BULLETIN

of the

INTERNATIONAL COUNCIL

for

TRADITIONS OF MUSIC AND DANCE

Vol. 154, January 2024

ISSN (Online): 2304-4039

C O N T E N T S

Secretariat and Executive Board

Message from the Secretariat; Message from the President.

Pages 2–3

48th ICTMD World Conference

Second Notice and First Call for Proposals; CTMD Abstract Mentoring Programme for Early Career Scholars; Welcome to Aotearoa New Zealand!

Pages 4–7

Announcements: ICTMD

ICTMD Dialogues 2024: Towards Decolonizing Music and Dance Studies; ICTMD-Nigeria: Symposium; Study Group on African Musics: Symposium; Study Group on Indigenous Music and Dance: Symposium; Study Group on Mediterranean Music Studies: Celebratory meeting; Study Group on Music and Dance in Southeastern Europe: Symposium; Study Group on Music and Dance of Oceania: Symposium; Study Group on Musical Instruments: Symposium; Study Groups on Applied Ethnomusicology and on Sacred and Spiritual Sounds and Practices: Joint Symposium.

Pages 8–11

Announcements: Related organisations

12th International Symposium on Traditional Polyphony.

Page 11

Reports

Reports from ICTMD National and Regional Representatives: Argentina; Armenia; France; Iran; Jordan; Malta; Mozambique; Spain/España.

Pages 12–24

Reports from ICTMD Study Groups: Audiovisual Ethnomusicology; Ethnochoreology; Mediterranean Music Studies; Music and Dance in Southeastern Europe; Music and Dance of the Slavic World.

Pages 25–30

Calendar of Events

Page 31

Featured Publications by ICTMD Members

Asian-European Music Research Journal 12; Emotion and Aesthetic Experience During the Performance Act: Explorations on the Making of Multipart Music; Experience and Expectation: The "Future From the Past" in Music Making; Performing Arts and Gender in Postcolonial Western Uganda; Studia Instrumentorum Musicae Popularis (New Series) 8

Pages 32–33

General Information

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

Pages 34–41

Message from the Secretariat

by Lee Tong Soon and Carlos Yoder

Happy New Year to all of you! We hope that 2024 has started off positively for everyone! Since we gradually emerged from the pandemic restrictions about two years ago, the Secretariat has primarily focused on our two consecutive World Conferences. After the Ghana conference, we started to review areas of operations and logistics that can become more effective, efficient, and relevant. One of these areas is the use of multiple languages in our publications, beginning with this issue of the *Bulletin* (see report from Spain/España on pages 20–22). Also beginning with the present issue is a change in this column from one that used to feature only the Secretary General to a platform where it can be more of a sharing of reflections and ideas between the Secretariat and our membership.

In 2024, the Secretariat will focus on our Wellington World Conference (January 2025) as a priority. The Wellington Team comprises the Secretariat, Brian Diettrich (Local Arrangements Chair), and the Co-Chairs of the Programme Committee, Kirsty Gillespie and Marcia Ostashewski. The Secretariat would like to thank our Chairs and their respective committee members for taking on the tasks of organising Wellington 2025. We look forward to working with everyone throughout this year.

Funding our Future is another key priority for the Secretariat. As you know, ICTMD has begun a concerted effort to raise funds to support the future of the Council. Our dedicated steering committee comprising Samuel Araújo, Daniel Avorgbedor, Brian Diettrich, Olcay Muslu, Mayco Santaella, Susana Sardo, Kendra Stepputat, and Jasmina Talam have been working together to explore effective, efficient, and welcoming ways to make it easy for all of us to contribute to ICTMD's fundraising initiative. The Secretariat is grateful to our committee members for their indefatigable support and relentless commitment to raise funds to further develop our core mission in enhancing research, teaching, publication, public sector work, and education through the study of dance and music globally through the twenty-first century.

We invite you to stand with us in supporting the vital work of ICTMD. Despite expanding challenges and inflation over the years, our membership fees have remained unchanged in the past 12 years. Membership fees primarily sustain our basic operations. As we continue to mature and expand our work in the preservation, promotion, and celebration of diverse cultural expressions globally, there is an imminent need to increase our funding portfolio to enable us to develop and engage in innovative projects, and equally importantly, to support our members in attending our World Conferences, Study Group Symposiums, and other related events.

Now, more than ever, we need your help to continue this important mission. Please visit the ICTMD website (https://ictmd.org/donate) and contribute online. ICTMD needs your help to achieve sustainable growth. *Please help in funding our future*!

Warm greetings to everyone from the Secretariat for a peaceful and joyous 2024!

Message from the President

by Svanibor Pettan

The President represents the Council and oversees its work, among other duties defined by the Statutes. In this column I wish to share with you the diverse experiences of what it means to represent our scholarly home in the course of a single year, 2023, and then to briefly oversee one of the Council's pillars, our Study Groups.

- January: Presenting the Council and its activities at the 1st International Conference on Harmony and Reconciliation at the University of Vavuniya, Sri Lanka
- February: Giving an invited online address to the ICTMD National Committee of Bosnia and Herzegovina on its tenth anniversary. Thanks to the chair Tamara Karača Beljak
- February: Participating in an edition of the online dialogue "Towards the International Council for Traditions of Music and Dance." Thanks to chairs Tan Sooi Beng and Marcia Ostashewski
- March: As part of a visit to Kuwait, presentation of the Council on national television. Thanks to Liaison Officer Ali Mahdi
- May: Multiple activities, including a paper about ICTMD and the Turkic-speaking world at the Temirbek Zhurgenov Kazakh National Academy of Arts in Almaty, Kazakhstan. Thanks to Liaison Officer Zakiya Sapenova, who also organised a celebration for new ICTMD members from Kazakhstan

- June: Giving an invited introductory address at the Afghan Music in Exile Study Day in Vienna, which allowed me to meet in person the Liaison Officer for Afghanistan, Mirwais Sidiqi, for the first time
- June: Giving an invited introductory online address at the 2nd Symposium of the Study Group on Global History of Music held in Palermo, Italy. Thanks to Study Group Chair Razia Sultanova
- June: Addressing the participants of the 6th international symposium "Space of Mugham" in Baku, Azerbaijan. Thanks to Liaison Officer Sanubar Baghirova
- July: Several responsibilities associated with the World Conference in Legon, Ghana
- July: Sharing ICTMD's experiences with Intangible Cultural Heritage at a panel in Kelaniya, Sri Lanka
- August: representing ICTMD at the first joint scholarly event with the International Association of Sound and Audiovisual Archives (IASA), which also counted as our 4th Forum, in Istanbul, Türkiye
- October: Chairing the panel "ICTMD and Its Commitment to Scholarship, Advocacy, and Activism: Reflections on Past, Present, and Future Perspectives" at the 68th Annual Meeting of the Society for Ethnomusicology in Ottawa, Canada
- November: Relating ICTMD and applied ethnomusicology in a keynote shared with Weiya Lin at the annual meeting of the Austrian Society for Musicology in Klagenfurt, Austria
- December: Multiple roles at the Council's final scholarly event of the year, the 12th Symposium of the Study Group on Music and Minorities with a Joint Day with the Study Group on Indigenous Music and Dance in Colombo, Sri Lanka (a report about this event will be published in the next *Bulletin*)

A selection of pictures documenting some of the aforementioned events can be found on the Council's Instagram channel.

ICTMD membership has all reasons to be proud of Study Groups and their activities. As many as 27 Study Groups (11 of them defined regionally and 16 thematically) organise their own symposia, usually on an biennial basis and in different parts of the world. Non-World Conference years are typically marked by Study Group symposia, although some, occasionally or regularly, prefer to meet in World Conference years.

With Liaison Officer Zakiya Sapenova and new ICTMD members from Kazakhstan. Almaty, May 2023. Photo provided by Zakiya Sapenova.

For instance, eight of them held symposia in 2023 (reports about those on Audiovisual Ethnomusicology and Music and Dance of the Slavic World are published elsewhere on this *Bulletin*), while at least 16 others, judging from list of upcoming events, will hold them in 2024. Some will meet online, while most of the others will hold their symposia in various parts of the globe: Bangladesh, Cuba, Germany, Italy, Japan, Malaysia, Norway, Philippines, Romania, Spain, Taiwan, Türkiye, and the USA. Three of these events will be joint symposia involving, in different extents, two Study Groups: Applied Ethnomusicology and Sacred and Spiritual Sounds and Practices, Music Archaeology and Iconography of the Performing Arts, and finally Indigenous Music and Dance and Music and Minorities.

With such intense activities, it becomes increasingly hard to avoid cases of different symposia taking place at the same time. In order to at least minimise such situations, Study Group authorities are kindly asked to follow the procedure in the following three phases: (a) consulting the Study Group Shared Calendar to inform themselves about the timings of the already planned events; (b) sending the timing of the proposed symposium to the Secretariat; and (c) after receiving confirmation from the Secretariat, making the timing of their symposium public. Please note that there is also an Executive Board committee dedicated to Study Groups, always willing to receive suggestions on how to further improve our shared efforts.

Finally, the Study Group on Mediterranean Music Studies celebrated its 30th anniversary with a special online session on 23 January 2024. Chair Vanessa Paloma Elbaz and Vice Chair Salvatore Morra provided a connection via the Council's listserv. Congratulations and welcome!

48th ICTMD World Conference

9–15 January 2025

Te Herenga Waka, Victoria University of Wellington, New Zealand

Wellington, New Zealand, the city that will host the 48th ICTMD World Conference. Photo by Sky View Photography.

Second Notice and First Call for Proposals

by Marcia Ostashewski and Kirsty Gillespie, Programme Committee Co-Chairs

You are cordially invited to attend the 48th ICTMD World Conference that will be held between 9 and 15 January 2025 at Te Herenga Waka, Victoria University of Wellington, New Zealand. The ICTMD World Conference provides the leading international venue for the presentation of new research on traditions of music and dance. Many new initiatives emerge at World Conferences and, perhaps even more crucially, discussion at these meetings helps us shape our ongoing work. A successful World Conference is a truly stimulating place to be, and a wonderful place to meet and share ideas, music, and dance, with colleagues from all over the world.

Programme Committee

Co-Chairs

Marcia Ostashewski (Canada)
Kirsty Gillespie (Australia)

Committee members

Naila Ceribašić (Croatia)
Silvia Citro (Argentina)
Georgia Curran (Australia)
Meri Haami (Aotearoa New Zealand)
Irene Karongo Hundleby (New Zealand/Solomon Islands)
Ako Mashino (Japan)
Made Mantle Hood (Taiwan)
Wetaba Nganyi (Kenya)

Lillis O'Laoire (Ireland)
Urmimala Sarkar (India)
Mehmet Öcal Özbilgin (Turkey)
Shzr Ee Tan (UK/Singapore)
Sooi Beng Tan (Malaysia)
Larry Witzleben (USA)
Brian Diettrich (New Zealand, ex-officio), LAC Chair
Lee Tong Soon (Singapore, ex-officio), ICTMD Secretary General

Local Arrangements Committee

Brian Diettrich (Chair)

Conference Themes

1. Indigenous Peoples' Music and Dance

As the first World Conference to be held in Aotearoa New Zealand, we acknowledge Māori as the Indigenous peoples of New Zealand, and we seek to follow *tikanga Māori* (accepted customs and practices according to Māori); we also acknowledge their ancestors, experiences, and histories. This theme represents an opportunity to engage deeply with Indigenous musics and dance, Indigenous ways of knowing and being, traditional knowledges, knowledge holders, indigeneities, Indigenous issues, and Indigenous methods, perspectives, and pedagogies, including intergenerational and intersectional research, resilience, regeneration, reclamation (of lands, and cultural practices), as well as trauma-informed research to find pathways to heal the ongoing impacts of colonialism, neocolonialisms, and new imperialisms. For many, indigeneity is a "positioning" that changes in different contexts. While "Indigenous" is a politically powerful term used by Māori people, in other parts of the world terms such as "First Peoples" and "First Nations" are preferred, and this theme invites us to consider the intricacies of these differences as we explore Indigenous musics and dance from around the globe. In this theme we also consider the ways in which holistic worldviews and lifeways are interconnected and interdisciplinary, as well as the interface between the cultures and performing arts of Indigenous peoples and the wider world.

2. Environment, Place, Displacement, and Relocation

This theme invites proposals arising from music and dance studies relating to issues of environment and place, including displacement, and re-claiming places and spaces, the physicality of place, and securing a place for everyone. As we prepare to gather in a region of islands where rising sea levels are impacting whole nations, we are experiencing heightened concerns about factors in the relationships between people and place, climate change, politics, war, food (in)security, and new precarities that may lead to displacement of individuals or groups of people, and music and dance traditions, as well as ways in which people, traditions, and practices (re)connect from place to place. Presentations are invited that address these issues both in Oceania and around the world.

3. Translation, Inclusivity, Reception

As we engage with the place where our World Conference is being held, Aotearoa, we note that it has three official languages: *te reo Māori*, English (de facto), and New Zealand Sign Language (NZSL). This leads to questions about music and dance as part of communicating and translating, as well as engaging with multilingualism, and finding ways of working with multiple languages as part of efforts to decolonize music and dance studies. It inspires thinking about language and linguistic studies, and how they inform/are informed by music and dance studies and other humanities. Because languages are extensive and complex systems of knowledge, this theme also inspires thinking about the promotion and protection of languages, (re)vitalisation and sustainability, as well as language-related rights. Specifically acknowledging NZSL, this theme also connects with the burgeoning research of those working across hearing and deaf experiences; and it raises issues associated with accessibility, abilities, and inclusivity, as well as audience reception and perception.

4. Dance, Movement, Gesture, Embodiment

At the World Conference 2023 in Ghana, Council members voted overwhelmingly to include the word "dance" in our name; this decision was ratified and adopted on 26 August 2023, and the International Council for Traditions of Music and Dance was born. The change of our organisation's name attends to the prominence and importance of dance, movement, and gesture in our field. This conference theme foregrounds the ways in which bodies and embodied knowledges may factor into creative practice and research, and ways in which these bodies, knowledges, and experiences may be gendered or shaped by aspects of intersectional experience. Proposals within this theme may also wish to consider the ways in which sound and movement intertwine.

5. Technologies of Sound, Music, Movement, and Dance

Within this theme, we invite proposals attending to the technologies and ways of "doing" and "making" of music and dance; the material culture and tangible technologies, as well as the social technologies, software, and social media platforms involved in sound, music, movement, and dance performances and productions. In all arts, new technologies continue to influence the creation, recording, and circulation of

music and dance. This theme invites exploration of impacts of technology on music and dance practices of diverse communities, with special consideration for LGBTQI+, racialised and marginalised experiences, as well as considering more traditional roles in music and dance making. Artistic labour has always been precarious, perhaps more so in a world of rapidly changing economies and governments, institutions, and material realities of life post-COVID, amidst strike actions, and the growing presence of artificial intelligence. In the context of these and other dramatic changes: how do/can we keep doing what we are doing?

6. Alternative Approaches and Methods to Research, Education, and Knowledge Dissemination

Researchers in our fields are innovating research, teaching, and dissemination practices—in part to foster greater inclusivity, as well as find avenues to create and share knowledge in ways that honour the modes and media of music and dance studies. This theme creates a space for us to explore new approaches and technologies. It includes everything from (and well beyond) practice-based research, artistic research, and research-creation; oral, aural, inter-sensory, multi-sensory, and multi-modal practices; applied, activist, advocacy, allyship, and anti-racist methodologies; participatory, collaborative, community-engaged, and community-led strategies. As well, we invite proposals that address the transformative possibilities for and implications of working with diverse knowledge holders, kinds of knowledge, and ways of knowing.

7. New Research

In addition to the themes above, we welcome papers on new areas of research not addressed within the conference themes.

Submission guidelines

Submitted abstracts should be no longer than 300 words, and written in English. Abstracts in *te reo Māori* are also welcome.

