

BULLETIN

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for
TRADITIONAL MUSIC

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Message from the Secretary General

by Ursula Hemetek

When reading the *Bulletin of the ICTM* you might notice that there is frequently a dominance of **Study Group** news, either in the form of calls for papers or reports. I think this is a clear indicator that Study Groups are the most vibrant bodies of ICTM. I have experienced in my own career how important and influential the joining of forces in a certain field of research can be, when founding the Study Group on Music and Minorities. Indeed, holding smaller international or regional meetings concentrating on more focused themes seems to be a success story.



To give you some background information, allow me to look into the history of this development. There are interesting facts that show a certain continuity of some Study Groups, although in the past they were much smaller in number. There are 22 Study Groups nowadays plus two Study Groups-in-the-Making—the highest number ever.

The nature and foci of Study Groups have changed over time, therefore some have been discontinued, such as the Study Groups on Systematization of Folk Songs/Folk Music, on Historical Research in African Music, on Folk Texts, on Computer-Aided Research, and on East Asian Historical Musical Sources.

In the early 1960s, the Executive Board (EB) established Committees and Commissions “to assist in the management of headquarters” and to “study, advise and carry out the aims of the Council” (see *Bulletin of the IFMC* 30, April 1967, page 5). Among those were the Folk Dance Commission, which met for the first time on 18 July 1962 during the IFMC conference in Gottwaldow, Czechoslovakia. The Folk Dance Commission was replaced in 1963 by the Folk Dance Committee, to ensure that the whole membership would have access to its activities. A “Study Group on Dance Terminology” operated within the Folk Dance Committee, chaired by Felix Hoerburger. During the General Assembly held during the IFMC Conference in Ostend, Belgium (1 August 1967), the Folk Dance Committee was discontinued by the EB, and reincorporated as a Study Group on Dance Terminology, chaired by Vera Proca-Ciorteia. The Study Group on Ethnochoreology, as it has been known since 1977, has continued its operations ever since. The Study Group on Folk Music Instruments (now on Musical Instruments) was also founded

in 1962 by Erich Stockmann (see *Bulletin of the IFMC* 30, April 1967, page 7), then EB member and later President of the Council.

I think it still holds true that Study Groups indeed “carry out the aims of the Council.” In the [new Statutes](#) and [a related memorandum](#), much attention is given to Study Groups, their establishment, their self-management, and their relationship to the Council. The system seems to work, and it is also noteworthy that Study Groups are beginning to join forces more often, holding joint symposia when their themes overlap to a certain degree.

In my experience, Study Groups have different characters, histories, and identities, thus mirroring the Council’s diversity. Some are more active than others, their operating modes vary as well as the numbers of members, some are small and some are huge. Their internal strategies to exchange information are diverse, and their publications have different formats.

I think it is an important policy of the Council to state that “Study Groups manage their activities independently” (see Statute 6). At the same time, it was important to establish a coordination body—the Assembly of Study Group Chairs—, an EB Committee for Study Groups, and [Guidelines on Publications](#), to somehow coordinate this diversity.

I am convinced that Study Groups are one of the pillars on which the Council stands. For the EB it seems to be quite logical to support the activities of Study Groups as much as possible. Therefore, the Secretariat and the EB Committee for Funds developed a new strategy. The Study Group on Mediterranean Music Studies and the Study-Group-in-the-Making on Music and Dance in Latin America and the Caribbean timely approached the Secretariat, asking for help in organizing their next symposia, namely, to help with funding the expenses of some participants. One symposium will be held [in Essaouira, Morocco](#), and another in Salto, Uruguay. Both symposia are particularly important to the Council because they will be held in parts of the world where ICTM does not have a strong presence, so it was agreed to support them as much as possible. Following an elaborate review process involving the Secretariat, the Programme Chairs of both symposia, and the Executive Board Committee for Funds, it was decided that 17 participants of the Salto symposium and 5 participants of the Essaouira symposium would be funded by the Council. The funds will be provided by ICTM’s own Young Scholars and Maud Karpeles Funds. We hope that this policy will lead to an increase in member-ships, because only that way we will be

able to continue such funding. Hopefully this will also be an incentive for [donations to these two Funds](#).

The ICTM World Network is another pillar of ICTM. I want to welcome three new representatives to this body: Meked Besebes, who succeeds Simeon Adelbai as Liaison Officer for Palau; Marílio Wane, who succeeds Luka Mukhavele as Liaison Officer for Mozambique; and Teona Lomsadze, who succeeds Joseph Jordania as Liaison Officer for Georgia. I think it is wonderful that these colleagues are willing to serve the Council in this capacity, and I am looking forward to cooperating with them.

There will be many important ICTM events happening in [the upcoming six months](#), and of course, the 2019 World Conference in Bangkok is approaching. The Council is very active, and there will be many opportunities to meet in person. I hope to see some of you, somewhere in the world, very soon.

Message from the President

by *Salwa El-Shawan Castelo-Branco*

In the upcoming months of 2018, eighteen ICTM scholarly meetings will be held in seventeen different countries across Europe, Asia, and North and South America. Of these meetings, sixteen are Study Group symposia, the remaining being a colloquium and a forum. These scholarly meetings deal with a wide spectrum of themes, attesting to the vitality of our Council and its continued role as an international platform for the exchange of ideas and the advancement of research on current topics in music and dance. In this address, I will focus on the ICTM colloquia to be held in 2018 and 2019.



The [25th ICTM Colloquium](#) “Double Reeds of the Silk Road: The Interaction of Theory and Practice From Antiquity to Contemporary Performance” will be held from 29 November to 1 December 2018 at the Shanghai Conservatory of Music in Shanghai, China. The colloquium focuses on the dissemination of double-reed instruments throughout the Great Silk Road, as these instruments travelled from the Middle East to both ends of the Eurasian continent back and forth to North and East Africa, and to the islands of Indonesia. This colloquium is a sequel to the [24th ICTM Colloquium](#) “Plucked Lutes of the Silk Road: The Interaction of Theory and Practice, From Antiquity to Contemporary Performance,”

held at the Shanghai Conservatory of Music on 20–23 October 2016. Like double-reed instruments, plucked lutes travelled from the Mediterranean to East, Southeast, and South Asia. The colloquium examined the adaptation and indigenization of plucked instruments in various contexts, histories of lutes, instrument making, playing techniques, performance practice, lutes in the daily lives and celebrations of people along the Silk Road, aesthetics, improvisation, and composition. Taken together, the two colloquia make a significant contribution to our understanding of the impact of the cultural flows enabled by the Great Silk Road on musical instruments and on music practice and aesthetics more broadly.

In 2019, [a new colloquium](#) will be held on the topic of “Songs and Stories of Migration and Encounter” at the Center for Sound Communities of Cape Breton University, Canada. Addressing the timely issue of migration and mobility, especially in view of the refugee crisis, the colloquium will focus on songs and musical practices that are often part of the experiences of migration, whether through narrativizing, memorializing, or as a mode of expression, social interaction, knowledge-sharing, or otherwise.

Since the [first ICTM Colloquium](#), held in Kolobrzeg, Poland in 1981 and focusing on “Music and the Language Mode,” ICTM Colloquia have provided an excellent forum for the scholarly exchange of ideas, often spearheading discussion on new issues in music and dance research and resulting in landmark publications. Bringing together a small group of scholars from different parts of the world, these meetings provide an amenable environment for lengthy discussion among music and dance researchers as well as scholars from other disciplines. In some contexts, colloquia were also important for legitimizing music and dance research as scholarly fields and for enabling or consolidating their institutionalization.

I take this opportunity to call upon the membership to continue this most fruitful forum for scholarly exchange within ICTM by proposing new colloquia on current issues. For details on how to organize an ICTM Colloquium, please consult [the relevant Memorandum](#). The Secretariat and Executive Board welcome the membership’s suggestions and will provide all necessary support.

Book to celebrate the Council

by Don Niles, Chair of Executive Board
Committee concerning the 70th
Anniversary of ICTM



The Executive Board Committee
concerning the 70th Anniversary of ICTM
consists of Salwa El-Shawan Castelo-

Branco, Naila Ceribašić, Catherine Foley, Ursula Hemetek,
Mohd Anis Md Nor, Svanibor Pettan, Anthony Seeger, Razia
Sultanova, Carlos Yoder, and myself as chair. At the 44th
World Conference last July in Limerick, there were numerous
roundtables, individual papers, a slide show, a memorial, and
other activities that celebrated the 70th anniversary of the
Council. Yet we also wanted to do something to continue
this look at the Council beyond the World Conference, and a
fund was established to assist in that goal.

