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FOR

TRADITIONS OF MUSIC AND DANCE

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Message from the Secretariat

by Lee Tong Soon and Carlos Yoder

A Visit to Wellington

24 July 2024. The melodic strains of "Patetan Lima," played by students practising on the Central Javanese gamelan, fill the Asia Pacific Music Studio at Te Kōkī New Zealand School of Music of Te Herenga Waka Victoria University of Wellington, as the Secretariat began its first day of site planning for the 48th ICTMD World Conference in Aotearoa New Zealand. At their second week of the trimester, the students were preparing for concerts in the next few months, including performances at our World Conference in January 2025.

Students practising on Gamelan Padhang Moncar at Te Kōkī, taught by Budi Surasa Putra. Learn more about the gamelans at Victoria University of Wellington.

The Secretariat's visit to Wellington in July was one of our major undertakings since our last report, published in the April 2024 *Bulletin*. Meanwhile, routine tasks keep the Secretariat cruising as optimally as possible, with exciting episodes occurring now and then that stretch our bandwidth and gives us the chance to learn new experiences.

World Network

We would like to warmly welcome the Liaison Officers for Côte d'Ivoire and The Gambia (Bassirima Koné and Saihou Kanuteh, respectively), whose first reports can be found on pages 22–25 of this *Bulletin*. We also welcome the new Liaison Officers for Kenya and Montenegro (Aggrey Nganyi Wetaba and Melita Malezić, respectively), and the new Chair of the National Committee for Slovakia, Jana Ambrózová.

The Secretariat attended the first **ICTMD Nordic-Baltic Network Conference** (Helsinki, Finland, 8-10 October 2024), which also marked the 50th anniversary of the Finnish Society for Ethnomusicology, which revolved around the theme "The Past, Present and Future of Ethnomusicology in the Nordic-Baltic Region." In his opening address, presented on behalf of the Secretariat, Executive Secretary Carlos Yoder lauded the Nordic and Baltic countries for their long and impactful history in ICTMD, stretching back to the very beginning, when the International Folk Music Council was founded in London in 1947.

This unprecedented meeting, attended by colleagues and national representatives of eight countries (Denmark, Estonia, Finland, Iceland, Latvia, Lithuania, Norway, and Sweden) was superbly organised by Elina Seye and her team. We already look forward to the next meeting of this network, in Riga in May 2025!

Study Groups

By the end of 2024, the first full twelve-month-long cycle of the **Study Group Allowance** will be complete, after the inaugural yearly cycle was interrupted by the outbreak of the pandemic in March 2020. The Allowance provided travel support for members participating in the 2024 symposia of the Study Groups on Music and Dance in Latin America and the Caribbean (La Habana, Cuba, 11–15 March 2024); Music and Dance of Oceania (Honolulu, USA, 4–5 June 2024); Performing Arts of Southeast Asia (Iloilo, Philippines, 20–26 June 2024); Music, Gender, and Sexuality (Kuala Lumpur, Malaysia, 27–31 August 2024); and Applied Ethnomusicology plus Sacred and Spiritual Sounds and Practices (Istanbul, Türkiye, 23–27 October 2024).

As the year ends, the Secretariat will thoroughly review this process with the Executive Board Committee for the Maud Karpeles, Young Scholars, and Other Funds, to evaluate how our resources can be optimised to support our members more effectively and efficiently. You will also find reports from six of our Study Groups on pages 32–38 of this *Bulletin*.

Early Career Scholars Network

We are delighted to welcome the first *Bulletin* report of the **Early Career Scholars Network** (ECSN) by Meri Haami and Kendra Stepputat, which you can read on page 13 of this issue. We expect this to become a new regular section in future *Bulletin*s.

ESCN sadly lost an important member of its steering committee in August 2024, Alexandra Leonzini. An obituary for Alex is published in this issue, on pages 11–12, that introduces different facets of her life, as we reminisce and celebrate with gratitude her contributions to the study of music and dance, and to ICTMD.

Collaboration with SEM

On 25 October 2024, EB member Lonán Ó Briain organised and chaired a roundtable at the 2024 Society for Ethnomusicology (SEM) Annual Meeting, on the topic "Literary Translation in Ethnomusicology," with Katherine Brucher, Naila Ceribašić, Susanne Füniss, Michael Iyanga, Susana Sardo, and Larry Witzleben. Sponsored by the SEM Board and organised as a collaboration between ICTMD and SEM, this particularly successful roundtable was a model of how two related yet different scholarly associations can effectively coalesce around a theme that lies at the core of what we all do.

This collaborative idea came about during a meeting with Stephen Stuempfle (SEM Executive Director) and Tomie Hahn (SEM President) at the 2022 SEM Annual Meeting in New Orleans, after which a SEM-ICTMD Roundtable was presented at the 2023 SEM Annual Meeting in Ottawa, Canada. As Stephen Stuempfle completed his term as SEM Executive Director in April/May 2024, he graciously contacted us to discuss the next collaborative roundtable for this year's Annual Meeting. At that time, the journal's General Editor Lonán Ó Briain, the leadership teams of our Study Groups, and the Secretariat had been jointly discussing the issue of publishing in different languages within academic settings that are still predominantly English-based—an important concern for the Council and our diverse membership.

The Secretariat would like to thank all the presenters of this year's roundtable, in particular to Lonán for taking the lead in conceptualising and organising the session, and to express our gratitude to Stephen Stuempfle, Tomie Hahn, Melvin Butler (current SEM President), and Alan Burdette (current SEM Executive Director) for their indefatigable support and affirmation of the collaborative potentials between our scholarly organisations.

Looking to the future

A significant upcoming change to the Council is reported on pages 5–6, namely, the new **tiered membership system**, a complex undertaking led by EB members Mayco Santaella and Samuel Araújo, that will be implemented in the 2025 membership cycle. Looking both towards the future and into our history, EB member Kendra Stepputat outlines, on pages 7–8, the background that led to the important development of choosing the **Council's new logo**.

We look forward to seeing all of you in Aotearoa New Zealand in January 2025!

Moments during the first day of the 1st ICTMD Nordic-Baltic Network Conference. From top to bottom: Participants react to a speech; Carlos Yoder delivers welcome address on behalf of the ICTMD Secretariat; Krister Malm and Dan Lundberg share a moment; Elena Seye presents Honorary Memberships of the Finnish Society for Ethnomusicology to Timo Leisiö and Pirkko Moisala. Helsinki, Finland. 8 October 2024. Photos by Nora Sayyad.

Message from the President

by Svanibor Pettan

As my presidential mandate, linked to the General Assembly, is reaching its end at the upcoming 48th World Conference in Wellington, I further intensified my activities to pass on the Council to my successor in the best possible condition. At the same time, I wish to take this opportunity to wholeheartedly thank all of you for your kind and firm support and shared wisdom during my July 2021-January 2025 mandate, in navigating our international epistemic community through the increasingly challenging reality of today's world.

A question that often comes to my mind these days is how Maud Karpeles, who founded the Council on 22 September 1947, 77 years ago, would interpret the current circumstances and lead the organization today. She modelled the Council, inspired by the United Nations, in resting on national representatives, with a new optimism based on the experienced horror of World War II and the well-known post-war phrase "never again." Nowadays, the increasingly loud and widespread war trumpets undermine the very idea of the United Nations, with armies crossing internationally recognised borders and actively contributing to endless chains of violence, suffering, and hatred. According to the Global Peace Index for 2024, "There are currently 56 active conflicts, the most since the end of Second World War, and with fewer conflicts being resolved, either militarily or through peace agreements." In my opinion, this unfortunate evidence should not leave us in despair, but have just the opposite effect: inspire us to think faster and better on how to use our knowledge, understanding, and skills to change for the better what we can as individuals, communities, and organizations.

Let us start with one of the Council's pillars, the World Network. A relatively new format of communication, the World Network Online Meeting, involving all national and regional representatives, has already shown its positive impact and will take place for the third time in December 2024. Please help us strengthen this impact today, by suggesting topics for discussion and by finding candidates for representatives of the countries and regions not yet encompassed by the World Network. A list of countries with no current official representatives can be found here. According to the ICTMD Statutes, "A National Committee can be established in a country that is recognised by the United Nations and has at least three ICTMD members. A Regional Committee can be established in an area that is commonly acknowledged as a geographical or political region, and that has at least three ICTMD members. Where National or Regional Committees do not exist, the Executive Board may appoint individual ICTMD Members as Liaison Officers to represent countries or regions."