A person may submit, and/or be named on, one submission only. The exception may be that a person may also be named as a Chair (not serve as discussant) in addition to being named as a presenter.

1. **Single papers** are 20 minutes long, followed by 10 minutes of discussion.
2. **Single paper/performances** are 20 minutes long, followed by 10 minutes of discussion.
3. **Film/video presentations** are 30-minute long sessions where a filmmaker introduces their recently completed film, and discusses it with the audience participants. As well, the film will be screened during the Film Festival that takes place during the conference.
4. **Workshops** are 60 or 90 minutes long, where a facilitator(s) lead a session that involves participatory music-making or dance, or other creative, critical activity, as well as discussion and dialogue.
5. **Organised panels** are group sessions lasting either 90 or 120 minutes, and they can include either: (a) Three thematically interrelated papers; (b) Four thematically interrelated papers; or (c) Three thematically interrelated papers and a discussant.
6. **Roundtables** provide opportunities for presenters to discuss a subject with each other and with members of the audience. Roundtables can be 60, 90, or 120 minutes long, and should include at least four but no more than five presenters.

Timeline

- ~~First notice: October 2023~~
- First call for proposals: January 2024
- Second call for proposals: February 2024
- Deadline for submission of proposals: 31 March 2024
- Notification of acceptances: June 2024

Submit your proposal to the 2025 ICTMD World Conference now using the following website

easychair.org/cfp/ictmd2025

ICTMD Abstract Mentoring Programme for Early Career Scholars

In preparation for abstract submissions for the 48th ICTMD World Conference to be held in Aotearoa New Zealand in 2025, the Programme Co-Chairs and Executive Board invite you to participate in an **Abstract Mentoring Programme for Early Career Scholars.** ICTMD is committed to receiving abstract submissions from countries and states across the globe, and to support new student work. A small group of ICTMD members will review abstract drafts and offer suggestions for students. We thank these five scholars for their involvement as Mentors in this initiative: Salwa El-Shawan Castelo-Branco, Patricia Opondo, Huib Schippers, Jasmina Talam, and Ricardo Trimillos.

Early Career Scholars who would like to take advantage of this mentoring are invited to send completed abstract drafts to pc2025@ictmd.org. **Due date for these abstracts for mentoring and feedback**: 15 February 2024.

After receiving feedback, early career scholars will need to submit a final version of their abstract by the submission deadline for the 2025 World Conference: 31 March 2024.

We encourage all Early Career Scholars to take advantage of this mentoring process and to consider submitting an abstract for the 2025 World Conference in Aotearoa New Zealand. Please forward this to people whom you think may be interested!

The 2025 World Conference's details and themes can be found at https://ictmd.org/ictmd2025.

Welcome to Aotearoa New Zealand!

by Brian Diettrich, Local Arrangements Committee Chair

Kia ora koutou katoa / Greetings to all. We greatly look forward to welcoming all members to New Zealand for the 48th ICTMD World Conference. Situated in the southwest Pacific, New Zealand is called Aotearoa in the Indigenous Māori language. The host city will be Wellington, the vibrant capital city of the country, and which holds the Indigenous name Te Whanganui-a-Tara (The Great Harbour of Tara). This will be the first World Conference held in New Zealand, and regionally only the third world conference within Oceania in the Council's history.

Located at the southern tip of the North Island, Wellington is a compact urban space and a coastal city on the Pacific Ocean. In close proximity to its surrounding forests, unique bird life, and an ecosanctuary, the city supports many national institutions, including the National Museum Te Papa, the National Library, the Sound and Vision Archives, numerous music and dance institutions and venues, embassies representing many countries, and a diversity of musical and artistic engagements. The January timing of the conference will take advantage of summer in the southern hemisphere, characterised by warm, pleasant weather, with January temperatures in Wellington on average about 21 degrees Celsius.

The host will be Te Herenga Waka, Victoria University of Wellington, and Te Kōkī The New Zealand School of Music. The school's ethnomusicology programme was founded in 1977 and supports undergraduate and postgraduate study in ethnomusicology, with traditional priorities on music in New Zealand and the Asia Pacific region, including Indigenous Māori and Pacific musics. The broader university is well known for its extensive programmes across the humanities and social sciences. In collaboration with Tourism New Zealand and Business Events Wellington, the venue for the conference will be Tākina, the new Wellington Convention and Exhibition Centre. Located in the central city near the waterfront, with quick access to accommodation, food, cultural institutions, and the sea, Tākina will be an ideal space to gather for the next World Conference. We wish to welcome all participants to New Zealand in person, but online presentations will be available at the conference.

Wellington supports a wide range of hotel accommodation options, including some student housing through Victoria University of Wellington. International flights come direct to Wellington from Australia and some Pacific Island countries, but most international flights enter the country through Auckland, which is a short fifty minute flight from Wellington. New Zealand supports visa waivers for sixty eligible countries and territories; ICTMD members from outside these countries will require a visa for their visit. Information is widely available online, and the local arrangements committee will publish further information across the year.

With sincere *manaakitanga* (hospitality) the local arrangements committee looks forward to warmly welcoming all ICTMD members to Wellington in 2025. If members have early questions about Wellington and the conference, please do not hesitate to get in touch with me as chair of local arrangements.

Announcements — ICTMD

Announcements in this section are sorted alphabetically by title.

Call for participation: 2024 ICTMD Prizes

Submissions deadline: 1 March 2024

The submission deadlines for the International Council for Traditions of Music and Dance's prizes for the best article, book, and film or video is 1 March 2024. The guidelines and submission process for the three prizes are indicated below.

ICTMD Article Prize: Submission Criteria and Guidelines

The International Council for Traditions of Music and Dance Article Prize is awarded annually for an exceptional article. The article may have appeared in any scholarly journal (including the *Yearbook for Traditional Music*) or edited volume. The article should represent outstanding scholarship and make a significant contribution to the ICTMD's mission: "To promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts, taking into account the diversity of cultural practices, past and present, and scholarly traditions worldwide."

Criteria: Articles must be published in English within the previous two calendar years. Authors (or at least one of the co-authors) must be current ICTMD members. Only one article by the same author (or co-author) will be considered in a given year, and no article will be considered more than once. Members of the Prize Committee or Subcommittee may not submit articles for which they are the author or a co-author.

Submission process: Submissions/nominations must be received by 1 March, accompanied by a brief statement (not more than 200 words) explaining why the article is worthy of being awarded the Prize. The article and statement must be submitted in PDF format to prizes-articles@ictmd.org.

Administration: The Prize Committee, in consultation with the Executive Board, will appoint a Subcommittee to evaluate the submissions. The winner of the previous year's Prize will be invited to join the present year's Subcommittee.

Award: The winner will receive a certificate and a two-year ICTMD membership or an equivalent travel subsidy to attend an ICTMD event. Prize winners will be announced at the World Conference or in the middle of a non-conference year.

ICTMD Book Prize: Submission Criteria and Guidelines

The International Council for Traditions of Music and Dance Book Prize is awarded annually for an exceptional single-authored or co-authored monograph. Edited volumes are not eligible. The book should represent outstanding scholarship and make a significant contribution to the ICTMD's mission: "To promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts, taking into account the diversity of cultural practices, past and present, and scholarly traditions worldwide."

Criteria: Books must be published in English within the previous two calendar years. Authors (or at least one of the co-authors) must be current ICTMD members. Only one book by the same author (or co-author) will be considered in a given year, and no book will be considered more than once. Members of the Prize Committee or Subcommittee may not submit a book for which they are the author or a co-author.

Submission process: Submissions / nominations must be received by 1 March, accompanied by a brief statement (not more than 200 words) explaining why the book is worthy of being awarded the Prize. The statement must be submitted in PDF format to prizes-books@ictmusic.org. There are two options for submitting the book: (1) submit it in PDF format to the same address, or (2) mail hard copies to all members of the Book Prize Subcommittee (please contact the Prize Committee Chair at brian.diettrich@vuw.ac.nz for mailing addresses).

Administration: The Prize Committee, in consultation with the Executive Board, will appoint a Subcommittee to evaluate the submissions. The winner of the previous year's Prize will be invited to join the present year's Subcommittee.

Award: The winner will receive a certificate and a two-year ICTMD membership or an equivalent travel subsidy to attend an ICTMD event. Prize winners will be announced at the World Conference or in the middle of a non-conference year.

ICTMD Documentary Film or Video Prize: Submission Criteria and Guidelines

The International Council for Traditions of Music and Dance Documentary Film or Video Prize is awarded annually for an exceptional film or video. The film or video should make a significant contribution to the ICTMD's mission: "To promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts, taking into account the diversity of cultural practices, past and present, and scholarly traditions worldwide."

Criteria: Films or videos must be released in English or with English subtitles within the previous two calendar years. The directors (or at least one of the co-directors) must be current ICTMD members. Only one film or video by the same director (or co-director) will be considered in a given year, and no film or video will be considered more than once. Members of the Prize Committee or Subcommittee may not submit films for which they are the director or a co-director.

Submission process: Submissions / nominations must be received by 1 March, accompanied by a brief statement (not more than 200 words) explaining why the film or video is worthy of being awarded the Prize. The statement must be submitted in PDF format to prizes-films@ictmusic.org. The film or video may be submitted as a video file, or the director may provide a link to a streaming version of the film or video.

Administration: The Prize Committee, in consultation with the Executive Board, will appoint a Subcommittee to evaluate the submissions. The winner of the previous year's Prize will be invited to join the present year's Subcommittee.

Award: The winner will receive a certificate and a two-year ICTMD membership or an equivalent travel subsidy to attend an ICTMD event. Prize winners will be announced at the World Conference or in the middle of a non-conference year.

ICTMD Dialogues 2024: Towards Decolonizing Music and Dance Studies

March, April, October, and November 2024
Online

The EB Committee for the ICTMD Dialogues Committee, chaired by Tan Sooi Beng and formed by Samuel Araújo, Silvia Citro, Christian Onyeji, Marcia Ostashewski, Mayco Santaella, Susana Sardo, Shzr Ee Tan, and Sarah Weiss, is happy to announce that four online sessions of the Dialogues will be held in 2024:

- **23 March 2024.** Publish or Perish? Navigating the Academic Landscape: Alternative Approaches to Research and Publication in Higher Education Institutions
- **20 April 2024.** Ecofeminism, Ecomusicology and Environmental Degradation in Nigerian Urban and Local Spaces
- **19 October 2024.** Archives of the Music Group (*Musicultura*) 2004–2023: Reflecting on Long-term Participatory Action Research in Rio de Janeiro
- **16 November 2024.** Music and Dance as Reflexive Action in Times of Environmental, Socio-Political, and Economic Crisis in South Africa, Brazil, India and Mozambique

The times of the presentations, names of presenters, abstracts and Zoom registration details can be found on the ICTMD website.

ICTMD-Nigeria: Symposium

10–12 September 2024
Online

The ICTMD National Committee for Nigeria will hold its 1st symposium online on 10–12 September 2024.

Further information about the symposium, including the full Call for Proposals, can be found on the National Committee's website.

Study Group on African Musics: Symposium

8–12 July 2024
Online

The ICTMD Study Group on African Musics will hold its 4th symposium online on 8–12 July 2024. The themes of the symposium are (1) African Musics in a Digital Age; (2) Re-Imagining Musics of Africa in Our Evolving Society; and (3) Transmission, Teaching, and Learning of African Musics and Dances in Local Communities and National Curricula.

Further information about the symposium, including the full Call for Proposals, can be found on the Study Group's website.

Study Group on Indigenous Music and Dance: Symposium

22–25 November 2024
Chiayi, Taiwan
Submissions deadline: 31 Jan 2024

The 2nd Symposium of the ICTMD Study Group on Indigenous Music and Dance will be held on 22–25 November 2024 in Chiayi, Taiwan (and **not** on 15–18 November, as previously announced).

The symposium will be hosted by the ICTMD Regional Committee for Taiwan, Nanhua University, and National Chiayi University. After the joint day spent in Colombo with the Study Group on Music and Minorities (December 2023), we are looking forward to joining forces once again.

Further information about the symposium, including the full Call for Proposals, can be found on the Study Group's website.

Study Group on Mediterranean Music Studies: Celebratory meeting

23 January 2024
Online

The ICTMD Study Group on Mediterranean Music Studies will celebrate its first 30 years with a special celebratory meeting on 23 January 2024 at 5 PM (UTC).

Open to current and former Study Group members, as well as to the wider ICTMD community, the gathering will be an opportunity to trace the development of the study of the music of the Mediterranean and new directions in the scholarly conversation that members can glean from the last 30 years. To join the event, please visit this page.

Study Group on Music and Dance in Southeastern Europe: Symposium

21–27 October 2024
Cluj-Napoca, Romania
Submissions deadline: 31 March 2024

The ICTM Study Group on Music and Dance in Southeastern Europe will hold its 9th Symposium in Cluj-Napoca, Romania, on 21–27 October 2024.

Further information about the symposium, including the full Call for Proposals, can be found on the Study Group's website.

Study Group on Music and Dance of Oceania: Symposium

4–5 June 2024
Honolulu, Hawai'i, USA

The ICTMD Study Group on Music and Dance of Oceania will hold its 11th Symposium in Honolulu, Hawai'i, USA, on 4–5 June 2024.

The theme of the symposium is "Oceania Networks of Music and Dance: Performing Continuities, Regeneration and Resonances Across Cultures."

Further information about the symposium can be found at the Study Group's website.

Study Group on Music, Gender and Sexuality: Symposium

27–31 August 2024
Kuala Lumpur, Malaysia

The ICTMD Study Group on Music, Gender and Sexuality will hold its 12th symposium in Kuala Lumpur, Malaysia, on 27–31 August 2024. The themes of the symposium are (1) Music and Dance Movements in Relation to Gender and Sexuality; (2) Gender and Sexuality Definitions and Power Asymmetries; (3) Indigenous and Non-Binary Gendering in the Performing Arts; and (4) New Research.

Further information about the symposium, including the full Call for Proposals, can be found on the Study Group's website.

Study Group on Musical Instruments: Symposium

9–12 April 2025
New York, USA
Submissions deadline: 31 January 2024

The ICTMD Study Group on Musical Instruments will hold its 25th symposium at New York Institute for the Humanities and Social Studies (New York, USA) on 9–12 April 2025.

The themes of the Symposium are: (1) Changing Musical Instruments and Artificial Intelligence; and (2) Musical Instruments in Public Life.

Further information about the symposium, including the full Call for Proposals, can be found on the Study Group's website.

Study Groups on Applied Ethnomusicology and on Sacred and Spiritual Sounds and Practices: Joint Symposium

23–27 October 2024
Istanbul, Türkiye
Submissions deadline: 15 March 2024

The ICTMD Study Groups on Applied Ethnomusicology and on Sacred and Spiritual Sounds and Practices are excited to announce that preparations for our joint symposium at the historical campus of Istanbul University on 23–27 October 2024 are progressing well.

We are anticipating this will be an exciting and inspiring meeting, dealing with important issues in music and the world at large, some of which sadly have increased relevance with major conflicts and humanitarian crises in different parts of the world.

We still welcome proposals for presentations until 15 March 2024. Please check out the call on the Applied Ethnomusicology's website and Facebook page.

Study Groups on Music Archaeology and on Iconography of the Performing Arts: Joint Symposium

25–27 September 2024
Valladolid, Spain
Submissions deadline: 25 March 2024

The ICTMD Study Groups on Music Archaeology and on Iconography of the Performing Arts will hold a joint symposium in Valladolid, Spain, on 25–27 September 2024.

Further information about the symposium, including the full Call for Proposals, can be found on the Music Archaeology Study Group's website.

