gatherings, in addition to World Conferences, Study Group Symposia, and Colloquia.
9. As far as cooperation with UNESCO is concerned, the Council has been successful in its role as an NGO in the ICH evaluation processes, and in getting grants to support participation for its World Conferences in Astana and Limerick.
10. New funds were established to support the participation of members in ICTM's scholarly gatherings: besides the Barbara Barnard Smith Travel Award, since 2014 there are also the Maud Karpeles Fund and Young Scholars Fund.
11. The latest six issues of the *Yearbook for Traditional Music* have been produced at a printing

house in Ljubljana that enabled superb technical quality at a lower price compared to its predecessors.

12. In October 2011, the *Bulletin of the ICTM* became an exclusively online publication, while in 2014, a third issue (January) was added to the standard two (April and October). In total, 16 *Bulletins* have been created in Ljubljana.
13. Systematic efforts have been made towards cooperating with sister societies such as EMC, ESEM, IAML, IASPM, IMC, IMS, ISME, SEM, WDA, and more. The Council's cooperation with RILM has been improved at several levels.
14. Brochures carrying basic information about the Council have been translated from English to four other languages (two versions of Chinese, French, Russian, and Spanish, while the translation to Arabic is very close to completion), and made available to the public for better international communication.
15. The ICTM website became the central repository of information about the Council, including new sections with historical data, a new membership directory, and more.
16. The ICTM Listserv and social media became important communication tools, and a Latin American listserv became important for Spanish- and Portuguese-speaking members.
17. The Executive Group, consisting of the President, Vice Presidents, and the Secretary General, became formalized as the operational core of the Executive Board.
18. Since 2013, the Executive Board has improved its efficiency by

carrying out specific tasks through topically-defined Committees.

19. Memoranda and Guidelines were updated and enriched with several new items.
20. For quite a long time, the Council's constitutional document—The Rules—has been in force, subject to occasional changes and updates. Last year, the Executive Group and then the Executive Board created a new constitutional document named The Statutes, aimed at replacing its outdated predecessor and at better reflecting the needs of a modern international scholarly society. The Statutes will be sent to members in May, three months before its envisioned approval at the General Assembly in Limerick.

Three distinguished members of the Council have recently passed away: Dieter Christensen, Ellen Hickmann, and Roderyk Lange. You can read the obituaries for Christensen and Lange in this *Bulletin*, while the obituary for Hickmann will be featured in the October 2017 issue of the *Bulletin*. Please note that a special memorial Sunday evening session at the World Conference in Limerick will be dedicated to Dieter Christensen, at which his long-lasting service to the Council in several roles will be remembered.

As you will see on pages 7–14, the elections for executive positions in the Council are open until **30 June 2017**, and you are kindly invited to use your votes to support the best candidates. Thanks to the Nominations Committee (Colin Quigley, Zuzana Jurková, and Xiao Mei), the candidates' presentations and position statements are provided to help you with your decision.

The World Conference in Limerick in July 2017 will be marked by the celebration of the Council's 70th anniversary. It will feature five celebratory panels, slide-shows with some previously inaccessible photos from the history of the Council, and more.

While celebrating, let us remember that the Council was established on the aftermath of World War II, with the intention to contribute to the betterment of the world. The final part of its definition states that it “acts as a bond among peoples of different cultures and thus contributes to the peace of humankind”. The state of affairs in the world today calls for engaged scholarship, and ICTM, with its rich history of overcoming political, economic, and other divides in its first seven decades, offers an excellent framework for further development and refinement of theories, methods, and examples of good praxis.

As Secretary General, I felt honoured and privileged to be in a position to add a few steps to our shared path, building on the legacies of respected predecessors and on inspiration from current collaborators, especially from the colleagues in the Executive Board, headed by Salwa El-Shawan Castelo-Branco, Don Niles, and Razia Sultanova, and from my efficient “right hand”, the Executive Assistant Carlos Yoder. Knowing the upcoming Secretary General Ursula Hemetek for several decades, I am convinced that the Council will reach many new heights with her in the office and that the University of Music and Performing Arts in Vienna, Austria, will provide the best possible home for the Secretariat and for the Council as a whole in the years to come. *Srečno!*

Dieter Christensen (1932–2017)

by Salwa El-Shawan Castelo-Branco

Dieter Christensen, born in Berlin on 17 April 1932, passed away in his native city on 1 March 2017. He was an eminent ethnomusicologist, former Secretary General of the International Council for Traditional Music (1981–2001), General Editor of the *Yearbook for Traditional Music* (1982–2001), Professor Emeritus, and Director of the Center for Ethnomusicology at Columbia University from 1972 up to his retirement in 2002. Dieter Christensen made a substantial contribution to ethnomusicology in the United States and other parts of the world, and to the establishment of Columbia University as one of the leading institutions for teaching and research in the field. He also played a pivotal role in the development of ICTM into a leading international scholarly organization and in the establishment of the *Yearbook for Traditional Music* as a flagship journal in ethnomusicology.

Dieter Christensen was raised in a family where music-making was a regular household activity. He initially studied cello at the Staatliche Hochschule für Musik (1950–53), after which he joined the Freie Universität Berlin, where he was primarily trained by Kurt Reinhard, completing a PhD in comparative musicology and ethnomusicology in 1957. He began his professional career in 1958 as a Research Assistant at the Berlin Phonogramm-Archiv of the Museum für Völkerkunde, where he was initially Assistant Curator, and later promoted to Curator and, in 1967, to Director. Simultaneously he lectured at the Freie Universität Berlin from 1962 to 1970. From 1970 to 1971, he held visiting professorships at Wesleyan University and Columbia

University, where he was appointed as Associate Professor and Director of the Center for Studies in Ethnomusicology in 1972. At Columbia, he developed a vigorous graduate programme in ethnomusicology. A critical thinker driven by scientific curiosity and a passion for inquiry, Dieter Christensen was an exigent mentor, encouraging his students to raise fundamental questions and address them through ethnomusicological inquiry, to develop original thinking, and to test new ideas. Many of his students are [leading ethnomusicologists](#).

Dieter Christensen served ICTM for three decades in multiple capacities. In addition to the responsibilities mentioned above, he was Executive Board member for twenty two years (1969–91), and chair of the programme committee for two IFMC World Conferences in Edinburgh (1969) and Regensburg (1975). Throughout the twenty years that he was Secretary General, the Council was central in the lives of both Dieter and his wife, Nerthus Christensen, who was the Council's Executive Secretary from 1982 to 2001.

Driven by idealism and the conviction of the Council's important mission in furthering music research and in developing dialogue between scholars throughout the world, the Christensens served the ICTM tirelessly. With Nerthus's help, he steered the Council into one of the most prominent international organizations in music research. Through the ICTM, the Christensens developed personal and professional friendships in many parts of the world. Particularly important for the development of the Council was Dieter Christensen's friendship, intellectual respect, and collaboration with ICTM's presidents Klaus Wachsmann (1973–77) and Erich Stockmann (1982–97).



Dieter Christensen. Photo by Svanibor Pettan

The Christensens loved nature. On weekends and holidays, they combined hard work for ICTM with outdoor activities in the meadows and woods surrounding their country home in Drury (Berkshires, Massachusetts, USA), where they also hosted many friends, colleagues, and students.

An indefatigable field worker since his early student years, Dieter Christensen carried out field research, sometimes jointly with Nerthus, among the Sámi in northern Norway; the Kurds in Turkey, Western Iran, and Berlin; in southern and central Anatolia in Turkey; among the indigenous population of Puebla, Mexico; in Yugoslavia (Macedonia, Bosnia and Herzegovina); as well as in Sohar in northern Oman. His field research resulted in many [sound and audiovisual recordings, photographs, and publications](#), all of which are deposited in the Berlin Phonogramm-Archiv.

During the last years of his life, following his return to Berlin in 2010, he was engaged in the defence of the Kurdish cause, both through publications and as a public speaker.

The ICTM Executive Board expresses its condolences to Prof. Christensen's family, friends, and colleagues. Other condolences can be sent to his

daughter, Carolyne Christensen, at:
c.christensen@vodafoneemail.de.

A memorial session will be held in his honour on July 16 during the 44th ICTM World Conference, which will take place in Limerick, Ireland, 13–19 July 2017.

Roderyk Lange (1930–2017)

by Dariusz Kubinowski

Professor Roderyk Lange was the most prominent Polish choreologist and one of the leading representatives of this scholarly domain in the world. He devoted his whole life to dance and choreology, and his deepest intention always was to establish and develop dance research in Poland.

Lange was born in Bydgoszcz (Poland) on 5 October 1930. As a six-year-old boy he was fascinated by dance, which he enthusiastically began to learn. In 1948 he commenced his professional work as a dance teacher, leading various dance classes and groups. In 1956 he established the Oskar Kolberg dance group in Toruń (Poland) to be a demonstration group for the future Ethnographic Museum. He continued his work with a course on choreological studies, including movement analysis and notation, at the Folkwang Hochschule in Essen (Germany), under the guidance of Albrecht Knust. In 1954 Lange took up systematic fieldwork on dance folklore within the territory of Poland (especially in the Cuiavia region) and was the first to introduce kinetography (the Laban and Knust notation method) for the documentation and analysis of dance folklore in Poland after World War II. As a result of this work, an independent Dance Department evolved in 1959 within the newly

created Ethnographic Museum in Toruń. Lange studied ethnology at the Nicolas Copernicus University in Toruń and at the Wrocław State University, earning his Master's degree in 1965. Between 1965 and 1967 he lectured on dance ethnology at the Nicolas Copernicus University in Toruń.

In 1967 he left for Great Britain, where he intensively continued his scholarly work. Between 1967 and 1972 he worked as a senior lecturer at the Laban Art of Movement Studio in Addlestone (England). In 1971 he established the Centre for Dance Studies in Jersey (Great Britain), together with his wife Diana Baddeley-Lange. He was the director of the Centre until 2003, and the editor of the choreological yearbook *Dance Studies* (1971–1997). There he also wrote the book *The Nature of Dance: An Anthropological Perspective* (London 1975). In 1975 he earned his PhD in the domain of dance ethnology at the Polish University in London, and in 1977 his habilitation was conducted at the same university.

He was a lecturer in dance anthropology at Queen's University, Belfast (1975–1982), and the Laban Centre at University of London's Goldsmiths' College (1976–1993). He was Professor of Ethnology at the Polish University in London (1979–1992). He was also leader of the European Seminar for Kinetography (1980–1996). In addition, Lange conducted fieldwork in Indonesia, Melanesia, and among the Southern Slavs. Didactic activity was an intrinsic element of his scholarly work and the “choreological school” which he formed. Lange was admitted to the Royal Anthropological Institute in London, and was also one of the longest-standing members of the Conseil International de la Danse



Roderyk Lange. Photo by Jerzy Wilgocki

(UNESCO), and the International Council of Kinetography Laban.

He actively participated in the activities of the International Folk Music Council, later the International Council for Traditional Music. From 1986 to 1992 he was the Co-Chairperson of the ICTM Study Group on Ethnochoreology.

In 1989 Lange returned to Poland, where he constantly increased the intensification of dance studies there. Between 1989 and 2003 he systematically conducted lectures on dance anthropology at the Adam Mickiewicz University in Poznań (Poland). In June 1993 he established the Institute of Choreology in Poznań. The Institute conducted intensive scholarly, didactic, and editorial work.

Lange ran summer choreological workshops, which included movement analysis and notation (Kinetography) for participants from Poland and abroad. In 1999 the first volume of a new yearbook *Studia Choreologica* was published in Poznań, which Lange edited. From 1999 to 2007 he was a lecturer on choreology at the Fryderyk Chopin Academy of Music in Warsaw. In 2009, he was the founder of the Polish Choreological Forum and

became the first president of this scholarly network.

Roderyk Lange was the author of numerous publications on the anthropology of dance, general choreology, and kinetography. He received a number of awards including the Honorary Medal of the City of Poznań in 1989; the title of Chevalier de l'Ordre des Arts et des Lettres in 2005, awarded by the French Cultural Ministry for achievements in science and art; and the Gold Medal for Merit to Culture "Gloria Artis" awarded by the Minister of Culture and National Heritage in Warsaw in 2013. In 2016 he received an honorary doctorate from The Fryderyk Chopin University of Music in Warsaw.

Roderyk Lange passed away on 16 March 2017 in St. Heller, Jersey. May he rest in peace!

From the [ICTM Online Photo Gallery](#)



Anne Rasmussen and Patricia Shehan Campbell being interviewed on CBC Radio during the 5th Symposium of the ICTM Study Group on Applied Ethnomusicology. Nova Scotia, Canada, October 2016. Photo provided by Klisala Harrison.



