

BULLETIN

of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

No. 151, January 2023

ISSN (Online): 2304-4039

C O N T E N T S

Secretariat and Executive Board

Message from the Secretary General; Message from the President.

Pages 2–3

In Memoriam

Trần Quang Hải (1944–2021); Monique Brandily (1921–2022).

Page 4

47th ICTM World Conference

Message from the Programme Committee; Accommodation news; Financial assistance opportunities.

Pages 5–7

Announcements

Call for participation: 2023 ICTM Prizes; Call for participation: 4th ICTM Forum; Invitation to ICTM Dialogue: Towards the

International Council for Traditions of Music and Dance; Study Group on Audiovisual Ethnomusicology: Symposium; Study Group on Music and Minorities: Symposium.

Pages 6–10

Reports

Reports from ICTM National and Regional Representatives: Austria; Burundi; France; Iran; Russian Federation; Slovakia; United Arab Emirates.

Pages 11–18

Reports from ICTM Study Groups: Music and Dance in Latin America and the Caribbean (LATCAR); Historical Sources; Multi-part Music.

Pages 19–24

Other reports: 28th ICTM Colloquium “From Musical Bow to Zithers along the Silk Road”

Pages 24–25

Calendar of Events

Page 26

Featured Publications by ICTM Members

Popular Music in East and Southeast Asia: Sonic (under)Currents and Currencies; The Voice of the Rural: Music, Poetry, and Masculinity among Migrant Moroccan Men in Umbria.

Page 27

General Information

ICTM World Network; Study Groups; Executive Board, Secretariat, Membership Information; Publications by ICTM.

Pages 28–35

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

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

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

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

Multipart Music

by *Ardian Ahmedaja, Study Group Chair*



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

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

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



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

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

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

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

During the colloquium, preliminary results of the work done were presented and discussed. Ignazio Macchiarella, the project's leader, presented the main ideas and objectives of the project. Marco Lutz, the project's coordinator, presented

the working groups within the project and chaired their presentations as well as discussions.

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

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

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

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

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

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

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

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

The colloquium's programme also featured a visit to the *Museo Multimediale del Canto a Tenore* [Multimedia museum

of *a tenore* singing) in Bitti. This very informative museum is a visible and audible centre of this musical tradition and has become a place of diverse cultural activities in the region.

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

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

Other reports

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

by Xiong Manyu, Member of Local Arrangements Committee



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

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

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