Another pillar is Study Groups. Most of the 27 Study Groups are very active, while a few recently received suggestions on how to revitalise their activities. One of the ways is the increasingly popular hosting of symposia shared by two Study Groups. It is encouraging to see three initiatives for new Study Groups. The first came from Lisa Herrmann-Fertig (Germany), Robert O. Beahrs (Türkiye), and Mitra Jahandideh (Australia), and is named "Multispecies Sound and Movement Studies." It already received the status of the Study-Group-in-the-Making by the Executive Board and will hold its inaugural symposium at the University of Nuremberg, Germany, on 24–26 October 2024. The second initiative, "Voice Research Across Musical Traditions," proposed by Alexandria Sultan von Bruseldorff (Azerbaijan), is currently in process. The third initiative with a focus on theatre came from Zakiya Sapenova (Kazakhstan), and we are currently working on the proposal here in Ljubljana. The final word will be up to the Executive Board.

Yet another important pillar is our scholarly gatherings: World Conferences, Study Group symposia, Colloquia, Fora, and Seminars. The location of the 49th World Conference (2027) is in concordance with the Council's strategic plans and will be revealed at the Closing Ceremony in Wellington.

I was honoured to be in a position to personally testify to the great success of three Study Group symposia in the past few months: Performing Arts of Southeast Asia in Iloilo, Philippines, in June; Music and Allied Arts of Greater South Asia in Dhaka, Bangladesh, in July; and Music, Gender, and Sexuality in Kuala Lumpur, Malaysia, in August 2024; I congratulate all involved. In December 2024, I plan to visit some new countries in the World Network to discuss the possibility of having symposia in them.

The promising planning of the next Colloquium comes from Lahore, Pakistan, and I warmly thank Mohammad Zafar Iqbal for his diligent work on this case.

The story about the next Forum is related to the celebration of the amazing 150th anniversary of the Royal Musical Association (RMA), the second oldest operating sister society in the world, in London, UK, on 11–13 September 2024. I represented the Council in a panel featuring the International Musicological Society (IMS), RMA, and ICTMD, and took the opportunity to do some initial planning of a next Forum

After the panel at the RMA-150 symposium. Dinko Fabris (former IMS President), Kate van Orden (current IMS President), Tamara Levitz (moderator), Rupert Ridgewell (IAML President), Leanne Langley (author of RMA anniversary book), Barbara Kelly (former RMA President), Svanibor Pettan (ICTMD President). London, UK. 13 September 2024. Photo by Vanessa Paloma Elbaz.

with fellow Presidents and the new President of the International Association of Music Libraries, Archives and Documentation Centres (IAML), Rupert Ridgewell, who was also present. You will be informed about the outcome of the ongoing planning.

Seminar is the newly approved name for various ongoing scholarly meetings involving one or more national and/or regional committees. To these five, one could add the online Dialogues, which are once again in full swing in 2024. Thanks to Tan Sooi Beng and the Executive Board committee responsible for the inspiring new series.

The 128th Executive Board Meeting took place on 10–16 September via email, with the online conclusion on 17 September 2024. Following from the resolutions reached at that meeting, I can disclose that two ICTMD members, whose names will be revealed at the General Assembly in Wellington, will be nominated to receive Honorary Memberships, the highest awards for their service to the Council. Two other members will be proclaimed ICTMD Ambassadors, a new position aimed at their upcoming service to the Council. I hope to see as many of you as possible in New Zealand in January 2025. *Kia ora!*

Finally, the end of my presidential mandate in January 2025 will be followed by my last pre-retirement teaching semester at the University of Ljubljana. That semester, lasting from the second half of February to the first week of June, will be marked by an international lecture series aimed at celebrating our friendly and collegial bonds that came to fruition, largely thanks to ICTMD. Please communicate to me your expressions of interest, so that a schedule can be created well in advance. *Dobrodošli v Ljubljani!*

New tiered membership system

by Mayco Santaella and Samuel Araujo, Co-Chairs of the EB Committee for Membership Fees

The notion of implementing a **tiered membership system** was proposed as a potential strategy to navigate the current financial situation of the Council. After the 46th ICTMD World Conference (Lisbon, 2022), the anticipated course of action was to delve deeper into analysing, testing, and subsequently evaluating several tiered membership models. The EB Committee on Membership Fees discussed the Council's current financial situation, and proposed a revision that is rooted in several key considerations.

1. The current fees have remained unchanged for 13 years. We need a review to align with current realities;

2. The Council is encountering financial difficulties, making it imperative to reassess its revenue streams and financial sustainability (another Committee for Fundraising is being led by Lee Tong Soon);

3. After conducting an analysis of similar organizations (e.g., SEM, ISME, IASPM, and others), a tiered membership fee structure based on **annual income** has resulted in a positive way forward.

As a result, all membership categories have been revised on a tiered basis, according to the income declared by each member. The Council will maintain all existing membership categories (i.e., Standard, Joint, Student, Emeritus, Life, Joint Life) as mandated by the Statutes, to ensure continuity and prompt application.

Memberships supported by the ICTMD Secretariat will benefit from a 50% fee reduction, calculated based on the lowest tier (fully waived memberships will still be available for extraordinary cases). Memberships supported by other ICTMD members will also receive a 50% fee reduction, with the discount based on the income declared by the individual making the payment. Recognising the circumstances of student and

Annual income (EUR)	Standard (1 year)	Standard (2 years)	Joint (1 year)	Joint (2 years)
25,000 or less	€50	€80	€80	€140
25,000–40,000	€60	€100	€100	€175
40,000–60,000	€70	€120	€120	€200
60,000–80,000	€80	€140	€140	€240
80,000–100,000	€100	€175	€175	€300
100,000 or more	€120	€200	€200	€350

New ICTMD tiered membership system (2025). All figures shown in euro (€)

emeritus members, a 20% reduction will be applied based on the individual's tier. Last but not least, by default all members will enjoy online access to the Council's journal, and hard copies will be available as an option for an additional cost. This comprehensive approach aims to address financial challenges while ensuring inclusivity and fairness across membership categories.

In line with the revised structure, there will be **six membership categories** based on annual income, as outlined in the table above. Members will continue to have the flexibility of choosing between 1-year or 2-year memberships (with a discount), available for both individual and joint membership applications.

The tiered membership system will be officially implemented in December 2024, in preparation for the 2025 membership cycle, and will cover activities for the corresponding year. However, it is important to reiterate that 2024 memberships will be valid to participate in the 48th ICTMD World Conference (Wellington, New Zealand), scheduled for January 2025. This will ensure that members will be able to fully benefit from their current membership privileges while transitioning into the new system.

Search for the next Secretary General

by Samuel Araújo, Chair of EB Committee for the Search for a New Secretary General

Our Secretary General, Lee Tong Soon, will complete his term in July 2025. The Executive Board has appointed a Search Committee consisting of myself, Samuel Araújo (Chair), Salwa El-Shawan Castelo-Branco, Lee Tong Soon, Don Niles, and Svanibor Pettan, to invite and evaluate proposals for the next ICTMD Secretary General.

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.

Requirements: The applicant is expected to be a scholar of international standing, an active member of ICTMD, and an experienced administrator. He or she should have served at least one term on the Executive Board as an elected member. If there is no such qualified candidate, a person with experience as a co-opted member can be considered.

The prospective Secretary General and the Executive Secretary should be fluent in spoken and written English. Both are required to travel internationally on ICTMD business at least once a year. The ICTMD Statutes define the specifics associated with the position of Secretary General in Statute 7.5. Additionally, the Memorandum on the Secretariat provides further details on aspects of this work.

ICTMD members who meet these requirements and wish to serve in the capacity of Secretary General are invited to send their proposals to me (samuel.araujo@musica.ufrj.br) **by 24 November 2024**. I will also do my best to answer any relevant questions that may not have been addressed in this announcement.

Bulletin news

by Carlos Yoder, on behalf of the Bulletin's Editorial Board

I hope that our readers will have noticed that this issue of the *Bulletin* features a new colour palette and some new fonts. This was decided to align with the Council's new graphic identity, as described by Kendra Stepputat on pages 7-8.

I would also like to inform the readership that the *Bulletin's* Editorial Board decided **not to publish a January 2025 issue** of the *Bulletin*, as we will all be engaged with the 48th ICTMD World Conference at the time. **The next issue (No. 157) be published in April 2025**.

Sound and Movement Waves in Global Perspective: The "Making Of" the ICTMD Logo

by Kendra Stepputat

On 15 July 2023, during the 46th Ordinary Meeting of the General Assembly of ICTMD Members at the at 47th ICTMD World Conference in Legon, Ghana, the much-anticipated vote to change the name of the International Council for Traditional Music (ICTM) to International Council for Traditions of Music and Dance (ICTMD) was successful. Shortly after the online ratification of the decision, on 26 August 2023, the Executive Board (EB) of the now ICTMD set in motion the process to develop and design a new logo. The idea to amend the old logo by just appending a "D" was not favoured, because the logo seemed outdated in terms of the perspective of the globe: tight lines in the North versus blanks in the South seemed very inappropriate from a postcolonial perspective, even if the designers of the old logo (see more below) are certainly not to blame for having such a perspective.