A moment during the 37th ICTM World Conference, Fuzhou & Quanzhou, China. Photo provided by Trần Quang Hải, who is leaving the Executive Board after completing two terms as an Ordinary Member. The Secretariat would like to acknowledge his valuable contribution, including the considerable enrichment of the Council's photographic documentation.

ICTM Elections 2017

Message from the Nomination Committee

*by Colin Quigley, Zuzana Jurková, and
Xiao Mei*

Presented here are the names of candidates for election to the Executive Board nominated by the Nomination Committee, together with their statements about themselves and their potential contributions as Board members. The names were selected from proposals made by National Committees and individual members (two from different countries for each proposal). There was a very strong response to the invitation for proposals, and the Committee considers that there is a good representation among the candidates for regions, specializations, and experience.

Voting will be conducted via e-mail. There will also be an opportunity to vote manually in the first few days of the Limerick World Conference, before the General Assembly when the results of the election will be announced.

**The deadline for voting by
e-mail is 30 June 2017**

Voting Procedure

All members are urged to participate in the election. Voters must be financial members of ICTM in 2017. **Please renew your membership for 2017 before you vote if you have not already done so.**

Your votes should be sent in a single e-mail message to

elections2017@ictmusic.org.

Please include your name in the e-mail so that it can be checked against the

list of financial members. Your name will be deleted from the ballot before the votes are counted.

Ordinary Members of the Executive Board are elected for a term lasting until the third General Assembly after their term has begun (typically six years), and are eligible for re-election only once. The President and Vice Presidents are elected for a term lasting until the second General Assembly after their term has begun (typically four years), and are eligible for re-election only once.

NOTE. In each category (Ordinary Members, President, Vice President) if you vote for more candidates than the number of vacancies, your ballot will be invalid and your choice/s for that category will not be counted.

Ordinary Members

There are **four** vacancies among the Ordinary Members of the Executive Board. Out of the list of 12 candidates, you must choose **no more than four** names of candidates you wish to vote for. Place the names of the candidates you have chosen under the heading **Ordinary Members**.

CANDIDATES

- * Dan Bendrups
- * Naila Ceribašić
- * Leonardo D'Amico
- * Catherine Foley
- * David Harnish
- * Lee Tong Soon
- * Dan Lundberg
- * Don Niles
- * Marie Agatha Ozah
- * Olga Pashina

- * Margaret Sarkissian
- * Kati Szego

VICE PRESIDENT

There is **one** vacancy for Vice President. Out of the list of two candidates, you must choose **one** candidate you wish to vote for. Place the name of the candidate under the heading **Vice President**.

CANDIDATES

- * Svanibor Pettan
- * Saida Yelemanova

PRESIDENT

There is **one** vacancy for President. Out of the list of two candidates, you must choose **one** candidate you wish to vote for. Place the name of the candidate under the heading **President**.

CANDIDATES

- * Salwa El-Shawan Castelo-Branco
- * Stephen Wild

Example of a complete ballot

Your completed ballot should look like this:

ORDINARY MEMBERS

- * Name of chosen candidate 1
- * Name of chosen candidate 2
- * Name of chosen candidate 3
- * Name of chosen candidate 4

VICE PRESIDENT

- * Name of chosen candidate

PRESIDENT

- * Name of chosen candidate

ICTM Elections 2017 — Candidates' Statements

Dan Bendrups

Australia
Candidate for
Ordinary Member of
the Executive Board



My first encounter with ICTM was via the brightly coloured collection of *Yearbooks* in the University of Melbourne library, which opened my eyes to a whole world of music and set me on my path in ethnomusicology. I've been a passionate supporter of the ICTM since 1999, and especially active in the Council's activities in the global South. My research interests in migration, music, and identity reflect my own background as a descendant of Latvian refugees in Australia, and the lived experiences of other diaspora communities in the Asia-Pacific region, where music is often a vital resource for cultural cohesion and sustainability.

My most noteworthy contribution to ethnomusicology has been my work on the musical heritage of Easter Island (Rapanui), which considers the ways in which Rapanui musicians have been able to revive and sustain ancient knowledge through popular music and performance, countering the prevailing discourses of cultural loss and "collapse" that permeate popular conceptions of this remote and iconic place.

More than many scholarly societies, ICTM has an ethos of social justice and inclusion, which appeals to my personal ethics and which resonates with my work in remote and marginalized communities. I've previously served the ICTM in a range of capacities: as

National Representative for both New Zealand and Australia, as a member of the Executive Board Nomination Committee, and as a member of the Programme Committee for the 2013 World Conference in Shanghai. I was a founding member of the Study Group for Applied Ethnomusicology, and was founding Chair of the Australia-New Zealand Regional Committee from 2009-2013. I would value the opportunity to extend my service to the ICTM as an Ordinary Member of the Executive Board, where I would be a strong advocate for the important work of the ICTM in the Asia-Pacific region.

Naila Ceribašić

Croatia
Candidate for
Ordinary Member of
the Executive Board



I consider ICTM to be the most important ethnomusicological and ethnochoreological organization worldwide, especially in terms of supporting diverse scholarly traditions, promoting exchanges among them, and encouraging engagement for the public good. Since 2013 I have represented ICTM at UNESCO, relating primarily to the Convention for the Safeguarding of the Intangible Cultural Heritage, and I am willing to continue this service. I find that UNESCO plays a positive mediatory role in our increasingly divided world, and ICTM can help its ends with our expertise, theories, methods, and ethics, both independently and in collaboration with other non-governmental organizations.

Along the same line, I shall argue for ICTM to engage more actively in the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and in the work of World Intellectual Property Organization, particularly on the subject of traditional cultural expressions and intellectual property. Furthermore, as research in humanities is more and more project-oriented, I am willing to contribute to the development of ICTM's policy regarding its involvement in scholarly projects on national, regional, and/or international scale. I shall also work in favour of further development of topic-based Study Groups, since I find their format as the most appropriate for scholarly exchanges and discussions.

Finally, in general, being aware that the functioning of the Executive Board requires continual commitment, I can confirm my willingness to invest time and knowledge in the tasks posed, whatever their nature might be and whenever they might appear.

Leonardo D'Amico

Italy
Candidate for
Ordinary Member of
the Executive Board



I am Associate Professor of Ethnomusicology at the Yunnan University, Kunming (China), and at the Conservatory of Music in Mantua (Italy). I hold a PhD in Musicology (2012) from the University of Valladolid, Spain, with a dissertation on visual ethnomusicology. I have taught ethnomusicology and anthropology of

music at the University of Siena, University of Ferrara, Conservatory of Brescia, and Conservatory of Mantua. My fields of research are Afro-Colombian music, Sub-Saharan African music, and visual ethnomusicology. My publications include the books *Folk Music Atlas: Africa* (1998), *Cumbia: La musica afrocolombiana* (2002), *Filmare la musica: Il documentario e l'etnomusicologia visiva* (2012), and *Griot: Il maestro della parola* (2014); and I have co-authored with A. Kaye *Musica dell'Africa Nera* (2004), and contributed to *Cumbia!: Scenes of a Migrant Latin American Musical Genre*, edited by H. Fernandez and P. Vila (2012).

I first became a member of ICTM in the early 1990s, and have since that time attended and presented papers at various regional and international ICTM conferences. I have organized and chaired sessions for ICTM conferences when I was Chair of the ICTM National Committee for Italy from 2002 to 2012. I am co-founder and Chair of the ICTM Study Group on Audiovisual Ethnomusicology, and have organized its first symposium in Ljubljana, Slovenia (2016).

If elected, I will contribute to the objectives of ICTM by participating in discussion towards meaningful interactions and collaboration between various types of music scholarship, consolidating ICTM Study Groups and the coordination of their activities, increasing the scientific collaboration of the scholars in Italy and East Asia with ICTM, encouraging the development of audiovisual ethnomusicology creating a website serving as a forum for ethnomusicologists/film-makers, and to sustain and further develop the organization's pre-eminent standing as an international forum.

Catherine Foley

Ireland

*Candidate for
Ordinary Member of
the Executive Board*



I am Founding Programme Director of the MA in Ethnochoreology (1996 to date) and the MA in Irish Traditional Dance Performance (1999-2015) at the Irish World Academy of Music and Dance, University of Limerick, Ireland. I am also Founding Director of The National Dance Archive of Ireland (2009 to date), Founding Chair of Dance Research Forum Ireland (2003–2010), and Founding Director of the dance festival Tráth na gCos (1997–2012). I was Visiting Scholar at Indiana University in 2013 and Visiting Professor at Roehampton University in 2014. I have served on international and national panels including the Society of Ethnomusicology's Nadia and Nicholas Nahumck Fellowship Committee Awards Panel (2015–2017) and the Arts Council of Ireland's Deis Awards Panel.

I have published widely, including *Irish Traditional Step Dancing in North Kerry: a Contextual and Structural Analysis* (2012), and *Step Dancing in Ireland: Culture and History* (2013); my research has also appeared in journals such as *Yearbook for Traditional Music*, *Dance Research Journal*, *Dance Research*, and *New Hibernia Review*. I have produced a solo DVD—*Stór Damhsa* (2016)—and was commissioned to choreograph a new Irish dance work, *The Sionna Set Dance* (2007), published as a multimedia educational package. I have been active in ICTM since 1996, particularly within the Study Group on Ethnochoreology, on which I now serve as Chair (2014 to date); I was also a founding board

member of ICTM Ireland (2005-2008). I am currently a co-opted Ordinary Member of the Executive Board (2015–2017), and Co-Chair of the Local Arrangements Committee of the 44th ICTM World Conference (2017).

If elected to the Executive Board, I will endeavour to enhance the work of the ICTM and to represent dance on the Executive Board, strengthening its visibility within the organization, its study groups, and across other related international organizations.

David Harnish

USA

*Candidate for
Ordinary Member of
the Executive Board*



I have been interested in serving on the ICTM Board for many years, since I first attended a World Conference in 1995 in Australia. I was attracted to ICTM because of its international profile and have attended and presented at every ICTM conference since 1995. I greatly enjoy learning about the research of colleagues from all over the world, some who approach music in distinctive and innovative ways, and I love the interactions with local cultures in various conference venues.

I have organized and chaired sessions for ICTM conferences and have been working on committees (Board and Programme Committee) for the ICTM Study Group on Performing Arts of Southeast Asia since its inception in 2008. I also have published with the *Yearbook for Traditional Music* several times and produced one CD with the UNESCO series (Auvidis D8272). As an ethnomusicologist, I have served with the Society for Ethnomusicology in many capacities: Council member, Programme Chair, Chapter President,

Programme Committee member, Local Arrangements Committee member, and so forth. My publications include *Bridges to the Ancestors: Music, Myth and Cultural Politics at a Festival in Lombok* (University of Hawai'i Press), two co-written/edited volumes—*Divine Inspirations: Music and Islam in Indonesia* (Oxford University Press) and *Between Harmony and Discrimination: Negotiating Interreligious Relationships in Bali and Lombok* (Brill Press)—and forty articles or book chapters with various peer-reviewed journals.

To ICTM, I can contribute my administrative skills (extensive professional service experience; academic abilities as Dean, Associate Dean, Department Chair, Professor), background with the Council, history of international collaborations, years of ethnographic experience, and an extensive international travel record. I would be excited to work with the Board to further the mission and goals of ICTM throughout the world.

Lee Tong Soon

Singapore
Candidate for
Ordinary Member of
the Executive Board



I have taught music at the University of Durham, UK (1998–2001), Emory University, USA (2001–2013), and the Chinese University of Hong Kong (2013–present), where I completed my tenure as department chair (2013–2016) and am currently the director of the Centre for Chinese Music Studies (2013–2017). My research and teaching focuses on the intersection of performance and research pedagogy, South-east Asian music, and musical cultures of the Chinese diaspora. I am the author of *Chinese Street Opera in*

Singapore (2009), and the editor of the forthcoming *Routledge Handbook of Asian Music: Cultural Intersections*. I have served on the Board of Directors of the Society for Ethnomusicology (2007–2009), as President of the Society for Asian Music (2007–2011), on the SEM Translation Series Editorial Advisory Board (2008–present), and as Chair of the programme committee for the 2015 conference of the International Musicological Society (East Asian Regional Association).

As the incoming editor of the *Yearbook for Traditional Music*, I will work with our membership to continue shaping new and pertinent directions in music research, and to build upon the diversity of our research perspectives to redefine academic expectations and relevance to the broader society.