Announcements — Related organisations

12th International Symposium on Traditional Polyphony

25–28 September 2024
Tbilisi, Georgia
Submissions deadline: 15 April 2024

The International Research Center for Traditional Polyphony of the Tbilisi State Conservatoire is pleased to invite scholars to participate in the 12th International Symposium on Traditional Polyphony, to be held on 25–28 September 2024, in Tbilisi, Georgia. The Participants are encouraged to submit abstracts covering various aspects of traditional polyphony and broader ethnomusicological subjects. Submitted papers will be grouped according to the themes and issues discussed in them, and will be presented at the corresponding sessions.

The official languages of the symposium are English and Georgian. All papers will be published after the symposium in both English and Georgian.

Further information, including the full Call for Proposals, can be found on the symposium website.

Reports from ICTMD National and Regional Representatives

Argentina 🇦🇷

by Adriana Cerletti, Liaison Officer

Since our last report in 2018, seven new Argentine members have joined the Council, thanks to their memberships being supported by the ICTMD Secretariat. Among them are five researchers at the University of Buenos Aires (professors Adil Podhajcer and Rosa Chalkho, and postgraduate students Viviana Parody, Victoria Polti, and Soledad Torres Agüero), María Mendizabal (chair of the Musics of Oral Traditions sector of the Archive of the National Institute of Musicology "Carlos Vega"), and Mariana Signorelli, researcher at the Universidad Nacional de Quilmes and member of MyGLA.

Silvia Citro and Adriana Cerletti received an Honourable Mention in the 2020 Otto Mayer-Serra Prize in Music Research, for the co-authored article "The Song of the Qom Women of the Argentine Chaco: From Indigenous Domestic Space to Spectacle Intercultural Hybrid".

Rosa Chalkho completed her PhD at the Faculty of Social Sciences of the University of Buenos Aires (UBA) with a dissertation on sounds in Argentinian classical cinema, and Mariana Signorelli received a doctoral scholarship from the National Scientific and Technical Research Council (CONICET) to develop her project "Choreographies of the Nation Around 2010: Relationships Between Music, Dance, and Politics Based on the Ballet *Estancia* by Alberto Ginastera," also at UBA.

In 2021 and 2022, Citro and Torres Agüero collaborated with the Qom singer Ema Cuañeri in the documentation, research, and creation process for recording the album *Qa'añe-Mujer*, as well as producing a promotional video of the album made together with the dance-theatre group *Qom Pocnolec.* The album compiles ancestral Qom songs that Ema received from her family, as well as songs from her father—shaman and musician Clemente Cuañeri—documented in 1998. This work was supported by the National Fund for the Arts and the National Institute of Music.

The album that was released in 2023, and is available to listen on Spotify. The promotional video can be watched on YouTube. The album and video were presented at the Mariano Moreno National Library in Buenos Aires, on 10 August 2023, within the framework of the *Músicas Originarias* cycle. The presentation can be watched on YouTube.

Cerletti was elected President of the Argentine Association of Musicology (AAM) for the 2021–2022 biennium. This society, founded in 1986, is considered a pioneer in the region. María Mendizabal is also a member of the society's Executive Board as well as its treasurer, and she continues in this position for the 2023–2024 biennium.

The AAM publishes the *Argentine Journal of Musicology* (RAM), and organises the Argentine Congress of Musicology (CAM) among others activities. In 2021, the Congress was co-organised with the National Institute of Musicology "Carlos Vega" (INM) and the National University of Córdoba, and it was held virtually on 9–13 August. More than 100 speakers from several countries participated, with lectures and thematic panels. Pilar Ramos Lopez (Spain) and Samuel Araújo (Brazil) delivered the opening and closing lectures, which were broadcast live via YouTube.

In 2023 the Congress was again co-organised with INM, but held in Buenos Aires on 16–19 August. In this case, the opening address was presented by Julio Mendívil (Austria/Perú), while Marita Fornaro (Uruguay) delivered the closing lecture. During the congress, the INM presented its recently-created digital catalogue, in which funds and collections can be consulted, available online at inmcv.cultura.gob.ar.

Despite the pandemic, AAM developed an intense programme of activities during 2021 and 2022. In November 2021, together with INM and the Fundación Astor Piazzolla, AAM co-organised the twin events "Virtual Symposium Astor Piazzolla" and "Virtual Conversation Tribute to Ariel Ramírez," to celebrate the hundredth birthdays of both Argentine musicians. Both activities can be watched at AAM's YouTube channel.

In July 2022, the society co-organised the 10th AAM Colloquium with the National University of Cuyo, and in October 2022 the Association held its 3rd Conference of Young Musicologists. Furthermore, the AAM published four volumes

of the *Argentine Journal of Musicology*, edited by Adriana Cerletti.

Citro and Torres Agüero produced the video *Las shamanas del Ntonagak-gozo*, which portrays, in a non-traditional way, research on ancestral Qom music and dance based on a creative montage of historical, ethnographic, and artistic archives. The work was selected to participate in various festivals, and in 2023 it won the RAFMA (Argentine Network of Festivals and Audiovisual Samples) award for best Argentine short film at the VideoDanzaBA International Festival.

In August 2021, Citro was part of the Organising Committee of the 4th Latin American Meeting of Researchers on Bodies and Corporalities in Cultures, held at the Universidad Nacional Mayor de San Marcos, Lima, Peru, where other ICTMD members also participated with presentations about music and dance.

In 2023 Miguel Angel García retired from his professorship at the University of Buenos Aires, but he continues directing the scholarly journal *El Oído Pensante.*

Finally, Cerletti was elected to the Board of the Interdisciplinary Institute for Latin American Studies and Research (INDEAL) of the Faculty of Philosophy and Letters, UBA, for the 2023–2025 period. Numerous activities were carried out this year by INDEAL, among them, an honorary doctorate was awarded to Carlo Ginzburg. More information about INDEAL can be found on its website.

Scholarly meetings

Many ICTMD members took part in events organised by the Council in recent years, such as:

* The 1st Symposium of the ICTMD Study Group on Music and Dance in Latin America and the Caribbean (LATCAR), held at Facultad de Música, Tuxla Gutierréz, Mexico, UNICACH, 9–13 March 2020: Citro, Polti and Signorelli
* The 12th session of the ICTM Dialogues 2021: Towards Decolonization of Music and Dance Studies, held online on 12 July 2021: Citro, Cerletti, Mendizabal, Podhajcer, and Torres Agüero. Jacob Rekedal (Universdad Alberto Hurtado) was the session's organiser and Ema Cuañerí (Toba-Qom singer and teacher), Leonardo Díaz (INM), and Juan Domingo Ñanculef Huiquinao (Corporación Nacional de Desarrollo Indígena–CONADI) joined as participants. The dialogue was held in English, Spanish, Qom La'qtac (Toba-Qom), and Mapudungun (Mapuche)

Poster of the film Las Shamanas del Ntonagak-Gozo, *by Silvia Citro and Soledad Torres Agüero.*

* The 46th ICTM World Conference, held at Universidade Nova de Lisboa, Portugal, 21–27 July 2022: Cerletti, Citro, Chalkho, Greco, Torres Agüero, and Podhajcer
* 2nd ICTM-LATCAR Symposium, held at Alberto Hurtado University, Santiago de Chile, Chile, 26–30 September 2022: Citro, Torres Agüero, and Polti
* The 47th ICTM World Conference, held at the University of Ghana Legon, Ghana, 13–19 July 2023: Citro, Torres Agüero, Podhajcer, Greco and Cerletti

Armenia 🇦🇲

by Tatevik Shakhkulyan, Liaison Officer

Politics and music

Since 2020 Armenia has been facing an uneasy life due to the Nagorno-Karabakh war, which has led to the migration of 120,000 Armenians, from their homes in Karabakh to other regions of the country and abroad. Consequently, it has become an urgent issue to collect the music of those who emigrated from Karabakh. A group of musicologists from the Institute of Arts of the Armenian National Academy of Sci-

ences and the Komitas State Conservatory of Yerevan has undertaken this task. The collections will be circulated in the format of archives, publications, performances, etc. It is more difficult to preserve the real life of Karabakh music culture, since in migration it may be transformed according to new environments.

UNESCO issues

The collection of the works by Armenian ethnomusicologist and composer Komitas Vardapet (1869–1935) was recently inscribed in UNESCO's Memory of the World Register. The collection includes the surviving original copies and manuscripts of his folk music collections, research, works, as well as epistolary heritage which often includes much information about his scholarly views.

Komitas was among the world's pioneers who "invented" folk music as a phenomenon. His activity traced new paths in collecting and analysing traditional music, and involving them in music composition. Komitas created a new style of composition, which synthesised authentic folk and Christian church music with Western means of composition.

New archival discoveries

The music archives of Armenia present outstanding collections of folk musics, collected by many ethnomusicologists throughout the last 150 years. The two largest collections are kept at the Armenian National Academy of Sciences and at the Komitas State Conservatory, while smaller ones are kept at other institutions and museums. The collections include thousands of songs, melodies, and texts collected from different regions of the country. While a large number of those songs and melodies have been published, a huge portion is still kept archived.

Recently, a new archive collected by Bedros Alahaidoian (1934–2022) was presented to the aforementioned Institute. Being one of the pillars of Armenian diasporic musicology, Alahaidoian devotedly collected music from Armenians who emigrated to many different countries following the 1915 Armenian Genocide. This archive includes the materials Alahaidoian collected during his fieldwork in many countries, embracing a large geography, from Armenia to the USA, from Lebanon and Syria, to Belgium and France. This is a rich collection of recordings, transcriptions, and documents that allow us to better appreciate Armenian diasporic folk music and its roots. Evidently, many volumes will be required to accommodate such a rich collection.

Conferences and festivals

The Komitas International Conference-Festival is held annually in Yerevan. Traditionally, 7–8 October are the dates of the conference, corresponding to Komitas's birthday in the Julian calendar (26 September in the Gregorian calendar). Each year the conference reflects on Komitas, his life and work, and, importantly, the fields of activity in which he was engaged, namely, folk music, church music, art music, and music pedagogy. In this framework, the conference hosts the research of music scholars from different countries who present papers about their folk music, church chants, and art music. Selected proceedings are published in the *Komitas Museum-Institute Yearbook*, which in 2023 released its eighth volume.

"We and Our Dances" monthly open workshop in Yerevan, Armenia. Photo provided by Tatevik Shakhkulyan.

In 2023, the 95th birthday of Armenian ethnomusicologist Gevorg Geodakyan (1928–2015) was celebrated. A conference was held in his memory on 19 September in Yerevan, featuring papers not only on Geodakyan's work and research, but also on broader topics of folk music and ethnomusicology.

The Sayat-Nova Festival was held on 17–18 June 2023 at the Haghpat Monastery, in the north of Armenia. The event included workshops on Sayat-Nova music and concerts, which embraced both traditional and modern performances of the works of *ashough* Sayat-Nova (1712–1795) who lived and worked at the Haghpat Monastery.

The Gutan Festival is one of the most beloved events in the country, which annually hosts various song, dance, and instrumental performances presented by various solo performers, ensembles, and groups. Each year, performers present a variety of folk music. Since 2020 this festival had to be postponed due to both the pandemic and the war. In August 2023, the festival was held again after a three-year-long hiatus.

Dances

In recent years, folk dance research and dissemination have become very popular in Armenia. Scholars continuously collect dances performed in everyday life, and some are recovering dances from archival recordings and from older collections which include descriptions of folk dances in written format. Interestingly, many new dances or variations of previously known ones are apparently being recovered, and some of them are also being staged.

In addition to dance research, the dance performance tradition continues to be current in Armenia. Each month, the "We and Our Dances" social initiative gathers hundreds of people who visit the event to learn to dance.

France 🇫🇷

by Elina Djebbari, Chair of National Committee

The Société Française d'Ethnomusicologie (SFE) represents the ICTMD National Committee for France. The current board is composed of Marlène Belly (President), François Picard (Vice-president), Geoffrey Colson (Treasurer), Alice Mazen (Secretary), Apollinaire Anakesa, Marie Cousin, Corinne Frayssinet Savy, Eddy Pennewaert, and Luciano Pereira.

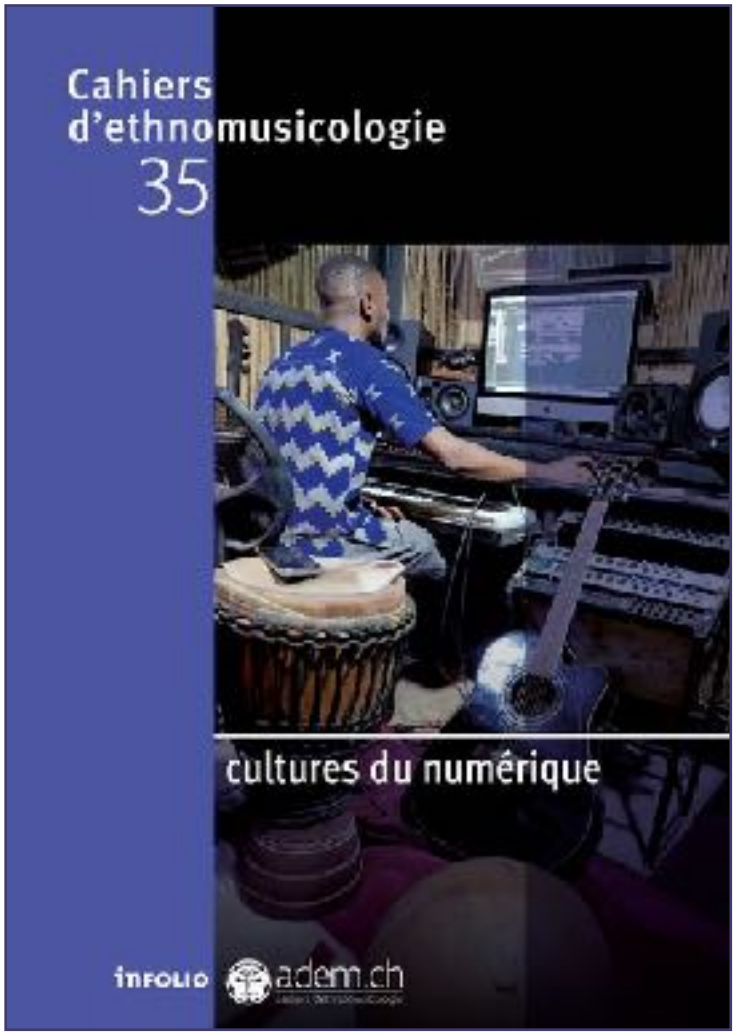
SFE went through 2023 carrying out its various core activities. As part of its Nomad Seminar programme, held in partnership with various universities all over France, SFE supported the symposium "Les Musiques modales d'aujourd'hui et d'hier: une approche par la pratique" [Modal music of today and yesterday: A practical approach] organised by Paul Valery university, COMDT, and CIMM, held on 20–23 April at Abbaye de Sylvanès.

SFE organised its annual in-person encounter over three days in Lyon, on 22-24 September 2023, in a partnership with Musée des Confluences, CMTRA, Jean-Monnet Saint-Etienne and Lyon II universities, to held the symposium "Comprendre et rêver le monde en musique: l'imaginaire de l'ethnomusicologie" [Understanding and dreaming the world in music: The imagination of ethnomusicology].

The society also contributed to fieldwork missions (especially for young researchers) and to the publication of multimedia resources (i.e., documentary films) and monographs. Among them are *Systématique de la polyrythmie malinké* by Julien André (Peeters Publishers), *Fragments accordés: La composition musicale contemporaine et le monde arabe* by Anis Fariji (Diacritiques Éditions) and the special issue "Terrains Communs: Ethnomusicologie et Popular Music Studies" of the journal *Volume!*

SFE also took part in the project "Recherches en musique, collaborations entre jeunes chercheurs/chercheuses et artistes" [Research in music, collaborations between young researchers and artists] in partnership with other academic societies focusing on music.

As usual, SFE collaborated with Ateliers d'Ethnomusicologie in Geneva, Switzerland, to publish the 36th volume of Cahiers d'ethnomusicologie (2023).