Several EB members volunteered to use their networks and design skills to come up with drafts for a new logo, and a committee to stir the process was set up, consisting of Susana Sardo (Co-Chair), Kendra Stepputat (Co-Chair), Samuel Araújo, Mayco Santaella, and Carlos Yoder. The rationale behind all draft options was to symbolise the vast diversity of music and dance traditions as well as research approaches represented within ICTMD, and to be an abstract representation of both music/sound and movement/dance. Furthermore, symbols that referenced a particular performing arts practice were to be avoided as much as possible.

Wolfgang Kienreich and Kendra Stepputat, the creators of the new ICTMD logo. Photo provided by Kendra Stepputat.

After several rounds of feedback and discussion, the Board settled on two options, which were then sent out to the membership, on March 2023, to choose their preference. The membership chose "Option A" with a clear majority of 72%. The EB then accepted the new logo unanimously, via email during April 2024.

Let me therefore introduce the two people behind the logo, and the design ideas we incorporated. The team consisted of Kendra Stepputat and Wolfgang Kienreich, partners in tango, research, and marriage. We both have some semi-professional experience in design, mostly in academic contexts, and we have worked together often enough to know that if we both like the final product, it is probably acceptable for others as well—considering that we have very different aesthetic tastes to begin with.

For the ICTMD logo we started from the lettering, keeping a serif font to stay close to the "tradition" of the old logo, yet use the more contemporary font Cinzel. Next, we toyed with colours, giving it more warmth and possibly an "ethno" feel instead of the old "business corporation" blue. Finally, the three semi-circular lines on the left seemed a good compromise to relate the new to the old logo in terms of shape, still symbolising a globe, but not seen from any particular perspective. Furthermore, the combination of lines can be interpreted both as sound waves and waves in the wake of movement.

Wolfgang and I are very happy that we could contribute to the ICTMD with our expertise, and hope that the new logo will be a good representation of what ICTMD stands for.

The History of the Previous Logo

The old ICTM logo was officially used for the first time on the cover of the October 1995 issue of the *Bulletin of the ICTM*. After some digging in the ICTM archive, we found the source of it in the minutes of the EB meeting of 1994, where one item discussed the finding of a suitable logo for the organization. The minute states: "Logo Question is put before the EB to think about a concrete idea, something universal, not culturally determined that can be put on stationary, no colour, simple. After discussion the EB agrees to open a contest for ideas for an ICTM logo in the *Bulletin*" (EB minutes of 78th EB meeting, item 2050).

This contest was announced on page 22 of issue 85 (October 1994) of the *Bulletin*. The winning submission was made by

Ewa Dahlig—in fact, her submission was the only one received! Fortunately, her suggestion was visually pleasing and fitted perfectly with the stated requirements, so the Board officially adopted the new logo in their following meeting.

We thank Ewa Dahlig once more for having put the time and effort into a logo that served the Council for almost 30 years!

ICTMD Prizes 2024

by Brian Diettrich, Chair of the EB Committee for Prizes

Prize Committee: Brian Diettrich (Chair), Lee Tong Soon, Nicola Scaldaferri, Sean Williams, Sunhee Koo

Article Prize Subcommittee: Sunhee Koo (Chair), Marko Kölbl, Lawrence Witzleben

Book Prize Subcommittee: Sean Williams (Chair), Frederick Lau, Frank Gunderson, Michael Iyanaga

Documentary Film or Video Prize Subcommittee: Nicola Scaldaferri (Chair), George Murer, Patrick Alcedo

Student Paper Prize Subcommittee: Brian Diettrich (Chair), Marcia Ostashewski, Lonán Ó Briain

Best Article

Winners

Cassandre Balosso-Bardin. 2023. "The Social Production of a Mallorcan Bagpipe: Collaboration, Technology, Ecology, and Internationalization." In *Shaping Sound and Society*, edited by Stephen Cottrell, 35-53. New York: Routledge.

This is an exemplary study of the social life of a musical instrument, engagingly written and meticulously researched. The details of the multi-stage craftsmanship and changes over time are fascinating, and we learn a great deal about this community, the players, and the instrument makers.

Stefan Fiol. 2022. "White Caste Supremacy and Dis/Connection in Fieldwork Encounters." In *The Routledge Companion to Ethics in Ethnomusicology*, edited by Jonathan P. J. Stock and Beverley Diamond, 105–116. New York: Routledge.

In recent years, we have seen many essays on the troubled legacy of ethnographic fieldwork, but the author offers a fresh and thoughtful perspective. He draws on details of his interactions with drummers and elites and reflections on his family's missionary legacy to address broad questions of ethics and responsibility that are relevant to all ethnomusicologists.

Best Book

Winner

Christina J. Woolner. 2023. *Love Songs in Motion: Voicing Intimacy in Somaliland*. Chicago: University of Chicago Press.

The ICTMD Book Prize Subcommittee is pleased to award the 2024 prize to Christina J. Woolner for her book, *Love Songs in Motion: Voicing Intimacy in Somaliland*, published by the University of Chicago Press. In focusing on a previously undocumented musical tradition in a postwar location that is challenging to access, Woolner opens the door to a fraught but beautiful tradition of singing love songs to communicate intimacy and build communitas. Love songs—"voiced and re-voiced, storied and re-storied"—are simultaneously metaphorical, heartfelt, and healing. The ways in which love songs flow across social and political boundaries—public and private, intimate and collaborative, live and recorded—places them continuously in motion. Using clear, beautiful writing, Woolner embraces the multivocal performance and content of love songs, in an Islamic environment where gender equality is not always a given, with scholarly analysis and ethnographic rigour. We offer our warmest congratulations to Dr. Woolner, and to the Somali people with whom she works.

Honourable Mention

Stéphane Aubinet. 2022. *Why Sámi Sing: Knowing Through Melodies in Northern Norway*. New York: Routledge.

The Book Prize Subcommittee is also delighted to award an Honourable Mention to Stéphane Aubinet, for his book, *Why Sámi Sing: Knowing Through Melodies in Northern Norway*, published by Routledge. In this fascinating work that foregrounds Indigenous ways of encountering melody, Aubinet focuses attention on the *yoik* as its own unique type of epistemology, simultaneously of both the natural world and the Sámi, while facilitating communication in the present. This book elegantly explores the many ways in which the *yoik*—and the *yoiker*—can engage animals, landscapes, nonhumans, and the past, through the power of a living melody, bringing them into a type of felt presence that transcends boundaries. The members of the committee congratulate Dr. Aubinet, together with the Sámi communities, on their excellent work.

Best Documentary Film or Video

Winner

Shan Du. 2024. *Devagan.* 66 minutes.

Devagan is a rich exploration of the Nava Durgā performance —a Hindu music and dance tradition—among the Newar people of the city of Bhaktapur, Nepal. Based on careful ethnographic research, it joins together elements of local mythology in its narration. The film astutely brings to the screen complexities of fieldwork research, including the filmmaker's positionality in the culture she participated in and observed. Such complexities are convincingly resolved in a filmic narrative which shows solid technical mastery and a keen sense of cross-cultural understanding.

Honourable Mention

Petr Nuska. 2023. *Hopa lide*. 89 minutes.

The film is devoted to the lives of Romani musicians in Slovakia. The author portrays the pluralities and fluid nature of their musical activities, challenging stereotypes about them, and intimately recounting their musical experiences and quotidian lives. Guided by an innovative use of observational approach, *Hopa lide* is a collaborative film that breaks conventional moulds for ethnographic inquiry. This film beautifully coalesces into an original and fascinating portrait of musical practices on the move.

Submissions to Traditions of Music and Dance 2025/2

by Lonán Ó Briain, General Editor of Traditions of Music and Dance

It gives me great pleasure to announce that Kirsty Gillespie and Marcia Ostashewski will be the guest co-editors of *Traditions of Music and Dance* for the second issue of 2025. Kirsty and Marcia are Programme Co-Chairs for the 2025 ICTMD World Conference in Aotearoa New Zealand. Their issue of the journal will feature substantially revised papers presented at the 2025 World Conference.

Manuscripts to be considered for publication in the second issue of 2025 should be submitted via here by **15 April 2025**. When submitting an article for consideration, please ensure your cover letter includes the following statement: "This manuscript is based on a paper presented at the 2025 ICTMD World Conference. I would like this manuscript to be considered for publication in the related conference issue of *Traditions of Music and Dance*."

Manuscripts should not normally exceed 10,000 words (including footnotes and references). Please submit your articles in Microsoft Word format (.doc, .docx) or Rich Text Format (.rtf), not as PDF files. Also be sure to include an abstract and a brief biographical statement, each up to 100 words. Further information on the format of submissions can be found on the Information for Authors section in any recent journal issue (p. v) or at our Cambridge Core website.

Ludwik Bielawski (1929–2024)

by Ewa Dahlig-Turek

On 16 August 2024, Professor Ludwik Bielawski, an eminent Polish ethnomusicologist and music theorist, whose professional career was associated with the Institute of Art of the Polish Academy of Sciences in Warsaw (1954–2022), passed away at the age of 95.