Dan Lundberg

Sweden
Candidate for
Ordinary Member of
the Executive Board



I hold a PhD in musicology (1994) from Stockholm University, for my thesis “Music of the Peach Gardens” regarding the study of modal improvisation in Turkish folk and popular music. I have held academic appointments at Stockholm University (2001), Gävle University (2004–2007), and Åbo Academy since 2011. I am the Director of the Archive and Library Department of Music Development and Heritage, Sweden, and Chair of the Albin Hagstöm foundation. My current research projects include “Outside Is Also a Place” 2014–2017 at Svenskt visarkivs, and recently “Pluralize or Polarize: Ideologies Behind Music Collecting” at Svenskt visarkiv (2011–2014). I previously participated

alongside Krister Malm and Owe Ronström in the research project “Music Media, Multiculture”. I have organized numerous national and international conferences in ethnomusicology and have written several books and many articles in the field. I was the president of the European Seminar in Ethnomusicology from 2008 to 2014, I have been a member of ICTM since 1989 and served as the Vice Chair of the ICTM National Committee for Sweden from 2008 to 2014.

If elected to the Executive Board, I will be able to contribute with my experience of ethnomusicological work about music as cultural heritage. I will also contribute with my networks of persons and organizations in the European context.

Don Niles

Papua New Guinea
Candidate for
Ordinary Member of
the Executive Board



I joined IFMC as a graduate student in 1977 and have made individual and panel presentations at World Conferences since 1981, served as Papua New Guinea's Liaison Officer (1980–81, 1991–2008), on programme committees (Chair, 2004), as co-guest editor of the 2004 *Yearbook*, convenor of the 2005 Nomination Committee, *Yearbook* General Editor (2006–13), an Ordinary Member of the Board (2007–13), and a Vice President (2013–17). I am a member of the Study Groups on Music and Dance of Oceania, Musical Instruments, and Performing Arts of South-east Asia. I have been thrilled to be a member of the Board for the past decade, and I have always tried to contribute to and promote the

Council's activities and international makeup. I strongly feel that knowledge about the past is essential to inform decisions about the future and that documents should be freely available whenever possible, so have collaborated with others to make information about the Council's work more generally accessible. This is already reflected in the website and celebrations for this year's 70th anniversary.

I was honoured and humbled to accept the nomination to run as an Ordinary Member of the Board. If elected, I intend to help further expand and develop ICTM's role as a key international organization for the scholarly study of music and dance, but also as an advocate for the discussion of issues that reflect and affect our combined expertise and interests, such as the safeguarding and promotion of traditions, cultural diversity, censorship, and copyright. I always welcome further ideas from the membership about how to improve our Council for themselves and their work. The strength of ICTM certainly rests with its members. I look forward to encouraging discussion of your ideas for improvement and working to bring them to reality.

Marie Agatha Ozah

Nigeria

*Candidate for
Ordinary Member of
the Executive Board*



I hold a PhD in music (ethnomusicology) from the University of Pittsburgh, USA. My interests include the exploration of cultural and gender perspectives in traditional African women's rituals, music, and dance, African continuities in the diaspora, cross-cultural issues, indigenous music, and Christian religious/sacred music. I have

published in journals including *Ethnomusicology*, *Analytic Approaches to World Music*, *Yearbook for Traditional Music*, *Ars Lyrica*, *The Worlds of Music*, and *Encounter: A Journal of African Life and Religion*.

I have held academic positions and taught in several universities in the USA, and am presently senior lecturer at the University of Port Harcourt, Nigeria.

I joined ICTM and presented my first paper at the World Conference in Durban, South Africa, in 2009. At this meeting I was part of a group of scholars who founded the Study Group on African Musics. I served the Study Group as a member of the Executive and Editorial Committees. During the 2013 ICTM World Conference in Shanghai, China, I ignited the conversation and founded the North American Branch of the African Musics Study Group, which held its Inaugural Symposium at Duquesne University, USA, in 2014. I have served the Council as a co-opted Executive Board Member, and within the Executive Board have held positions including representative to UNESCO and Outreach with Africa. In my first UNESCO meeting at Addis Ababa, 2016, my paper was accepted for presentation and I was one of two selected keynote speakers at the 5th ICH NGO Forum and Symposium.

If elected, I will continue to make conscious efforts in increasing membership, promoting research, and other ICTM activities among young scholars internationally. By encouraging emerging scholars, especially from Africa, to participate in World Conferences, I intend to foster cultural exchange and to create opportunities for dialogue with more established scholars from around the world. I will support the formation of Sub-Study Groups to

create opportunities for wider regional meetings and enhancing scholarship through symposia. I will seek new approaches and effective ways of energizing Liaison Officers, particular those in Africa, which will strengthen collaborative ties with the Secretariat as it serves the Council.

Olga Pashina

Russia

*Candidate for
Ordinary Member of
the Executive Board*

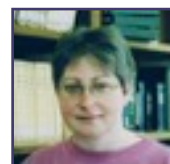


If elected to the ICTM Executive Board, I will focus on increasing the number of ICTM members ICTM in Russia, on attracting Russian researchers and researchers from other countries to work in ICTM Study Groups ICTM (specifically on Musics of the Slavic World and on Music of the Turkic-speaking World), creating a Study Group on Music and Dances of Small Ethnic Groups in Siberia and the Far East, popularizing ICTM activities in Russia, and organizing conferences under ICTM patronage in Russia.

Margaret Sarkissian

USA

*Candidate for
Ordinary Member of
the Executive Board*



I earned my B.Mus. from King's College, University of London (1983), my MM and PhD from the University of Illinois at Urbana-Champaign (1987 and 1993, respectively), and am currently Professor of Music at Smith College, Massachusetts. My field research has concentrated on issues of identity among minority groups in Malaysia and among Armenian immigrants in Toronto and Chicago.

go. I have worked extensively with the Malaysian-Portuguese and Straits-born Chinese (also called Baba-Nyonya or Peranakan) communities of Malacca, Malaysia.

My book, *D'Albuquerque's Children: Performing Tradition in Malaysia's Portuguese Settlement*, explores the medium of the tourist show (in which domain I have extensive practical experience as an accordionist). Current projects include new research on the history of Straits Chinese musical culture in Malacca from the mid-1920s to the present; life histories of Portuguese-Eurasian, Baba, and Malay musicians; and the impact of Facebook on the evolving construction of Malaysian-Portuguese identity. I have been a member of ICTM since 1998 and have presented papers at several conferences (Hiroshima, Rio de Janeiro, Fuzhou and Quanzhou, St. John's, and Astana). I am also an active member of the ICTM Study Group on Performing Arts of Southeast Asia. In addition, I served as the Audio Review Editor for the *Yearbook for Traditional Music* from 2002 to 2010. I have served in various capacities as an elected and appointed officer of the Society for Ethnomusicology and am currently on the Executive Board of the Society for Asian Music.

Kati Szego

Canada

Candidate for
Ordinary Member of
the Executive Board



I have been a member of ICTM since 1995, when I attended my first World Conference in Canberra, Australia. I loved this organization for its global reach and for the way it embraced many different kinds of knowledge production. In 2011, I co-hosted (with Beverley Diamond) the ICTM World Conference at Memorial University in St. John's, Newfoundland, Canada. In 2014 I assumed the position of General Editor of the *Yearbook for Traditional Music*; upon completing four years of service, I will step down from this position with the publication of the 2017 volume. The journal's first Editorial Board (since its founding in 1949) was established under my watch. In creating the Editorial Board, I sought gender equity and representation from diverse regions of the world. The constitution of the board also acknowledges the *Yearbook* as a journal that publishes research in both dance and music.

ICTM has a significant role to play in future ethnomusicological and ethnochoreological activity. To ensure its vitality, I would work with other members of the Executive Board to attract and foster young, emerging scholars; to build the organization's financial health; to maintain its consultative relationship with UNESCO; to generate productive relationships with other scholarly organizations; and to further cultivate its Study Groups. As a member of the Study Group for Music and Dance of Oceania, I recognize ICTM's 21 Study Groups—and their valuable symposia—as the lifeblood of the organization.

Svanibor Pettan

Slovenia

Candidate for Vice
President



ICTM has been for decades my favourite window for understanding and communicating the world's traditional music and dance. Today, as Professor of ethnomusicology at the University of Ljubljana, Slovenia, I am fully aware of the Council's capacity for professional and personal upbringing and thus wish to contribute to its further growth. So far, I have served as Liaison officer for Croatia and Slovenia, founder and Chair of the National Committee for Slovenia (2005–2011), Chair of the Programme Committee of the 38th ICTM World Conference (Sheffield, 2005), guest co-editor of the *Yearbook for Traditional Music* (2006), Vice Chair of the Study Group on Music and Minorities (2000–2011), founder and Chair of the Study Group on Applied Ethnomusicology (2007–2011), Chair of Local Arrangements for several Study Group symposia, member of the Executive Board (2001–2009), Vice President (2009–2011), and Secretary General (2011–2017).

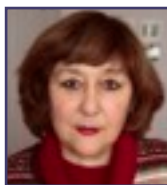
My fieldwork experiences encompass Slovenia and other parts of the former Yugoslavia, Australia, Egypt, Norway, Sri Lanka, Tanzania, and USA. The resulting publications in various formats (books, articles, films, CDs) are concerned with music in the context of politics and war, multiculturalism, music of minorities, ethnomusicology of Central and Southeastern Europe, and with the theory and practice of applied ethnomusicology.

If elected Vice President, I will:

- * encourage diversity of themes and approaches that mark the study of traditional music and dance in different parts of the world;
- * continue to expand the World Network and explore ways to increase and enrich communication within and beyond;
- * assist Study Groups in planning joint symposia;
- * take special care of Fora, the youngest form of ICTM scholarly gatherings;
- * explore the possibilities of project-related communication and cooperation;
- * stimulate research with marginalized individuals and communities and advocate the use of ethnomusicological knowledge and skills for the sake of social justice.

Saida Yelemanova

Kazakhstan
Candidate for Vice
President



I am an ethnomusicologist, and I made this professional choice while still a student. I went to folklore expeditions around Kazakhstan and Russia. Throughout my youth, the extraordinary naturalness, and the modest but in fact great mystery of traditional culture overwhelmed me.

The scientific problem that interested me was absolutely new for Soviet musical science. This is the contrast and comparison of the professionalism of the oral and written traditions. Thus, I tried to determine the sociocultural framework for the existence, the life of traditional music. Another, no less important aspect of the issue, is the artistic, expressive nature of traditional music and the search for adequate

methods for its study. They naturally led to the theoretical problems of the musical language. The most important issues of musical education, musical practice, that is to say, not only of traditional music, were connected with the meaning, content, semantics of national music, and this became the second important topic of my professional life.

The third topic is perhaps the most important. It is the sacredness of traditional music, its origins, connected with ritual, its cultural meaning, the place of music in culture. Traditional culture always preserves the property of sacredness. This brings it closer to the origins of music and dance as an art, back in time when music was important and powerful. I think that traditional music and dance have preserved the memory of this time and therefore represent the highest spiritual values of humanity. For many years, I have dealt with issues related to the UNESCO 2003 Convention for Intangible Cultural Heritage. In this area, practical measures and educational initiatives are closely related to ethnomusicological research. And until the cultural phenomenon is understood from the ethnomusicological point of view, the status of Intangible Cultural Heritage cannot be attributed.

If I am elected Vice President, I intend to continue to develop the preservation, study, and promotion of the intangible cultural heritage of all peoples and ethnicities. I believe ICTM needs to deepen the aspects of its activities that are associated with applied ethnomusicology and ethnochoreology, as their relevance is directly dictated by what they can do for the preservation and life of traditions. It is my deep conviction that we must strive to establish the social and cultural roles of our science and activities.

Salwa El-Shawan Castelo-Branco

Portugal
Candidate for
President



I currently hold the position of Professor of Ethnomusicology and Director of the Ethnomusicology Institute—Center of Studies in Music and Dance of the Nova University of Lisbon, Portugal. Since 1982, I have been serving the ICTM in several capacities: President (since 2013); Vice President (2009–2013 and 1997–2001); Co-Editor of the *Yearbook* (2012); Executive Board member (1986–2001); Programme Committee Chair or Co-Chair for World Conferences, the ICTM-SEM Forum, the ICTM-IMS-IAML Symposium (1985, 1991, 2011, 2015, 2016), and Colloquia (1986, 1999, 2004); and Liaison Officer for Portugal (1982–1997). I also held positions and served other academic institutions and societies, such as Vice President of the Society for Ethnomusicology (2007–2009); Vice Chancellor of the Nova University of Lisbon (2005–2007); and President of the Portuguese Musicological Association (1996–2006).

