

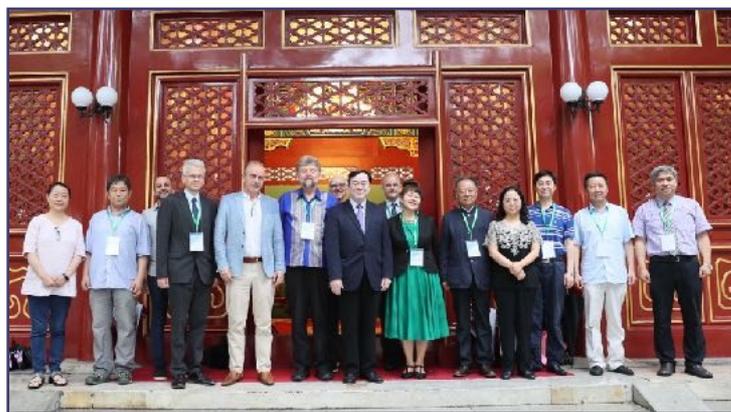
Other Reports

3rd ICTM Forum

by Zhao Jiandi, translation by Chuan Shen

The forum “Approaches to Research on Music and Dance in the Internet Era,” jointly held by ICTM, the Society for Ethnomusicology (SEM), the International Musicological Society (IMS), the International Association of Music Libraries, Archives and Documentation Centres (IAML), the International Association for the Study of Popular Music (IASPM), and the Association for Traditional Music in China (ATMC) was held at the Central Conservatory of Music, Beijing, China, on 11–14 July 2018.

“What differentiates a Forum from the other ICTM’s scholarly gatherings (World Conference, Study Group Symposium, Colloquium) is ‘collaboration with other national, regional, and international scholarly organizations on a theme of common concern.’ The first Forum brought together ICTM, SEM and to an extent also ESEM (Limerick, 2015), the second Forum was marked by the synergies of ICTM, IMS and IAML (Abu Dhabi, 2017), while the third Forum provides a new high by featuring as many as six highly respected sister societies (ICTM, SEM, IMS, IAML, IASPM and ATMC). This major international scholarly gathering encourages us to leave the comfort zones of our societies and their specific disciplinary foci and join forces in exploring worldwide theoretical, methodological, and practical challenges that affect our research on music and dance in the era marked by the Internet” (a quote from Svanibor Pettan’s introduction in the Forum booklet).



CCOM President Yu Feng with representatives from all societies participating in the 3rd ICTM Forum. Beijing, China, July 2018. Photo by Da Peng.

Indeed, this extraordinary event succeeded in bringing together more than 100 scholars, selected by their respective societies, from over 40 countries. The result was a high-quality academic exchange in a positive atmosphere of resource sharing, made possible by the generous hosting institution, the Central Conservatory of Music (CCOM) in Beijing.

The grounds for realizing this ambitious project take us a couple of years back, when CCOM’s President Yu Feng and LAC Chair Zhang Boyu signed a letter of intent with then-ICTM Secretary General Svanibor Pettan and ICTM Vice President Razia Sultanova. The programme was put together by the Programme Committee, in which the main carriers—Svanibor Pettan, Jonathan Stock, and Zhang Boyu—were joined by Gregory Barz (SEM), Frans Wiering (IMS), Stanislaw Hrabia (IAML), Silvia Martinez (IASPM), Qiao Jianzhong (ATMC), and Razia Sultanova and Xiao Mei (ICTM).

The forum unveiled its curtain with a performance of African music by students of CCOM. In his opening speech, President Yu introduced the Conservatory to the participants, particularly its Musicology Department, Institute of Musicology, and the Intangible Cultural Research and Preservation Centre, and alluded to a “perfect match” between the interdisciplinary idea of the forum and the wide understanding and practice of music scholarship at CCOM.

Representatives of each sister society briefly presented their respective associations and their expectations from the event.