Ludwik Bielawski was born on 27 July 1929 in Chojnice, northern Poland. During WW2 he was a prisoner in the Nazi camp Potulice (1944–1945). In 1950–1954 he studied musicology at the University of Poznań under Adolf Chybiński, Maria Szczepanska, Hieronim Feicht, and Marian Sobieski. During this period, Bielawski was involved in the National Folk Music Collecting Campaign, which laid the foundations for today's repositories of phonographic documentation of traditional music in Poland. After graduation, he moved to Warsaw and took a job at the State Institute of Art (since 1957 the Institute of Art of the Polish Academy of Sciences) where he earned his PhD (1965, *Rhythm of Polish folk songs*), and habilitation (1974, *The Zonal Theory of Time*).

Bielawski's scholarly activities were focused on the folk musical traditions of Poland and Europe, especially Pomerania and the Baltic area. He initiated and for several decades was the editor-in-chief of the monumental series *Polska Pieśń i Muzyka Ludowa: Źródła i Materialy* [Polish folk song and music: Sources and materials], the basic contemporary source edition in the field of traditional music in Poland. He was also fascinated by the topic of time in music and culture, the emanation of which, and his life's work, first became the zonal theory of time, later expanded into a comprehensive theory of time in music and culture, allowing for the description and analysis of all cultural phenomena.

Starting from the obvious assumption that, in the humanities, the frame of reference is the human being with their inherent and documented way of existing in time and space, observing and feeling time and space, and organising time and space in the products of their activity, Bielawski proposed to refer to exact methods by relating human behaviour to the objective scale of physical time. In doing so, his theory draws on many research disciplines, including philosophy, theology, music theory, musicology, ethnomusicology, ethnology, folkloristics, musical and cultural anthropology, music sociology, music psychology, music aesthetics, semiology, and linguistics. It represents a groundbreaking methodological proposal for humanistic inquiries into the nature of human beings and their cultural activities, and the world in which they live.

Ludwik Bielawski. Photo by www.polmic.pl

In his articles, published in Polish and other languages, he presented successive approximations of the theory and showed its possible applications both in the field of musicology in the broadest sense (to analyse the foundations of organology, musical form, musicological theory), as well as in ethnochoreology, art history, or in relation to the concepts of information theory.

In its fullest form, Bielawski's theory is presented in the comprehensive monograph *Czas w muzyce i kulturze* (Institute of Art of the Polish Academy of Sciences, 2015). The book was also published in an extended English version as *Time in Music and Culture* (Peter Lang, 2020).

Ludwik Bielawski's theory is cited not only by humanists, but also by researchers from other areas of science, including psychologists and neuropsychologists. The universal nature of the Polish researcher's theory is demonstrated by the interest it has aroused in representatives of the International Organization for Standardisation (ISO). Bielawski was invited to represent the Polish Standardisation Committee in ISO IEC/TC 25/WG 5 (International Committee for Standardisation, International Electrotechnical Commission, Technical Committee No. 25, Working Group No. 5: Security and Safety Aspects of Telebiometrics), which included mainly representatives from the sciences, but also psychology and cultural studies. In the work of this team, the zonal theory of time was used to ground the basis of a global standard for telebiometrics.

Ludwik Bielawski was active in Polish and international scientific organisations. He was also active in IFMC/ICTM, participating in many symposia of various Study Groups.

Bielawski was a great authority to many scholars and a beloved master to his doctoral students and co-workers. Infectious in his passion, but also passionate about his students' research, he will be remembered as a man of extraordinary wisdom, gentleness, understanding, and kindness.

Alexandra Leonzini (1989–2024)

by Marina Frolova-Walker, Eirini Diamantouli, Ekaterina Pavlova, and Juan Liu

Alexandra Leonzini, a historian and musicologist, who was studying for a PhD degree at the University of Cambridge, passed away in August, after a short illness while she was on a research trip to Seoul.

Alexandra Leonzini was born in 1989 in Subiaco, a suburb of Perth, Western Australia. She earned a double degree from the University of Western Australia, completing a Bachelor of Music in Vocal Performance alongside a Bachelor of Arts in German and History. In 2013, she graduated with honours in history with a thesis on mid-nineteenth century Italian Opera in London. Alexandra then pursued a Master's in Global History at the Freie Universität Berlin and at the Humboldt University (Berlin), but paused these studies due to the award of a prestigious Global Humanities Junior Fellowship for research. based at l'École des Hautes Études en Sciences Sociales (EHESS) in Paris, where she worked from 2015 to 2016. During this time, she also became the editor-in-chief of *Carnival*, the journal of the International Students of History Association.

Alexandra's research subsequently took a radical change of direction as she became fascinated with the study of opera in North Korea, a research topic that posed great challenges due to the inaccessibility of primary materials. The project looked viable, nevertheless, thanks to Berlin's maintenance of diplomatic ties with North Korea, and from there, she secured a rare opportunity to travel to Pyongyang, where she spent part of 2017 as a visiting student at the Kim Hyong Jik University of Education. To further improve her Korean language skills, she later enrolled at the Korean Language Institute at the Seoul National University, spending much of 2017 and 2018 in South Korea. In 2018, she was awarded a grant from the Korea Collections Consortium of North America for a research trip to Columbia University in New York. Her Master's thesis, titled "'On Our Own Terms': North Korean Independence Rhetoric in the Late 1960s and the Push for a New 'Third World' Order," reflected her deep engagement with North Korean studies and global history.

As the recipient of the prestigious William Barclay Squire Studentship and a Cambridge International Scholarship, Alexandra began her doctoral studies in Musicology at the University of Cambridge in October 2020, focusing on the politics of North Korean opera. Just before embarking on her PhD work, she made a further trip to Seoul National University, where she was awarded a diploma in the Korean language, and at the same time, she was able to deepen her understanding of the culture and politics that would shape her subsequent research.

Her work faced significant challenges, particularly due to the worldwide lockdowns of 2020–21, and the increasing difficulties for Western researchers travelling to North Korea. Despite these setbacks, Alexandra determinedly sought out alternative resources, and spent three months at Yale University as a Clare-Yale Fellow in early 2023. In June of 2024, she travelled back to Seoul, having received a Kyujanggak

Alexandra Leonzini (1989–2024). Photo by Short and Snappy Photography.

Junior Fellowship to work on archives that had only recently become accessible.

Alexandra continued through the summer of 2024 as a Junior Fellow at the Kyujanggak Institute of the Seoul National University, working at the North Korean archives housed at the National Gugak Center and at the University for North Korean Studies. It was during this period, while passionately pursuing the final stages of her research, that she was struck by a sudden illness that tragically led to her passing. She was in the final year of her PhD, and leaves behind an extraordinary legacy of intellectual curiosity and dedication to her field.

There was a memorial event for Alexandra held at Clare College Chapel, Cambridge University, on 29 September 2024, attended by her close friends, colleagues, and her own students.

A list of works which Alexandra published during her lifetime can be found on her academia.edu page, including two papers on North Korea topics: "More Than Just Simple Fun: North Korean Karaoke in Pyongyang and Beyond" in *European Journal of Korean Studies* 19/2 (2000): 109–128; and, co-written with Peter Moody, "From McArthur's Landing to Trump's Fire and Fury: Sonic Depictions of Struggle and Sacrifice in a North Korean Short Story, Film, and Opera" in *Korean Studies* 46 (2022): 73–106.

Alexandra Leonzini will be dearly and deeply missed by all who knew her and worked alongside her at Cambridge as her warmth, intellect, humour, and generosity left an unforgettable legacy for all of us who were fortunate enough to know her.

Early Career Scholars Network

ECSN News

by Meri Haami and Kendra Stepputat

What are the ECSN and ECSC?

The ICTMD Early Career Scholars Network (ECSN)—established in July 2023—brings together ethnomusicology students and graduates from around the world. The network aims to foster connections and engagement between early career scholars as well as serve as a focal point for emerging scholars, by representing their interests within the ICTMD to ensure the organisation is better equipped to support scholars at all stages of their careers. The ECSN is overseen by the Early Career Scholars Committee (ECSC) formed by early career scholars and PhD students from different regions of the globe, and chaired by a member of the ICTMD Executive Board.

There have been changes to the ECSC in the past few months, with the stepping down of Marcia Ostashewski from the committee. We wish to acknowledge her work in supporting and growing the Early Career Scholars Network. The current committee consists of Kendra Stepputat, who is continuing as Chair, alongside Subash Giri, Andrew Kagumba, Meri Haami, Mark Lenini Parselelo, Pablo Rojas, Kurt Schatz, Armaghan Fakhraeirad, and Jose Taton Jr.

The ECSC would like to formally acknowledge the passing of Alexandra Leonzini (see obituary on pages 11–12). Our condolences to her family and friends during this sad time. We highly appreciated Alexandra's dedication and work for the Committee and for the ECSN as a whole. Our thoughts are with her family and friends.

