

The 45th International Council for Traditional Music World Conference

Bangkok July 2019

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Thailand's Chulalongkorn University hosted The 45th International Council for Traditional Music World Conference which was convened by the Faculty of Fine and Applied Arts from July 11-17, 2019. This was the first time in its 70 year history that an ICTM World Conference had been held in either Thailand or in Southeast Asia. Professor Bussakorn Binson, Dean of Faculty of Fine and Applied Arts as Conference's chair stated that "The conference was praised by the Executive Board of International Council for Traditional Music stating it was superbly organized and well-attended by over one thousand delegates from seventy-seven countries."

The call for papers elicited nearly one thousand academic submissions and the final program accommodated 610 30-minute slots allowing for a blend of single and group presentations. Other activities included nine international music and dance workshops, six lunchtime concerts, four evening concerts, and exhibitions on Southeast Asian music, books, CDs, and musical instruments from around

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the world. The keynote address, entitled *Transborder Theories and Paradigms in Ethnomusicological Studies of Folk Music: Visions for Mo Lam in Mainland Southeast Asia*, was presented by Dr. Jarernchai Chonpairot from the College of Music of Mahasarakham University, Thailand.

Transborder flows and movements were the key conceptual framework applied to analyze the *Mo Lam*, a singing genre in the northeastern part of Thailand where Chonpairot had conducted fieldwork from 1972-741 on the *Mo Lam* in Northeast Thailand and in Laos.



Figure 1. HRH Princess Maha Chakri Sirindhorn arriving on campus being greeted by Chulalongkorn University administrative team with Dr. Bussakorn Binson, Conference Chair second from the right.



Figure 2. Keynote speaker Dr. Jarernchai Chonpairot from the College of Music of Mahasarakham University, Thailand. Right performing a musical passage of the *Mo Lam* with the *Khaen* an indigenous multi-reed mouth organ.

The conference focused on six thematic areas as detailed below:

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 neighbors? 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?



Figure 4. Panel Presentation.

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.



Figure 4. Auditorium Presentation.

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

ICTM invites submissions that fall within the broad area of “new research.”



Figure 5. The opening performance of *Mo Lam* from Northeast Thailand featuring Ratree Srivilai with performers from Chulalongkorn University's Faculty of Fine and Applied Arts Dance Department.

Royal Presence and Televised Coverage

The 45th ICTM World Conference was one of the largest ever held in the Council's history. Consequently, throughout the conference's 7 days, many social and news media covered its activities. News on HRH Princess Maha Chakri Sirindhorn gracing the opening ceremony was released on the local royal news channels. Additionally, Thai PBS (Thailand Public Broadcasting Service) as a media partner of this 45th ICTM World Conference televised the 4 related special interest evening concerts.

The Royal news coverage of the opening ceremony and the 4 evening concerts can be watched through the below links:

Royal news of the Opening Ceremony (in Thai)
 Four Evening concerts July 12, 13, 15 & 16, 2019.
 Evening concert July 12, 2019
 Evening concert July 13, 2019
 Evening concert July 15, 2019
 Evening concert July 16, 2019



Figure 6. Professor Salwa El-Shawan Castelo-Branco, PhD., President of ICTM giving her closing remarks.



Figure 7. Top HRH Princess Maha Chakri Sirindhorn, center with ICTM executive board members and the university's organizing committee members followed by other conference images.