Pettan positioned ICTM with regards to its history of seven decades, geographical presence in 128 countries and regions, and 1,400 members.

Huib Schippers, member of the SEM Council who replaced the absent SEM President Gregory Barz, emphasized SEM’s dedication to multilingual and multicultural music exchanges, and stressed that its 1,800 members value international research of all music.

Egberto Bermúdez, Vice President of IMS, introduced the developments within IMS from its inception in 1927 to the increasing inclusiveness in our days, pointing to the growing role of China in academic research of music.

Stanislaw Hrabia, President of IAML, presented a society committed to cooperation among international music libraries, which since its foundation in 1951 grow up to the current 1,700 members from more than 40 countries and branches in

26 countries. In his view, music libraries play the role of an unknown hero essential for the music research, especially in the era of technology and the Internet.

Dean Vuletic introduced IASPM on behalf of its absent President Julio Mendivil. Founded in 1991, the society promotes exchange and research on popular music from multiple angles, relying on international diversity of its membership.

Finally, Qiao Jianzhong, President of ATMC, introduced the development of the society, which is a non-governmental academic association with focus on traditional Chinese musical culture, and appreciation for the close relationship between musicology and other disciplines.

The sessions of the four-day forum took place in three halls. We enjoyed 110 individual presentations organized into two plenary sessions, eight panels, and 24 paper sessions. The first plenary session, chaired by Anthony Seeger, accommodated papers by Pirkko Moisala (“The Internet in the Study of Indigenous Musics,” read by Johannes Brusila due to the author’s absence), Egberto Bermúdez (“Historical Documents and Music Research in the Internet Era: The Case of Latin America”), and Raquel Campos (“Musicking on Social Media: Imagined Audiences, Momentary Fans, and Critical Agency in the Sharing Utopia”). The second plenary session, chaired by Xiao Mei, featured four distinguished Chinese scholars: Yuan Jingfang (“Theories and Methods in the Studies of Music Genres”), Qiao Jianzhong (“The Study of Music Geography in Chinese Musicological Circles”), Zhao Talimu (“Research on Cross-border Ethnic Music of China”), and Xiang Yang (“Chinese Historical Ethnomusicology”).

Seven panels covered the following inspiring themes: The Impact of Digitalization on Minority Music; Decolonizing Academic Writing in Ethnomusicology: Internet Archives on Musical Instruments; Institutional Change and Indonesian Music: Methods and Challenges; New Methodologies in the Age of Social Media: Nation, Celebrity, and Subculture; Ethnomusicology: Universal/Western and Local/Asian Perspectives; Western Music Research in China; and Music from the Perspective of Ecological Phenomenology.

Individual paper presentations were grouped by the following themes: Indigenous Musics, Historical Documents, and Social Media; Archives, Big Data, and Values; New Insights: Disciplinary Prospects; Technologies and Scenes; New Avenues in Indigenous Music Research; New Digital Possibilities; Aspects of Dance Research; Online Data, Application and Impact; Music and Media; Music Manuscripts; Copyright in Context; Phenomenology, Analysis, and Appreciation; Exploring New Research Resources; Studies of Musical Instruments and Western Music Analysis; Chinese Popular Music; Music and the Nation; Chinese Traditional Music Research; Recording and Industry; Music as Heritage; Music and Dance; Unlocking the Relevance of Traditions in the Present Day; Dance Theories; Frames for Interpreting Chinese Popular Music; and Papers on Chinese Music Database.

In addition, IAML held at the CCOM library a roundtable discussion on Internet music information titled “International Music Resources: Compass in the Ocean of Musicology.”

The forum was further enriched by two representative yet very contrasting concerts. “The Reverberation of the Silk Road: Concert of New Orchestral Works” featured the Symphony Orchestra of CCOM at its opera and concert hall. The



Participants of the 3rd ICTM Forum. Beijing, China, July 2018. Photo by Liu Chang.

programme of the Ensemble of Wind and Percussion Instruments of the Northern Shanxi featured the Xinzhou Bayin Art Troupe at the Recital Hall. Judging from the forum participants' reactions, the concerts successfully presented the Chinese orchestral and traditional music of our time.