Upcoming events

The ECSN will be conducting four events during the 48th ICTMD World Conference that cater to the needs to the ECSN:

1. An open Welcome Meeting on the second day of the conference;
2. A workshop led by Meri Haami on writing abstracts;
3. A workshop led by Mayco Santaella and Kendra Stepputat on building a career path for early career scholars;
4. A workshop, in cooperation with Répertoire International de Littérature Musicale (RILM), on research techniques focusing on bibliography, historiography, online databases, and other research tools [registration needed, see details here.

Please keep an eye on the 48th ICTMD World Conference's preliminary programme for dates and times for these events.

Get in touch

The ECSC runs a website with information for early career scholars within ICTMD, which you find at ictmd.org/network/ecsn. You can also sign in for the ECS mailing list, on which you will get, post, and exchange relevant information with other early career scholars within ICTMD. To sign up for the mailing list, write a message to kendra-iris.stepputat@kug.ac.at.

If you are an early career scholar, we are looking forward to welcoming you to the network!

The 2025 Election of the ICTMD Executive Board

Message from the Nomination Committee

by Elina Seye, Daniel Kodzo Avorgbedor, and Sarah Weiss

In April 2024, the Nomination Committee of the 2025 Election requested proposals for nominations to fill positions on the Executive Board which will become vacant at the time of the 47th General Assembly of Members, to be held in Wellington, New Zealand, on 11 January 2025.

At this time, Svanibor Pettan (Slovenia) will complete his term as President; Tan Sooi Beng (Malaysia) will complete her term as Vice President; and Brian Diettrich (New Zealand) and Marcia Ostashewski (Canada), will complete theirs as Ordinary Members. Louise Wrazen (Canada), who passed away in July 2023, would have completed her term as Ordinary Member as well. Consequently, the vacant positions to fill in the 2025 election are:

* 3 Ordinary Members
* 1 Vice President
* The President

Tan, Diettrich, and Ostashewski are eligible for nomination, as are Olcay Muslu (Türkiye), Mayco A. Santaella (Malaysia/Argentina), and Urmimala Sarkar (India), who will have completed their co-option to the Executive Board.

The Nomination Committee of the 2025 Election is formed by Elina Seye (Finland, convener), Daniel Kodzo Avorgbedor (Ghana), and Sarah Weiss (Austria).

Candidates

The following candidates were selected by the Nomination Committee from proposals made by ICTMD National Committees and by individual ICTMD members from at least two different countries for each proposal. All members of the Executive Board are elected for a term lasting until the second General Assembly of Members after their term has begun (typically four years), and are eligible for re-election only once (see Statute 7.2 for details).

Candidates for Ordinary EB Members (2025–2029)

There are **three** vacancies among the Ordinary Members of the Executive Board. Out of the list of nine candidates, you will be able to choose **up to three** candidates.

- Sylvia Bruinders (South Africa)
- Kirsty Gillespie (Australia)
- Olcay Muslu (Türkiye)
- Marcia Ostashewski (Canada)
- Mayco Santaella (Malaysia/Argentina)
- Urmimala Sarkar (India)
- Sally Treloyn (Australia)
- Yu Hui 喻辉 (China)
- Lea Hagmann (Switzerland)

Candidates for Vice President (2025–2029)

There is **one** vacancy for Vice President. Out of the list of two candidates, you will be able to choose **one** candidate.

- Brian Diettrich (New Zealand)
- Jean Kidula (USA/Kenya)

Candidates for President (2025–2029)

There is **one** vacancy for President. Out of the list of three candidates, you will be able to choose **one** candidate.

- Razia Sultanova (Uzbekistan/UK)
- Tan Sooi Beng (Malaysia)
- Xiao Mei 萧梅 (China)

You can read all the candidates' statements on the ICTMD website.

Voting procedure

The voting will be conducted via Election Runner, the third-party voting platform the Council has been using since 2019.

On **1 November 2024**, all ICTMD members in good standing will receive an email that will allow voting with a unique username and password. Voting will be open **until 30 November 2024 at 23:59:59 Coordinated Universal Time (UTC)**. The results of the election will be announced during the 47th General Assembly of Members, on 11 January 2025.

All members are urged to participate in the election, as a large turnout is a clear indication that members want to engage in the governance of the Council.

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.

PROGRAMME NEWS

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

Dear ICTMD Members! We are delighted to report that the preliminary programme of the 48th ICTMD World Conference is available online! Please check for updates to the programme over the coming weeks.

We are looking forward to greeting as many of you as possible in Wellington, New Zealand, in person, and many others online. The conference will take place at the world-class Tākina Wellington Conference and Exhibition Centre on the waterfront in downtown Wellington, across the street from the renowned Te Papa museum. We visited the site during our planning meetings in July 2024, and were impressed with the excellent facilities and support staff, both at Tākina and with the Local Arrangements Committee.

Our LAC Chair, Brian Diettrich, has been working with his university, Tākina, local partners and communities, as well as practitioners from Aotearoa and around the world, to prepare to host a truly extraordinary conference. It's been our pleasure to collaborate with the LAC and the Secretariat, in the creation of a very rich and diverse programme which promises much for you to engage with and be inspired by, whether you will be participating in person or online.

- If you plan on **attending the conference in person**, please ensure that your arrival and departure times for the conference will allow you to make your presentation on the scheduled day and time
- If you plan on **attending the conference virtually,** please ensure that you calculate any time zone difference accurately

IMPORTANT INFORMATION for those attending the conference in January:

1. Members presenting (or co-presenting) at the conference **must pay the registration fee and be an ICTMD member** in good standing prior to the conference:
   - **To register for the conference**, please visit the official conference website; **early bird rates close 31 October 2024**
   - **To renew your existing membership or join the Council as a new member**, please visit the ICTMD website
2. Any changes to your presentation, such as the mode of presentation (in-person or online), must be communicated as soon as possible via email to the Programme Committee.

And remember, to reach us regarding any programme-related matters, please email pc2025@ictmd.org.

Useful links

- Preliminary programme
- Registration
- World Conference main website
- Membership to ICTMD

Local Arrangements news

by Brian Diettrich, LAC Chair

Kia ora koutou katoa / Greetings to all from Aotearoa! Preparations are well underway for the 48th ICTMD World Conference in January 2025 in New Zealand.

In-Person and online presentations: The 48th World Conference welcomes both in-person and virtual presentations. Our conference venue in Wellington will easily accommodate online presentations for those who will not be able to travel in January. For those participating online, details about links and access will be sent closer to the beginning of the conference.

Performances and workshops: The Local Arrangements Committee and Programme Committee have received exciting early proposals for workshops and performances to be held at the conference, covering a range of global music and dance cultures. These will appear in the updated programme once registration is completed.

Venue: The conference is hosted by Te Herenga Waka / Victoria University of Wellington, and Te Kōkī / The New Zealand School of Music. The conference will be held at Tākina, Wellington's new convention centre. The venue has the advantage of being a unified space for the event, and is located on the city's waterfront, only a few steps from the national museum, accommodations, food, cultural institutions, and the sea. In this short video you will learn the meaning of Tākina and see some images and sounds from Wellington.

Conference website: The conference website features all kinds of local arrangements information, including accommodation options (both hotels and a student dormitory) with special discounts, visa information, and post-conference tours.

Registration: Early Bird Registration continues through 31 October. Registrations are being managed by the ICTMD Secretariat directly via the ICTMD website. All participants must be registered for the conference.

Visa and travel: Immigration New Zealand supports visa waivers for sixty eligible countries and territories, with information located here. ICTMD members from outside these countries will require a visa for their visit. A **visa support letter** can be supplied by Brian Diettrich, Chair of the Local Arrangements Committee local arrangements.

Participants who require a visa should lodge visa applications **no later than 15 November**.

Biosecurity: New Zealand maintains strict biosecurity to protect the country's unique island biodiversity. For this reason, you can expect a thorough biosecurity check when entering the country, and which you may not otherwise be used to when traveling. General information can be found here. In general, you **must declare or risk steep fines** for any fresh fruit, fresh vegetables, any food items, traditional medicines, items made from animal (shell, skin) and some plants (e.g., straw). Visitors coming from rural environments may also go through a longer check, as biosecurity looks for any risks (insects, etc,) for the country's biodiversity.

For further information the videos in this YouTube playlist by New Zealand's Ministry for Primary Industries.

If you require specific advice, please write to brian.diettrich@vuw.ac.nz

Excursion day: The LAC has put together a range of short and longer excursions for Sunday 12 January. These will be posted for bookings by early November in the Excursion Day section of the conference's website.

Exploring: Wellington is a coastal city on the Pacific Ocean. In close proximity to 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 (Ngā Taonga), 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 temperatures being on average around 21 degrees Celsius. Known for its stunning natural landscape, New Zealand offers many interesting places to visit, in both the North and South Islands. The local arrangements team will make available select post-conference tours for those who would like to travel within the country.