I carried out field research in Egypt, Portugal, Oman, and Galicia (Spain), resulting in publications on cultural politics, musical nationalism and regionalism, identity, heritagization, music media, modernity, and music and conflict. My recent publications include *Portugal and Spain: Experiencing Music, Expressing Culture* (with Susana Moreno Fernández, Oxford University 2017); “Jazz, Race, and Politics in Colonial Portugal: Discourses and Representations (1924–1971)” (with Pedro Roxo) in *Jazz Worlds/World Jazz* (edited by Bohlman and Plastino,

Chicago University Press, 2016); “The Politics of Music Categorization in Portugal” in *The Cambridge History of World Music* (edited by Bohlman, Cambridge University Press (2013).

If re-elected, I plan to continue my work toward the development of the Council in close collaboration with the Secretariat, the Board, and the membership in achieving the following goals:

1. Consolidating and developing ICTM membership and activities, especially in Africa, Latin America, and the Middle East.
2. Increasing the engagement of students and young scholars in the activities of the Council.
3. Promoting the participation of national and regional representatives in the Council’s development.
4. Consolidating ICTM Study Groups and the coordination of their activities.
5. Overseeing the smooth transition of the Secretariat to its new headquarters.
6. Promoting research and publication on ICTM’s history and impact.
7. Consolidating the collaboration with sister societies such as SEM, IMS and IAML, as well as international organizations such as UNESCO, WIPO, and Freemuse.

Stephen Wild

*Australia
Candidate for
President*



My passions include ethnomusicology, Australian Aboriginal Studies, and ICTM in about equal measures. I joined IFMC (later ICTM) in 1969 after returning to Australia from three years in the United States. I was an active member of SEM in the early years of my career, and became more involved in ICTM in the 1980s. This included chairing the Local Arrangements Committee for the 1995 World Conference held at The Australian National University, being elected as an Ordinary Member of the Executive Board (1991-1997), Vice President (2001-2005, 2011-2015), and serving as Secretary General (2005-2011) and General Editor of the *Yearbook for Traditional Music* (2001-2005). I also played an active part in the Study Group on Music and Dance of Oceania, including as Chair (2001-2005).

I am standing as a candidate for the Presidency because I believe that ICTM needs to evolve in response to new circumstances, and I have the ability and experience to lead the organization to achieve this. Some aspects of ICTM serve the organization well. For example, the Study Groups are the “lifeblood” of ICTM, bringing together scholars with common interests in different parts of the world, while the National and Regional Committees form a world-wide network of contacts and interactions. The World Conference is the signature event of ICTM, yet in its current form its viability is being tested. Many scholars cannot afford to attend, despite several forms of financial assistance being available, and the

ability of a university department to host a World Conference of 600+ delegates is strained and limits its further development. We should consider other models, such as a series of regional conferences, interspersed with a World Conference less frequently. I would establish a New Directions Committee to consider such changes.

44th ICTM World Conference

13-19 July 2017

Irish World Academy of Music and Dance, Limerick, Ireland

Preliminary Programme

The Preliminary Programme of the 44th ICTM World Conference was posted [on the ICTM website](#) on 9 February 2017. It will be continuously updated until the time of the conference, and the latest version will always be available on the ICTM website.

ictmusic.org/ictm2017/programme

Message from the Programme Committee

The Programme Committee Co-Chairs, Mohd Anis Md Nor and Stephen Wild, kindly ask delegates to check the spelling of their names and paper titles and send any corrections to ictm2017pc@ictmusic.org.

We remind you that **all delegates must register by 11 April, otherwise their name will be removed from the programme.**

Message from Local Arrangements Committee

We are fast approaching the 44th ICTM World Conference at the University of Limerick, Ireland, from 13 to 19 July 2017.

Registrations are steadily rising, but if you have not already registered please visit [the Registration Website to register, to book accommodation, meals, and excursion](#).



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 .

Registration

[Limerick Travel](#) is managing the booking of the entire Conference—registration fee, travel enquiries, and accommodation.

For information about local arrangements please contact Louise Mulcahy at Limerick Travel.

Tel: +353 61 204432

Fax: +353 61 416336

Email: inbound@limericktravel.ie

Lunch vouchers

Please note that lunches are not included in the registration fee.

Lunch voucher booklets can only be purchased online in advance, and not on site. If lunch voucher booklets are

not purchased online in advance of arrival, space will not be available in the campus restaurants for delegates meals. Lunch voucher booklets are valid for the 6 days of the conference (excluding Sunday), and are non-refundable if not used.

The closing date for sale of voucher booklets is Thursday 28 June 2017.

Accommodation

Delegates are encouraged to choose on campus accommodation at the University of Limerick. Should you require a hotel off campus please see [the conference website](#).

Visas

Please check if you require a visa to enter the Republic of Ireland.

Travellers from some countries may need visas. A list of countries whose citizens need a visa to visit Ireland [can be found at this webpage](#).

Invitation letters required for visa purposes may be obtained from Colin Quigley at Colin.Quigley@ul.ie

Exhibits

Exhibits are very welcome at the conference. The conference organizers are providing tables for displaying and selling of relevant books, audio, audio-visual, and other materials during the conference. If you are interested in exhibiting such materials, please contact Tony Langlois at ictm_exhibitor@mailcan.com.

Entertainment and Excursions

A programme of concerts, informal sessions and a céilí night have been organized by the Local Arrangements Committee. Please remember to bring your instruments and dancing shoes.

A choice of two excursions are being offered which must be booked in advance when registering:

- * Excursion A: A full day excursion to the Cliffs of Moher and the Burren.
- * Excursion B: A half day excursion to Bunratty Village and Folk Park

See [the conference website](#) for further information on the excursions.

For queries relating to the excursions, please contact Orfhlaith Ní Bhriain at orfhlaitnibhriain@ul.ie or Louise Mulcahy at inbound@limericktravel.ie.

For further information please see the [44th ICTM World Conference website](#).

We look forward to welcoming you to Limerick!



The Cliffs of Moher and Bunratty Castle, the excursion possibilities which will be available at the 44th ICTM World Conference.

Announcements — ICTM

Change of ISBN numbers for Book Series of ICTM Study Group on Musical Instruments

Due to restructuring of the former publishing house Monsenstein & Vannerdat (Münster), the following volumes of the New Series of *Studia Instrumentorum Musicae Popularis* are now available under new ISBN numbers, issued for ReadBox-Unipress, a publishing subgroup dedicated to scientific series of universities and academic organizations:

- * *Studia Instrumentorum Musicae Popularis* I: 978-3-96163-071-4
- * *Studia Instrumentorum Musicae Popularis* II: 978-3-96163-072-1
- * *Studia Instrumentorum Musicae Popularis* III: 978-3-96163-073-8
- * *Studia Instrumentorum Musicae Popularis* IV: 978-3-96163-074-5

All volumes can be ordered through ReadBox-Unipress's [contact form](#).

Later volumes will hopefully be made available as e-books and hard copies on demand from the new publishing house subgroup.

Ethnomusicology in concert

13 May 2017
Vienna, Austria

The ICTM National Committee for Austria announces a public concert/performance of music and sound related to current research projects. Four contributions of around 30 minutes each will fill the evening,

which will be concluded with an open buffet, where visitors can join researchers and musicians in discussion.

The basic idea builds on merging arts and research in practical application, and present it as a lecture-recital to involve the general public in Vienna into our ethnomusicological research projects, and to divulge our results. Our aim is to reach out to the public to raise awareness for positive and constructive trans-cultural and interdisciplinary processes in Austria and elsewhere.

Programme

- * 18:30 – From *Fish Can Factory* to *Confusing Inspiration* (Johannes Kretz, Wei-Ya Lin, Hande Sağlam, Mahdieh Bayat)
- * 19:00 – “Jodeln Wie - Jodeln Wo - Jodeln Wien” (Martina Mühlbauer)
- * 19:45 – Indian Tablas and Afghan Music in Experimental Fusion (Karin Bindu)
- * 20:15 – Film: *ALPN* (Aline Kristin Mohl, Regina Picker, Michael Mrkvicka, Sofia Weissenegger)

Symposium of Study Group on Ethnochoreology

21–28 July 2018

Szeged, Hungary

Submissions deadline: 6 November 2017

The ICTM Study Group on Ethnochoreology, in association with the Hungarian Association for Ethnochoreology, invites proposals for participation in its 30th Symposium, hosted by the Department of Ethnology and Cultural Anthropology, University of Szeged,

and the Research Centre for the Humanities, Institute for Musicology of the Hungarian Academy of Sciences, Budapest, to be held at the University of Szeged.

There are two themes for the symposium: (1) Dance and Politics; and (2) Dance and Age.

Further information about the symposium, including the full Call for Participation, can be found at the [Study Group's website](#).

Symposium of Study Group Mediterranean Music Studies

19–24 June 2018
Essaouira, Morocco

The 12th Symposium of the ICTM Study Group on Mediterranean Music Studies will be held from 19–24 June 2018 in Essaouira, Morocco, on the theme “Music at the Mediterranean Crossroads”. The symposium will be hosted by the [Association Essaouira-Mogador](#), and will be held at [Dar Souiri](#). A formal Call for Presentations will follow in due course.

A schedule of performances and special cultural events drawing on the rich cultural and artistic resources of the area is being planned as a significant aspect of the programme.

The Call for Presentations together with details of performances and associated cultural events, and practical information including travel, accommodation, and registration, will be posted on the [Study Group's website](#).

Announcements — Related Organizations

7th International Folk Music Film Festival, Music Museum of Nepal

23–25 November 2017

Kathmandu, Nepal

Submissions deadline: 31 July 2017

The 7th International Folk Music Film Festival, Music Museum of Nepal, is calling for entries into the competition.

Entries are invited for short films (up to 30 minutes) and longer films (30–90 minutes) made in any time period and featuring any aspect of any traditional music/dance culture, worldwide. The theme of the Festival is “music for life, music for survival”. Awards will be presented for best short and best longer film, best student film, best conservation documentary, etc.

The entry form and terms & conditions documents [are available online](#), or via e-mail to normacwm@btinternet.com.

All films selected for screening will be added to the British Library (BL C1516, International Folk Music Film Festival, Nepal collection), if the filmmaker gives permission. The catalogue can be searched online at sami.bl.uk but the films are not available for streaming.

The entry is free, and any donations will be used towards the conservation and preservation of Nepal’s diminishing Music Cultural Heritage, or for restoration of the Music Museum of Nepal.

Jürgen Elsner’s 85th birthday

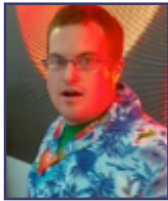


On 21 April 2017, Jürgen Elsner will celebrate his 85th birthday. He is a long-standing member of the ICTM and was Chair of the Study Group on Maqām for more than two decades. Widely-used publications and a large number of knowledgeable students are only a few of his outstanding achievements and legacy. We all wish him well and all the best for his ongoing activities!

Reports from ICTM National and Regional Representatives

Australia & New Zealand

by *Jared Mackley-Crump, Secretary of Regional Committee, and Catherine Grant, Chair of Regional Committee*



The Australia & New Zealand Regional Committee (RC) is delighted to announce the appointment in



February this year of a new Executive Committee member who will represent our “sister” organization, the New Zealand Musicological Society. Wendy Eikaas-Lee is currently pursuing her PhD in the Department of Music, University of Otago, New Zealand, focusing on the social and musical implication for Nepalese festivals held in Singapore. An educator in her field for over 15 years, Wendy has taught at primary, secondary, and professional levels, and teaching is one of the ways in which she shares her passion in ethnomusicology. Her ethnomusicological interests include festivity music, Asian music diaspora, anthropology of music, musical instruments, and performing arts. On the RC executive, Wendy joins the representatives of ICTM’s two other “sister” organizations in the region, Narelle McCoy (International Association for the Study of Popular Music-ANZ) and Brigitta Scarfe (Musicological Society of Australia), along with Secretary Jared Mackley-Crump and Chair Catherine Grant.

In 2016, a couple of newsworthy events relating to ICTM interests took place in Australia. On 1 August, an amended Aboriginal Heritage Act came into force in Victoria, making that state the first in the country to legislate to protect intangible Indigenous cultural heritage. Traditional owners or native titleholders can now apply to have pieces of intangible heritage, including songs and dance, listed on an Aboriginal heritage “roster”. Penalties for unlawful use have also been legislated, and individuals and organizations that exploit elements of protected Indigenous culture face fines of up to 1.5 million Australian dollars.