Front cover of Cahiers d'ethnomusicologie 36 (2023)

In addition to these various scientific events and publications, SFE also contributed to the 2023 edition of the Jean Rouch International Film Festival.

For current information, please visit SFE's Facebook page and its website www.ethnomusicologie.fr.

Iran

by Mohammad R. Azadehfar, Liaison Officer

The ICTMD office in Tehran conducted a summer workshop for students and professionals interested in Iranian traditional and folk music. The workshops took place in Tehran on 6–12 August 2023, and were delivered in the English language.

Workshops included practical lessons in *dastgāhs* from the Iranian Radīf on *santūr*, and Iranian rhythmic cycles on the *tombak* percussion instrument. Participants also enjoyed lectures on Persian musical structures, Iranian organology, and Iranian music in its cultural context. Participants also visited the homes of professional Iranian musicians and the Tehran Museum of Musical Instruments. This summer workshop was the second formal ICTMD workshop in Iran. I hope we can organise more events like this in upcoming years.

There will be an event introducing ICTMD activities and its various Study Groups in the city of Karaj in January 2024. Participants will mostly include music students at different academic levels. The event will be free of charge and will be conducted by myself—Mohammad R. Azadehfar—at the Faculty of Music of the University of Art in Tehran.

Jordan

by Fadi Al-Ghawanmeh, Liaison Officer

This report highlights three innovative, locally-focused initiatives in Jordan, concentrated on capacity-building in music technology within both the academic and non-governmental sectors. These initiatives are particularly relevant in an era marked by rapid advancements in music technology, where artificial intelligence (AI) is increasingly becoming a vital tool in areas such as analysis, composition, education, and interactive performance.

The importance of a locally-centred approach is underscored by Magnusson's (2021) assertion that musical concepts specific to a region are integral to its music technologies, and these concepts extend to other musical cultures as these technologies are adopted. This phenomenon is evident in the context of Arab *maqām* music, where, as Hussien et al. (2014) have observed, the lack of technologies designed for or adapted to this musical tradition has led to a tendency towards Western styles in the practice and production of Arab music. This issue remains prominent in the current era of data-driven technology. AI advancements allow for new possibilities to work towards music decolonisation in the Arab world. Any such initiatives, however, need to employ a deep understanding of AI while also localising it for an Arab context. This process can boost Arab music's global representation, empower local musicians, preserve *maqām* practices, and create infrastructures and tools that are independent from Western interests.

The first initiative is spearheaded by the University of Jordan's Music Department, in partnership with international collaborators. This multifaceted initiative encompasses research, capacity building, and education. The goal is to transform the department into a global centre for AI-driven music research and education, emphasising Arab *maqām* mu-

sic. This, in turn, aims to foster both collaboration and competition in the Arab region within this burgeoning field.

Developed through international partnerships, the initiative focuses on advancing music technology education at various levels. It involves sponsoring one doctoral project and joint supervision of master's theses, alongside developing an undergraduate curriculum in Music Technology. Specifically, a faculty member from the University of Jordan's Music Department is enrolled in a joint PhD programme between the University of Oslo and the University of Lorraine. He conducts experimentation at the RITMO Centre and Musicology Department at the University of Oslo, and at the LORIA Laboratory for Computer Science at the University of Lorraine. His objective is to create an AI-based aesthetic feedback loop specifically for Arab *tarab* music. This involves AI-generated instrumental improvisations responsive to audience feedback collected via motion-capture devices.

Additionally, two master's students are collaboratively supervised by professors from the University of Jordan's Music Department and the University of Lorraine's LORIA Laboratory. They utilise insights from the research conducted by the aforementioned PhD candidate, and work on projects that enhance music generation and its application in education. An undergraduate concentration in music technology, supported partly by the Association of Francophone Universities, is also being established, focusing on the application of AI in music. This initiative will be showcased at the 32nd Arab Music Conference in Cairo, with the intention of inspiring future collaborative endeavours both regionally and globally. More information is available in this document. The image accompanying this report was generated by AI (created with DALL-E) and visually embodies the initiative. It will be featured in related publications and utilised for promotional activities during the 32nd Arab Music Conference.

The Vice Dean for Academic Affairs and Graduate Studies in the Faculty of Arts and Design at the University of Jordan, Nedal Nsairat, commented on this initiative and advocated for increased international collaboration. He stated, "We are eager to engage in the exchange of students and faculty members for teaching, research, and collaborative performances, especially through mobility platforms like Erasmus. We also aim to broaden international joint supervision for our master's students in all areas, including music technology and music decolonisation."

AI-generated image representing the collaborative initiative of the University of Jordan's Music Department with the LORIA Laboratory at the University of Lorraine and the RITMO Centre at the University of Oslo. The image will be featured in the publications and event promotions of the 32nd Arab Music Conference.

The second initiative presented in this report is the establishment of a Digital Arts Department at Yarmouk University. The department head, Nidal Obaidat, announced the commencement of a bachelor's programme in digital arts. He emphasised that although the programme will be wide-ranging, it currently only covers the digital aspects of music and cinema, and will later cover design and visual arts. He added that the programme will greatly enhance the level of technological expertise in music, especially within the artistic and musical communities. This enhancement is especially prominent in areas such as audio engineering and music production. Obaidat also mentioned the programme's commitment to serving students in Jordan and the broader region. It's worth noting that Yarmouk University has been conferring bachelor's and master's degrees in music for many years through the faculty of Fine Arts, precisely where the department of Music was established in 1981.

The third highlighted initiative in this report is "[Digital] Transmissions," an annual artistic development programme designed to create development and exhibit prospects for artists in Jordan within the realm of digital art. Simultaneously, it aims to broaden cultural networks between Jordan and the UK, facilitated by organising partners, including the Jordan National Gallery of Fine Arts, the British Council in Jordan, FutureEverything in the UK, and the MetaFour

Artist Collective in Jordan. Khaldoun Hijazin, the director of art and cultural programmes in the gallery, emphasised that each year, the programme accommodates a group of 12 creative personnel, including three music artists, chosen by a panel of art experts through an open invitation for participation. The programme encourages multidisciplinary investigations in sound and music, visual art, performance, and public art projects, exploring ways to leverage the tech sector and its emerging innovations.

Hijazin mentioned that, among this year's workshops, there will be one specifically focused on AI tools in sound and music. He also highlighted that raising awareness about the significance of AI decolonisation in the fine arts is a key objective of this artistic initiative, which will be evident in its workshops. It is important to note that, although the programme is accessible to artists based in Jordan, it is not exclusively aimed at individuals of Jordanian nationality. This implies that artists from the region and beyond are also welcome to participate.

Ultimately, we hope that these new initiatives, along with others that we anticipate will follow, will improve the infrastructures that allow for innovative artworks, environments, and traditions of musical practice in Jordan and across the broader Middle East region. It is critical to use AI in ways that are primarily human-centred, enhancing musicians' artistic tools and meeting the growing expectations of their audiences. With these goals in mind, such projects in Jordan strive towards decolonisation by developing local infrastructures and methods for preserving *maqām* practices with the new opportunities afforded by AI.

Cited works

* Magnusson, Thor. "The Migration of Musical Instruments: On the Socio-Technological Conditions of Musical Evolution." In *Journal of New Music Research* 50/2: 175–183, 2021

* Tayseer, A., Haddad, R., Sukkarieh, H. and Al-Ghawanmeh, F. "Arab Maqamat in Contemporary Arab Songs". In *Dirassat Journal of Human Sciences*, 41/1: 598–611, 2014

Malta

by Philip Ciantar, Liaison Officer

As in previous years, the School of Performing Arts at the University of Malta has consistently upheld its commitment to fostering knowledge and appreciation of the world's traditions of music and dance.

The Department of Dance Studies at this school has recently hosted visiting scholars who are members of the ICTMD Study Group on Ethnochoreology, to present their research at said department. These included Sevi Bayraktar from Hochschule für Musik und Tanz Köln (Germany), who delivered a presentation titled "Popular Dance and Music in Times of Trouble: Dissenting Arts and Public Mobilisation in Turkey." Another visiting scholar was Lucy Hayashi, Head of Dance at HAMU (Prague), who contributed sessions on Dance Forms and Practices, Choreological Perspectives, and Foundations of Choreography. She also spoke about her work in Japanese dance. Jeanette Mollenhauer (Australian independent dance scholar) was another visiting scholar affiliated with the Ethnochoreology Study Group, who presented her research "Immigration and Dance in Australia" to the Dance Anthropology class.

In light of the collaboration between the Departments of Music and Dance Studies within the same school, Deborah Williams, Senior Lecturer in Dance Studies and ICTMD member, delivered a presentation to undergraduate ethnomusicology students. Her presentation covered various definitions of dance from an anthropological perspective, followed by an exploration of an analytical method for studying dance. Additionally, Williams engaged in several other activities, including presenting a paper at the Ethnochoreology Study Group in 2022 in Brežice, Slovenia. She also recently estab-

A Mediterranean Music Studies Class at the University of Malta during a Practical Session with Maltese Flamenco Dancer Deborah Falzon. Photo provided by Philip Ciantar.

lished a module on Dance Anthropology for the Department of Anthropological Sciences at the University of Malta, which commenced in Autumn 2023.

The Music Studies Department conducted various activities, including an onsite field session with Celtic Connections Malta in March 2023, which involved the participation of a number of undergraduate ethnomusicology students. The Celtic Connection convenes weekly at diverse venues across Malta, engaging in informal sessions centred around traditional music, with a repertoire mostly composed of jigs, reels, hornpipes, waltzes, and polkas. During this session, students had the opportunity to observe the ensemble rehearsing, interacting with musicians, and witnessing the group's monthly international Zoom session which connects them with musicians from the USA, UK, Greece, and France—a practice born during the Covid lockdown. Also, during the academic year 2022–23, undergraduate students in Mediterranean Music Studies had the opportunity to participate in a practical session on flamenco and rhythm led by Maltese flamenco dancer Deborah Falzon (see photo).

In March 2023, the School of Performing Arts at the University of Malta hosted its three-day-long international annual conference. Themed "Body Knowledges: Praxis, Politics, Performance," the conference was convened by Jeremy Coleman and Mika Lillit Lior from the Departments of Music and Dance Studies, respectively. It focused on embodied epistemology and praxis in the performing arts (dance, theatre, music) as well as the performance of politics and the political dimensions of performance in the past, present, and future. It is noteworthy that a significant number of papers presented during this conference drew upon examples from world music and dance. These examples showed how the performing arts provide distinct modes and methods for challenging ideas concerning the body, knowledge constitution, and valuation.

The year 2023 also saw the publication of two books that originated from postgraduate research conducted at the Department of Music Studies (University of Malta). Juan Sebastián Correa Cáceres's book *The Aulos in Classical and Late Antiquity: Acculturation, Diffusion, and Syncretism in Socio-Musical Processes of the Mediterranean* (Logos Verlag Berlin), offers a comprehensive study of the *aulos*, drawing parallels between past practices and contemporary music-related phenomena. Simon Farrugia's *The Maltese Wind Band: A Musical Tradition and Its Practice Today* (McFarland) delves into the history and evolution of Maltese wind bands and their role today in Maltese culture and society.

At the national level, the 2023 "Ritmu" Festival took place on 2–10 June. The programme, curated by artistic director Andrew Alamango, showcased the musical talents of instrumentalists hailing from around the Mediterranean. It seamlessly blended traditional Maltese folk music with contemporary sounds and offered workshops tailored for children, among other attractions. Moreover, throughout the festival days, attendees were encouraged to immerse themselves in traditional Maltese *għana* music, experiencing it in its authentic setting. Furthermore, an exhibition dedicated to one of this musical genre's notable past singers, the late Mikiel Abela, known as "Il-Bambinu," provided insights into the history of *għana* music.

Mozambique

by Marílio Wane, Liaison Officer

After a relatively long period of inactivity, largely caused by the pandemic and the respective impacts it had on the lives of people and institutions around the world, the ICTMD representation in Mozambique has been going through a time of resumption and projection for the future. Also in the context of the pandemic, its members actively participated in the organisation and holding of the symposium of the ICTMD Study Group on African Musics, themed "Dialogue of African Music and Cultures Through Time and Space," held online on 13–18 June 2022. The event had previously been scheduled to take place in Maputo, the capital of Mozambique, in 2021, but it had to be cancelled due to the global health crisis, which prevented all kinds of face-to-face meetings. However, the online format ran satisfactorily, with Mozambican speakers taking part.

The presence of Mozambican researchers also grew significantly, marked by even greater participation in the 47th ICTMD World Conference, held in Legon, Ghana, in July 2023. This meeting resulted in two important recommendations for re-articulating Mozambican representation: the creation of a National Committee, with the aim of bringing together the main players and stakeholders in the field; as well as liaising with ethnomusicologists from the so-called "Lusophone Africa," or more specifically, Portuguese-speaking African countries or PALOP. It was recommended to collaborate with other organisations and institutions operating in Mozambique and with which ICTMD shares the same values and mission.

To this end, we identified the Mozambican Association for Education in Musical Arts (SMEAM) as a possible partner, whose president of the Technical and Scientific Council, Joaquim Gove, presented a paper at the Legon conference. Joined by three other researchers, Timóteo Cuche, Fernão Orlando, and Cristiano Tsope (all PhD students in ethnomusicology at the Universidade Nova in Lisbon, Portugal), this delegation registered Mozambique's largest participation in the Council's main event. SMEAM was founded in 2019 with the aim to bring together music teaching professionals, promote and defend their interests, advocate for musical arts education, and promote research and knowledge about musical practices and their teaching in the country. SEAM has its provisional headquarters at the School of Communication and Arts (ECA) of Eduardo Mondlane University in Maputo, and its members are lecturers from this and other higher learning institutions.

In 2022 SMEAM began a mapping project to assess the objective situation of music education in Mozambique. As part of this project, it promoted six public online debates with various stakeholders with a focus on state institutions, culminating in the 1st International Conference on Music Education, where four state institutions related to arts education participated in a roundtable in which they presented the government's vision for arts education in Mozambique. In 2023, SMEAM organised the 2nd series of public online debates, aimed more at stakeholders outside the country's governance system and strictly linked to musical arts education.

Therefore, in this resumption of activities, a close collaboration with the aforementioned partners will be the main strategy for consolidating ICTMD in Mozambique in the coming years.

1st Maputo Lutherie Forum

The 1st Maputo Lutherie Forum was held on 8 December 2023, with the aim of bringing together artists, researchers, communicators, and others to discuss practices and knowledge in the musical instrument construction and repair sector. The event was organised as part of MIMO's "Women, Musical Instruments, and Crafts" project, coordinated by musician, luthier, and cultural activist Clelio Vilankulos. It was held at ECA's auditorium. The audience was made up mainly of lecturers and students from the university's music programme, artists in general, and the general public who followed the online broadcast.

The session began with a presentation of the MIMO project, attended by the faculty's management and representatives of the organisations managing the ProCultura project, funded by the European Union and implemented through the Camões Institute. A promotional video was shown summarising the project from the point of view of its values, objectives, and intended results. One of its strengths is the promo-

Participants of the 1st Maputo Lutherie Forum. Photo provided by Marílio Wane.

tion of dialogue between culture-makers and academia, in order to fulfil its role of producing knowledge in conjunction with the various players and sectors of society. In this respect, it was very timely to open the oral presentations with the experience reports of two notable music artists and instrument builders working in Maputo.

Celso Mahuaie and Ivan Mucavele opened the session by introducing the audience to their long journeys and experiences in this field. The former, an accomplished instrumentalist, *mbila* maker, and member of the Timbila Muzimba and Timbila Tathu ensembles, addressed, among other issues, the problem of access to the raw materials needed to make the instrument. Specifically, he discussed the *mwenje*, the tree from which the wood is extracted to make the keys that produce the distinctive sound of the *mbila*, compared to other xylophones. This debate gave rise to an even bigger one, which is the current state of Timbila safeguarding policies, as defined in the context of its addition to UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2005. In summary, it was concluded that many of the expected actions were not being done, as established by UNECO's 2003 Convention.