If you have any questions about Wellington or the conference, please do not hesitate to get in touch with Brian Diettrich, the LAC Chair, at brian.diettrich@vuw.ac.nz.

Pre-Conference Symposium (September 2024)

by Marcia Ostashewski, Kirsty Gillespie, and Brian Diettrich

The ICTMD 2025 Programme Committee Co-Chairs and Local Arrangements Committee Chair were delighted to host a virtual pre-conference. The event involved five sessions on 27–28 September (UTC-3), on the theme "Healing, Health and Wellbeing: Indigenous Perspectives on Music and Dance."

This short pre-conference symposium was held fully online as advance sessions to the upcoming 48th ICTMD World Conference in Wellington, New Zealand.

Engaging with the conference theme of Indigenous Music and Dance, the symposium featured presentations by music and dance practitioners from Unama'ki (Cape Breton), Taiwan, Southern Africa, Australia, and Aotearoa New Zealand. The symposium was organised and supported by

Jerome Kavanagh Poutama playing the Māori instrument called pūtōrino, modelled after the cocoon of the case moth in Aotearoa New Zealand. Image credit: Peter Verdin.

the 2025 Programme Committee Co-Chairs Marcia Ostashewski and Kirsty Gillespie, and the Chair of Local Arrangements Brian Diettrich. The Centre for Sound Communities (CSC) of Cape Breton University hosted the symposium for ICTMD on Zoom; the CSC team included several emerging scholars, namely Eric Escudero, Peter Verdin, Ulises Garcia Figueroa, and Liem Joe. On the last day of the symposium, members of the Executive Board Committee for Prizes announced the winners of the 2024 ICTMD Prizes.

ICTMD members from around the world—and many of their students—participated in the pre-conference symposium. The presentations were free and open to the public, and will be posted online for later viewing to encourage broader involvement in ICTMD, generally, and the 2025 World Conference, specifically. Our thanks to all who supported and participated in this ICTMD event!

Announcements — ICTMD

Announcements in this section are sorted alphabetically by title

2025 ICTMD Student Paper Prize: Call for participation

Submissions deadline: 1 March 2025

Submission Criteria and Guidelines

The International Council for Traditions of Music and Dance Student Paper Prize is awarded for an exceptional paper presented at an ICTMD World Conference. The paper must have been presented at an ICTMD World Conference in the same year as the prize. The paper should represent outstanding scholarship and make a significant contribution to the Council'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: Papers must be presented in English during an ICTMD World Conference in the same year as the prize. Student presenters (single authored or co-authored) must be currently enrolled in an undergraduate or postgraduate degree programme. Presenters must be current ICTMD members. Only one submission by the same presenter (or co-presenter) will be considered for a given prize, and no paper will be considered more than once. Any student members of the Prize Committee or Subcommittee may not submit papers for which they are the presenter or a co-presenter.

Submission Process: Student papers must be submitted as presented (in person or online) at the 48th ICTMD World Conference (Wellington, New Zealand), without changes and including any audio and visual elements, and accompanied by the submitted abstract for the conference. The paper, abstract, and related materials will be submitted **by 1 March 2025** to prizes-studentpapers@ictmusic.org.

Administration: The Prize Committee, in consultation with the Executive Board, will appoint a Subcommittee to evaluate the submissions.

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 in the October 2025 issue of the *Bulletin of ICTMD*.

Study Group on Audiovisual Ethnomusicology: Symposium

16-18 July 2025
Shanghai, China

The ICTMD Study Group on Audiovisual Ethnomusicology will hold its 4th symposium, jointly with the 4th China Musics Ethnographic Film Festival at the Shanghai Conservatory of Music in Shanghai, China, on 16–18 July 2025.

The symposium will bring together scholars and filmmakers from around the world who share a passion for audiovisual ethnomusicology. We invite submissions for both paper presentations and film screenings. This event offers a unique opportunity to engage with cutting-edge research, showcase your work, and collaborate with peers in the field. We look forward to your participation in what promises to be a dynamic and enriching gathering of minds.

Further details, including exact dates and submission guidelines, will be released soon on www.audiovisualethnomusicology.com.

Study Group on Global History of Music and Dance: Symposium

17–22 September 2025
Berlin, Germany
Submissions deadline: 30 December 2024

The ICTMD Study Group on Global History of Music and Dance will hold its 3rd symposium, titled "A Magnifying Glass on Music History Through Biographies: Lives and Performances" at the Ethnological Museum in Berlin, Germany, on 17–22 September 2025.

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

REPORTS FROM NATIONAL AND REGIONAL REPRESENTATIVES

BANGLADESH

by Sayeem Rana, Liaison Officer for Bangladesh

Following the symposia in 2016 in USA and in 2019 in Sri Lanka, the ICTMD Study Group on Music and Allied Arts of Greater South Asia held its third symposium in July 2024 in Dhaka, Bangladesh. Hosting this event coincided with the tenth anniversary of the Dance Department of the University of Dhaka, led by Monira Parveen, who was also Chair of the Local Arrangements Committee. The founding Study Group Chair, Richard K. Wolf, correctly expected that the timely symposium theme "The Climate Crisis and Its Impact on the Arts" would bring together contemporary and historical perspectives, as well as diverse approaches and subject matters, in the presentations of scholars from various disciplines and from different parts of the world. The symposium sessions took place at the Asiatic Society's premises in Dhaka.

The theme of the symposium was very important for Bangladesh, because of its vulnerability to floods and rising sea levels. According to the World Risk Index 2023, Bangladesh ranks ninth worldwide for climate disaster risk. By 2050, rising sea levels will cause Bangladesh to lose 17% of its territory, resulting in the loss of 30% of the country's agricultural land, prompting people to migrate into already densely populated cities. A variety of symposium presentations, including a powerful keynote on the topic by Syed Manzoorul Islam, papers, panels, films, and cultural programmes, provided much needed space for discussions about the place of the arts in different South Asian contexts under the changing circumstances. The event also showcased Bangladeshi cultural diversity to the international participants, and the artistic means in addressing and combatting the climate crisis. Mutually beneficial experiences shared and discussed at the symposium, including the rich and memorable final artistic production, are expected to inspire the spirit of cooperation and efficiency of the efforts in the future.

Participants of the 3rd Symposium of the Study Group on Music and Allied Arts of Greater South Asia, alongside local scholars. Dhaka, Bangladesh. 11 July 2024. Photo by Babul Chandra Dash.

The decision to host this symposium in Bangladesh was made at the 46th ICTMD World Conference in Lisbon, Portugal, in 2022. Despite numerous challenges stemming from the country's economic downturn and political unrest, the joint efforts and strong dedication of the hosts and the Study Group executives led to a successful three-day programme with 47 international participants and 65 attendees. The days after the event were marked by the intensification of the ongoing student protests, and the subsequent resignation of the Bangladeshi government.

The inauguration programme featured several distinguished guests, including the University of Dhaka's Vice Chancellor ASM Maksud Kamal, Pro Vice Chancellor Sitesh Chandra Bachar, Member of Parliament Asaduzzaman Noor, ICTMD President Svanibor Pettan, Study Group Chair Richard K Wolf, LAC Chair Monira Parveen, and the ICTMD Liaison Officers for Bangladesh and Sri Lanka, Sayeem Rana and Lasanthi Manaranjanie Kalinga Dona, respectively. The ceremony was presided by the Dean of the Faculty of Arts, Abdul Basir.

The symposium's programme can be found on the Study Group's website, highlighting the involvement of participants from Austria, Bangladesh, China, India, Italy, Japan, Nepal, Pakistan, Sri Lanka, Taiwan, and USA. The event involved professors, students, researchers, and artists of various generations. This was particularly evident in the final cultural performance, led by Khademul Haque, which featured classical, folk, and Indigenous dances, as well as their modern interpretations, showing how humans impact the environment.

Brita Heimark ended her term as Study Group Vice Chair, and Anna Stirr was elected as her successor, next to Chair Richard Wolf and Secretary Natalie Sarrazin. The event was supported by the University of Dhaka and its University Grant Commission, Harvard University's Asia Centre, Provostial Fund, and Music Department; and the Aga Khan Trust Pakistan.

In Svanibor Pettan's words, Bangladesh has been actively present in the Council's activities since its foundation in 1947, participating in what is now known as the ICTMD World Network through national representatives such as Mansoor Uddin, Anwarul Karim, Mobarak Hossain Khan, and since 2015 Sayeem Rana. Richard Wolf said that "this conference comes at a crucial moment in world history, as our planet seems to be on course to hit 1.5 degrees Celsius above pre-industrial levels within the next five years. In thematising the climate crisis, we hope to draw attention to the arts, and to Bangladesh, as areas under severe threat from climate change." Finally, keynote speaker Syed Manzoorul Islam's thought was that "the role of the arts in doing what science, politics, and international diplomacy have not been able to do—that is, creating a language of feeling and empathy that cuts across cultures and binds people emotionally, affectively, and pro-actively for change—becomes paramount at a time when climate crisis has become an existential threat."