In September, Monash University hosted an interdisciplinary conference and series of events focused on the performing arts the Aceh region. The conference theme was “Exploring Aceh’s Culture to Foster Sustainable Development”, and co-convenor, Monash ethnomusicologist Margaret Kartomi, noted that the conference “was the first international conference to highlight Aceh’s unique music, dance, visual and textile arts, as well as Aceh’s remarkable post-tsunami, post-conflict recovery since the devastation of 2004-2005”. Other Aceh-related events included “Transmemorabilia”, a solo exhibition by famous Acehnese painter Mahdi Abdullah; an exhibition of Keuneubah Aceh (Treasures of Aceh); an Acehnese Film Festival; and a well-attended public concert of music and dance by a visiting troupe from Monash’s sister university, Syiahkuala University in Aceh. The events were funded by Monash Arts, the Indonesian Embassy

and Consulate-General for Victoria, the Indonesian and Acehnese governments, and private donors.

The end of 2016 provided three opportunities for members of the RC to meet up, and where research from our members was presented: the Musicological Society of Australia (MSA) conference, which was held at the Elder Conservatorium of Music, University of Adelaide; the New Zealand Musicological Society (NZMS) conference, which was held at the University of Waikato Conservatorium of Music; and the International Association for the Study of Popular Music Australia-New Zealand branch (IASPM-ANZ) conference held in Mackay, Queensland.

Catherine Grant, Chair, and Brigitta Scarfe, MSA representative on the RC, co-hosted a breakfast at the MSA conference. Brigitta provides the following report: “On 2 December 2016, RC members and others met at the national MSA Conference in Adelaide. Despite a full conference programme we managed to gather for an informal early breakfast meeting, attended by Margaret Kartomi, Catherine Grant, Mitchell Mollison, Wendy Eikaas-Lee, Jürgen Schöpf, Jeanette Mollenhauer, Brigitta Scarfe, and Andrew Alter. It was a fitting opportunity to introduce new members to ICTM and to share our diverse projects and ideas with each other. ICTM members presented at the conference on the following topics: “Socioeconomic Concerns of Young Musicians of Traditional Genres in Cambodia: Implications for Music Sustainability” (Catherine Grant);

“The Teej Festival: Social and Musical Implications for its Celebrations held in Kathmandu, Nepal and Christchurch, New Zealand” (Wendy Eikaas-Lee); and “The Feminine Ideal, Agency and Self-censorship in Women’s Musical Performances in the Riau Islands Province, Indonesia” (Brigitta Scarfe). On the whole, the conference was a success, featuring a well-attended Indigenous Australian symposium as well as traditional music performances from Vietnam and China”.

The NZMS annual conference took place on 19-20 November 2016 at the Conservatorium of Music, University of Waikato, and included representation by a small number of ICTM regional members. No formal ICTM gathering was held, but the issue of New Zealand representation on the RC was raised at the Musicological Society’s Annual Business Meeting, and was subsequently resolved as reported above. In December 2017, the MSA and NZMS will hold a combined conference in Auckland, providing an excellent opportunity for an ICTM regional gathering and business meeting.

Narelle McCoy, IASPM representative, reported back from the IASPM

conference in Mackay: “On 8 December there was an informal meeting of RC members who attended the IASPM-ANZ conference in Mackay. Members chatted and compared future projects over a convivial glass of wine or two. The IASPM-ANZ conference in Mackay was a first for the CQ University Ooralea and proved a steaming success with its backdrop of cane fields and tropical bushland. There was a diverse range of papers presented with topics of interest ranging from Indigenous community music making in Central Australia to performative spaces in detention. Several RC members will be attending the IASPM conference in Kassel, Germany, in June.

Several RC members will be attending the ICTM World Conference in Limerick, Ireland—we look forward to the event.

Austria

by Bernd Brabec de Mori, Chair of National Committee



In 2016, the ICTM National Committee for Austria (NC)

co-organized two joint meetings with ICTM representatives from neighbouring countries.

The first was hosted 27–29 May by the Institute for Musicology of the Research Centre for the Humanities of the Hungarian Academy of Sciences in Budapest. The conference theme was “Current Projects and Methods in Hungarian and Austrian Ethnomusicology: A Focus on Young Researchers”. The meeting’s organization was conducted by Pál Richter and János Sipos, and all Austrian visitors highly appreciated the warm welcome and careful planning. The programme committee consisted of Sipos and Bernd Brabec de Mori. The meeting was the largest joint meeting (co-)organized by the NC at that time. A total of 16 researchers from Hungary and 15 from Austria actively participated in the programme, which consisted—in addition to paper



Participants of the joint meeting of the ICTM National Committees for Austria, Germany, and Switzerland. November 2016, Lucerne, Switzerland. Photo provided by Marc-Antoine Camp.

presentations—of a keynote address by Lujza Tari, a session presenting new publications from both countries, a concert by students of the Liszt Ferenc Music Academy, a closing discussion, and the respective annual assemblies.

The theme left much space for presenting current research, and especially younger researchers were encouraged to participate. The paper sessions included the following topic areas: Archives and Knowledge; Tango: Danceability of Music in European Perspective; Approaches and Methods in Ethnomusicology; Applied and Educational Projects; Folk Music Research; Regional Dance Research; and Urban Music and Modernization.

The conference was very successful, especially for young researchers aiming to connect with existing research infrastructures, and the Austrian participants heartily thank our hosts for the great event!

The second joint meeting was held on 18–19 November at the Lucerne University of Applied Sciences and Arts, hosted by the Swiss Society for Ethnomusicology, in cooperation with the ICTM National Committees for Germany, Austria, and Switzerland. The local organization was perfectly handled by Nicole Sandmeier and Marc-Antoine Camp, and again, participants felt warmly welcome. The programme committee consisted of Camp, Dorit Klebe, and Brabec de Mori, and as a theme we chose “Autoritätsbildung in der Musik” (constructions of authority in music). The meeting explored the emergence and demonstration, the recognition and deprivation of musical authority and anti-authoritarianism. For example, individuals, groups, and institutions create guidelines for musical learning and acting, and have the power to set norms and (re)create social differences. However,

this is rarely without opposition: a positioning as an authority is a dynamic process of continuous reaffirmation; structures of authority can be reinforced, transferred, or dissolved.

With 43 active contributors from the three countries, this Swiss-German-Austrian symposium again broke the record for largest joint meeting in our history to date. Selected papers will soon be published in German, including contributions in French.

Another notable meeting was organized by the Department of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna. The international Symposium “Sami Music: Sonic Politics in the European North” was held on 11–12 November 2016. The papers presented by invited speakers Ola Graff, Thomas Hilder, Dan Lundberg, Tina K. Ramnarine, and Krister Stoor encompassed an ample scope on Sami music, including minority politics, transmission, heritage, self-representation, and decolonization. A concert by Krister Stoor’s band “Stuoris & Balddonas” and a Yoik-workshop titled “To Yoik is to Live” provided a musical framework to the theoretical discussions.

Finally, Austrian ethnomusicologists are very much looking forward to the ICTM Secretariat moving to Vienna. We feel honoured to have among us Ursula Hemetek, who has been appointed the next Secretary General of the ICTM, following Svanibor Pettan, and we will join forces to provide fruitful and collaborative surroundings for the coming period of office in terms of the ICTM’s mission statement: to act as a bond among peoples of different cultures and thus to contribute to the peace of humankind.

Denmark

by Eva Fock, Chair of National Committee



This report from the ICTM National Committee for

Denmark, or Forum for Music and Dance of the World—we changed our name two years ago—includes a brief overview of ICTM-related activities in Denmark since our last report in 2013.

Our board members have a mixture of research and/or teaching identities, coming from the independent world, the Danish Folklore Archive at the Royal Library, and most recently also from the Teacher Training Education in Nuuk, Greenland. It is a special pleasure to have the Greenlandic perspective more strongly represented on the board. Although our members come from all over the country, Copenhagen is the centre of the National Committee’s (NC) activities.

The NC’s membership includes a gradually diminishing group of professionals and individuals interested in the ethnomusicological and ethnochoreological fields. Over the last couple of years we have lost several of our most senior members, a great loss for the NC and for our disciplines in general. Ethnomusicology and ethnochoreology in Denmark involve researchers and students from institutions as well as freelancers. Together the members represent a variety of directions around musicology, dance studies, cultural studies, religion, and teaching.

Until May 2016 our activities normally took place at the Danish Folklore Archive, but we lost this base after the merging of the Archive into the Royal Library. Since then, we have been trying out new locations, a fact that creates some uncertainty, but at the

same time opens the possibility for contacting new audiences.

We offer four to five public lectures/panels each year, in the attempt to make the field visible to those researchers, students, artists, teachers, journalists, or just curious individuals. We also have a website and Facebook presence that helps in reaching new audiences.

Lectures

Among the lectures recently facilitated by the NC were: Confucius Music Education in Denmark (Confucius Music Institute); In common, Accidental or for Fun? (Erik Christensen); Powwow Music (Ulla Ebbe-Pedersen); Umm Kulthum: Performance Icon & Phenomena (Nahla Mattar); Studying Sentimentalism: A Turkish Case (Martin Stokes); The Music Museum in New Surroundings: From Reformed Church Rectory to the Former Radio House (Lisbet Torp); Ballad Singing and Chain Dance in Denmark (Lene Halskov Hansen); Mancunian Irish: Urban Ethos, Cultural Intimacy and Musical Hybridity (Svend Kjeldsen); Japanese Folk Music Today (David W. Hughes).

Each year we also invite undergraduate and graduate students to present their research. Among these lectures were: Artists and Carriers of Tradition: A Changing Folk Music Tradition (Lykke Hvass Borello); Fado and the Government of Salazar (Monica Jakobsen); Rap, Rights, Respect, and Music Among Youth with Muslim Background (Kristine Ringsager & Johannes Skjelbo); *Créme* (Trust Me): Cuban Rappers and Social Change (Tine Bacher); “You Sound Just Like Zulus”: The Danish Vocal Group Baobab Sisters’ Representation of South African Choir Tradition (Sarah Forchhammer).



Lene Halskov Hansen presenting her book. Photo provided by Eva Fock.

Panel discussions

The panels we organize are mostly arranged in cooperation with relevant partners. Among them were The World From a School Perspective (Nina Agerskov, Nicolas Marinos, Peter Toft, Eva Fock and Andreas Otte), in cooperation with the adviser of the Ministry of Education; The Coastal Music along the North Atlantic Travel Routes (Bára Grímsdóttir, Chris Foster, Maurice Henderson, Poul Ringsted, Hanne and Leif Saandvig Immanuelson, Jos Koning, Ånon Egeland, John Bæk, Mats Nilsson, Ingegerd Sigfridsson. Eva Fock), in cooperation with the Culture Yard and Kneipe Festival in Elsinor; and the UNESCO Culture Conventions in Denmark: What, Why, and How? (Keith Howard, Ole Reitov, Marianne Holm Pedersen, Mille Gabriel, Andreas Otte), in cooperation with the Danish UNESCO National Commission.

Films

The Launeddas: The Music of Sardinia (Mauro Patricelli), *A Kabul Music Diary* by John Baily (Edris Qasami); *The Living and the Dead: Death Cult and Funeral Traditions of the Vlach*,

and *Bogoje: A Vlach Ballad Singer* by Anca Giurchescu and Svend Nielsen.

Conferences

Members of NC have participated in a number of ICTM-related conferences and scholarly gatherings.

Among them were the Seminar “Ethnomusicology in Scandinavia: Looking Back, Now, and Ideas for the Future” (Uppsala, Sweden, October 2016), where Lene Halskov Hansen presented “Fieldwork in the Sound Archive: Keyhole for the Understanding of Musical Autobiographies” and Eva Fock participated in the panel “20 Years of Music and Minorities Research”.

Kiku Day participated in three conferences: the Joint East Asian Studies Conference (SOAS, University of London, September 2016), presenting “The Dissemination of Min’yō Shakuhachi in the 21st Century Outside Japan”, the 43rd ICTM World Conference (Kazakh National University of Arts, July 2015), presenting “Musical Creation in a Global Context: A Cognitive Dimension in Collaborative Creativity”, and the British Forum for Ethnomusicology (University of Durham, April 2013),

presenting “Cross-Cultural Collaboration Between Performer and Composer: Exploring Power Balance in Creative Projects”.