Mahuaie was followed by Ivan Mucavele, a musician, *mbira* maker, and cultural activist who spoke about his career in the area, highlighting the role of activism in building a movement to valorise traditional Mozambican music, to which he has made a significant contribution. Starting with his individual career (influenced by his family members, including Luka Mucavele, and a period of living in Zimbabwe), the musician traced a historical line that led him to join various groups in Maputo City, such as *Waka Mbira*, *Modern Mbira*, and the Musicians' Association, until he consolidated his own studio "Mukhambira" in the village of Marracuene. In his presentation he conveyed the fundamental message that the valorisation of the national cultural heritage, particularly musical heritage, depends, among other things, on the militant efforts of those who set out to fight for it.

The rich explanations were followed by a *mbila* performance by Mahuaie. The programme continued with the presentation of themes for reflection and debate, which were followed by group dynamics with the audience around each of the four themes presented by the speakers.

First, anthropologist Marílio Wane, a researcher at the Institute for Socio-Cultural Research (Ministry of Education and Culture) and ICTMD's Liaison Officer for Mozambique, presented the topic "Musical Instruments and the Construction of Mozambican Cultural Identity," in which he emphasised the political decision-making processes underlying the construction of an idea of a country/national identity. Starting with the case of the Timbila and its long-standing presence in national symbols such as currency, Wane proposed the audience to reflect on other cultural expressions "constructed" as a symbol of identity. Taking advantage of this approach, the next speaker, Eva Trindade, spoke about the role of the media in fixing and reproducing certain symbolic contents and values which, as seen above, are politically and historically "constructed."

Like Mucavele before, the musician May Mbira has a remarkable career in the movement to practice, valorise, and publicise the *mbira* as a traditional Mozambican instrument. During his presentation, he described part of this journey, during which he was part of the same collectives as Mucavele, and then specialised in exchange, fusion, and dialogue with other cultural production circuits, such as electronic music. It was precisely in this field that her collaboration with Guillermo de Llera, a doctoral student in ethnomusicology at the Universidade Nova in Lisbon, emerged. In her exhibition, May Mbira presented two products of this collaboration: a comic strip narrating the experience of the research and the meeting between the two participants, and the instrument built from this interaction: the MidiMbira, of which she brought some sound examples on video.

Since the theme of one of the online debate sessions of the 1st Maputo Lutherie Forum was "Social Justice in the Provision of Services and the Personal and Professional Development of Music Teaching Professionals and Performers", Joaquim Gove discussed—on behalf of SMEAM—the relevance of professional organisations in the professionalisation of their members and of the disciplinary or professional area, focusing on the need for music professionals (particularly those in teaching) to engage with the organisation in order to better think about the regulation of their practice and consequent professionalisation.

The discussions and deliberations on setting up an ICTMD National Committee for Mozambique and liaising with researchers and institutions from other PALOP countries will be left to the first few months of 2024, when the next steps will be outlined in coordination with the ICTMD Secretariat.

Spain / España

by Susana Moreno Fernández and Francisco J. García Gallardo, National Committee Chair and Secretary, respectively

[Editor's note: an automated English translation of this report can be found here]

Desde 2015, el Grupo de Trabajo en Tradiciones Musicales de la SIBE-Sociedad de Etnomusicología representa al Comité Nacional de España del ICTMD (anteriormente lo representaba la propia SIBE). Desde noviembre de 2023 el Comité Nacional es coordinado por una Junta Directiva integrada por Susana Moreno (Presidenta), Herminia Arredondo (Vocal) y Francisco J. García (Secretario).

Actividades

En estos dos últimos años (2022 y 2023) han visto la luz los habituales números de *Trans: Revista Transcultural de Música*, publicación científica de la SIBE, y de *ETNO: Cuadernos de Etnomusicología*, revista de divulgación y noticias de esta sociedad.

La actividad de ICTMD-España y de sus miembros, así como de la SIBE, se ha plasmado en varios eventos. Entre ellos cabe destacar, por un lado, la Jornada SIBE 2022 *Eurovisión: Fandom, artificio y transmedialidad*, celebrada en la Universidad Complutense de Madrid los días 12 y 13 de diciembre y reseñada en el volumen 17(2) de *ETNO*. Por otro lado, el XVII Congreso SIBE / IV Congreso ICTM-España / XII Congreso IASPM-España, fue celebrado bajo el título "A la escucha de nuestro presente: una cartografía de las culturas musicales en el siglo XXI" en la Universidad de Granada entre los días 2 y 4 de noviembre de 2023. La ciudad de Granada acogió por segunda vez un congreso de la SIBE, después del celebrado en 1998.

El encuentro de 2023 tenía como objetivo proponer herramientas metodológicas, conceptuales y teórico-prácticas para examinar los fenómenos sonoros del presente. Además, en esta edición se estableció una modalidad de participación propia para jóvenes investigadores, quienes acudieron en gran número. La buena acogida a la convocatoria de SIBE, después de estos años previos de pandemia y restricciones, posibilitó que durante los tres días tuvieran lugar en algunos momentos hasta cinco sesiones paralelas.

El Comité Científico estuvo integrado por un grupo de investigadores pertenecientes a universidades de España y Portugal: Complutense de Madrid, La Laguna, Huelva, Granada, Valladolid, Jaén, Autónoma de Barcelona, Oviedo, Internacional de Valencia, Universidade de Aveiro y Universidade Nova de Lisboa.

El congreso se articuló en sesiones de comunicaciones y paneles, con presentaciones en español, portugués e inglés, además de las Asambleas de ICTM-España, IASPM-España y la Asamblea de socios SIBE. También incluyó la *Ramón Pelinski Lecture* bajo el título "Lo que el flamenco nos enseña", impartida por Pedro G. Romero, y la sesión plenaria "Música y estados sensibles: habitar la creatividad en la urgencia capitalista", ofrecida por Alicia Álvarez Vaquero.

Uno de los paneles del congreso fue dedicado a debatir las "contradicciones y problemáticas del campo etnomusicológico en el estado español". Por lo demás, las sesiones de comunicaciones y los paneles se organizaron en torno a las temáticas que se sintetizan a continuación: (a) Músicas populares urbanas: géneros musicales actuales; manifestaciones en la península Ibérica y en América Latina; gestión y programación musical; procesos de producción, mediación, recepción e imaginarios; música y acción política; música y cuerpo; resignificaciones y apropiaciones musicales; (b) Tradiciones musicales: miradas contemporáneas; procesos recientes; música y duelo; nuevos enfoques sobre pedagogía y tradiciones musicales; humor, identidad y tradición en el folclore urbano; y (c) Música, memoria, identidades y redes: identidades e imaginarios en Portugal; redes musicales en la lusofonía; comunidad y otredad; circulación musical y políticas; memoria y resentimiento en las nuevas músicas de Cabo Verde, Mozambique y Goa. Otras propuestas versaron sobre educación musical, construcciones de género, música y diásporas, aproximaciones a la música académica occidental, o música, tecnología y medios audiovisuales, con sesiones destinadas a campos emergentes como la ludomusicología y la inteligencia artificial.

Varios investigadores e investigadoras que forman parte del Comité ICTMD-España participaron en el congreso como miembros de su Comité Científico, moderadores y comunicantes en las distintas sesiones y paneles con estas interesantes aportaciones:

- "Reciprocidades entre los estudios académicos y repertorios de tradición oral: la Sibil · la, Goigs de Pasqua, Missa de to Pascal i Sant Antoni (Mallorca) como marcos de interacción". Bàrbara Duran Bordoy.

De izquierda a derecha: Susana Moreno, Enrique Cámara, Jaime Vidal y Xulia Feixoo realizan su presentación en un panel del XVII Congreso SIBE, Granada, noviembre de 2023. Foto cortesía de Susana Moreno Fernández.

- "La festivalización de las tradiciones musicales en la España autonómica y sus aportaciones al *revival* musical". Susana Moreno Fernández.
- "Festivalización de la música tradicional en dos provincias castellanoleonesas". Enrique Cámara de Landa.
- "El Festival Foliada da Fonsagrada: tradiciones, comunidad, memoria y territorio". Xulia Feixoo.
- "Ruxidera: el placer borrado de la pandereta". Llorián García Flórez.
- "La enseñanza de la etnomusicología en la Universidad de Valladolid: estrategias, procesos, resultados, expectativas". Enrique Cámara de Landa.
- "¿Etnomusicólogas sin etnomusicología? Estrategias ante el relevo generacional". Silvia Martínez García.
- "Tradición, ensamblaje y formulismo en el nuevo folclore chileno". Christian Spencer.
- "«Seguidillas alosneras» y «Sevillanas», repensando las relaciones centro-periferia en un género musical". Herminia Arredondo y Francisco José García Gallardo.
- "El proyecto Zarza: Tradición, innovación y culturas performativas". Amalia Casas-Mas, Gabriel Rusinek y Albina Cuadrado.
- "Videomusicando Al Ándalus: experimentar con la creación colaborativa de vídeos musicales etnográficamente fundamentados". Dario Ranocchiari.
- "Cuerpo, creatividad y tecnología digital en la performance «pop»". Gianni Ginesi.

En la Asamblea anual de socios de la SIBE con la que finalizó el congreso, la anterior Junta Directiva, presidida por Enrique Cámara de Landa, cedió su puesto a la nueva, presidida por Hugo Felone. En ambos equipos figuran miembros del Grupo de Trabajo en Tradiciones Musicales.

Proyectos y publicaciones

El proyecto de investigación "Turismo y procesos de espectacularización en las tradiciones musicales ibéricas contemporáneas", coordinado desde la Universidad de Valladolid por Susana Moreno Fernández, integra a varios investigadores del referido Grupo de Trabajo de la SIBE. Este proyecto, con referencia PID2020-115959GB-I00, está financiado por la Agencia Estatal de Investigación, Gobierno de España, MCIN/AEI/10.13039/501100011033, en la categoría proyectos I+D+i -Modalidades "Retos Investigación" y "Generación de Conocimiento".

Entre las publicaciones de los miembros del grupo en estos dos últimos años, cabe mencionar el siguiente artículo escrito en coautoría por Susana Moreno y Salwa El-Shawan Castelo-Branco: "Celtic Music Festivals in Portugal: Europeanization, Urban Regeneration and Regional Development" en *Yearbook for Traditional Music* 54, núm. 2 (2022): 99-118.

El investigador Enrique Cámara de Landa ha sido durante el mismo período autor, coautor o editor de diversas publicaciones en forma de libros, capítulos de libro, artículos, ediciones fonográficas y audiovisuales, y publicaciones online, de las cuales señalamos a continuación algunas. Proponemos así rendir homenaje a este destacado etnomusicólogo quien, a pesar de su reciente jubilación en la Universidad de Valladolid, mantiene su prolija actividad como investigador y docente en calidad de Profesor Catedrático Emérito. Cámara fue miembro fundador de la SIBE y ha sido presidente de esta sociedad entre 2018 y 2023. Fue, además, representante de España en el ICTM entre 2004 y 2015. Agradecemos su entrega y sus valiosas aportaciones a la etnomusicología.

Las publicaciones aquí seleccionadas son representativas de varios temas de investigación en que se ha especializado Enrique Cámara: etnomusicología y músicas tradicionales de Hispanoamérica, España y Marruecos, polifonía, tango italiano, *folk music revival*, música y migración, transcripción y análisis de la música tradicional y popular, y etnomusicología audiovisual.

Algunas publicaciones reflejan investigación en equipo que ha realizado con otros integrantes del Grupo de Trabajo en Tradiciones Musicales: "Taranis: horizontes de la música celta en España" en *Outros celtas: Celtismo, modernidade e música global em Portugal e Espanha,* editado por Castelo-Branco, Moreno Fernández y António Medeiros, 339–359, Lisboa: Ediçôes Tinta-da-China, 2022; "Tres proyectos sobre música y danza tradicional de Soria" en *Música, danza, rito y tradición en la provincia de Soria,* editado por Cámara de Landa y Moreno Fernández, 117–137, Valladolid: Universidad de Valladolid, 2021.

Otras publicaciones, como las siguientes, son el resultado de su trabajo individual o de sus colaboraciones con investigadores de diversos países: "An Andean Musical Structure That Defies Borders", en *European Journal of Musicology* 20, núm. 1 (2021): 229–242; "Interaction of Musicians Belonging to Sufi Brotherhoods in Morocco to Produce Complex Sounds During a Performance", en *Shaping Sounds and Values: Multipart Music as a Means of Social and Cultural Interaction*, editado por Ardian Ahmedaja, 59–70, Riga: Musica Baltica, 2021; "Music for Dance, Dance for Feelings: the Identity, Strategies and Values of Musicians and Dancer-choreographers in Italian Tango", en *Diverging Ontologies in Music for Dancing: European Voices 5*, editado por Ardian Ahmedaja, 51–76, Viena: Böhlau, 2023; Cámara de Landa, Enrique y Grazia Tuzi. *Percorsi di Etnomusicologia*, Roma: Neoclassica, 2023; Cámara de Landa, Enrique y Leonardo D'Amico. "ICTM Study Group on Audiovisual Ethnomusicology" en *Celebrating the International Council for Traditional Music Reflections on the First Seven Decades*, editado por Svanibor Pettan, Naila Ceribašić y Don Niles, 239–244, Ljubljana: University of Ljubljana Press, 2022.

Enlaces

* Grupo de Trabajo en Tradiciones Musicales
* SIBE (Sociedad de Etnomusicología)
* XVII Congreso SIBE / IV Congreso ICTM España / XII Congreso IASPM-España
* Jornada SIBE 2022 Eurovisión. Fandom, artificio y transmedialidad
* Trans-Revista Transcultural de Música
* ETNO-Cuadernos de Etnomusicología
* Página web del proyecto "Turismo y procesos de espectacularización en las tradiciones musicales ibéricas contemporáneas"

Reports from ICTMD Study Groups

Audiovisual Ethnomusicology

by George Mürer, on behalf of Study Group

The ICTMD Study Group on Audiovisual Ethnomusicology convened its third symposium on 1–3 September 2023 at the University College Cork in Cork, Ireland, whose majestic foliage and towering tree boughs were especially vivid during the uncharacteristically sunny three days of our meeting. Scholars and filmmakers from Brazil, Canada, China, Cuba, Finland, Italy (with Sardinia notably represented), Mexico, Portugal, Slovakia, Spain, and the USA presented papers and films reflecting on methodology, ethics, representation, and the nature of the medium/media.

The conference opened with warm welcomes from chair Leonardo D'Amico and hosts Jonathan Stock and Jeffrey Wheeter, followed by an invigorating performance of pieces for the Chinese *pipa*, played by Mengwei Zhang and Wenqiu Chen, and for the Afghan *rubab*, played by Hamid Wentzel, a student of Ustad Daud Khan Sadozai.

The conference programme included two keynote presentations. Helen Rees (UCLA) spoke about the process of creating a film, in cinematographic collaboration with Aparna Sharma, about the perspectives and musical personhood of her longtime teacher, Dai Shuhong, a master of Chinese bamboo flute and bridge-less zither. Rees described the evolution of the film's structure, the input of its subjects (including Dai Shuhong, his family, and herself), and the sensitivity and creative thinking that proved instrumental in shaping the film.

In his keynote, Giorgio Biancorosso (Hong Kong University) reflected in great depth on Wong Kar-wai's use of Xavier Cugat's recording of "Perfidia" in *Days of Being Wild*. Biancorosso argued that, rather than merely scoring the story and complementing Christopher Doyle's ever-atmospheric cinematography, the music and its zeitgeist exert a guiding effect on how the film is experienced, pointing to an engagement with earlier French and Italian movements in cinematic innovation.