I am happy to announce that the Committee has endorsed a
proposal to produce a book about the Council. It will be
edited by Svanibor Pettan, Naila Ceribašić, and me. The
book will be organized to cover all the main activities of the
Council, such as its many Study Groups, World Conferences,
Colloquia, Forums, the World Network, *Yearbook*, *Bulletin*,
and other publications. Maud Karpeles, Presidents, Vice
Presidents, Board members, and Secretariats will be
discussed. The Rules and Statutes that provide a framework
for the running of the Council and ideological issues through
time will be overviewed. Consideration will also be given to
the origins of the Council, the ICTM Archives in Canberra,
the Council's varied relationships with UNESCO, and other
topics.

Authors will primarily include those directly involved in
these activities over many years. These are people who can
provide personal insights into them, as well as provide an
understanding of certain developments and directions.
Invitations have been sent to prospective authors, and more
will be circulated about the book through the *Bulletin* and
the list in due course. We hope to produce a book that will
be highly informative and enlightening about many aspects
of the Council.

Borbély Jolán (1928–2018)

by László Felföldi

Borbély Jolán was a Hungarian dance researcher, folk dance teacher, cultural activist, György Martin's widow, and his faithful partner in life and work.

Borbély graduated from Eötvös Loránd Scientific University, Budapest, in 1956, specializing in ethnology and Hungarian literature. She belonged to the great generation of dance folklorists including György Martin, Ernő and Ferenc Pesovár, Bertalan Andrásfalvy, László Maácz, and Lányi Ágoston. Although they all did dance research and published their scientific results, they conducted other kinds of activities in the field of folklore revival as dancers, teachers, and cultural activists. They were initiators of the so-called “Hungarian model” of safeguarding cultural heritage, the concept of which was based on close collaboration between research, education, and artistic creation.

An expert in the dance traditions of the Croatian ethnic group along the Drava river in southern Hungary, Borbély participated in the Szabolcs-Szatmár monographic research, one of the most significant teamwork enterprises of the Martin-Pesovár generation. For several decades she was the assistant of György Martin in Transylvania for their field research, mainly in the Kalotaszeg and Mezőség regions. She had also much experience in the different fields of folk art, and as a senior collaborator at the National Cultural Institute she became mentor of folk art associations working all over Hungary.

Being “head” of the Martin-Borbély household, she hosted hundreds of dance researchers, musicians, and informants who visited Martin in Budapest. Among those who enjoyed her hospitality were Anca Giurchescu, Grażina Dąbrowska, Kurt Peterman, Marija Zsornickaja, and Emma Petrosjan.

Borbély was an energetic woman with a strong character. She was both initiator and participant of the programmes that renewed the whole revival movement, among them the Dance House (*táncház*) model. These programmes proved to be successful, and along with her husband and son, they illustrated that free improvisatory dances could be learnt by young people and even children.

Since her husband's death in 1984, she cherished Martin's memory and kept his intellectual legacy alive. In 2017, on the occasion of the Day of the Dance House, she said in an interview:



Borbély Jolán. Photo provided by László Felföldi

“I hope that the next generations will preserve the good traditions of the Hungarian Dance House movement with great determination and responsibility, believing in its nation-retaining power, in the spirit of the predecessors—Dr. György Martin, me, and our colleagues.”

Hwang Byung-ki (1936–2018)

by Sheen Dae-Cheol

Hwang Byung-ki, one of the most famous Korean *gayageum* (12 silk-stringed Korean traditional zither) players, composer, and life member of ICTM, passed away on 31 January 2018, aged 82. He had been treated for a cerebral stroke since last December, but eventually died from pneumonia he developed as a complication.

Hwang is credited with broadening the horizon of traditional Korean music by combining it with diverse musical genres and other art fields. As a musician Hwang created his own area of specialization, challenging conventional beliefs and pulling together his own performance. He every now and then would describe himself as “an old man with a teenager’s heart.” Hwang started to play the *gayageum* in 1951, and studied at the School of Law of Seoul National University, because the department for traditional Korean music was established only in 1959.

He quickly gained international recognition, and was invited to the Festival of Music and Art of This Century in Hawaii in 1965, and recorded his first album there, which included traditional *gayageum sanjo* (a kind of improvised traditional Korean instrumental solo piece) and his own compositions. He worked with contemporary composer John Cage, modern dancer Merce Cunningham, video artist Nam June Paik, among others. He formed a friendship with composers Krzysztof Eugeniusz Penderecki and Yehudi Menuhin, and many other internationally renowned artists.

Hwang taught Korean traditional music at Ewha Womans University from 1974, fostering young talented musicians until he retired in 2001. In 1985 he served as visiting professor of Korean Music at Harvard University. In 1990 he led a group of musicians from South Korea at the Pan-Korean Unification Concert in Pyongyang, North Korea. He also served as artistic director of the National Orchestra of Korea and executive director of the Nam June Paik Cultural Foundation. He was appointed to the Korean National Academy of Arts in 2000.

His compositions are known to have pushed the boundaries of Korean traditional music. *Chimhyangmu* [Dance of aloes wood], written in 1974, revived music from the Shilla Kingdom (57 BCE–935 CE), while *Bidangil* [Silk Road] was inspired by a Persian glass from a Shilla tomb. Hwang's most famous creation is *The Labyrinth*, premiered in 1975, which showcased Hwang's effort to combine *gayageum* melody with jazz, folk music, and modern avant-garde techniques. Hwang



Hwang Byung-ki. Photo provided by Sheen Dae-Cheol

continued to experiment with the possibilities of Korean traditional music by collaborating with Western chamber ensembles and modern dance companies. He gave a special lecture on his music and artistic world for participants of the 2010 symposium of the ICTM Study Group Musics of East Asia, held at the Academy of Korean Studies.



Hwang Byung-ki during a symposium of the ICTM Study Group on Musics of East Asia. Seoul, Korea. August 2010. Photo provided by Sheen Dae-Cheol

45th ICTM World Conference

11–17 July 2019

Chulalongkorn University, Bangkok, Thailand



Chulalongkorn University, the venue of the 45th ICTM World Conference. Photo by Chulalongkorn University.

Third Notice and Call for Proposals

You are cordially invited to attend the 45th ICTM World Conference which will be held between 11 and 17 July 2019 at [Chulalongkorn University](#) in Bangkok, Thailand. The conference will be co-hosted by the Faculty of Fine and Applied Arts and the Office of Art and Culture at Chulalongkorn University, in collaboration with the Ministry of Culture, Thailand.

Programme Committee

Tan Sooi Beng (Co-Chair) — Malaysia
 Keith Howard (Co-Chair) — UK/USA
 Ricardo Trimillos — USA
 Susanne Färniss — France
 Dan Bendrups — Australia
 Naoko Terauchi — Japan
 Irene Loutzaki — Greece
 Deise Lucy Montardo — Brazil
 Made Mantle Hood — Indonesia
 John Morgan O'Connell — UK

Ursula Hemetek (ex-officio) — Austria
 Bussakorn Binson (ex-officio) — Thailand

Local Arrangements Committee

Bundhit Eua-Arporn (Executive Director)
 Pirongrong Ramasoot Rananad (Co-Chair)
 Bussakorn Binson (Co-Chair)
 Santi Chantavilasvong
 Orapin Panthong
 Kumkom Pornprasit
 Pornprapit Phoasavadi
 Kjell Skyllstad
 Kunchit Jitratan
 Pattara Komkam
 Paphatsorn Wongratanapitak

Website: www.ictm2019thailand.com

Facebook: 45th ictm world conference 2019 – Thailand

Email: ictm2019thailand@gmail.com

Conference Themes

1. TRANSBORDER FLOWS AND MOVEMENTS

Migration is and has been a widespread experience in many regions of the world. The borders that migrants cross include those within as well as between nations. The reasons for the mobility include trade, warfare, service to empires, religious quests, education, environmental degradation, search for a better life, and urbanization. Migration allows cultures, religious practices, ideas and institutions to flow and travel within or across continents. How do mobile people make sense of their encounters with others? How do non-migrants make sense of their new neighbours? What are the outcomes of these interactions? Through their music and dance, how do mobile people negotiate the power of nation states?

2. MUSIC, DANCE, AND SUSTAINABLE DEVELOPMENT

Music, dance, and other performing arts are essential to the economic, social, and environmental dimensions of sustainable development. How can music and dance strengthen social cohesion, inclusion, and gender equality? How can music and dance help communities navigate the challenges of global culture and technology on one hand, and biodiversity and ecological change on the other? How can researchers engage communities to sustain their own endangered cultural traditions, and what role should UNESCO and other international organizations take?