China 🇨🇳

by Qi Kun, Chair of National Committee

The following is a report on the 23rd Biennial Conference of the Association of Traditional Music in China, held on 13–15 July 2024 at Gannan Normal University, Ganzhou, China.

The Association of Traditional Music in China (ATMC) is the largest professional organisation in the Chinese musicology community. Xiao Mei, ATMC President and Professor at the Shanghai Conservatory of Music, delivered the opening speech. Qiu Xiaoyun, Vice President of Gannan Normal University, presided over the meeting. Qi Kun, ATMC Secretary General and Professor at the China Conservatory of Music, gave a report on the work of the Secretariat. Due to the close organisational and personnel relationship between the ICTMD National Committee for China and ATMC, we will provide an overview of this conference here.

Conference presenters came from over 20 provinces and autonomous regions in China, as well as several countries around the world. It was gratifying that young students from music and art colleges all over China actively joined the event, including 59 doctoral and 121 master's students. The four-day conference included two keynote presentations and eight panel sessions. The presentations covered 21 theatre performance genres and 35 music genres. Of the papers presented, 131 focused on music genres and 76 specifically on music of ethnic minorities. These presentations provided not only rich theoretical resources for the development of Chinese ethnomusicology, but also useful insights into the inheritance and innovation of traditional Chinese music.

The conference had six themes: (1) Reflection on the Development of Ethnomusicology; (2) Research on Music Culture from the Perspective of the Chinese National Community; (3) Reflection on the Theory, Practice, and Current Status of Intangible Cultural Heritage (Music); (4) Research on Traditional Music Performance; (5) Research on Instrumental

Studies in the Relationship Between Human and Nature; and (6) New Research.

For the first conference theme, Xue Yibing raised a remark that had been a recurring topic in previous ATMC conferences: the commonality of ethnomusicology in China. He mentioned that reflection was a key characteristic of ethnomusicology in China. Whether on issues about localisation, Chinese experiences, theories, or practices, Chinese ethnomusicologists consistently linked their reflections to the discipline's development regarding its organisation and discourses, demonstrating cultural confidence and self-consciousness.

The second theme was "Research on Music Culture from the Perspective of the Chinese National Community." Music scholars of China have been committed to studying the musical cultures of all 56 ethnic groups in China, and to building narrative frameworks with them. Most of the current members of ATMC are members of the Chinese Ethnic Music Society as well. The research on "corridors", "river basins", and "road studies", as well as those on regional, national, and global history highlighted the importance of investigating local and ethnic musics and understanding its relationship with global changes.

The third theme was "Reflection on the Theory, Practice, and Current Status of Intangible Cultural Heritage (Music)." The recognition of art traditions in China as "Intangible Cultural Heritage" since the twentieth century has, to some extent, ended the long-standing "folk" identity of these practices, and put them in the spotlight of national cultural projects. In the efforts of the government, people, schools, academia, literary and art circles, and the business community, Chinese traditional art has once again experienced a baptism of fate in the name of Intangible Cultural Heritage in just over a decade. These efforts made the protection of Intangible Cultural Heritage not only a top-down national policy, but also a bottom-up process of re-understanding and re-expressing traditional Chinese culture.

Participants of the 23rd Biennial Conference of the Association of Traditional Music in China. Ganzhou, China. July 2024. Photo provided by Qi Kun.

The fourth theme was the study of traditional music performance, which has been a common trend in both the West and the East. Performance provides the context and concrete practice for musical expression, offering a pathway from outcome-based research to process-oriented and relational research. Under this theme, scholars showed great interest in understanding performance as a process and in its relational context.

The fifth theme was "Research on Instrumental Studies in the Relationship Between Human and Nature." This theme was set in response to reflections of human and ecological issues, aiming to explore the relationship between culture and nature. By examining the construction and use of musical instruments, scholars sought to uncover new insights into human lifestyles and musical performances.

The sixth theme represented the society's practice of advancing the study of local and regional music for co-sponsors. In the ATMC conference in Gannan this year, "Hakka Music Comparison and Dissemination Research" took centre stage. This topic was selected to highlight ATMC's commitment to regional music studies. On the one hand, it emphasised the strong connection between Chinese music and regional cultures, local history, and human geography. On the other hand, it aimed to encourage the study of music all over China through this platform, reflecting the saying that "learning must begin in the countryside and then spread to the whole world."

At the opening ceremony, Xiao Mei explained the reason why the logo of ICTMD had the extra letter D, showing that traditional music and dance are inseparable, which is a clear proof that the musical traditions of different ethnic groups around the world are closely related to dance. She suggested that if dance could be added, what about *xiqu* (Chinese theatre performance) and *quyi* (Chinese folk art)? This question probably points to the construction of an "independent knowledge system" of Chinese traditional music, and to the discourse and conceptual identification of Chinese music. Just as ICTM plus "dance" comes from a Western system of classification, in Chinese culture the word 樂 (*yuè*), used by the ancient Chinese, includes form, sound, context, and function, and has been continuously enriched and interpreted in the process of historical changes. Therefore, 樂 as a concept

in the Chinese context, needs to be understood independently as it encompasses sound and body movement, a comprehensive concept of poetry, song, dance, and instrument!

At the closing ceremony, the list of winners for the 3rd Young and Mid-Career Scholar Paper prize was announced, along with the acceptance of new members of ATMC and the organiser of the next meeting. The flag handover was also successfully completed.

The scholars attending this year's conference candidly reflected, discussed, and exchanged results from different perspectives and dimensions of research topics. Their contributions fully demonstrated their good academic foundation, deep intellectual commitment, and genuine academic spirit. They embodied the exploratory spirit of the new generation of researchers towards traditional Chinese music culture and played an important role in building a research team for traditional Chinese music, and promoting the prosperity of traditional Chinese music culture.

Côte d'Ivoire 🇨🇮

by Bassirima Kone, Liaison Officer

The 8th edition of the international balafon festival known as the "Djéguélé Festival," an annual gathering of local populations, professionals, and amateurs around the xylophone or balafon and its expressions, was held on 27 April–4 May 2024 in Boundiali, Côte d'Ivoire, under the general theme "Strategies for the Protection and Promotion of the Djéguélé, UNESCO Intangible Cultural Heritage". It was an opportunity to bring together, in the form of a mini-colloquium, teacher-researchers from the University Felix Houphouët-Boigny in Abidjan, on the theme "Zélé de Papara (1934–1994): 30 Years Later, What Legacy?"

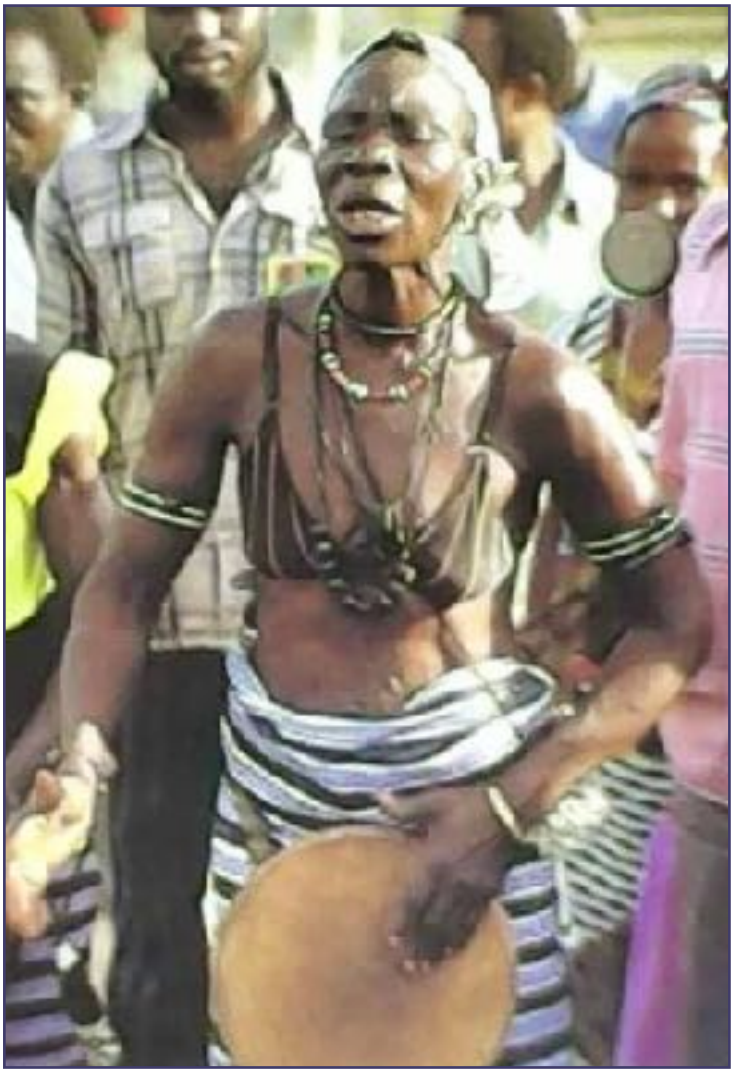
Held on 29 April at the local headquarters of the festival before a mixed audience of local personalities, students, journalists, and ordinary citizens, this mini-colloquium allowed the three researchers present to develop an aspect of the life and work of the Senoufo singer Zélé de Papara in relation to the general theme of the festival. She died in 1994 and was one of the first promoters of the *djéguélé* (balafon in the Senoufo language), which she played through a musical genre called *bari*. Thirty years after her death, scholars now explore what remains of her musical legacy.