Publications

- * Day, Kiku. “‘Tamuke’: A Shakuhachi Requiem”. In *Pieces of the Musical World: Sounds and Cultures*, edited by Rachel Harris and Rowan Pease. Oxford: Taylor & Francis, 2015.
- * Day, Kiku. “Zen Buddhism and Music: Spiritual Shakuhachi Tours to Japan”. In *The Changing World Religion Map: Sacred Places, Identities, Practices and Politics*, edited by Stanley D. Brunn. New York: Springer Science and Business Media B.V., Dordrecht, 2014.
- * Day, Kiku. “Japanese Theatre Music”. In *Music: The Definitive Visual Guide*, edited by David Summers, 112-3. London: Dorling Kindersley, 2014.
- * Day, Kiku. “Japanese Popular Music Today”. In *Music: The Definitive Visual Guide*, edited by David Summers, 362-3. London: Dorling Kindersley, 2014.
- * Day, Kiku. “The Effect of Meiji Government Policy on Traditional Japanese Music: The Case of the Shakuhachi”. In *Nineteenth Century Music Review* 10.2 (2013): 265-292.
- * Fock, Eva. “Global Outlook and Local Insight: Intercultural Experiences in Music Education”. In *The Wisdom of the Many: Key Issues in Arts Education*, edited by Shifra Schonmann, 110-116. New York: Waxmann, 2015.
- * Hansen, Lene Halskov. *Balladesang og kædedans. To aspekter af dansk folkevisekultur*. Copenhagen: Museum Tusculanum, 2015.

- * Otte, Andreas. “Polar Bears, Eskimos, and Indie Music: Using Greenland and the Arctic as a Co-Brand for Popular Music”. In *Modernization and Heritage: How to Combine the Two in Inuit societies*, edited by Karen Langgård and Kenneth Pedersen, 130-150. Nuuk: Ilisimatusarfik/Forlaget Atuagkat, 2013.
- * Otte, Andreas. “Musikken i Grønland og Grønland i musikken – Om sted og globalisering i musik fra Grønland”. [Greenlandic Popular Music](#), 2013.
- * Otte, Andreas. “Nuuk Underground: Musical Change and Cosmopolitan Nationalism in Greenland”. In *Popular Music* 34 (2015): 113-133.
- * Sanfratello, Giuseppe. “A Byzantine Chant Collection From Sicily: A Collaboration Between Copenhagen and Piana degli Albanesi (Palermo)”. In *Kulturstudier* 1 (2016).

Conclusion

In the future we will try to share the presentations of our speakers on the NC’s website. Presentations related to UNESCO will also be part of this project.

Following the discussions on music research around the world, members of the board have made attempts to raise funds for publishing teaching materials, but unfortunately this has not yet come to fruition, as funding for this kinds of projects is scarce in Denmark at the moment.

Guatemala

by Matthias Stöckli,
Liaison Officer



Some time has passed since the last report on ethnomusicological affairs in Guatemala. Unfortunately, bad news has to be told here first. The most important local institution for research and dissemination in the field of traditional music, the Department of Ethnomusicology at the Centro de Estudios Folklóricos (CEFOL), suspended its activities at the end of 2012, after 35 years of existence. The good news is that the suspension might be reversible.

Despite this setback, ethnomusicological and archaeomusicological research has not ceased since then and the same is true for the publications of some of its results. For instance, *Senderos: Revista de Etnomusicología* has published its third volume in 2013, with articles dedicated mostly to Garifuna music (the articles of all the three volumes published so far are available at RILM’s Full-Text Music Journals Collection). Similarly [Ciencias Sociales y Humanidades](#), a journal edited by ethnomusicologist Alfonso Arrivillaga Cortés and published by the Universidad de San Carlos de Guatemala, occasionally contains contributions on music-related topics. Noteworthy is also the release in 2014 of the CD “El son guatemalteco tradicional” that documents the extended study Igor de Gandarias carried out on the phenomenology of this important genre of traditional music.

Regarding music archaeology, in 2013 I organized the 13th Symposium of the ICTM Study Group on Music Archaeology, hosted by the Universidad del Valle de Guatemala in Guatemala City. During the meeting, which also included workshops and visits to

museums and nearby archaeological sites, about twenty participants presented papers on the general topic of “Crossing Borders: Musical Change and Exchange Through Time”.

In part, the hopefully temporary suspension of ethnomusicological activities at CEFOL is compensated by the [Casa K'ojom](#) in Jocotenango, a village adjacent to the colonial town of La Antigua Guatemala. Casa K'ojom, a private institution founded in 1984 and since then directed by Samuel Franco, is both a museum of Maya music and a documentation centre that contains some 1,000 hours of audio recordings, 3,000 hours of video recordings, 40,000 photographs, and a collection of music instruments (both pre-Hispanic and contemporary), and dance masks and costumes. This material has been gathered over the years by Franco on his field trips to many of the Maya communities of Guatemala and Chiapas (Mexico). In order to make this highly valuable collection of audio and visual documents more easily accessible to researchers and the wider public, Casa K'ojom is presently looking for an international partnership with a strong institution capable to support its digitalization.

Japan

by Waseda Minako,
Secretary of National
Committee



New Chair: Endō Tōru

It is my pleasure to announce that Endō Tōru was elected the new president of the Society for Research in Asiatic Music (Tōyō Ongaku Gakkai, TOG) in November 2016. TOG assumes the role of the ICTM National Committee for Japan, and thus, the President of TOG also

serves as Chair of the National Committee. Succeeding the former TOG president, Tsukahara Yasuko, Dr. Endō will serve as both President and Chair until August 2018, when his term as TOG President will expire.



Dr. Endō Tōru

Dr. Endō is specialized in the historical research of Japanese court music, *gagaku* (雅楽), particularly working on the deciphering and restoration of old manuscripts. He studied Japanese history at Kyoto University, then musicology at Tokyo University of the Arts, where he earned his PhD in 2003 with the dissertation “A Study of Modal Structure of Tōgaku in Heian Period” (平安朝唐楽の調子構造の研究). Currently, Endō is Professor at Tokyo Gakugei University, teaching musicology and Japanese music history among others. His major works include *Gagaku of the Heian period* (平安朝の雅楽, Tokyo-dō shuppan, 2005) and *Bugaku Dance and Mandaraku at Amano Shrine* (天野社舞楽曼荼羅供, co-author, Iwata shoin, 2011). Recently he has been working on the restoration of the *shō* (笙) mouth organ solo pieces

of the Medieval Period through a joint research with the *shō* performer Miyata Mayumi.

TOG, inaugurated in 1936, is a music-related association with the longest history in Japan. Started by only eight members, it has grown over 80 years to become an association with more than 600 member. Its major activities today include an annual national conference, a dozen or so regional meetings per year held by the Eastern Japan, Western Japan, and Okinawa Branches, and publication of the journal *Tōyō Ongaku Kenkyū* (Journal of the Society for Research in Asiatic Music). Research presentations and lectures by members are often accompanied by musical performances, which characterizes the association. Dates and contents of TOG activities can be found [on its website](#). We look forward to your participation. TOG also welcomes overseas membership. If you are interested, please contact us.

Koizumi Fumio Prize Winner 2016

I am pleased to report that Patricia Shehan Campbell (Donald E. Petersen Professor of Music, University of Washington) and Alison Tokita (Director, Research Centre for Japanese Traditional Music, Kyoto City University of Arts) have received the 28th Koizumi Fumio Prize for Ethnomusicology.

This prize was established in 1989 to commemorate Koizumi's lifelong devotion to ethnomusicology and to honour individuals and organizations who have made significant contributions to the field. You can visit [this page](#) to learn more about the prize (including a list of past awardees) and [this page](#) to learn more about Koizumi himself.

Campbell was awarded “in recognition of her contributions to ethnomusicology

through long-term research in and practice of multi-cultural music education, establishing a significant interface between ethnomusicology and music education”, while Tokita was awarded “in recognition of her contributions to ethnomusicology through sustained research on Japanese narrative music genres and successful organization of joint research in musicology”.

The award ceremony will be held in Tokyo on 8 June 8 2017.

Seiha Hōgaku-Kai International Division

Seiha Hōgaku-Kai announces the 2017 International Summer School on Japanese Traditional Musical Instruments. Established in 2016, the Summer School features English language courses in *shakuhachi* (vertical bamboo flute), *koto* (zither), *shamisen* (three-stringed plucked lute), *kokyū* (bowed lute) and Japanese traditional singing. Seiha Hōgaku-Kai is an organization of the Seiha (Ikuta) school of *koto*, which is the largest *koto* school in the world. Faculty members include *koto* performer and Seiha Director Nakashima Yasuko, *shamisen* performer Nakashima Kazuko, *koto* and *kokyū* performer Okuda Satoshi and *shakuhachi* performer Christopher Yohmei Blasdel. The programme consists of group and private lessons for individual instruments, as well as *sankyoku* ensemble classes and an evening lecture series on Japanese music.

* Dates: 7-13 August 2017

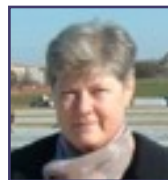
* Place: Seiha Hōgaku Kaikan (Shinjuku, Tokyo)

* Registration dates: 1 January to 16 July 16 2017

For more information, including registration, please visit the [Summer School's website](#).

Russia

by Olga Pashina,
Liaison Officer



In 2016, under the auspices of UNESCO, the city of Yakutsk hosted the 3rd International Festival and Meeting of the UNESCO Masterpieces on the Land of Olonkho, organized by the Ministry of Culture and Spiritual Development of the Sakha Republic (Yakutia). The festival, held from 5 to 10 July, offered its guests a unique opportunity to get acquainted with traditions and cultures of Armenia, Azerbaijan, China, Georgia, India, Japan, Kyrgyzstan, Mongolia, Russia, and Spain.

The festival started in Orto Doydu (the “Mid-World”), a place sacred to the Yakuts, which also served as convert venue for participants. Visitors saw the Indian classical dance Bharatanatyam, dances of the Ainu (minority indigenous people of Japan), and Chinese opera; heard the playing of the Azerbaijani *tara* string instrument and the Mongo-

lian bowed string instrument *morin khuur*; and witnessed performances of Yakut Olonkho and Kyrgyz Manas epic poems. Spectators also enjoyed some elements of Chinese Kunqu opera. The concert culminated with a Yakutian Ohyokhai round dance, with musicians, dancers, and audience moving as one.

The festival, which brought together 67 individuals from ten countries, showed masterpieces of intangible cultural heritage. Besides those mentioned above the audience familiarized with Mongolian *khöömei* throat singing and traditional Tsuur flute playing, Mongolian *tuuli* epic poems, music performed on the Armenian *duduk* wind instrument, the Kyrgyz epic trilogy of Manas, Semetey and Seytek, Spanish Flamenco dances and music, and Georgian male multipart singing.

The festival also featured master classes on stage movement in Kunqu opera, Bharatanatyam classical dance, Mongolian throat singing, yoga, Flamenco dancing and guitar playing, Georgian male singing, as well as



Algys well-wishing ceremony at the Arctic Institute of Culture and Arts. July 2016. Photo provided by Olga Pashina.

lectures and meet and greet sessions with performers.

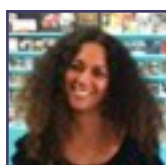
On 6 July, the Arctic Institute of Culture and Arts hosted the international symposium “Preservation of Cultural Diversity and the UNESCO Masterpieces on the Land of Olonkho”. The folklore ensemble “Dolun” opened the symposium with a performance of Algys well-wishing ceremony and with the recitation of a Yakut Olonkho epic poem. The event was attended by leading scientists, professors, directors of performing teams, and traditional music performers from Azerbaijan, Georgia, Kyrgyzstan, India, Japan, Mongolia, and Russia. They discussed a wide range of topics linked to the important challenges of preservation of intangible cultural heritage in different regions of Russia and worldwide. The reports and speeches reflected on a number of experiences in implementing UNESCO projects to preserve objects of intangible cultural heritage, the study of distinctive cultures of the Arctic region peoples, etc.

The international symposium “The Music Map of the World” was held for the third time at the Moscow Conservatory. In 2016, the symposium focused on “singing tales”, i.e., myths, legends, historical chronicles, epic poems, fairy tales, and traditions by which people depict their daily life and visions of the world. Both researchers and bearers of storytelling traditions from different parts of the world assembled in Moscow, including representatives from the Altai Republic (Russia), Belarus, Congo, France, Japan, Tajikistan, and Tuva, to familiarize themselves with unique storytelling traditions of various peoples and to discuss the common challenges of preservation and development of that form of creative activity in a modern sociocultural environment.

Besides reports by scientists the symposium included performances of storytellers Ipputei Hazuki Shamisen and Tsutomu Arao (Japan), Alexander Galkovskiy (Belarus), Khotama Khakimova (Tajikistan), the brothers Christian and Amur Maquia (Republic of Congo), Ravil Lirov (the Altai Republic, Russia), and the “Dyngyldai” folklore ensemble from the Kyzyl Pedagogical College, Tuva State University.