3. THE GLOBALIZATION AND LOCALIZATION OF ETHNOMUSICOLOGY AND ETHNOCHOREOLOGY

Working together means valuing different traditions of scholarship, and balancing academic traditions from the Global South as well as the Global North. Do our own experiences confirm this claim? Within our globalized world, what methodologies are being explored to develop cross-cultural collaborations? How does our academic research benefit the communities we study? What ethnomusicology and ethnochoreology paradigms have developed outside “the West,” and how can the insights these give help us build stronger global disciplines?

4. MUSIC AND DANCE AS EXPRESSIVE COMMUNICATION

This theme seeks contributions that explore music and dance as language, as speech surrogacy, as therapy, and as the carriers of cultural knowledge, experience and/or history. There are many approaches that may be taken in these explorations, and we anticipate contributions will include one or more of the following: formal analysis, studies of cognition and embodiment, the use of linguistic, psychological, and

psychotherapeutic methodologies, as well as fine-grained, detailed ethnography.

5. APPROACHES TO PRACTICE-BASED RESEARCH AND ITS APPLICATIONS

The distance between scholarship and performance is narrowing as increasing numbers of ethnomusicologists and ethnochoreologists perform the music and dance that they study, as they teach performance, and as performers take on academic research. Performance also features in a wide range of applied music and dance research, while composers, dance creators, DJs, curators, film-makers and those who record and document can also be considered practitioners. What are the challenges, advantages, and benefits of practice-based research and/or in applied research involving performance? How are asymmetries of power enacted and resolved in practice-based research that includes performance? In addressing this theme, we particularly encourage submissions that consider the many and varied ways in which performance can be included within academic presentations.

6. NEW RESEARCH

We invite submissions that fall within the broad area of “new research.”

Abstracts

Abstracts should be no more than 300 words in length, and written in English (papers may be presented in either English or Thai, but all abstracts must be in English). They should indicate the theme under which they are submitted. The Programme Committee will review the abstracts. The authors will be notified of the decision in December 2018.

1. INDIVIDUAL PAPER

Individual papers should be 20 minutes long, followed by 10 minutes of discussion. The proposal must include a 300-word maximum abstract. If you are submitting practice-based research, please remember that your paper and presentation should be 20 minutes long in total.

2. PANEL

Organized panels should be 90 minutes (3 papers, each 20 minutes, followed by 10 minutes of discussion) or 120 minutes (4 papers or 3 papers and a discussant). You may propose a variation to this format to accommodate practice-based research, using either the 90-minute or 120-minute total panel length. Proposals by the panel organizer (300 words) as well as one by each individual presenter (300 words each) are required. Where an independently submitted abstract appears to fit a panel, the

programme committee may suggest the addition of a panellist. The programme committee may also recommend acceptance of only some of the papers on a panel.

3. FILM/VIDEO SESSION

Recently completed films introduced by their authors and discussed by conference participants may be proposed.

Submit a 300-word abstract including titles, subjects, and formats and indicate the duration of the proposed films or videos and introduction/discussion.

4. Forum/Roundtable

Forum/Roundtable sessions provide opportunities for participants to discuss a subject with each other and with members of the audience. Sessions of up to two hours long should include at least 4 but no more than 5 presenters. We encourage formats that stimulate discussion and audience participation. The organizer will solicit position papers of up to 15 minutes from each presenter (or, of papers supplemented by practice-based presentations within the 15 minute frame) and will facilitate questions and discussion for the remaining time. Proposals for forums/roundtables should be submitted by the session organizer (300 words).

Only one proposal can be submitted per person.

**Submit your proposal to the
2019 ICTM World Conference now using
the following link:**

<https://ictmusic.org/ictm2019/submit>

Timeline

- * ~~First notice: October 2017~~
- * ~~Second notice and call for proposals: January 2018~~
- * Third notice and call for proposals: April 2018
- * **Deadline for submission of proposals: 30 September 2018**
- * Notification of acceptances: 31 December 2018

The Preliminary Programme will be published in the April 2019 *Bulletin*.

Local Arrangements

The 2019 ICTM World Conference will be hosted at Chulalongkorn University in Bangkok, Thailand. Chulalongkorn, with royal patronage, is a hub for training artists, performers, and scholars in the fields of art, music,

and dance, and the conference will feature a range of performances that will offer delegates glimpses of the long-celebrated classical music and dance traditions. These traditions range from ensembles that include *piphat*, *khreungsai*, and *mahori*, to masked dances, the “country” *luk thung*, and more.

Thai culture reflects Thailand’s geographical position at the intersection of China, India, and Southeast Asia. That geography also makes Bangkok one of the most convenient hubs in the region, with direct flights to many countries both across Southeast Asia and further afield. Bangkok offers many attractions within easy reach of the centre, including palaces, museums, and temples with elaborate architecture, treasures and fine art. Important temples include Wat Phra Kaew, Wat Pho, Wat Arun, Wat Phu Khao Thong, Wat Ratchanadda, Wat Traimit, Wat Benchamabophit, Wat Bowon, and Wat Sutat. The surrounding provinces are easily accessible, with Koh Kret and the Lotus Museum to the north, the Luang Pho Sothon Buddha at Wat Sothon Wararam Worawihan and Wat Pho to the east, Don Kai Dee Benjarong Village, Phra Pathom Chedi and the Don Wai Floating Market to the west, and the Gulf of Thailand with its many resorts to the south. Today, Bangkok is a cosmopolitan city; it is a shoppers’ paradise, home to everything from luxury malls to street markets like the Chatuchak Weekend Market, Sampeng Market, and Pahurat Textile Market.

Chulalongkorn University was the first tertiary education institute in Thailand, founded in 1917. Chulalongkorn University is a public, autonomous research institution situated in the centre of Bangkok. It has a long history of undergraduate and graduate studies across a broad range of fields, as well as an established reputation for the promotion of study, performance, research, documentation, preservation, and dissemination of Thai classical music and dance. As part of celebrating the centennial of its founding, hosting the conference is significant and important to Chulalongkorn. The Faculty of Fine and Applied Arts is proud to co-host the conference. The Faculty is Chulalongkorn’s centre for research and training in art, music, and culture. In 2017, the Faculty was the top-ranked institution in Thailand for art and design. Chulalongkorn recognizes the growth of multicultural societies and multiculturalism around the world, and is committed to extending its activities to serve the international community. We cordially welcome you to the 2019 ICTM conference in Bangkok!

Announcements — ICTM

25th ICTM Colloquium

29 November–1 December 2018

Shanghai, China

The 25th ICTM Colloquium “Double Reeds of the Silk Road: The Interaction of Theory and Practice From Antiquity to Contemporary Performance” will be held at the Shanghai Conservatory of Music, Shanghai, China, from 29 November to 1 December 2018.

Further information can be found at the [colloquium’s website](#).

3rd ICTM Forum

11–14 July 2018

Beijing, China

The ICTM/SEM/IMS/IAML/IASPM/CSTM Forum (Beijing, 11-14 July 2018) “Approaches to Research on Music and Dance in the Internet Era” is a scholarly event unprecedented in bringing together five leading international societies involved in music research (International Council for Traditional Music, Society for Ethnomusicology, International Musicological Society, International Association of Music Libraries, Archives and Documentation Centres, International Association for the Study of Popular Music) along with the Chinese Society for Traditional Music.

Marked as the 3rd ICTM Forum (the 1st Forum in which ICTM joined forces with SEM and ESEM took place in Limerick in 2015, the 2nd in which ICTM was joined by IMS and IAML took place in Abu Dhabi in 2017), it will be hosted by the Central Conservatory of Music (CCOM) in Beijing.

Further information, including updated local arrangements information, can be found at the [forum’s website](#).

Minority Sounds In National Contexts as Seen by ICTM National And Regional Representatives

23–25 August 2018

Ljubljana, Slovenia

The organizers of this event would like to thank all ICTM National and Regional Representatives who confirmed their active participation by the extended deadline of 15 March 2018. Some of them will present papers at the symposium, some will participate in the discussions about the past, present, and future of the ICTM World Network, and some will do both. The theme of the symposium will be complemented by free concerts within the 30th street festival Nights in the Old Ljubljana Town, entirely dedicated to minority cultures. Although the event in Ljubljana is not an official meeting of the Assembly of National and Regional Representatives as defined by the ICTM Statutes, it will provide the participants with a valuable opportunity to discuss the current status of the World Network and its potentials that could be further explored and developed.

The expected date of arrival to Ljubljana is 22 August and the date of departure is 26 August 2018. For further inquiries please contact [Mojca Kovačič](#) and [Svanibor Pettan](#).

Study Group on African Musics: Symposium

9–12 August 2018

Legon, Ghana

The 2nd Symposium of the Study Group on African Musics, titled “African Music Scholarship in the Twenty-first Century: Challenges and Directions” will be held at the Department of Music in the School of Performing Arts, University of Ghana, Legon on 9–12 August 2018.