The opening panel (featuring Xin Weibo and Su Xiouyin) and second paper session (with presentations from Dujiukun Yan and He Hua) focused, from different angles, on the intersection between ceremonial occasions of communal import among minorities in South China, and government policies and changes to the physical and civic structuring of local conurbations, and what this has meant for ethnographers and processes of documentation.

Participants of the 3rd Symposium of the ICTMD Study Group on Audiovisual Ethnomusicology. Cork, Ireland. September 2023. Photo provided by George Mürer.

The first paper session looked at issues of ethics, ideology, and representation, with extremely candid reflections from Kai Viljami Åberg on trust, stereotyping, and documentation, in his work with Roma musicians in Finland. George Mürer drew on experiences with Kurdish and Amazigh musicians and communities, and questions of how production values are implicated in the ways they wish and do not wish to be represented. Diego Pani delved into nuances of sonic experience that come to the fore while digitising David MacDougal's ethnographic film work carried out in Sardinia in the early 1990s.

The third and fourth paper sessions explored diverse media forums, with Brad Osborn interrogating genre and representations of Black American musical culture and artistry in early 1990s, pre-Yo! MTV Raps, and with Julian Grey and Ricardo Gonzalez looking at contemporary forms of audio-visual social media. Grey focused on live-streamed drag performances as expressions of gender euphoria in the United States while Gonzalez concentrated on popular engagements with lip-syncing via TikTok in Mexico. Marta Fernandez examined how temporarily disallowed participatory expressions of Asturian culture through music and dance in Spain shifted to a virtual domain during the Covid-19 pandemic. Maria Eugenia Dominguez highlighted contrasts between musical and non-musical ritual sound in Guarani *arete guaso* ceremonies in Western Paraguay, with an emphasis on how her documentation was supported and guided by the community.

Marco Lutzu and Diego Pani conducted a workshop where they demonstrated multi-camera interview and audio recording techniques, with Ricardo Gonzalez serving as a test subject, while expounding on the history of punk rock in Mexico City.

The latter portion of each day was devoted to film screenings, with a number of common themes emerging. Several of the films could be described as collaborative depictions of community settings and experiences. Frank Gunderson's *Beloved Youth of Many Days: Stories About Mlimani Park Orchestra* is a labour of love covering decades of the careers of an iconic dance music big band in Dar es Salaam, Tanzania, spun through an interweaving of live and studio recorded music and extensive oral histories narrating the ups and downs of the band, and ultimately, their significance within the cultural and political landscape of Tanzania.

Oral history and archival preservation is also core to Xulia Feixoo Martinez's *Axudádeme De Cantar: Four Stories About Oral Traditional Music in Galicia*, which explores the role of song and drumming in the communal rhythms of local communities, foregrounding both memory and movements to reimagine the idiom within a contemporary mediascape. Miguel Angel Garcia Velasco's *Eggun pa'cha cha* documents the ceremonial respects paid to a recently departed Cuban rumba musician of towering stature, Esteban Vega Baccalao, made at the invitation of his community. Zhiyi Qiaoqiao Cheng's *Homecoming: A Record of Soundscape and Livelihood of Spring Festival in a Kam Village*, follows a young urban labourer in a zipper factory as she returns to her home village for a days-long Spring festival organised around numerous ceremonial events and festivities, necessitating intensive preparations, which themselves constitute vital social nodes and perpetuate a sense of traditional cultural expression for this minority community in Southern China.

The co-construction of music videos with musicians as a form of ethnography and reciprocal exchange was another theme common to several of the films screened. Petr Nuska's *Hopa Lide* has been a close collaboration with Roma professional musicians in Slovakia, providing an intimate perspective on the environments in which they work—performing, practicing, planning, and actively imagining their personae through a series of music videos that they conceive and the filmmaker executes with their participation. Dario Ranocchiari's *Video-Musicking al-Andalous* is structured around a triptych of such projects, in this case, as politically motivated overtures to tapping into a deep-rooted consciousness of pre-1492 Andalusia as a more dynamically multicultural phase in the history of this geography.

Personal odysseys are the heart of both Diego Pani's *The Search* and Yuri Prado's *Open Gasy*. The former follows two Sardinian musicians and blues connoisseurs as they simultaneously compete in a multi-sited blues talent competition and seek out intimate encounters with blues musicians and culture in Clarksdale, Memphis, and New Orleans. *Open Gasy* centres a Malagasy guitarist now living in France and his encounters with the "world music" industry as festival performer and recording artist.

Other films portrayed multifaceted musical milieus, as with Giacomo Boschi's *Primo Nota Etnografika*—short, celebratory glimpse into the revitalisation of traditional lute and bagpipe repertoires in Greece. Leonardo D'Amico's *Bulang Music: From the Mountains to the Stars* reveals a multiplicity of modes of cultural representation cultivated within the Bulang minority in South China. Daniele Zappatore's *Carang Pring Wulung* frames central Java's *gamelan calung* bamboo ensemble in an in-depth ethnomusicological portrait fashioned through the perspectives of master performer, composer, and teacher Darno.

On the final day, the conference honoured the late Terada Yoshitaka with a screening of his film *Crossing Over the Arirang Pass*, structured around a concert giving voice to Japan's community of Zainchi Koreans, with participants trained in different arts, from Pansori to North Korean Opera, reflecting on their personal histories and experience in Japanese society.

The next symposium of the ICTMD Study Group on Audiovisual Ethnomusicology will convene in Xiamen, China, in 2025.

Ethnochoreology

by Placida Staro, Study Group Chair

The ICTMD Study Group on Ethnochoreology currently has 313 members representing 61 countries. In 2023, the Study Group celebrated the very successful World Conference in Legon, Ghana, especially the decision by the General Assembly to change our organisation's name to include "Dance." Congratulations to our past Study Group Chair and longtime activist Catherine Foley for contributing to this process.

The Study Group on Ethnochoreology has six Sub-Study Groups (SSG), of which five are active in forums, discussions, and publications. The Study Group's Executive Committee organised a meeting with the leaders of the six SSGs, and each was invited to describe their activity strategies, challenges, and best practices.

Egil Bakka, Secretary of the SSG on **Round Dances of the 19th Century Derived Couple Dances** [sic] reported that the group published the volume *Waltzing Through Europe* in 2020, online with open access. The group met in Prague on 2–4 December 2022, hosted by Daniela Stavělová and Dorota Gremlicová. Bakka shared his experience working in small Study Groups in ICTMD and elsewhere. He believes that SSGs work best with focused discussions—one or a few persons define a precise and narrow topic, work a plan for the group, and invite others to join them on that topic. When an SSG starts with a very open and broad topic and with an open invitation to anyone vaguely interested, then the group spends most of its time discussing what to work with and how to work, or the group ends as a mini-conference, and the presentations are usually too far apart to initiate concrete collaboration.

Daniela Stavělová shared a report by Mehmet Öcal Özbilgin and Izumi Fairbanks on the SSG on **Field Research Theory and Methods**. Their main project was a joint field research trip in Türkiye and Georgia on 13–23 October 2023 [*Editor's note: See report by the Study Group on Music and Dance in Southeastern Europe on pages 29-30].* A joint research team of Czech and Slovene colleagues visited the international festival in Strážnice, Czechia (25–26 June 2022) and the Jurevanie festivity in Črnomelj, Bela Krajina, Slovenia (24–25 June 2023). The research team observed both festivals from different positions determined by age, gender, and insider/outsider positions. Comparisons of field notes were made, and the different missions of the festivals were discussed.

János Fügedi and Siri Mæland reported on the SSG for **Movement Analysis**. Numerous activities somewhat related to the SSG are going on and engaging its members. There has been a lot of interest in this field since the Study Group's symposium in 2022 in Slovenia, with many students interested in analysis. The book *Dance Structures* (2007) by this SSG, edited by Adrienne Kaeppler and Elsie Ivancich Dunin, remains on demand. Several members of the SSG participate in a "Creative Europe" EU grant. SSGs might find that securing grant money for concrete projects can be a powerful strategy for building project energy, if they have the necessary momentum to initiate such projects.

Daniela Ivanova-Nyberg noted that the Sub-Study Group on **Dance and Diaspora** was officially launched on 8 November 2022, thus being the youngest SSG. Nearly 30 scholars responded during an online discussion in August 2022 about the group's structure and goals. They were all interested in discussing classical and new texts on diaspora and learning about the findings from our fieldwork. The group initiated an online book club on Dance and Diaspora, meeting bimonthly, starting on 25 November 2022, and has created six book club discussions ever since. A shared library was established, hosted by Christos Papakostas of University of Ioannina, Greece.

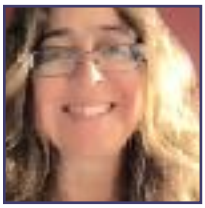
Dance workshop at the 32nd Symposium of the ICTMD Study Group on Ethnochoreology. Brežice, Slovenia, July 2022. Photo by Placida Staro.

The meetings are recorded and shared with the membership so that everyone unable to attend the discussion can still be part of the group's activities. Announcements are posted on the Facebook group for the ICTMD Study Group on Ethnochoreology.

The Study Group on Ethnochoreology is now planning for their upcoming symposium in July 2024 in Izmir, Türkiye. Many proposals have been submitted, and the Programme Committee is currently reviewing them.

Mediterranean Music Studies

by Vanessa Paloma Elbaz, Study Group Chair



In 1993, the International Council for Traditional Music formally recognised the Study Group known today as Mediterranean Music Studies (MMS). MMS was founded by Tullia Magrini at a 1992 conference organised by the ICTM National Committee for Italy, with the support of the Fondazione Olga e Ugo Levi in Venice. The group, which was a confluence of ethnomusicologists, historical musicologists, and anthropologists, was originally known as the Study Group on Anthropology of Music in Mediterranean Cultures. To commemorate this milestone, which precisely coincides with a moment of change on the Executive Committee, incoming Chair Vanessa Paloma Elbaz and Vice Chair Salvatore Morra are delighted to announce an online gathering with the participation of some of the founding and early members of the Study Group.

The meeting (see below for Zoom information) will take place on Zoom on 23 January 2024, between 17:00 and 19:00 (GMT). Open to current and former Study Group members, as well as to the wider ICTMD community, the gathering is an opportunity to trace the development of the study of the music of the Mediterranean and new directions in the scholarly conversation that members can glean from the last thirty years.

The early meetings of the MMS Study Group included scholars such as Philip Bohlman, Salwa El-Shawan Castelo Branco, Ruth Davis (Chair 2014–2023), Iain Fenlon, Bruno Nettl, Svanibor Pettan, Donatella Restani, Amnon Shiloah, Marcello Sorce-Keller (Chair 2007–2014), Nico Staiti, Erich Stockmann, Martin Stokes, and others.

- Topic: ICTMD Mediterranean Music Study Group 30th Commemoration
- Time: Jan 23, 2024 05:00 PM London
- Link: zoom.us
- Meeting ID: 995 4358 0176
- Passcode: 076597

In preparation for the meeting, we include an English translation of a section from the preface of *Antropologia della musica nelle culture mediterranee: interpretazione, performance, identità: alla memoria di Tullia Magrini*, by Philip V. Bohlman, Marcello Sorce Keller, and Loris Azzaroni (eds.), Bologna, 2009, which explains the significance of Tullia Magrini's contribution and the importance of the Study Group:

We arrive, then, at the Mediterranean. I see the development of her Mediterranean interests as part of the growth process I have just sketched, naturally leading to her founding, in 1992, of the Study Group of the International Council for Traditional Music concerned with the "Anthropology of Music in Mediterranean Cultures." Establishing the Study Group was very timely, and it produced a turning point of sorts. By 2007 the Study Group had met seven times in Venice, sponsored and supported by the Fondazione Ugo e Olga Levi. Ruth Davis recently pointed out in a personal communication that, before it existed, scholars active in this area had no acute sense of how their work might be seen as complementary; some thought of themselves as Middle Eastern or Arab-music specialists; others as specialists of the Balkans, Greece, and so on. As a result, publications devoted to music of the Mediterranean began to appear, some by Tullia herself, but not exclusively so. In recent years, moreover, the number of centres for Mediterranean studies in general has proliferated. Tullia's idea of the Mediterranean is quite intriguing indeed. She no longer looked at it from the point of view of global history, as Fernand Braudel had done, or as a culture-area or a set of culture areas, as the Oxford school of social anthropology had tended to do. Her position vis-à-vis the Mediterranean reformulated the basic problem: [T]he Mediterranean … represents better than others a place in which one encounters countless diversities, and … it enables us to observe the ways in which these diversities manage to coexist, ignore each other, know each other, come into conflict, or blend.

By looking at the Mediterranean as a kind of battleground from which culture patterns emerge from peaceful exchanges as much as from conflict and rejection, Tullia went on to

suggest that it would be worth using the term "Mediterranean Music" in the strict sense only for those musical phenomena that have their roots in the contact and contamination between cultural realities which actually come from different parts of the Mediterranean. It might be productive to look at the Mediterranean as, possibly, the most problematic interaction area on earth. Tullia was quite right to believe that the Mediterranean is to be studied anthropologically and, at the same time, be regarded as an allegory for the most intricate forms of exchange, rejection, and conflict.

The Mediterranean, thus conceived, becomes a powerful metaphor for the study of musical processes at their greatest thickness and turbulence. Regardless of where in the world we discover a pattern of musical interaction, I should like to see whether anything comparable exists in the Mediterranean, and I should be surprised if it did not. This would be another way of saying that, in ethnomusicology, we all are to a greater or lesser degree already engaged in Mediterranean studies. In other words, there is more to Tullia's legacy than her contributions to the scholarly literature.

A no less important part of her legacy are her endeavours that, by their very nature, remain works in progress. Surely the Study Group and the journal Music and Anthropology are cases in point. The journal is a pioneering web publication that makes possible the publication of audiovisual material, and which was born in symbiosis with the Study Group. Her publications, I believe, will retain their importance for the field of ethnomusicology. The Study Group and the journal will surely grow and transform themselves in order to answer to new needs. And that is as it should be. Tullia, like all those who initiate something new, was never a traditionally-minded person, and she was herself quite ready to innovate and move forward.

We look forward to a wide participation from ICTMD members, as we prepare for the study group's next cycle of development and innovation.

Music and Dance in Southeastern Europe

by Mehmet Öcal Özbilgin & Izumi Fairbanks, on behalf of Study Group

The ICTMD Sub-Study Group on Music and Dance in the Black Sea Cultural Basin (of the Study Group on Music and Dance in Southeastern Europe) and the Sub-Study Group on Field Research Theory and Methods (of the Study Group on Ethnochoreology), jointly conducted fieldwork in Türkiye and Georgia on 13–23 October 2023, with the financial support of local municipalities. The fieldwork expedition was organised by ICTMD Türkiye (Mehmet Öcal Özbilgin–National Organizer, Abdullah Akat–Local Organizer, İdris Ersan Küçük–Secretary), with 11 participants from six different countries.

The Eastern Black Sea region comprises a natural environment with dance and music traditions. Additionally, educational foundations play an important role in the surviving dance and music traditions. Although there have been many ethnic and cultural layers and intersections across different regions of the Black Sea, there have been relatively few studies in the field of music and dance, until today. Therefore, we decided to explore new studies with the idea of discovering different perspectives on the links to the past of the Black Sea cultural basin. Seven ethnomusicologists and four ethnochoreologists joined the team, and that allowed us to rethink the music and dance in the Black Sea Cultural basin together. The research had three main themes with two different purposes: the ethnography of local peoples in the Eastern Black Sea region, and the study and documentation of village music/dance repertoire.