Solomon Islands

by Irene Karongo
*Hundleby, Liaison
Officer*



During the last century, Solomon Islands—an idyllic tropical archipelago of 900 islands—has captivated the attention of many researchers and explorers. A large number have documented various aspects of the archipelago’s 90+ cultures, lifestyles, and history. Relatively few researchers, such as Hugo Zemp, Jane Mink Rossen, Raymond Firth, Mervyn McLean, and Denis Crowdy, have examined Solomon Island music cultures in any detail. The overwhelming majority of this research was conducted during the latter half of the twentieth century. Topics of investigation included Polynesian music and dance cultures in Tikopia and Bellona, popular music and home studios in Guadalcanal; and panpipe bands and organology in Malaita.

As we swing forward into the twenty-first century, it is clear that a cultural renaissance is occurring across all regions of Solomon Islands. Indigenous peoples have begun to stand up and speak about the effects of globalization and loss of identity in relation to their arts and cultures. In response, individuals are taking the initiative to teach their traditions in their own villages

and encourage other community members to engage in cultural activities in a bid to sustain indigenous music, arts, thinking, and being. It is timely, then, that this is the first Solomon Islands report for the *Bulletin of the ICTM*.

The aim of this and future reports is to offer an honest account of current music research in Solomon Islands and to relay events as they are seen, felt, and experienced on the ground.

To begin with, a quick overview of recent history is necessary. In the early part of this century, Solomon Islands was involved in political turmoil. The resulting “tension” years were a time of civil unrest and hostility. This period ushered in an intense term of introspection, where many peoples returned from urban areas to their clans and ancestral homes for safety and reprieve. In 2010, as our peoples emerged from the shadows, a ray of hope was offered to us by the Secretariat of the Pacific Community: Solomon Islands was approved as the host nation for the 11th Festival of Pacific Arts. In 2012, twenty-two performing arts groups travelled from across Oceania, Australia, and Taiwan to share their music cultures and their histories. Two main stages in West Guadalcanal and satellite stages in the regions of Malaita, Tulagi, Western Provinces, and Doma (East Guadalcanal) swelled with the pulsating beats, the cries, and the choruses of Oceanic sounds.

In the years since, Solomon Islanders have regularly commented that they were overjoyed, they had never experienced anything like this, and that music was healing our nation. The overwhelming success of this festival showed itself in compelling ways, including a proliferation of local performing groups across the regions and an increase in tourists and other visitors to the islands. This positive response

demonstrates a renewed confidence in peace and the ability for us to once again sustain tourism. Simultaneously, there has been an upsurge in the numbers of researchers beginning projects in Solomon Islands across all disciplines—especially in the fields of anthropology, education, and development studies. It is no secret that Oceanic cultures still invite notions of exoticism and intrigue. However, despite the fact that we have so many music cultures yet to be documented, only a few of these researchers are musicologists or ethnomusicologists.

During the last 40 years, ethnomusicologists conducting research in Solomon Islands have produced some seminal works. Their records have helped to alter the direction of ethnomusicology and have inspired later generations of music researchers and music performers. Of particular note is Hugo Zemp, who has committed himself to Solomon Island music research for several decades. As a result of his work, a number of tangent studies have alerted ethnomusicologists to the very real crisis that exists for indigenous peoples in relation to their music and the legalities of copyright. I was reminded by a group of ethnomusicologists at a recent conference that “everyone knows the Deep Forest story”—however, I wish to point out, this story is far from resolved. More articles revealing the complexities of this story and Solomon Island perspectives will surface over the next few years.

It is important to note that Malaitans view Zemp as a pioneer. He documented our music cultures at a crucial time, before we realized it was important to produce recordings. Today, as our oral traditions and cultures are being transformed by the influences of globalization, his work is even more relevant. To date, Zemp’s recording of the

“Rorogwela Lullaby” sampled in Deep Forest’s 1992 track “Sweet Lullaby” is one of the most widely recognized Solomon Island songs of all time. This recording has popularized the teaching of lullabies and older music forms that were on the verge of extinction. His dedication to ethnomusicology and subsequent audio-visual documentation of Solomon Island peoples has helped to energize a revival movement dedicated to sustaining Solomon Island performance traditions. Furthermore, audio recordings and films are cherished for being true-to-life documents. Recordings have allowed Solomon Islanders access to their histories, especially as many have not had the privilege of a Western education, struggle with literacy, and also lack access to library and archive resources. These audio and visual recordings allow Solomon Islanders to learn about their musical past. These are the first recordings some Malaitans have ever viewed of their own peoples. This positive response to Solomon Island ethnomusicology research is encouraging; perhaps it may also inspire more ethnomusicologists to think further about the ongoing benefits of their research to Solomon Island communities.

Last year, another intriguing piece of work surfaced, with a link to Zemp’s early research. In 2016, Australian flautist, composer, and radio maker Jim Denley went in search of Celina Rokona, a Baegu, North Malaitan *sukute* bamboo-flute player initially recorded by Zemp in 1969. Transfixed by Rokona’s percussive style, Denley ventured off on a modern-day quest to find her. Fortunately, he recorded his adventure. His Australian National Radio podcast [can be found online](#).

Finally, while this first Solomon Islands *Bulletin* report briefly summarizes our ethnomusicological past, the future is

exciting. Currently, research is being conducted into contemporary and traditional women’s music, and, in 2018, Solomon Islands will host the Melanesian Festival of Arts and Culture. Performance groups across the country have begun planning and preparing for this event. Here is an opportunity to venture to Solomon Islands and experience the many exciting realms of Melanesian music! Perhaps you may also be inspired to help us document them.

Reports from ICTM Study Groups

Ethnochoreology

by Catherine Foley,
Study Group Chair



This issue's report from the Study Group on Ethnochoreology concerns the recent activities of the Sub-Study Group on Field Research Theory and Methods. Below you will find two subsections authored respectively by Daniela Stavělová and Ivona Opetcheska Tatarchevska.

Sub-Study Group on Field Research Theory and Methods

by Daniela Stavělová

The ICTM Sub-Study Group on Field Research Theory and Methods (FSTM) met in July 2016 during the 29th Symposium of the ICTM Study Group on Ethnochoreology in Graz, Austria. After a discussion on the group's activities, four themes were identified for future projects:

1. Intangible cultural heritage
2. Festivals and festivities
3. Dance in urban settings
4. Folk ensembles and revivals

Several potential projects were proposed for 2016-7, including fieldwork on tango in Berlin, carnivals in Serbia and Romania, and folk ensembles and revivals in Prague.

In February 2017, a joint field research project was co-organized with the ICTM Study Group on Music and Dance of Southeastern Europe on the carnival celebrations in the Banat region of Romania and Serbia (see report below). Furthermore, in

accordance with a grant project, the Institute of Ethnology in Prague will organize on 18-19 October 2017 a symposium focused on the folklore revival movement, where the Sub-Study Group will also meet. Participants will observe a rehearsal of a selected folk ensemble before the symposium, and discuss the results of the observation during a roundtable during the symposium.

Joint field research project with Study Group on Music and Dance of Southeastern Europe

by Ivona Opetcheska Tatarchevska

Dance, Music, and Carnivals in Banat was the main theme for the joint field research project of FSTM and the Study Group on Music and Dance of Southeastern Europe. In honour of the scholarly approach of Anca Giurchescu, who formed and led the Sub-Study Group since its beginnings, a small but carefully picked group of researchers from Serbia, Macedonia, UK, and Romania accepted the challenge to revitalize the Sub-Study Group. After the research on *Joc de Pomana* (Dance for the Dead), in Svinița, Romania (2013), and its subsequent publication (2017), Liz Mellish, Selena Rakočević, Vesna Karin, Nick Green, Ivona Opetcheska Tatarchevska, and Katerina Nikolić visited the carnival (*Faşanke/Făşanc*) processions in the village of Grebenac in Serbia and Moldova Noua in Romania.

In the vernacular contexts of the region of Banat, the locals perform various forms of carnival in which masked dancing is accompanied by local musicians known locally as *Farsang*/*Faşanke/Făşanc* (from the

German tradition, and can be found in many localities of various ethnicities in Banat). During the week preceding Lent (which in 2017 coincides for both the Orthodox and Catholic religions) there were many events held in the villages of Banat mountains and on the Banat plain (Romania and Serbia) especially in the villages close to the Serbian-Romanian border.

Thanks to the deep personal involvement of the organizers Selena Rakočević and Vesna Karin (Serbia), and Liz Mellish and Nick Green (Romania/UK), this field trip was well organized, with good accommodation in the nearby town of Bela Crkva that made it possible to observe the traditional two-day ritual complex of *Faşanke/Făşanc* in the predominantly Romanian village of Grebenac, which consists of three separate processions with different meanings ("Căluşeri", "Wedding", and "Masks") organized by the local municipality and the local school. Our morning appearance in an apparently empty village, brought a dilemma about what we could expect from this year's field research, having in mind information about the heightened number of economic migrations from this village to Romania. However, a couple of open doors gave us hope that the *Căluşeri* would begin their journey through the village along with their band. The music led us that morning to the *Căluşeri* dance group that we found in the home of the Boldovina family. The sunny day, hospitality of the participants in the procession who agreed to be recorded, as well as the hospitality of the locals, enabled us to experience an unforgettable field research.



Dancing during the joint field research project in Banat. February 2017. Photo by Ivona Opetčeska Tatarčevska.

On Carnival Monday, 27 February 2017, the procession of Călușeri (Kalušari in Serbian) circled the village of Grebenac, going from house to house and dancing for the welfare of the households. This is part of the Banat and Transylvania Călușeri traditions that are more typical for the winter period around the New Year, and have all but died out in the Banat Plain villages in Romania. In Grebenac the Călușeri started around 7 in the morning and continued until 3 in the afternoon, when the long carnival procession with 16 masked performers started in the centre of the village.

Călușeri have 12 dancing patterns, which can be combined in different ways. They dance no more than 4-5 patterns in private yards, but when they appear in the village centre within the Central carnival procession, or at the sports hall of the village school (one of the supporters and organizers of all Carnival events) they danced a whole circle of 12 dancing elements.

The day's activities finished with a spontaneous joint dance event between masked and non-masked villagers in front of the Cultural Centre at around

4 PM. There we recorded wonderful performances of *de doi*, *ardeleana*, *hora*, and few other Romanian dances which completed the local dance repertoire of Grebenac. Minute by minute, house by house, the number of observers increased to more than 20, with colleagues and students from three different departments for human sciences at the University in Belgrade appeared. Two regional television stations were also present at the Carnival to register the 2017 dancing group of Calușeri at the village centre of Grebenac.

On the first evening of the carnival events, an official concert was organized in the local culture centre, where the community's *fanfara* brass band (led by the local school's music teacher) and folk dance groups from other villages and individual performers performed popular songs, instrumental music, and dances.

On Carnival Tuesday, 28 February, in Grebenac we followed and video documented an "inverted" wedding procession of masked participants. The procession consisted of bride, groom, best men, priest, the wedding guests, etc., who performed the same two *hora* dan-

ces in front of each house during their long procession throughout the village. The ritual started after 10 AM and finished with a joint dance event in the village centre around 6 PM. In the late evening hours a competitive masked ball was organized in the cultural house where the local jury proclaimed the winners in different categories.

The goals of the joint field research was to observe and document various forms of carnival rituals and contemporary dance/music practices as constitutive segments of a carnival ritual. In a friendly and joyful atmosphere, we observed and documented the *căluș* ritual, the carnival procession, the local evening performance, and the masked ball.

Even though almost all of us belong to the same Eastern-European schools of research, which use comparative methods as their basis to derive local and regional styles and historical layers or intercultural influences (Kaeppeler 2000), this fieldwork shows that on a very small ethnographic space/place, observing one ritual complex, the individual perspective of each scholar can be completely different. The theoretical approach and current interests of the researcher are crucial in the process of registering, recording, and collecting different aspects of the observed subject and can give very different data/results. One thing is certain—carnivals and masked fertility processions are still very much alive, and can be taken as one of the longest-standing "[kings of Europe](#)", because a number of very specific ethnographic instances, from the Balkans to Iberia, passing through Central Europe, the Alps, and the whole Italian peninsula, demonstrate some striking similarities in the winter/early Spring masquerades which are meant to foster the onset of the new agrarian year. The group of scholars

who researched the Dance, Music, and Carnivals in Banat will try to present at some future ICTM event the results of this remarkable fieldwork experience.

CITED

Kaeppler, L. Adrienne. 2000, "Dance Ethnology and the Anthropology of the Dance". *Dance Research Journal* 31/1 (2000): 116-125.