V. Kofi Agawu will deliver the Keynote Address titled “Appropriate Theory.” Presentations include speakers from 19 African countries (Nigeria, Ghana, Togo, Benin, Côte d’Ivoire, Mali, Zimbabwe, South Africa, Tanzania, Kenya, Seychelles, Morocco, Mozambique, Ethiopia, Malawi, Cape Verde, Guinea, Swaziland, Sierra Leone) and the African Diaspora in Finland, Ecuador, Peru, Cuba, Brazil, Puerto Rico, Guyana, North America, and Portugal.

Further information, including updated local arrangements information, can be found at the [symposium’s website](#).

Study Group on Applied Ethnomusicology and Study Group on Music, Education and Social Inclusion: Joint Symposium

7–10 July 2018

Beijing, China

The ICTM Study Group on Applied Ethnomusicology is proud to announce its first joint meeting with the newly approved Study Group on Music, Education and Social Inclusion.

From a strong field of proposals, over 50 presentations have been selected for an intensive 4-day programme at Central Conservatorium in Beijing, China, with a focus on the following themes: (1) The methodologies of applied ethnomusicology; (2) (Critical) Reflections on approaches to cultural sustainability; (3) Applied ethnomusicology and power structures; and (4) Formal and informal learning.

For further information, please visit the [Study Group’s page](#) or contact Study Group Secretary [Wei-Ya Lin via e-mail](#).

Study Group on Maqām: Symposium

29–30 June 2018

Shaki, Azerbaijan

The 10th Symposium of the ICTM Study Group on Maqām will be held from 29 to 30 June 2018 in Shaki, Azerbaijan, within the framework of the International Musical Festival “Silk Road.”

The theme of the Symposium is “The Maqām/Mugham Traditions and the Global Changes in the Contemporary World.” Further information about the Symposium can be obtained from local organizer [Suraya Agaeva](#) and Study Group Chair [Alexander Djumaev](#).

Study Group on Mediterranean Music Studies: Symposium

18–23 June 2018

Essaouira, Morocco

The 12th Symposium of the ICTM Study Group on Mediterranean Music will take place from 18 to 23 June 2018 at [Dar Souiri](#) in Essaouira, Morocco, hosted by the Association Essaouira-Mogador. The programme, on the theme of Music and Sound at the Mediterranean Crossroads, will include performances and other special events drawing on different elements of the local and regional culture.

For further information about the programme and important local arrangements including travel, accommodation, etc., please visit [the Study Group’s website](#).

Study Group on Music and Dance in Southeastern Europe: Symposium

15–21 April 2018

Sinj, Croatia

The 6th Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe will take place on 15–21 April in Sinj, Croatia.

Details about the symposium, including the preliminary programme, are now available at [the Study Group’s website](#).

Study Group on Musics and Minorities and Study Group on Music and Gender: Joint Symposium

22–31 July 2018

Vienna, Austria

Two Study Groups will hold a joint symposium for the fourth time in the history of ICTM, in Vienna next July. Minorities and Gender are joining forces because of many overlapping approaches in their respective fields of research. To avoid parallel sessions, it will be an 8-day-long conference, including social events and an excursion. About 70 presenters from four continents will exchange their ideas on topics of socio-political relevance. The conference will start with Minority themes, then feature two days of shared topics, followed by Gender-related issues. Due to the generosity of the hosting institution, there will not be any registration fees.

The preliminary programme is now available at the [homepage of the Institute of Folk Music Research and Ethnomusicology](#).

Study Group on Musics of East Asia: Symposium

21–23 August 2018

Seoul, Republic of Korea

The ICTM Study Group on Musics of East Asia will hold its 6th Symposium at the National Gugak Centre (Seoul, Republic of Korea) on 21–23 August 2018. The website of the symposium is available at www.measeoul2018.com.

The theme of the symposium is “Performing Arts and Social Transitions in East Asia.” The call for papers closed on 15 March 2018, but we welcome anyone with an interest in East Asian musics who would like to attend, whether or not they plan to give a paper. Enquiries about the upcoming symposium may be directed to Chair [Helen Rees](#).

Announcements from related organizations

2018 Ecoacoustics Congress

24–28 June 2018

Brisbane, Australia

On 24–28 June 2018 Brisbane will host the 2018 Ecoacoustics Congress, a four-day conference organized by the International Society of Ecoacoustics and endorsed by the World Forum for Acoustic Ecology. The aim of the 2018 congress is to bring together artists, scientists, natural resource experts, and industry to explore the ways that sound can deepen our understanding of the environment.

The call for papers, posters and creative works is now open. Visit [the congress's website](#) for more information.

6th Melanesian Arts and Culture Festival

1–14 July 2018

Honiara, Solomon Islands

Halo olketa! You are warmly invited to the 6th Melanesian Arts and Culture Festival to be held in Honiara, Solomon Islands on 1–14 July 2018. This special arts event is themed “Past Collections; Future Connections” and is timed to coincide with the 40th Independence Anniversary of Solomon Islands. Delegates have been invited from the five Melanesian Spearhead Group countries – Fiji, Vanuatu, Solomon Islands, Papua New Guinea, and New Caledonia, as well as participants from West Papua (Indonesia), East Timor (Timor Leste) and Torres Strait (Australia).

Visit [the conference's website](#) for more information.

Reports from ICTM National and Regional Representatives

Australia and New Zealand

by Catherine Grant, Chair of Regional Committee

From 8 to 10 December 2018, the University of Auckland hosted the joint conference of the New Zealand Musicological Society and the Musicological Society of Australia, the latter celebrating its 40th conference. On the theme of “Performing History,” the event brought together scholars from a range of disciplinary areas and musicological perspectives, and included many papers relevant to ICTM interests. Lively sessions covered various histories, geographies, and musical elements, and topics such as musical activism, war, film, gender, and hip-hop. Keynotes from Mary Hunter (Bowdoin College, USA) and John Rink (University of Cambridge, UK) opened and closed the conference respectively; a third keynote was presented by Friederike Wißmann (Technische Universität, Dresden). In addition to the scholarly stimulation, the conference also featured two concerts and the all-important conference dinner. Held at local Auckland favourite, Ima, delegates were treated to a tasty smorgasbord of Middle Eastern delights as they caught up, chatted, and debated all things (ethno)musicology long into the night!

(With thanks to Jared Mackley-Krump for this report.)



On 7–9 December 2017, Biosphere Soundscapes and the Queensland Conservatorium Research Centre (Griffith University) hosted “Perspectives on Listening,” an international symposium and workshop that brought together an interdisciplinary group of researchers to explore the role of sound in understanding place and environmental changes. The event featured keynotes from ethnomusicologist Steven Feld (USA) and evolutionary ecologist Monica Gagliano (Australia) in addition to panels, research presentations, live performances, immersive installations, sound walks, and field trips to the rainforests of the Sunshine Coast and aquatic ecosystems in Noosa Biosphere Reserve (in South-East Queensland). The symposium showcased the many interdisciplinary possibilities of acoustic ecology, and highlighted the potential of emerging fields, including ecoacoustics, to advance understanding of sound and environment. It placed special focus on Papua New Guinea, in celebration of the 25th anniversary of Steven Feld’s seminal work *Voices of the Rainforest*.

Japan

by Waseda Minako, Liaison of National Committee

I am pleased to report that Komoda Haruko (Musashino Academia Musicae) and Philip V. Bohlman (University of Chicago) have received the 29th 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. For further information about the prize, please refer to [this webpage](#), and to learn about Koizumi himself, please see [this page](#) at the Koizumi Fumio Memorial Archives.

Komoda was awarded the prize for “her musicological elucidation of the *heike* (*heikyoku*) and its preservation through training young performers,” while Bohlman was awarded the prize for “his contribution to ethnomusicology with special reference to diverse research methods and perspectives on world music.” The award ceremony will be held in Tokyo on 24 May 2018.



Indigenous songwoman Maroochy Barambah with Indigenous researcher Vicki Saunders at international symposium “Perspectives on Listening.” December 2017. Photo by Leah Barclay.

Portugal

by *Salwa El-Shawan Castelo-Branco, Chair of National Committee*



Background

In Portugal, training in the study of music and dance from different disciplinary perspectives is firmly institutionalized with BA, MA, and PhD programmes offered in more than ten universities and polytechnic institutes throughout the country. Furthermore, two research centres, the [Ethnomusicology Institute – Center for Studies in Music and Dance \(INET-md\)](#) and the [Center for the Study of Music Sociology and Aesthetics \(CESEM\)](#), both headquartered at the Faculty of Social Sciences and Humanities of the Nova University of Lisbon (FCSH-UNL) with branches in several other universities and polytechnic institutes, promote advanced training and transdisciplinary research on music with special focus on the Lusophone world. In this report, I will focus on the goals and research activities of INET-md, the host institution for ICTM's National Committee for Portugal. In a future report I shall summarize the activities of CESEM and other researchers in Portugal

Ethnomusicology Institute – Center for Studies in Music and Dance (INET-md)

Founded in 1995 by Salwa El-Shawan Castelo-Branco, INET-md is a transdisciplinary research centre with headquarters at the FCSH-UNL and three branches at the Department of Communication and Art of the University of Aveiro, the Faculty of Human Movement of the University of Lisbon, and Polytechnic Institute of Porto. It also includes members from other academic and non-academic institutions. The centre integrates 104 PhD researchers, 114 PhD students, 42 collaborators, and 19 junior scholars, totalling 279 members.