The final discussion, moderated by Jonathan Stock, brought to stage Zhang Chunlei (ATMC), Isabel Campelo Fernandes (IASPM), Andrea Decker (SEM), Barbara Dobbs-Mackenzie (IAML), Dishanka Gogoi (IMS), and Razia Sultanova (ICTM), who, inspired by the presentations in the course of the previous days, offered their views on crossing boundaries in music research and offering new perspectives for future fora.

At the closing ceremony, Qin Wenchen, Vice President of CCOM, congratulated all involved in this unique gathering of six international research societies, and expressed hope that it had laid a foundation for upcoming academic exchanges and cooperation. Other speakers pointed to various benefits of a multi-society conference event with a focus on the Internet as the keyword, and to the valuable explorations of new approaches and ideas in research of music and dance. Well-versed translators enabled good discussions and the circulation of ideas, while the team of student volunteers made the participants feel well at all times. The participants thanked Zhang Boyu and his team with a great applause for hosting this memorable forum so well.

Minority Sounds in National Contexts as Seen by ICTM National and Regional Representatives

by Dorit Klebe, Chair of ICTM National Committee for Germany



The international multidisciplinary symposium "Sounds of Minorities in National Contexts" was held on 23–25 August 2018 in Ljubljana, at the invitation of the ICTM National Committee for Slovenia, the University of Ljubljana, Imago Sloveniae, and the Scientific Research Centre SAZU.

National and Regional Representatives from Europe, Asia, and Latin America came together to share their experiences and talk about future perspectives on the ICTM World Network. This was combined with the symposium "Sounds of Minorities in National Contexts". Papers and panels were presented, and many contributions came from Slovenia. The

concurrent festival "Nights in the Old Ljubljana Town," which celebrated its 30th anniversary, gave insights into minorities' sounds worldwide by performances and exciting events.

The ICTM Study Group on Music and Minorities was founded nineteen years ago, and held its first symposium in Ljubljana in 2000. It has become a very active Study Group under the leadership of Ursula Hemetek (Chair 1999–2017) and Svanibor Pettan (Chair since 2017). Both scholars opened the symposium with introductory keynotes. Pettan focused on his ten models for structuring research on minorities, giving fundamental examples of his studies. He concluded with two questions for the most active participants in the ICTM World Network: (1) whether the national agendas provide the much needed space for the research of music and minorities, and (2) how ICTM treated and treats the sonic identities and concerns of minorities.

Hemetek showed the complexity of the exploration of the music of minorities by using approaches of some scholars within the discipline, like Alice Cunningham Fletcher, Frances Densmore, Martin Stokes, Jerko Bezić, Adelaida Reyes, and Bruno Nettl, to explain theories, methods, and terminology. She contrasted the previous definition of minority used by the Study Group with a new one being discussed: "Minorities are communities, groups, and/or individuals that are at higher risk of discrimination on grounds of ethnicity, race, religion, language, gender, sexual orientation, disability, political opinion, social, or economic deprivation." By using examples from her own research she outlined applied aspects of ethnomusicological minority research as well. She underlined the minority/majority relationship being not a numerical but a power relation. She explained in particular her future plans of establishing an international research centre for ethnomusicological minority research as a result of being awarded the Wittgenstein prize.

The first session of the symposium, titled "Minorities in the Slavic Contexts," discussed minority groups in the Ukraine and Serbia, both inspiring new insights on minority studies by the national representatives of these countries, Olha Kolomyets and Danka Lajić Mihajlović. Also in this session, Mikhail Bryzgalov presented the Russian National Museum of Music as a place that provides a complex overview of the musical cultures of about two hundred indigenous minorities in Russia.