Field research was conducted in two countries, four cities (Trabzon, Rize, Artvin, Batumi), ten towns (Görele, Tonya, Sürmene, Maçka, Pazar, Çamlihemşin, Fındıklı, Borçka, Kemalpaşa, Sarp), and 14 villages. As it was autumn, the research was undertaken indoors in educational foundations rather than in natural environments. Interviews were held with 39 dance resource persons, 34 music resource persons, and five instrument makers, about local dances and music. More than 20 dances with different variations were compiled and recorded from approximately 100 dancers. Monophonic and polyphonic traditional songs were compiled from resource persons. Interviews were held about the production and playing techniques of drums, *zurna*, *kaval*, accordion,

kemençe, and *tulum*. Dance music, entertainment music, laments, and singing were recorded in different local environments.

Music and Dance of the Slavic World

by Ulrich Morgenstern, Study Group Chair

The 4th Symposium of the ICTMD Study Group on Music and Dance of the Slavic World was held in hybrid form on 5–7 October in Prague, Czech Republic, by invitation of the Institute of Ethnology of the Czech Academy of Sciences in cooperation with the Institute of Choreology at the Faculty of Music and Dance, Academy of Performing Arts. The Local Arrangements Committee consisted of Matěj Kratochvíl and Zita Skořepová (Co-Chairs), Daniela Stavělová, and Zdeněk Vejvoda. The members of the Programme Committee were Zita Skořepová (Chair), Jana Ambrózová, Matěj Kratochvíl, Anastasiia Mazurenko, Ulrich Morgenstern, Łukasz Smoluch, and Ieva Weaver.

During the opening ceremony at the Lichtenštejnský palác, participants were welcomed by Jiří Woitsch (Director of the Institute of Ethnology of the Czech Academy of Sciences), Lucie Hayashi (Head of the Institute of Choreology of the Faculty of Music and Dance of the Academy of Performing Arts), Matěj Kratochvíl and Zita Skořepová (symposium's Co-Chairs), and Ulrich Morgenstern (Study Group Chair). Morgenstern emphasised the particular role of Prague's liberal intellectual environment for the development of folkloristics and ethnomusicology within the humanities.

During the sessions, a record number 30 speakers from ten countries discussed the themes of "Traditional Music and Dance: Identity, Politics, and Heritization" (11 papers); "Traditional Music and Dance in Pedagogy and Education" (6 papers); "Experience and Representation of War and Violence in Music, Dance, and in Ethnomusicology of Slavic-Speaking Countries" (3 papers); and "New Research" (3 papers). The programme included a presentation of the film *Hopa Lide: An Ethnomusicological Documentary on (and with) Slovak Romani Musicians* by Petr Nuska.

4th Symposium of the ICTMD Study Group on Music and Dance of the Slavic World. Prague, Czech Republic, October 2023. Photo provided by Ulrich Morgenstern

The full symposium programme, including abstracts, is available online. One paper, titled "Local and Foreign Traditional Dances in Academic Dance Education in Bulgaria and Germany" was cancelled. During the business meeting, the Study Group members discussed issues of publication strategies and internal communication.

The opening reception included a dance workshop brilliantly led by Laura Kolačkovská and supported by the Prague-based ensemble MusEquality, which is personally associated with the Faculty of Music and Dance. On the second day of the symposium the participants visited the Czech Museum of Music, receiving fascination and often unexpected insights in human inventiveness in the field of musical instruments.

The symposium participants, online and in person, enjoyed a most fruitful exchange in a welcoming and vivid atmosphere. I am particularly happy about the strong presence of many young participants from the Czech Republic and other countries, and I am sure they will feel welcome in our Study Group. Most of the participants were privileged to take part in the symposium in person, in the beautiful surroundings of the historical quarter of Prague's Malá Strana (Lesser Town).

I am grateful to Matěj Kratochvíl, Zita Skořepová, and their teams. Their tireless efforts made the 4th Symposium of the ICTMD Study Group on Music and Dance of the Slavic World a great success and a memorable event for anyone involved.

Upcoming ICTMD events

2024

★ **23 Jan 2024**: Celebration of 30 years of Study Group on Mediterranean Music Studies
Location: Online

★ **1 Mar 2024**: Deadline for submissions to ICTMD Article, Book, and Documentary Film or Video Prizes

★ **11–15 Mar 2024**: 3rd Symposium of Study Group on Music and Dance in Latin America and the Caribbean
Location: La Habana, Cuba

★ **23 Mar 2024**: Publish or Perish? Navigating the Academic Landscape: Alternative Approaches to Research and Publication in Higher Education Institutions
Location: Online

★ **20 Apr 2024**: Ecofeminism, Ecomusicology and Environmental Degradation in Nigerian Urban and Local Spaces
Location: Online

★ **4–6 Jun 2024**: 11th Symposium of Study Group on Music and Dance of Oceania
Location: Honolulu, Hawai'i, USA

★ **20–26 Jun 2024**: 7th Symposium of Study Group on Performing Arts of Southeast Asia
Location: Iloilo City, Philippines

★ **8–12 Jul 2024**: 4th Symposium of Study Group on African Musics
Location: Online

★ **11–13 Jul 2024**: 3rd Symposium of Study Group on Music and Allied Arts of Greater South Asia
Location: Dhaka, Bangladesh

★ **21–28 Jul 2024**: 33rd Symposium of Study Group on Ethnochoreology
Location: İzmir, Türkiye

★ **23–25 Aug 2024**: 8th Symposium of Study Group on Musics of East Asia
Location: Osaka, Japan

★ **27–31 Aug 2024**: 12th Symposium of Study Group on Music, Gender and Sexuality
Location: Kuala Lumpur, Malaysia

★ **10–12 Sep 2024**: 1st Symposium of the ICTMD National Committee for Nigeria
Location: Online

★ **18–20 Sep 2024**: 3rd Symposium of Study Group on Sound, Movement, and the Sciences
Location: Oslo, Norway

★ **23–27 Sep 2024**: 15th Symposium of Study Group on Mediterranean Music Studies
Location: Palermo, Italy

★ **8–12 Oct 2024**: 25th Symposium of Study Group on Sources and Archives for Music and Sound Studies
Location: Berlin, Germany

★ **19 Oct 2024**: Archives of the Music Group (Musicultura) 2004–2023: Reflecting on Long-term Participatory Action Research in Rio de Janeiro
Location: Online

★ **21–27 Oct 2024**: 9th Symposium of Study Group on Music and Dance in Southeastern Europe
Location: Cluj-Napoca, Romania

★ **23–27 Oct 2024**: Joint Symposium of Study Groups on Applied Ethnomusicology and on Sacred and Spiritual Sounds and Practices
Location: Istanbul, Türkiye

★ **16 Nov 2024**: Music and Dance as Reflexive Action in Times of Environmental, Socio-Political, and Economic Crisis in South Africa, Brazil, India and Mozambique
Location: Online

★ **15–18 Nov 2024**: 2nd Symposium of Study Group on Indigenous Music and Dance
Location: Chaiyi, Taiwan

2025

★ **9–15 Jan 2025**: 48th ICTMD World Conference
Location: Wellington, New Zealand

★ **9–12 Apr 2025**: 25th Symposium of Study Group on Musical Instruments
Location: New York, USA

Featured publications by ICTMD members

Asian-European Music Research 11

Xiao Mei and Gisa Jähnichen, eds. Berlin: Logos, 2023. Hardcover, 124 pp, p-ISSN 27012689, e-ISSN 2625378X. Purchase (EUR 22)

This issue is an offer to be followed along the geographical lines where these comprehensive studies and essays have been situated. There are studies focusing on Vietnam, Indonesia, Thailand, Sri Lanka, Pakistan, Egypt, the Ukraine, the UK, and Italy. The issues has 11 contributions, 9 articles, and 2 review essays.

Emotion and Aesthetic Experience During the Performance Act: Explorations on the Making of Multipart Music

Ardian Ahmedaja and Ignazio Macchiarella, eds. Riga: Musica Baltica, 2023. Hardcover, 152 pp, 70 figures, 7 audiovisuals. ISBN 9789984588711. Purchase (EUR 17.90)

The articles in this book were selected through a double-blind peer-review process from the presentations at the 6th Symposium of the Study Group on Multipart Music, held in 2019 at the Academy of Music of the University of Sarajevo, Bosnia and Herzegovina.

The performance act allows us to discern emotion and aesthetic experience in the most intensive moment of the music-making process. In multipart music practices, this happens through the coordination of individual ways of music making within a group. This situation causes tension, contributing essentially to the complexity of this particular moment, in which social relationships are also performed.

Experience and Expectation: The "Future From the Past" in Music Making

Ardian Ahmedaja and Anda Beitāne, eds. Riga: Musica Baltica, 2023. Hardcover, 144 pp, 28 figures. ISBN 9789984588728. Purchase (EUR 17.90)

Among the understandings that support the perspectives in the contributions to this book are St. Augustine's characterisation of "time as a feature of the human spirit and its imaginative power," according to which "past and future exist only in the mind" (Le Poidevin), Johann Gottfried Herder's conviction of the existence "at any one time in the Universe [of] infinitely many times." and Edmund Husserl's statement that "in expectation–phantasy forms the idea of the future from the past." The explorations expand our views on the conceptual couple of experience and expectation and the future as research tools in ethnomusicology.

Performing Arts and Gender in Postcolonial Western Uganda

Linda Cimardi. Rochester: University of Rochester Press, 2023. Hardback and PDF, 302 pp., 12 music ex, 36 ill. ISBN 9781648250323 (hardcover), 9781805430643 (PDF). Purchase (from USD 29.95)

The book focuses on *runyege*, the main genre of the Banyoro and Batooro people of Western Uganda, exploring its different components of singing, instrument playing, dancing, and acting and identifying their complex relationships to gender models and expressions.

Drawing on archival research and extensive fieldwork in the regions of Bunyoro and Tooro, the author examines traditional arts as both the manifestation and the building blocks of local culture, vibrantly discussing

the imbrication of Ugandan performing arts with gender and postcolonialism.

Studia Instrumentorum Musicae Popularis (New Series) 8

Gisa Jähnichen, ed. Berlin: Logos Verlag, 2023. Paperback and PDF, 260 pp. ISBN 9783832556853.
Purchase (from EUR 38.50)

This collection comprises papers presented at the 24th Symposium of the ICTM Study Group on Musical Instruments, held in the Spring of 2023 at the Faculty of Music, University of the Visual and Performing Arts, Colombo, Sri Lanka.

All scholars make valuable contributions in questions about sound manipulation or about musical instruments of humans as part of nature. Did you know that Jimi Hendrix manipulated his sound effects or how many *waza* trumpets of the Berta are quickly tuned and which instruments accompany a *joik* in reality? These and many other questions are answered in the diverse articles compiled in this volume.

World Network

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

As of January 2024, the International Council for Traditions of Music and Dance is officially represented in 134countries or regions.