INET-md is embedded within an international environment, fostering a culture of excellence in advanced training, transdisciplinary research, performance, creation and artistic research, and awareness of the social responsibility of researchers and artists. It is funded by Portugal's [Foundation for Science and Technology](#) and other national and international agencies.

GOALS

The goals of INET-md are:

1. To carry out transdisciplinary research on music and dance, using current perspectives from ethnomusicology,

historical musicology, cultural studies, popular music studies, ethnochoreology, education, music theory, analysis, performance studies, music acoustics and sound studies

2. To develop collaborative partnerships with local communities, scholars, artists, policy-makers, national and international institutions toward a democratic and decolonial construction of knowledge that addresses the unprecedented mobility of individuals, environmental change, social inequity, and conflict
3. To promote research on music and dance addressing issues related to colonial pasts and postcolonial contexts, especially in areas with deep historical connections to Portugal
4. To consolidate artistic research on music and dance performance and composition
5. To develop and consolidate research in sound production and perception based on physical and psycho-acoustic principles
6. To consolidate audiovisual archiving and make the sources and results of research available through an open access online data bases

STRUCTURE

Research activities take place within and across six research groups:

1. [Ethnomusicology and Popular Music Studies](#). Coordinator: Salwa El-Shawan Castelo-Branco
2. [Historical and Cultural Studies in Music](#). Coordinator: Rui Vieira Nery
3. [Dance Studies](#). Coordinator: Daniel Tércio
4. [Creation, Performance and Artistic Research](#). Coordinator: Jorge Salgado Correia
5. [Music Acoustics and Sound Studies](#). Coordinator: Vincent Debut
6. [Education and Music in Community](#). Coordinator: Graça Boal Palheiros

The Research Groups assure collaboration between scholars and PhD students through funded research projects, and are active in international research networks.

RESEARCH THEMES

INET-md's researchers focus on current themes in music and dance research and sound studies, through collaborative

projects, and individual research supported by post-doctoral grants and research fellowships.

Some of the research themes which have been the focus of research during the past five years are:

1. **Music and Dance Heritage and Memory.** Much of this research was carried out collaboratively with communities of practitioners, resulting in joint knowledge production. INET-md also made a substantial contribution toward curating (in collaboration with local institutions) sound, audiovisual, and written sources of music and dance heritage and making them accessible through public digital platforms.
2. **Music, Dance, and Power.** New insights on this research theme from the perspective of the Lusophone world were gained on the role of music in strategies of symbolic representation and power reinforcement, the relation between Portuguese musical life and State cultural policies, the sonic representation of the totalitarian state, American propaganda through black popular culture, and the use of music to express opposition to political regimes and to mobilize individuals and communities against oppression, among others.
3. **Popular Music and Dance, Media, and Technologies.** Research carried out on popular music in Portugal, other Lusophone countries, and the Portuguese diaspora, shows how local tendencies are part of or diverge from global trends. There has also been substantial work on the entertainment industries, the media and music technologies, and how these contributed to configuring and disseminating popular music.
4. **Socially Engaged Research and New Musical and Dance Pedagogies.** This research praxis is used in much of INET-md's work and represents an important contribution. As examples, the work on music and social inclusion as a contribution toward the understanding of the Portuguese youth *Orquestra Geração* inspired by the Venezuelan *El Sistema* model, the use of music in prisons, the leading role in the recently created SIMM-network, and extracurricular activities in informal and non-formal contexts, and the exploration of dance in education and social inclusion, among others.
5. **Artistic Research (AR).** An innovative approach to AR was developed based on acknowledging the epistemological differences between scientific research and artistic creation, declarative and procedural knowledge, scientific validation and aesthetic appreciation. This approach has



INET-md researchers and students, at the celebration of the Institute's 20th anniversary, 2015. Photo courtesy of INET-md archive.

been consolidated through publications, AR outputs, organization of conferences, and an online journal for AR, [ÍMPAR](#).

6. **Music Acoustics and Sound Studies.** An innovative trans-disciplinary approach bringing together methodologies from physics, anthropology, and organology was developed. Collaboration with institutional and community partners resulted in the assessment of the historical tuning and musical temperament of the Mafra carillons, the physics-based sound synthesis of the Portuguese guitar, and the virtual resurrection of the oldest bell identified in Portugal.
7. **Music and Emotions.** By combining long-term field research (Romania, Italy, and Brazil) with hypotheses from the cognitive sciences and laboratory experiments, an anthropological theory on the emotional power of music was proposed. This is an important contribution for research on musical emotion, which thus far has focused almost exclusively on Western classical music.
8. **Music and Urban Sound Cultures.** The role of music in urban renewal and city branding was investigated as it pertains to Lisbon, contributing to current debates about the articulation of music, heritage and tourism, urban sound environments and sonic resiliences in the contemporary city.

SCHOLARLY EVENTS

INET-md organizes a host of regular scholarly [events](#) including a [colloquium](#) series, a doctoral forum, workshops, [Performa - International Conference on Performance Studies](#),

[Post-ip – International research forum for postgraduate students in music and dance](#), among many others. It has also been the host of several ICTM colloquia and symposia, including the upcoming [2nd Symposium of the ICTM Study Group on Audiovisual Ethnomusicology](#) (27–30 June 2018), and the [22nd Symposium of the ICTM Study Group on Musical Instruments](#) (10–13 April 2019).

I would like to thank my colleagues Susana Sardo, Graça Mota, Daniel Tércio, Jorge Salgado Correia and João Soeiro de Carvalho for their contribution to this report.

[Editor's note: this report is complemented by a list of publications [available online](#) at the ICTM website's corresponding country page.]

Uzbekistan

by Alexander Djumaev, *Liaison Officer*



This report is the first following the recent serious political changes in Uzbekistan. Many years of authoritarian rule by the first president (d. 2016) influenced the development of traditional music and ethnomusicology in the country. On the one hand, the state strongly controlled the international contacts made by scholars and their participation in conferences abroad, limiting the development of ethnomusicology. On the other hand, however, the state's special attention to growing a "national aspect" of music stimulated a rebirth of performing practices of traditional music.

Several local and international cultural events held during the last two decades were connected with Uzbekistan's traditional music. The annual International Traditional Festival "Ipak va ziravorlar" [Silk and spices], well-known among them, is held in Bukhara at the end of spring and beginning of summer, co-organized by the local government and artistic organizations. The festival's main objective is to improve the international touristic profile of the ancient city of Bukhara, and to that end it gathers many folk music and dance ensembles from all over the country, especially from the Bukhara region. Musicians offer open-air performances near historical medieval buildings such as *madrasas*, *khonaqas*, *caravan-sarays*, etc. Each festival also features a seminar devoted to the artistic culture and traditional music of Bukhara. For instance, for the 13th Festival (6–8 June 2014) the seminar was titled "Making the 'Silk and Spices' Festival More Popular and Rising it to an International Festival Level." The 14th Festival (30 May 2015) featured

the scientific-practical seminar "The Perspective of Transforming Bukhara, the City of the Great Silk Road, into One at the Centre of World Tourism."

Regarding scholarly ethnomusicological events, one should mention the biennial international conference arranged within the International Music Festival "Sharq taronalari" [Eastern melodies] in Samarkand. The latest two conferences (in 2015 and 2017) were devoted to topics dealing with traditional music, gathering numerous scholars from European countries, the Muslim world, and former Soviet republics, especially Uzbekistan.

The 10th International Conference held within the International Music Festival "Sharq taronalari" (Samarkand, 27–28 August 2015), was titled "Unity and Variety of Musical Culture of the East." Its programme consisted of four sections (history, theory, practice, and perspectives), and included paper presentations and workshops by traditional musicians.