Performing Arts of Southeast Asia

by Patricia Matusky,
Study Group Vice
Chair, and Made
Mantle Hood, Study
Group Secretary



Subsequent to the 4th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia

(PASEA) hosted by the Universiti Sains Malaysia (USM) in Penang, Malaysia, the co-chairpersons of the PASEA Publications Committee and of the Symposium Proceedings (Patricia Matusky and Wayland Quintero) and their volunteer editorial team (Tan Sooi Beng, Jacqueline Pugh-Kitingan, Desiree Quintero, and Christine Yun-May Yong) worked throughout October–December 2016 to prepare the Proceedings manuscript and submit it to the USM School of Arts for final design and printing. Tan Sooi Beng, at USM, has continued to supervise the printing and production of the 4th Proceedings which will appear in hard copy format in late March 2017. PASEA's 4th Proceedings will be available for purchase at the 44th ICTM World Conference in Limerick, Ireland, in July of this year.

Another major project undertaken by this Study Group in early 2017 is to

place all issues of its Proceedings online at the ICTM website for easy access to its contents by the authors of the articles and other scholars of ICTM. At this time, PASEA co-chairpersons of the Publications Committee are taking a survey of all authors of articles in past and present Proceedings to obtain their approval for inclusion of their articles in the online format. The co-chairpersons are concerned about copyright issues and the inclusion of the various authors' photos, scores, and other illustrations included in past articles in the Proceedings, which date from 2010 to the present. The PASEA Proceedings are now in the process of preparation for online format, with the exception of those few authors who preferred to withdraw their articles. We hope to see the PASEA Study Group Proceedings online soon.

Another event taking place in early 2017 was the first meeting of a group of scholars who wish to establish a new Sub-Study Group within the PASEA community, on Popular Performing Arts Industries in Southeast Asia. The head of this new Sub-Study Group, Isabella Pek, in conjunction with her Sub-Study Group colleagues, has prepared a report to the PASEA Executive Committee for final approval. A brief news report on this new Sub-Study Group is included below.

Sub-Study Group on the Performing Arts of the Muslim Communities in Southeast Asia

Reported by Mohd Anis Md Nor, Sub-Study Group Chair

The Sub-Study Group on the Performing Arts of the Muslim Communities in Southeast Asia (approved in 2010) aims to promote new and continuing research on the performing arts of Southeast Asian Muslims and initiates cross-cultural dialogues amongst per-

formers, artists, cultural workers, and researchers within the region. The Sub-Study Group encourages collaborative research based on "viable" group projects on the performing arts of the Muslim communities. Members are encouraged to use their findings to present papers at PASEA Symposia and at ICTM World Conferences.

A relatively good number of papers based on the aforementioned activities were presented at the 43rd ICTM World Conference in Astana in 2015. Members of the Sub-Study Group look forward to seeing more presentations on performing arts of Muslim communities in Southeast Asia at the 44th ICTM World Conference in Limerick.

To sustain discourse-related communication, the Sub-Study Group maintains a newsletter to disseminate information about activities and events related to its topic. The newsletter is accessible [at this website](#). For the 2016-2017 period, the Sub-Study Group has managed to compile a list of recent publications from its members, which will eventually be updated and made available in the newsletter. This list will provide an opportunity for members to get to know one another's work, and serve as a short bibliography for future writings. Members were requested to cite not more than five of their most recent publications from 2014-2017 in the bibliography list. The number of citations will increase for the 2017-2018 period.

The mailing address for this Sub Study Group is: c/o Nusantara Performing Arts Research Center, 30 (1st fl), Jalan Datuk Sulaiman, Taman Tun Dr Ismail, Kuala Lumpur 60000, Malaysia.

Sub-Study Group on Studies of Performance in Royal Contexts in Southeast Asia

by Lawrence Ross, Sub-Study Group Chair

The Sub-study Group on Studies of Performance in Royal Contexts in Southeast Asia was formed in 2011 with the goal of bringing together scholarship about the myriad connections between the region's performing arts and its royal courts. Our scope encompasses the historical roles performing arts have played in linking Southeast Asian polities, exchanges between court and village, and the legacies of court traditions in contemporary society.

We strongly encourage PASEA members to consider potential collaborative projects in affiliation with our group, and to explore ways to make our findings useful to ICTM, to other disciplines, and to disseminate our work to the general public. To these ends, we are organizing two forums. Our maiden showcase, originally accepted as part of Penang's 2016 George Town Festival to coincide with the 4th PASEA Symposium but regrettably postponed due to circumstances beyond our control, will take place in Kuala Lumpur in the second half of 2017. A second initiative to establish collaborations with local arts organizations will also take place in the coming months.

Information for these and other projects, as well as a more detailed description of our group, is available on our [Facebook page](#). The site is very much a work in progress, but we hope it will soon become a repository for information on our members' current and past projects, presentations, publications, bibliographies, and topical discussions.

Sub-Study Group on Popular Performing Arts Industry in Southeast Asia

by Isabella Pek, Sub-Study Group Chair

The proposal to start this Sub-Study Group was presented and discussed during the 4th PASEA Symposium in Penang, August 2016, and the group's first meeting was held on 13-14 January 2017 at the Institute of Ethnic Studies at Universiti Kebangsaan Malaysia.

The meeting was attended by 23 participants, formed mostly of Malaysia-based music academics along with international scholars from the Philippines and Indonesia. The meeting featured three talks from invited speakers: Paul Augustin (Penang House of Music), Ahmad Izham Omar (Media Prima), and Shamsul Amri Baharuddin, who shared their experiences and insights on popular music and performing arts industries in Malaysia.

We have agreed to work on four research themes:

1. Localised popular music: examples include Iban Pop, Kelantanese Pop, Bagiuo Pop, Dangdut Karwang, Pattani Muslim Pop, Lukthung;
2. Southeast Asian Club Culture: Electronic Dance Music (EDM), Music & Youth Culture, Indie / Underground / DIY, Producers & Technologies;
3. Performing Arts and Media: Performing Arts in Screened Media, Digital Media, Internet Media, Intimacies of Performing Arts Media, Performing Arts and Social Media, Media and Globalization/Localization/Glocalization, Neoliberal Economies of Production & Consumption, Indie/Under-

ground/DIY/ Corporate Production & Technology;

4. Mainstream and Industry: Audience Perception & Reception, Radio/TV/Online, Internet of Music, Events/Festivals, Fusion/Hybridity, Economy, Politics, Gender, Social, Composers, Performers.

We plan to meet every three to four months to share our research projects and provide mutual support in research and producing research outputs. For the 5th PASEA Symposium in 2018, we aim to propose and present themed research panels including but not limited to the aforementioned themes. We are particularly keen on presenting research output that is "more than text", including short films, documentaries, and setting up a YouTube channel. The contact for this Sub-Study Group is PASEAPOP@gmail.com.

Calendar of ICTM Events

ICTM

- ★ **7–12 May 2017:** 5th Symposium of the ICTM Study Group on Multipart Music
Location: [Nanning, China](#)

13–19 Jul 2017
44th ICTM World Conference
Location: Limerick, Ireland
[Visit the conference website](#)

- ★ **24–27 Aug 2017:** 15th Symposium of the ICTM Study Group on Music Archaeology & Workshop of the European Music Archaeology Project (EMAP)
Location: [Ljubljana, Slovenia](#)
- ★ **28–30 Sep 2017:** Symposium to welcome ICTM Secretariat: Ethnomusicology and Its Socio-political Relevance in Contemporary Societies
Location: [Vienna, Austria](#)
- ★ **19–24 Jun 2018:** 12th Symposium of Study Group Mediterranean Music Studies
Location: Essaouira, Morocco
- ★ **21–28 Jul 2018:** 30th Symposium of the ICTM Study Group on Ethnochoreology
Location: [Budapest, Hungary](#)
- ★ **9–12 Aug 2018:** 2nd Symposium of the ICTM Study Group on African Musics
Location: [Legon, Ghana](#)

Related organizations

- ★ **13 May 2017:** Ethnomusicology in concert
Location: [Vienna, Austria](#)
- ★ **6–8 Jul 2017:** 6th Biennial Network Conference “AfroEuropeans: Black Cultures and Identities in Europe”
Location: Tampere, Finland
- ★ **20–21 Jul 2017:** Symposium on Education and Social Inclusion
Location: London, UK
- ★ **26–29 Oct 2017:** Society for Ethnomusicology Annual Meeting
Location: [Denver, CO, USA](#)
- ★ **23–25 Nov 2017:** 7th International Folk Music Film Festival, Music Museum of Nepal
Location: Kathmandu, Nepal

Featured Publications by ICTM Members

Foundation of Plot Motifs and Olonkho Music in Ethnographic Context

Aiza Petrovna Reshetnikova. Yakutsk: Ministry of education of Republic Sakha, RIO media-holding, 2016. Hardcover, 280 pp., 30 QR codes. In Yakut. ISBN 9785471006669. 1000 RUB. To purchase, [contact the publisher](#).

How and why do Yakut people sing *olonkho*? Using structural analysis, the author created a table with



annotations of epic ritualism. This book helps the modern reader to comprehend the ancient dramaturgy of the singing communication of *olonkho* characters not through the prism of shamanism, but through the role-effect of voice transformation of a single performer or *olonkhosut*. This book is designed for a wide audience, for specialists of educational institutions, students, young *olonkhosuts*, and also for everyone who is interested in *olonkho*.

This book (translated into the Yakut by Rosalia Bravina) was presented on 2 December 2016 at the Museum of Music and Folklore of the Peoples of Yakutia in Yakutsk.

Manele in Romania: Cultural Expression and Social Meaning in Balkan Popular Music

Margaret Beissinger, Speranța Rădulescu, and Anca Giurchescu, eds. Lanham: Rowman & Littlefield, 2016. Hardback and e-book, 348 pp. ISBN 9781442267077 (print), 9781442267084 (e-book). 100 USD. [Purchase](#).

This edited volume examines *manele* (sing. *manea*), an urban Romanian song-dance ethnopop genre that combines local traditional and popular music with Balkan and Middle Eastern elements. The genre is performed primarily by male Romani musicians at weddings and clubs and appeals especially to Romanian and Romani youth. It became immensely popular after the collapse of communism, representing for many the newly liberated social conditions of the post-1989 world. But *manele* have also engendered much controversy among the educated and professional elite, who view the genre as vulgar and even “alien” to the Romanian national character. The essays collected here examine the “*manea* phenomenon” as a vibrant form of cultural expression that engages in several levels of social meaning, all informed by historical conditions, politics, aesthetics, tradition, ethnicity, gender, class, and geography.



Sustainable Futures for Music Cultures: An Ecological Perspective

Huib Schippers and Catherine Grant, eds. Oxford: Oxford University Press, 2016. Hardcover, paperback, and e-book, 293 pp. ISBN 9780190259082. From 22.99 to 65 GBP. [Purchase](#).

The sustainability of music and other intangible expressions of culture has been high on the agenda of scholars, governments, and NGOs in recent years. However, there is a striking lack of systematic research into what exactly affects sustainability across music cultures. By analysing case studies of nine highly diverse music cultures against a single framework that identifies key factors in music sustainability, this book offers an understanding of both the challenges and the dynamics of music sustainability in the contemporary global environment, and breathes new life into the previously discredited realm of comparative musicology, from an emphatically non-Eurocentric perspective.



ICTM World Network

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

As of January 2017, the International Council for Traditional Music is officially represented in 127 countries and regions.

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[Sarmast](#), Liaison Officer

Azerbaijan



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Study Groups

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

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

African Musics

Chair: [Patricia A. Opondo](#)

Applied Ethnomusicology

Chair: [Klisala Harrison](#)

Audiovisual Ethnomusicology

Chair: [Leonardo D'Amico](#)

Ethnochoreology

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Music and Dance in Southeastern Europe

Chair: [Velika Stojkova Serafimovska](#)

Music and Dance of Oceania

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Chair: [Barbara L. Hampton](#)

Music and Minorities

Chair: [Ursula Hemetek](#)

Music Archaeology

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Music in the Arab World

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Musical Instruments

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Musics of East Asia

Chair: [Helen Rees](#)

Musics of the Slavic World

Chair: [Elena Shishkina](#)

Performing Arts of Southeast Asia

Chair: [Mohd Anis Md Nor](#)

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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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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](#)

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

Membership Information

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

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

Membership

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

Members in good standing are entitled to:

1. Participate in 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 individual or institution. If the recipient is not named, ICTM will award the supported membership to one or more individuals or institutions in such countries.

Payment methods

Remittance payable to the ICTM Secretariat is preferred in euros via Electronic Funds Transfer (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 2016 issue the *Yearbook* (Vol. 48), was published in November 2016.



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.