Afghanistan
Mirwaiss Sidiqi, Liaison Officer

Albania
Ardian Ahmedaja, Liaison Officer

Algeria
Salim Dada, Liaison Officer

American Samoa
New vacancy — In search of new representative

Argentina
Adriana Cerletti, Liaison Officer

Armenia
Tatevik Shakhkulyan, Liaison Officer

Australia & New Zealand
Reuben Brown, Chair of Regional Committee

Austria
Sarah Weiss, Chair of National Committee

Azerbaijan
Sanubar Bagirova, Liaison Officer

Bahrain
Noor Al Qassim, Liaison Officer

Bangladesh
Sayeem Rana, Liaison Officer

Belarus
New vacancy — In search of new representative

Belgium
Hélène Sechehaye, Chair of National Committee

Bhutan
Sonam Dorji, Liaison Officer

Bolivia
María Peredo Guzmán, Liaison Officer

Bosnia and Herzegovina
Tamara Karača-Beljak, Chair of National Committee

Brazil
Pedro Fernando Acosta da Rosa, Chair of National Committee

Bulgaria
Lozanka Peycheva, Chair of National Committee

Burundi
Justin Baransananikiye, Liaison Officer

Cambodia
Sam-Ang Sam, Liaison Officer

Cameroon
Kisito Essele, Liaison Officer

Canada
Julia Byl, Chair of National Committee

Chile
Javier Silva-Zurita, Chair of National Committee

China
Qi Kun, Chair of National Committee

Colombia
Juan Sebastián Rojas, Liaison Officer

Costa Rica
María José Bejarano Salazar, Liaison Officer

Côte d'Ivoire
New vacancy — In search of new representative

Croatia
Irena Miholić, Chair of National Committee

Cuba
Laura Delia Vilar Álvarez, Liaison Officer

Cyprus
Nefen Michaelides, Liaison Officer

Czech Republic
Zuzana Jurková, Liaison Officer

Denmark
Kiku Day, Liaison Officer

Dominican Republic
Martha Ellen Davis, Liaison Officer

Ecuador
Jorge Washington Llumiquinga Legña, Liaison Officer

Egypt
Hanan Aboulmagd, Liaison Officer

Estonia
Žanna Pärtlas, Liaison Officer

Eswatini
Cara Stacey, Liaison Officer

Finland
Elina Seye, Chair of National Committee

France
Elina Djebbari, Chair of National Committee

Georgia
Teona Lomsadze, Liaison Officer

Germany
Dorit Klebe, Chair of National Committee

Ghana
Daniel Avorgbedor, Liaison Officer

Guinea
Aboubacar Sidiki Conder, Liaison Officer

Greece
John Plemmenos, Chair of National Committee

Guam & Northern Marianas
New vacancy — In search of new representative

Guatemala
Beatriz Herrera Corado, Liaison Officer

Haiti
Gerdès Fleurant, Liaison Officer

Hungary
Dániel Lipták, Chair of National Committee

Iceland
Þorbjörg Daphne Hall, Liaison Officer

India
Urmimala Sarkar Munsi, Liaison Officer

Indonesia
Wayan Sudirana, Liaison Officer

Iran, Islamic Republic of
Mohammad Reza Azadehfar, Liaison Officer

Iraq
Farah Zahra, Liaison Officer

Ireland
Adrian Scahill, Chair of National Committee

Israel
Moshe Morad, Chair of National Committee

Italy
Sergio Bonanzinga, Chair of National Committee

Japan
Oshio Satomi, Chair of National Committee

Jordan
Fadi Al-Ghawanmeh, Liaison Officer

Kazakhstan
Zakiya Sapenova, Liaison Officer

Kenya
New vacancy — In search of new representative

Kuwait
Ali Mahdi, Liaison Officer

Kyrgyzstan
Kanykei Mukhtarova, Liaison Officer

Laos
New vacancy — In search of new representative

Latvia
Anda Beitāne, Liaison Officer

Lebanon
Guilnard Moufarrej, Liaison Officer

Libya
Abdulmonam ben Hamed, Liaison Officer

Lithuania
Rimantas Sliužinskas, Chair of National Committee

Madagascar
Francis Veriza, Liaison Officer

Malaysia
Tan Sooi-Beng, Chair of National Committee

Maldives
Mohamed Ikram, Liaison Officer

Mali
Daouda Dao, Liaison Officer

Malta
Philip Ciantar, Liaison Officer

Mexico
Miguel Olmos Aguilera, Liaison Officer

Micronesia, Federated States of
New vacancy — In search of new representative

Mongolia
Otgonbayar Chuluunbaatar, Liaison Officer

Montenegro
Zlata Marjanović, Liaison Officer

Morocco
Alessandra Ciucci, Liaison Officer

Mozambique
Marílio Wane, Liaison Officer

Myanmar
Ne Myo Aung, Liaison Office

Nepal
Ram Prasad Kadel, Liaison Officer

Netherlands
Huib Schippers, Liaison Officer

Nicaragua
New vacancy — In search of new representative

Nigeria
Christian Onyeji, Liaison Officer

North Macedonia
Velika Stojkova Serafimovska, Chair of National Committee

Norway
Jon Hjellum Brodal, Chair of National Committee

Oman
New vacancy — In search of new representative

Pakistan
Shumaila Hemani, Liaison Officer

Palau
New vacancy — In search of new representative

Papua New Guinea
Naomi Faik-Simet, Liaison Officer

Peru
Juan Felipe Miranda Medina, Liaison Officer

Philippines
José Buenconsejo, Liaison Officer

Poland
Ewa Dahlig, Chair of National Committee

Portugal
Susana Sardo, Chair of National Committee

Puerto Rico
Mareia Quintero Rivera, Liaison Officer

Qatar
Yassine Ayari, Liaison Officer

Republic of Korea
Sheen Dae-Cheol, Chair of National Committee

Republic of Moldova
Diana Bunea, Liaison Officer

Romania
Iaonida Costache, Liaison Officer

Russian Federation
Olga Pashina, Liaison Officer

Saudi Arabia
Fadil Alturki, Liaison Officer

Serbia
Danka Lajić-Mihajlović, Chair of National Committee

Singapore
Lee Ming-yen, Liaison Officer

Slovakia
Bernard Garaj, Chair of National Committee

Slovenia
Mojca Kovačič, Chair of National Committee

Solomon Islands
Irene Karongo Hundleby, Liaison Officer

South Africa
Sylvia Bruinders, Liaison Officer

Spain
Susana Moreno Fernández, Chair of National Committee

Sri Lanka
Lasanthi Manaranjanie Kalinga Dona, Chair of National Committee

Sudan
Mohammed Adam Sulaiman Abo-Albashar, Liaison Officer

Sweden
Sverker Hyltén-Cavallius, Chair of National Committee

Switzerland
Britta Sweers, Chair of National Committee

Syria
Mohamad Hamami, Liaison Officer

Taiwan
Ma Ming-Hui, Chair of Regional Committee

Tajikistan
Chorshanbe Goibnazarov, Liaison Officer

Thailand
Pornprapit Phoasavadi, Liaison Officer

Tunisia
Ala El Kahla, Liaison Officer

Türkiye
Arzu Öztürkmen, Chair of National Committee

Turkmenistan
Jamilya Kurbanova, Liaison Officer

Uganda
New vacancy — In search of new representative

Ukraine
Olha Kolomyyets, Liaison Officer

United Arab Emirates
Aisha Bilkhair, Liaison Officer

United Kingdom
Lea Hagmann, Chair of National Committee

United Republic of Tanzania
Imani Sanga, Liaison Officer

United States of America
Tomie Hahn, Chair of National Committee

Uruguay
Marita Fornaro, Liaison Officer

Uzbekistan
Alexander Djumaev, Liaison Officer

Vanuatu
Monika Stern, Liaison Officer

Venezuela
Katrin Lengwinat, Liaison Officer

Viet Nam
Phạm Minh Hương, Chair of National Committee

Yemen
Rafik al-Akuri, Liaison

Study Groups

ICTMD Study Groups are formed by ICTMD 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 organise symposia and business meetings, and publish their own works.

1. African Musics
Chair: Susanne Fürniss

2. Applied Ethnomusicology
Chair: Huib Schippers

3. Audiovisual Ethnomusicology
Chair: Leonardo D'Amico

4. Ethnochoreology
Chair: Placida Staro

5. Global History of Music
Chair: Razia Sultanova

6. Iconography of the Performing Arts
Chair: Zdravko Blažeković

7. Indigenous Music and Dance
Chair: Yuh-Fen Tseng
Secretariat: Shuo Niki Yang & Xinjie Chen

8. Maqām
Chair: Alexander Djumaev

9. Mediterranean Music Studies
Chair: Vanessa Paloma Elbaz

10. Multipart Music
Chair: Ardian Ahmedaja

11. Music and Allied Arts of Greater South Asia
Chair: Richard K. Wolf

12. Music and Dance in Latin America and the Caribbean
Co-Chairs: Javier Silvestrini & Katharina Döring

13. Music and Dance in Southeastern Europe
Chair: Mehmet Öcal Özbilgin

14. Music and Dance in the Turkic World
Chair: Abdullah Akat

15. Music and Dance of Oceania
Chair: Georgia Curran

16. Music and Dance of the Slavic World
Chair: Ulrich Morgenstern

17. Music and Minorities
Chair: Svanibor Pettan

18. Music Archaeology
Chair: Raquel Jiménez Pasalodos

19. Music in the Arab World
Chairing Committee: Hayaf Yassine, Michael Frishkopf, & Anas Ghrab

20. Music, Education and Social Inclusion
Chair: Sara Selleri

21. Music, Gender, and Sexuality
Chair: Marko Kölbl

22. Musical Instruments
Chair: Gisa Jähnichen

23. Musics of East Asia
Chair: Yang Yuanzheng

24. Performing Arts of Southeast Asia
Chair: Made Mantle Hood

25. Sacred and Spiritual Sounds and Practices
Co-Chairs: Irene Markoff & Marcia Ostashewski

26. Sound, Movement, and the Sciences
Chair: Kendra Stepputat

27. Sources and Archives for Music and Sound Studies
Co-Chairs: Gerda Lechleitner & Miguel A García

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. The General Editor of the *Yearbook for Traditional Music* is an ex officio member of the Executive Board for the duration of their mandate.

Svanibor Pettan

Slovenia

President (2021–2025)

Samuel Araújo

Brazil

Vice President (2023–2027)

Tan Sooi Beng

Malaysia

Vice President (2021–2025)

Daniel Kodzo Avorgbedor

Ghana

EB Member (2023–2027)

Silvia Citro

Argentina

EB Member (2021–2027)

Brian Diettrich

New Zealand

EB Member (2019–2025)

Olcay Muslu

Türkiye

EB Member (2023–2025)

Lonán Ó Briain

Ireland/UK

General Editor of YTM

Marcia Ostashewski

Canada

EB Member (2019-2025)

Marie Agatha Ozah

Nigeria

EB Member (2023–2027)

Mayco A. Santaella

Argentina/Malaysia

EB Member (2023–2025)

Susana Sardo

Portugal

EB Member (2023–2027)

Urmimala Sarkar Munsi

India

EB Member (2023–2025)

Kendra Stepputat

Austria

EB Member (2021–2027)

Jasmina Talam

Bosnia and Herzegovina

EB Member (2021–2027)

Secretariat

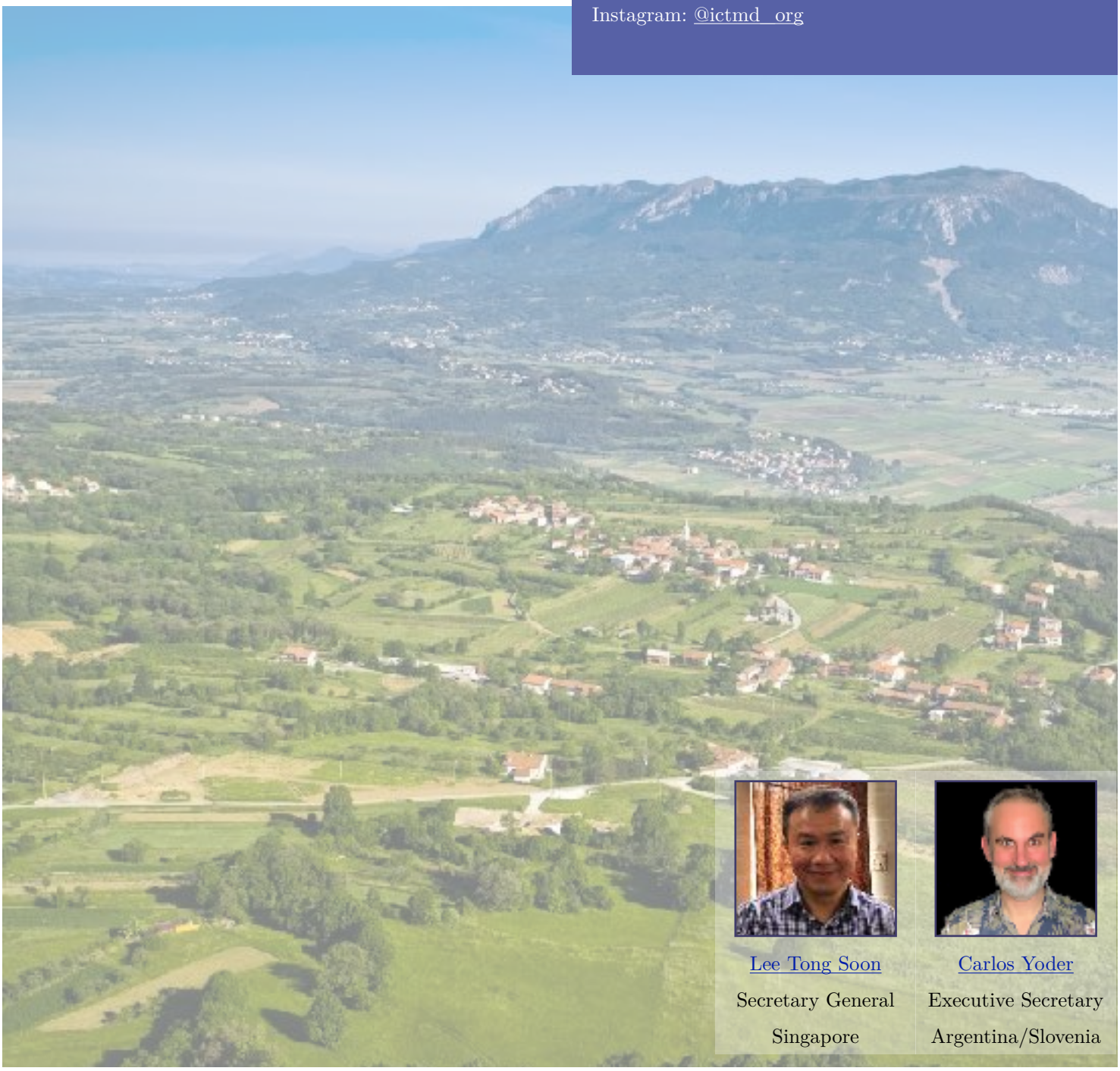
The Secretariat is the body responsible for the day-to-day operations of ICTMD, and is the main channel of communication between the Council's governing body—the Executive Board—and its members, subscribers, partners, and affiliates.

The Secretariat comprises the Secretary General and the Executive Secretary, who are both appointed by the Executive Board for an initial period of four years. The current Secretariat has been registered as a non-profit organisation in the Republic of Slovenia since July 2011.

Contact information

International Council for Traditions of Music and Dance
Lokavec 130B
5270 Ajdovščina
Slovenia

E-mail: secretariat@ictmd.org
Website: www.ictmd.org
Facebook: facebook.com/ictmd.org
Instagram: @ictmd_org



Lee Tong Soon
Secretary General
Singapore

Carlos Yoder
Executive Secretary
Argentina/Slovenia

The Vipava Valley in the Slovenian Littoral, where the seat of the ICTMD Secretariat is located

Membership Information

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

As a non-governmental organisation 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 Traditions of Music and Dance acts as a bond among peoples of different cultures and thus contributes to the peace of humankind.

Membership

All ICTMD 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 all ICTMD scholarly events (World Conferences, Study Group symposia, Colloquia, and Fora)
2. Receive copies of the *Yearbook for Traditional Music*, published every year in July in December, and three issues of the electronic *Bulletin of the ICTMD*, released in January, April, and October
3. Access the whole run of the *Yearbook for Traditional Music* and its predecessors via Cambridge Core
4. Vote in ICTMD elections
5. Access premium website content, such as the ICTMD Online Membership Directory

Memberships for individuals

* Standard Membership: EUR 60
* Joint Membership (*): EUR 90
* Student Membership (**): EUR 40
* Emeritus Membership (***): EUR 40
* Life Membership: EUR 1,200
* Joint Life Membership (*): EUR 1,500

(*) Joint Memberships are available for partners who both wish to join. They receive only one set of ICTMD 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 ICTMD for at least five years.

Memberships for organisations

Institutional Memberships are available to institutions, libraries, regional scholarly societies, radio-television organisations, 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, ICTMD will award the supported membership to one or more individuals or institutions in such countries.

Payment methods

Remittance payable to the ICTMD Secretariat is preferred in euros via Electronic Funds Transfer (also known as 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@ictmd.org.

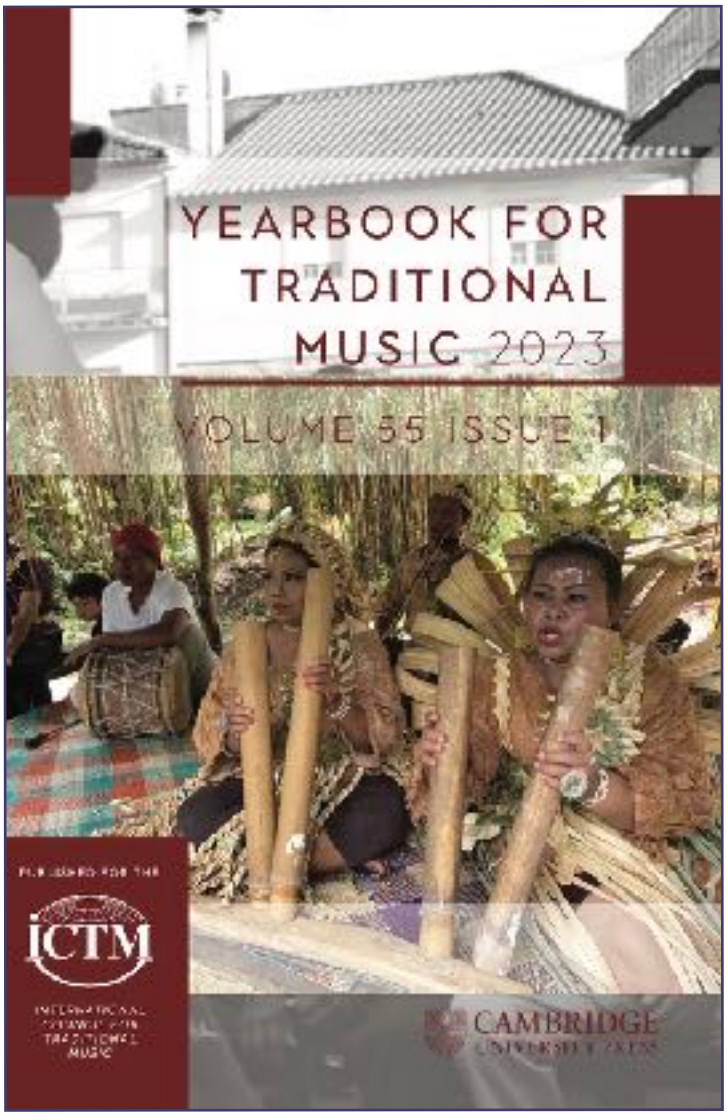
Publications by ICTMD

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. Since 2019 it is published on ICTMD's behalf by Cambridge University Press.

ISSN (Print): 0740-1558
ISSN (Online): 2304-3857

* General Editor: Lonán Ó Briain
* Editorial Assistant: Yuiko Asaba
* Music Book Review Editor: Damascus Kafumbe
* Dance Book Review Editor: María Gabriela López-Yánez
* Audio Review Editor: Noel Lobley
* Film/Video Review Editor: Michael B. MacDonald
* Multimedia Review Editor: Cassandre Balosso-Bardin



The *Yearbook* was established in 1949 as the *Journal of the International Folk Music Council*. Since 2022 it is published twice a year, in July and December. All ICTMD members in good standing have access to the *Yearbook* online and/or in printed form.

The entire run of the *Yearbook* and its predecessors is accessible via Cambridge Core.

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 ICTMD

The *Bulletin of the International Council for Traditions of Music and Dance* carries news from the world of music and dance research, a calendar of upcoming events, and reports from ICTMD Study Groups and ICTMD National and Regional Representatives.

ISSN (Online): 2304-4039

* Editor: Carlos Yoder
* Editorial Board: Beatriz Herrera Corado, Lee Tong Soon, Don Niles, Tan Sooi Beng

The *Bulletin of the ICTMD* 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 ICTMD* is made available through the Council'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 *Bulletin*s can be accessed and downloaded from this page.