About 30 presenters joined the conference. Among the foreign lecturers were Bergit Ellinghaus ("Reception and Recognition of Musics From Central Asia in Europe and Beyond"), David Hebert ("Sustaining Asian Musical Heritage Through Global Digital Partnerships"), Gertrud Maria Huber ("East Meets West! Cultural diversity: Turkish *Oud* and Alpine Zither in 'Making Musicians'"), Lala Huseynova ("About the theme 'Felek' in the Musical-Poetic Creations of Eastern Peoples"), Marlies Juffermans ("Turkish Dance in the Netherlands"), Babak Khazrai and Somayeh Rezaei ("Abd al-Aziz ibn Abd al-Qadir Maraghi: A Prominent Link Between Iranian and Ottoman Musical Culture"), Dagmar Kuhn ("Healing Through Music in Central Asian Tradition and Scientific Research on Sound and Body"), Park Hang Joo ("The Impact of the Development of 'Nong-Ak' on the Korean Local Societies"), Eva Scalla ("The Aesthetics of Indian Art and Music as Seen in Ragamala Paintings"), Szabo Sandor ("The Mystery of the Lost and Found Hungarian Major Scale"), Nasser Al-Taei ("*Maqam* and *Taqsim* Between Tradition and Contemporary Music-Making in the Arab World"), and Tsuge Gen'ichi ("Rethinking the *Sidrigu*: An Enigmatic Instrument in the Time of the Timurids").

The ethnomusicology of Uzbekistan was presented by Rustambek Abdullaev, Rustam Boltaev, Iroda Dadadjanova ("Musical Uzbekistan: Comprehension of New Time"), Alexander Djumaev ("Musical Cultures of Central Asia in the Contemporary Context: General Trends and Specifics of Development"), and Otanazar Matyakubov ("The Uzbek Classical Music"). The next conference, held in August 2017, was titled "Formation and Development of National Traditions in the Musical Cultures of the People of the

East.” Among the lecturers were Manfred Bartmann (“Persian and Arabian Musics”), Rustam Boltaev (“Scientific Bases of the Khorezm *Tanbur* Notation”), Birgit Ellinghaus (“Reception and Recognition of Musics From Central Asia in Europe and Beyond”), June Fileti (“The Assessment of Music Ability”), Inoue Haruo (“The Emergence of Hindustani Music: Trans-formation of Music Culture in Northern India as Observed in Persian Treatises of Music”), Lee Hyung Hwan (“The Shaman Music in Korea”), Otanazar Matyakubov (“Traits of *Maqom* Thinking”), Nguyen Thi Phuong Tram (“Altai Kai: Voice of Spirituality Among the Altaians in Southern Siberia”), Magda Pedace (“The Roads of Music”), Mehrenegar Rostami (“Navruz Electrified: Transformations of Taste and Tradition and Their Outcomes”), Ahmad Naser Sarmast (“Revival of Afghan Traditional Music”), Szabo Sandor (“Ritual and Music in the Cult and in the Culture”), Sashar Zarif-Ravanbakhsh (“Preserving Traditional Values in Contemporary Creations of Performing Arts”), and Baia Zhuzhunadze (“Musical Processes in the Context of Cultural Interactions on the Example of Meskheta of 19th–20th Centuries”).

In addition to these large international conferences, some local ethnomusicological events should also be mentioned. The Scientific Institute of Art Research of the Academy of Sciences of Uzbekistan organized several memorial confer-

ences, for example devoted to the Uzbek ethnomusicologist Faizulla Karomatli (1925–2014) in December 2015, and to the Russian musicologist Tamara S. Vyzgo (1906–1998) in April 2016. The programme of the latter included lecturers such as Irina Galuschenko, Dilorom Karomat, Zulfiya Muradova, and Natalya Yanov-Yanovskaya.

New official initiatives in Uzbekistan’s cultural sphere were announced in 2017. In November the President of Uzbekistan signed the special decree “Measures for Furthering Development of the Uzbek National Art of *Maqom*.” According to this document, a centre for *maqom* will be established in Tashkent. This structure will organize several events for developing and promoting *maqomat*, including a special international forum featuring concerts and conferences in the city of Shahrisabz. A museum of *maqom* and laboratory for national musical instruments will be established in the same city.

It is also necessary to highlight a recent new way of organizing the performance of Uzbek folk and classical music, namely, concerts of traditional music and epics held in tea houses, and arranged by the recently established cultural society [Oxus Culture](#). Its most recent project was the organization of a festival of *shashmaqom*, the classical music of Uzbekistan, as a series of six concerts according to six different *maqoms* in February 2018, at the Art Gallery of Uzbekistan.



Performance during the 14th International Traditional Festival “Ipak va ziravorlar.” Bukhara, Uzbekistan, 30 May 2015.
Photo provided by Alexander Djumaev.

Reports from ICTM Study Groups

Performing Arts of Southeast Asia

by Mayco A. Santaella

The forthcoming 5th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA) will be held on 16–22 July by the Department of Sabah Museum. Located in Kota Kinabalu, the capital city of Sabah (East Malaysian state on Borneo Island), the Sabah Museum features displays on ethnography, natural history, ceramics, archaeology, and history of Sabah's rich cultural diversity. It also includes a heritage village with several traditional houses situated in an ethno-botanical garden. The symposium coincides with "Museum Day," which celebrates Sabah's ethnic diversity through performances, crafts, and culinary heritage presented by culture bearers. Lastly, an international folklore festival organised by the Sabah Cultural Board will take place in Kota Kinabalu during the Symposium.



There are three themes for the upcoming symposium. The first is "Crossing Borders Through Popular Performing Arts Forms in Southeast Asia." This theme envisions discussions of popular performing-arts genres and their movement across both physical and virtual borders that are, on the one hand, considered to be limiting or restricting, and on the other hand, protecting the arts. The second theme, "Tourism and the Performing Arts in Southeast Asia," explores modifications in performance production, the impact of global production modes, the reduction or re-definition of ritual or religious justification of performances, the re-invention of traditions, the manipulation of cultural experiences in music and dance, and the role of mass media in the process of promoting tourism. The third theme, "New research," is always included to encourage new scholarship by both established and emerging scholars.

In preparation for the 5th ICTM-PASEA symposium, Mohd Anis Md Nor (Study Group Chair) and Mayco Santaella (Programme Committee Chair) signed a Memorandum of Agreement with the Department of Sabah Museum in October 2017. The Study Group would like to acknowledge the efforts made by the Local Arrangements Committee and pay respects to Sintiong Gelet, former museum director and supporter of both performing art traditions and academic

activities in Sabah, who passed away in Indonesia while attending a regional conference.



Memorandum of Agreement signing ceremony between the Study Group on Performing Arts of Southeast Asia and the Department of Sabah Museum. Kota Kinabalu, Malaysia. October 2017. Photo provided by Mayco Santaella.



Poster in the Thai language announcing the 5th ICTM-PASEA symposium.

The programme committee for the upcoming symposium has received over 150 abstracts for individual submissions, organized panels, and roundtables. This is the largest number of submissions in the history of the Study Group and includes a large number of proposals from scholars in the region. The collective effort to disseminate the call for papers included online publicity through digital posters translated into Tagalog, Indonesian, Thai, Lao, Vietnamese, and Burmese.

Two events were organized in 2018 by Sub-Study Groups within PASEA. The Sub-Study Group on Popular Performing Arts Industries in Southeast Asia, headed by Isabella Pek, organized a Popular Music Studies Workshop on 12–14 January at the National Museum in Kuala Lumpur, Malaysia. Topics of discussion included research methods specific to popular music studies, fundamental literature on popular music studies, as well as publishing journal articles on popular music, and contemporary trends in the study of popular music worldwide. Sarah Hill, supported by Cardiff University (Wales, United Kingdom), led sessions on research methods and conceptual approaches specific to popular music studies and shared recent developments in the field.

The Sub-Study Group on Studies of Performance in Royal Contexts in Southeast Asia, headed by Lawrence Ross, is organizing a symposium to be hosted by Sunway University on 12–13 July, convened and curated by Mayco Santaella and Lawrence Ross. The event, a collaboration between Sunway University and University of Malaya, will discuss topics related to the themes of inter-court relations, intra-kingdom circulations, and contemporary implications of court heritage, featuring four keynote speakers and 20 paper presentations by leading scholars in the field. This symposium brings together current scholarship on past and present roles of Southeast Asia's royal courts in regional performing arts.

Calendar of ICTM Events

ICTM

- ★ **12–16 Apr 2018:** 22nd Symposium of the Study Group on Historical Sources of Traditional Music
Location: [Budapest, Hungary](#)
- ★ **15–21 Apr 2018:** 6th Symposium of the Study Group on Music and Dance in Southeastern Europe
Location: [Sinj, Croatia](#)
- ★ **17–19 May 2018:** Symposium of Study-Group-in-the-Making on Music and Dance in Latin America and the Caribbean
Location: [Salto, Uruguay](#)
- ★ **18–23 Jun 2018:** 12th Symposium of Study Group Mediterranean Music Studies
Location: [Essaouira, Morocco](#)
- ★ **27–30 Jun 2018:** 2nd Symposium of the Study Group on Audiovisual Ethnomusicology
Location: [Lisbon, Portugal](#)
- ★ **29–30 Jun 2018:** 10th Symposium of the Study Group on Maqām
Location: [Shaki, Azerbaijan](#)
- ★ **7–10 Jul 2018:** 6th Symposium of the Study Group on Applied Ethnomusicology, joined by the newly-recognized Study Group on Music, Education and Social Inclusion
Location: [Beijing, China](#)
- ★ **11–14 Jul 2018:** 3rd ICTM Forum
Location: [Beijing, China](#)
- ★ **16–22 Jul 2018:** 5th Symposium of Study Group on Performing Arts of Southeast Asia
Location: [Kota Kinabalu, Sabah, Malaysia](#)
- ★ **22–31 Jul 2018:** Joint Symposium of Study Groups on Music and Minorities, Music and Gender
Location: [Vienna, Austria](#)
- ★ **28 Jul–4 Aug 2018:** 30th Symposium of the Study Group on Ethnochoreology
Location: [Budapest, Hungary](#)
- ★ **9–12 Aug 2018:** 2nd Symposium of the Study Group on African Musics
Location: [Legon, Ghana](#)
- ★ **21–23 Aug 2018:** 6th Symposium of the Study Group on Musics of East Asia
Location: [Seoul, South Korea](#)
- ★ **21–23 Aug 2018:** Minority Sounds in National Contexts as Seen by ICTM National and Regional Representatives
Location: [Ljubljana, Slovenia](#)
- ★ **20–23 Sep 2018:** Symposium of Study-Group-in-the-Making on Scientific Approaches in Sound and Movement Research
Location: [Graz, Austria](#)
- ★ **21–25 Sep 2018:** 2nd Symposium of the Study Group on Musics of the Slavic World
Location: [Skopje, Macedonia](#)
- ★ **17–19 Oct 2018:** 15th Symposium of Study Group on Iconography of the Performing Arts
Location: [Barcelona, Spain](#)
- ★ **29 Nov—1 Dec 2018:** 25th ICTM Colloquium
Location: [Shanghai, China](#)
- ★ **10–13 Apr 2019:** 22nd Symposium of Study Group on Musical Instruments
Location: [Lisbon, Portugal](#)
- ★ **11–17 Jul 2019:** 45th ICTM World Conference
Location: [Bangkok, Thailand](#)

Related organizations

- ★ **24–28 Jun 2018:** 2018 Ecoacoustics Congress
Location: [Brisbane, Australia](#)
- ★ **1–14 Jul 2018:** 6th Melanesian Arts and Culture Festival
Location: [Honiara, Solomon Islands](#)

Featured Publications by ICTM Members

Making Congregational Music Local in Christian Communities Worldwide

Monique M. Ingalls, Muriel Swijghuisen Reigersberg, Zoe C. Sherinian, eds. Boca Raton: CRC Press, 2018. Hardback, 278 pp., 19 b/w illustrations. ISBN: 9781138307650. AUD 221.

[Purchase.](#)

This book explores the ways that congregational music-making is integral to how communities around the world understand what it means to be “local” and “Christian.” Showing how locality is produced, negotiated, and performed through music-making, this book draws on case studies from every continent that integrate insights from anthropology, ethnomusicology, cultural geography, mission studies, and practical theology. Four sections explore a central aspect of the production of locality through congregational music-making, addressing the role of historical trends, cultural and political power, diverging values, and translocal influences in defining what it means to be “local” and “Christian.” This book contends that examining musical processes of localization can lead scholars to new understandings of the meaning and power of Christian belief and practice.



Notes from Latvia

Anda Beitāne. Vienna and Riga: University of Music and Performing Arts Vienna and Jāzeps Vītols Latvian Academy of Music, 2018. Double CD with hardcover booklet, 212 pp. To purchase, contact the two [publishing institutions](#).

This is the first publication of the new series *European Voices: Audiovisuals* of the Department for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna.



It is a selection of recordings from more than 20 years of fieldwork. They contain primarily female singing, since multipart music practices in Latvia are basically in the hands of women. These “hands” are also meant physically, because

the singing has often been associated with women’s work outdoors, in the field. This is also the case among the third generation of Latvian emigrants in Siberia.

The presentation of the double CD took place on 21 March 2018 within the framework of the international symposium “Music for Dance: European Voices 5” in Vienna.

Performing Utopia

Rachel Bowditch and Pegge Vissicaro, eds. Chicago: University of Chicago Press, 2018. Hardback, 280 pp.. ISBN: 9780857423863. USD 35. [Purchase.](#)

In her landmark study *Utopia in Performance: Finding Hope at the Theatre*, Jill Dolan departed from historical writings on utopia, which suggest that social reorganization and the redistribution of wealth are utopian efforts, to argue instead that utopia occurs in fragmentary “utopian moments,” often found embedded within performance. While Dolan focused on the utopian performative within a theatrical context, this volume, edited by Rachel Bowditch and Pegge Vissicaro, expands her theories to encompass performance in public life—from diasporic hip-hop battles, Chilean military parades, commemorative processions, Blackfoot powwows, and post-Katrina Mardi Gras, to the Philadelphia Mummers Parade, Festas Juninas in Brazil, the Renaissance Fairs in Arizona, and neoburlesque competitions.

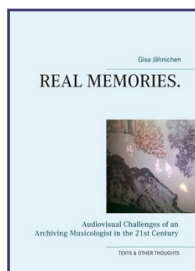


Real Memories: Audiovisual Challenges of an Archiving Musicologist in the 21st Century

Gisa Jähnichen. Norderstedt: Books on Demand, 2018. Paperback, 160 pp. ISBN: 9783746068787. EUR 3.99.

[Purchase.](#)

This collection of articles written by the author in the past two decades shows the many issues, developments, and paradoxes amounting to some real memories of virtual documents. Looking back, each of the articles was motivated by a conflict the author experienced. All articles tried to answer questions. The succession from one perspective to another, from one community to another, also indicates that some problems had grown by just ignoring them, directly solved by taking action, or by changing conditions through advanced technology.



響きあう身体—音楽・グルーブ・憑依 [Resounding bodies: Music, groove, and possession]

Yamada Yoichi. Tokyo: Shunjusha, 2017. Hardcover, photos, figures. 336 pp. In Japanese. ISBN: 9784393935972. JPY 3,000. [Purchase.](#)

Phenomenologically speaking, it is through the lived experience of our bodies that we exist in the world, feel the world, know the world, and interact with the world. Our musical experiences are not exceptional. It is through our bodies that we produce, receive, feel, and communicate music together. We live the music and the body in this way. Musical experiences are fundamentally those of our lived bodies.



This book—*Hibikiau shintai: Ongaku, gurūvu, hyoui* [Resounding bodies: Music, groove, and possession]—explores such themes as “music, experience, and body,” “groovy bodies,” “dancing bodies,” “live bodies,” “resounding bodies,” and “possessed bodies” by focusing on musics in USA, Jamaica, West Africa, Sardinia, and Papua New Guinea.

Recirculating Songs: Revitalising the Singing Practices of Indigenous Australia

Jim Wafer and Myfany Turpin, eds. Hamilton NSW: Hunter Press, 2017. Paperback and e-book, 424 pp., ill. with music notations. ISBN: 9780994586315. AUD 49.95. [Purchase.](#)

This is the first volume devoted specifically to the revitalization of ancestral Indigenous singing practices in Australia. These traditions are at severe risk in many parts of the country, and this book investigates strategies currently being implemented to reverse the damage. In some areas the ancestral musical culture is still transmitted across the generations; in others it is partially remembered, and being revitalized with the assistance of heritage recordings and written documentation; but in many parts of Australia, the transmission of songs has been interrupted, and in those places revitalization relies on research and restoration. The authors, Indigenous and non-Indigenous, consider these issues across a broad range of geographical locations, and from a number of different theoretical and methodological angles.



ICTM World Network

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

As of April 2018, the International Council for Traditional Music is officially represented in 128 countries and regions.

Afghanistan



[Ahmad Naser Sarmast](#), Liaison Officer

Azerbaijan



[Sanubar Bagirova](#), Liaison Officer

Cameroon



[Kisito Essele](#), Liaison Officer

Cyprus



[Nefen Michaelides](#), Liaison Officer

Albania



[Ardian Ahmedaja](#), Liaison Officer

Bangladesh



[Sayeem Rana](#), Liaison Officer

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[Anne Caufriez](#), Liaison Officer

Chile



[Jacob Rekedal](#), Liaison Officer

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[Jomo Francisco Isabel de Carvalho](#), Liaison Officer

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[Kheng Sonam Dorji](#), Liaison Officer

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[Kristina Nelson](#), Liaison Officer

Argentina



[Silvia Citro](#), Liaison Officer

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Armenia



[Tatevik Shakhkulyan](#), Liaison Officer

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Costa Rica



[Susan Campos Fonseca](#), Liaison Officer

Ethiopia



[Timkehet Teffera](#), Liaison Officer

Australia & New Zealand



[Catherine Grant](#), Chair of Regional Committee



Brazil



[Deise Lucy Montardo](#), Chair of National Committee

Côte d'Ivoire



[Sié Hien](#), Liaison Officer

Finland



[Antti-Ville Kärjä](#), Chair of National Committee

Austria



[Bernd Brabec de Mori](#), Chair of National Committee

Bulgaria



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

Croatia



[Tvrtko Zebec](#), Chair of National Committee

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[Susanne Fürniss](#), Chair of National Committee

Cambodia



[Song Seng](#), Liaison Officer

Cuba



















































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Georgia



[Teona Lomsadze](#), Liaison Officer

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[Ewa Dahlig](#), Chair of
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[Constantin Secară](#),
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[Olga Pashina](#), Liaison
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[Mihajlović](#), Chair of National
Committee

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[Bernard Garaj](#), Chair
of National Committee

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[Lasanthi](#)
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[Cara Stacey](#), Liaison
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[Bussakorn Binson](#),
Liaison Officer

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[Adrienne L Kaeppler](#),
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of National Committee

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**United States
of America**

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[Phạm Minh Hương](#),
Chair of National
Committee

Yemen

[Jean Lambert](#),
Liaison Officer

Zambia

[Mwesa I. Mapoma](#),
Liaison Officer

Zimbabwe

[Jerry Rutsate](#),
Liaison Officer

Study Groups

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

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

African Musics

Chair: [Patricia A. Opondo](#)

Applied Ethnomusicology

Chair: [Huib Schippers](#)

Audiovisual Ethnomusicology

Chair: [Leonardo D'Amico](#)

Ethnochoreology

Chair: [Catherine E. Foley](#)

Historical Sources of Traditional Music

Co-Chairs: [Susanne Ziegler](#) & [Ingrid Åkesson](#)

Iconography of the Performing Arts

Chair: [Zdravko Blažeković](#)

Maqām

Chair: [Alexander Djumaev](#)

Mediterranean Music Studies

Chair: [Ruth Davis](#)

Multipart Music

Chair: [Ardian Ahmedaja](#)

Music and Allied Arts of Greater South Asia

Chair: [Richard K. Wolf](#)

Music and Dance in Southeastern Europe

Chair: [Velika Stojkova Serafimovska](#)

Music and Dance of Oceania

Chair: [Brian Diettrich](#)

Music and Gender

Chair: [Barbara L. Hampton](#)

Music and Minorities

Chair: [Svanibor Pettan](#)

Music Archaeology

Chair: [Arnd Adje Both](#)

Music in the Arab World

Chair: [Scheherazade Hassan](#)

Music of the Turkic-speaking World

Chair: [Razia Sultanova](#)

Music, Education and Social Inclusion

Chair: [Sara Selleri](#)

Musical Instruments

Chair: [Gisa Jähnichen](#)

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](#)

Executive Board

The Executive Board consists of a President, two Vice Presidents, and nine Ordinary Members elected by the Council's membership. The Executive Board may additionally co-opt up to three Ordinary Members.



[Salwa El-Shawan Castelo-Branco](#)

Portugal

President (2017–2021)



[Svanibor Pettan](#)

Slovenia

Vice President (2017–2021)



[Razia Sultanova](#)

UK

Vice President (2015–2019)



[Bussakorn Binson](#)

Thailand

EB Member (2017–2019)



[Naila Ceribašić](#)

Croatia

EB Member (2017–2023)



[Catherine E. Foley](#)

Ireland

EB Member (2017–2023)



[Miguel A. García](#)

Argentina

EB Member (2017–2019)



[Lee Tong Soon](#)

Singapore

EB Member (2017–2020,
ex officio)



[Don Niles](#)

Papua New Guinea

EB Member (2017–2023)



[Marie Agatha Ozah](#)

Nigeria

EB Member (2017–2023)



[Jonathan P.J. Stock](#)

UK/Ireland

EB Member (2013–2019)



[Tan Sooi Beng](#)

Malaysia

EB Member (2015–2021)



[Terada Yoshitaka \(寺田 吉孝\)](#)

Japan

EB Member (2013–2019)



[J. Lawrence Witzleben](#)

USA

EB Member (2015–2021)



[Xiao Mei \(萧梅\)](#)

China

EB Member (2013–2019)

Secretariat

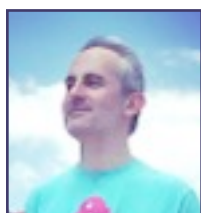
The Secretariat is the body responsible for the day-to-day operations of ICTM, and is the main channel of communication between the Council's governing body—the Executive Board—and its members, subscribers, partners, and affiliates.

The Secretariat comprises the Secretary General and the Executive Assistant, who are both appointed by the Executive Board for an initial period of four years. The current Secretariat has been based at the University of Music and Performing Arts Vienna, Austria, since July 2017, with Ursula Hemetek as Secretary General and Carlos Yoder as Executive Assistant.



[Ursula Hemetek](#)

Secretary General
Austria



[Carlos Yoder](#)

Executive Assistant
Argentina/Slovenia

Contact information

International Council for Traditional Music

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Facebook: www.facebook.com/ictmusic



The library of the University of Music and Performing Arts Vienna, host institution of the ICTM Secretariat. Photo by Stephan Polzer

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

- * Standard Membership: EUR 60
- * Joint Membership (*): EUR 20
- * Student Membership (**): EUR 40
- * Emeritus Membership (***): EUR 40
- * Life Membership: EUR 1,200
- * Joint Life Membership (*): EUR 1,500

(*) 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

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

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

Supporting memberships

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

Payment methods

Remittance payable to the ICTM Secretariat is preferred in euros via Electronic Funds Transfer (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.

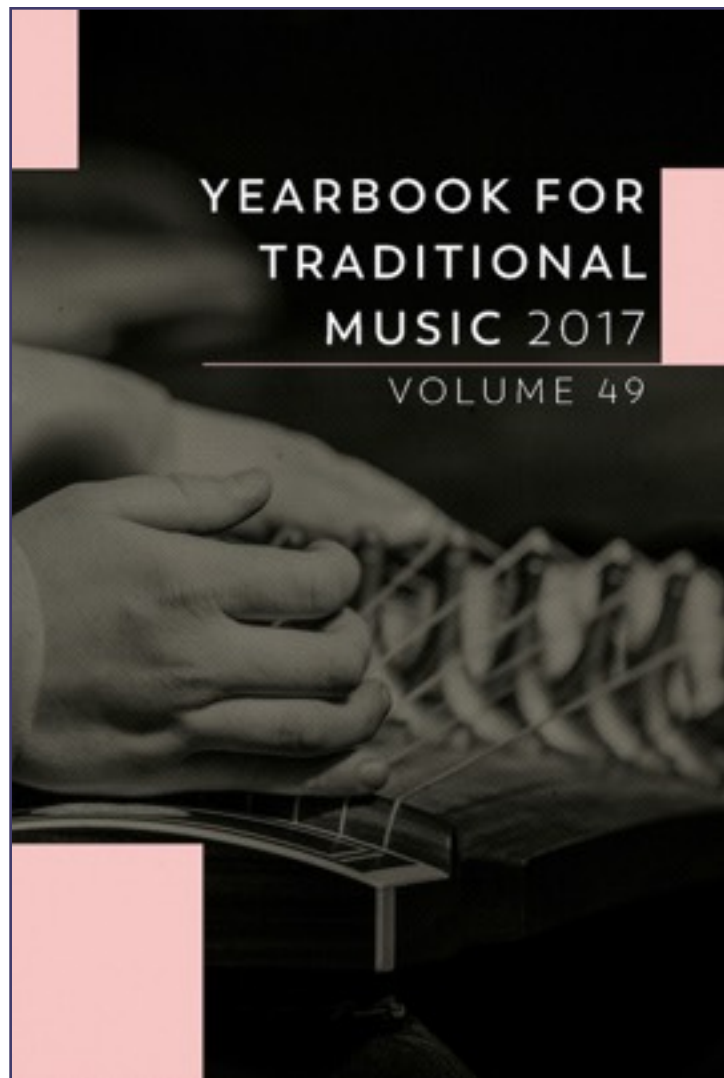
ISSN (Print): 0740-1558

ISSN (Online): 2304-3857

General Editor: [Lee Tong Soon](#).

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 2017 issue the *Yearbook* (Vol. 49), was published in November 2017.



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.