The mini-colloquium featured two types of presentations: a documentary film screening and two traditional PowerPoint presentations.

First, the 16-minute-long film entitled *On the Traces of Zélé de Papara, From Abidjan to Koulousson: Synopsis of a Fieldwork* by Bassirima Kone was screened. The film presented the researcher's journey in the footsteps of the singer Zélé de Papara, who died 30 years before. In the beginning, the framework and resources of the study are evoked, in particular those who came into contact with the singer (her musicians, her parents, the customary and religious authorities of her village). The first section of the film, set in Papara (the singer's home village), immerses us in the artist's maternal family, interviews her musicians, and presents her musical heritage. The second section focuses on the village of Koulousson (the singer's birthplace), in the far north of Côte d'Ivoire, where her paternal family still lives. The audience is thus able to see the place where the artist was born, 90 years ago. The third and final section of the film returns to Papara, to focus on the last and very tragic moments of the artist's life, including the bed where she died and the cemetery where she was buried in.

Audiences showed great interest in the film, allowing younger viewers to put a face to this very special voice, and older ones to relive with nostalgia the evenings hosted by Zélé de Papara. In view of the emotions thus aroused, the researcher believes that the film, which aimed to raise public awareness of the difficult situations musicians endure in the country through that singer in particular, is well on the way to achieving its objective.

Ouologo Jonathan Ouattara's presentation, entitled "The Social Representation of the Djéguélé Musician in Senoufo Country" highlighted the precarious situation of *djéguélé* musicians in Senoufo country. Based on the theory of social representations derived from social psychology by Serge Moscovici (1961), the researcher demonstrated how *djéguélé* musicians are unable to make a living from their art, given the conditions in which they live. Following the example of Zélé de Papara, who died in extreme poverty, he cited numerous other cases of *djéguélé* musicians and singers who continue to live by their wits. The many problems they face range from the piracy of their works, to the lack of interest of young people in the cultural activities of their villages; from the social influence of the churches over the singers, to the lack of knowledge of the language and traditions among new generations. So what can be done to remedy all these situations? What measures should be taken to help *djéguélé* musicians in particular? As a solution, the researcher recom-



Zélé de Papara. Photo provided by Bassirima Kone.

mends organising the *djéguélé* sector in order to professionalize its players. He also proposes the adoption of a law on the protection and remuneration of private copying for the benefit of *djéguélé* musicians.

Finally, Kassoum Kourouma presented an exploratory approach to the condition of women in rural areas through the presentation "Gender and Development in Rural Areas: The Case of Zélé de Papara," which sought to highlight the paradox between women's central role in the family and their peripheral position in the public sphere. He drew on the case of Zélé de Papara, who, despite numerous gender inequalities, managed to break certain codes in the supposedly conservative Senoufo society. As evidence, the researcher uses development indicators such as human capital and educational attainment to analyse the life and work of this singer and musician from the Senoufo region of Côte d'Ivoire. After analysing the repertoire of some contemporary Senoufo singers, Kourouma showed that Zélé de Papara was not only an heiress but also an agent of development.

After their presentations, the three researchers answered questions from the audience, which showed a real interest in the topics discussed. The press also gave the mini-colloquium wide national and international coverage, helping to promote d*jéguélé*. The main conclusions of the event were as follows:

- To turn the singer's hut in Papara into a museum in her memory, in order to bring together her tools (*bariping*, *djéguélé*, hats, clothes, etc.) into one place and thus save them from inevitable destruction. In addition, effective tourist promotion of the site could lead to annual pilgrimages in the footsteps of Zélé de Papara;
- To organise local musicians and *djéguélé* players by musical genre, instrument, generation, region, department, town, and village in northern Côte d'Ivoire;
- To organise, in the near future, an international multidisciplinary symposium in Boundiali, bringing together dozens of researchers on the theme of safeguarding the artistic heritage of Zélé de Papara through the preservation and promotion of the the traditional practice of *djéguélé*.

The Gambia 🇬🇲

by Saihou Kanuteh, Liaison Officer

Students of the Gambia Academy staged 1st annual talent show and competition

The Gambia Academy was founded in 2015 by the renowned musician, educator, and activist Sona Jobarteh. Its mission is to pave the way for a new generation of institutions across Africa dedicated to a process of educational reform that will critically challenge and reject well-established educational frameworks which Jobarteh believed marginalise, undermine, victimise, and disempower young Africans from a formative age. It is the founder's conviction that by reforming education we are directly addressing the bigger mission of working towards true sustainable development across the continent. The Gambia Academy is dedicated first and foremost to reorient curricula, and to critically assess what would best serve young Africans, to equip them with the knowledge, passion, and tools they would need to succeed as proactive change-makers, entrepreneurs, role models, as well as a highly skilled workforce.

Sona Jobarteh has been working hard on developing a curriculum for the study of music and dance that will guide students through both the history and performance aspects of the tradition. She has also developed and is expanding a

curriculum that uniquely supports the holistic growth and development of each child, incorporating entrepreneurship, leadership, nutrition, health, and vocational training into the very fabric of an academic curriculum which is centred around African values, culture, and history.

In July 2024, the Gambia Academy hosted an outstanding Talent Show Competition entirely conceived, directed, produced, and performed by students themselves. The event showcased a diverse array of performances including music, dance, poetry, drama, and various other talents from different student groups within the Academy.

The occasion was graced by notable guests, including Saihou Kanuteh, ICTMD Liaison Officer in The Gambia, who previously served as the Administrative Director and Music Instructor at The Gambia Academy (formerly ABJ School of Music). His unexpected appearance was particularly emotional for many students who had missed him. The event also featured Awa Gambia, one of The Gambia's leading female musicians, who attended as a guest of honour and judge.

After nearly two hours of impressive performances, the Talent Show concluded with the announcement of results and presentation of gifts and cash prizes to the winners and runners-up, presented by Director Sona Jobarteh, who later reflected on the event on social media, stating: "SO PROUD of my students at the Gambia Academy for putting together their performances for the end of term talent competition! They created all the acts alone, including making their own costumes. Creativity is an essential part of education. BIG thank you to our guests of honour and judges."

Afriq Divas commemorates 10th anniversary

In a bid to strengthen women's rights in the dance sector, Afriq Divas celebrated its 10th anniversary in grand style on 8 March 2024 at the Ebujan Theatre in Kanifing. The event, organised by Flex Fuzion Entertainment and Dance Academy, drew dignitaries, prominent figures, and activists, with the Ambassador of the USA to The Gambia delivering the keynote address.

As part of the anniversary festivities, 30 women were trained in various areas, including human rights, women's rights, legal rights in performance contracts, negotiation skills, and intellectual property rights.

Each participant received a certificate of achievement. The training, funded by the African Culture Fund under the project "Strengthening Women's Rights in the Dance Sector," was implemented by Ndey Fatou Jabang, CEO of Flex Fuzion Entertainment and Dance Academy, and the founder of Afriq Divas, which was established in 2013.

Afriq Divas performing during their 10th anniversary. Photo provided by Saihou Kanuteh.

In her keynote address, the US Ambassador to The Gambia Sharon L. Cromer highlighted that March is dedicated to honouring women in the United States. She emphasised the importance of recognising and celebrating the contributions of women—mothers, grandmothers, aunts, daughters, sisters, and friends—who drive human rights, justice, and peace, often overcoming significant obstacles. "Women globally care for families, educate children, and enhance communities. It's essential to celebrate women every day," she stated.

Ambassador Cromer, who grew up in Washington DC and discovered her passion for dance there, noted that dance became a significant part of her life, nurturing both her body and mind. She expressed enthusiasm about witnessing the exceptional talent of the Afriq Divas and praised the creativity, hard work, and determination of Gambian dancers. "The US Embassy supports artists of all genders, including those like Ndey Fatou Jabang and the Afriq Divas, who empower women and girls in the dance sector and contribute to a cultural renaissance in The Gambia," the ambassador said, encouraging them to remain strong. "We stand by you; the US Embassy wholeheartedly supports your endeavours." Ndey Fatou Jabang expressed gratitude to sponsors and participants. She noted that the day marked a decade of dedication, overcoming challenges, and empowering passionate young women in the dance sector and beyond. "Our journey has been one of resilience, confronting societal stereotypes, and empowering individuals in the performing arts sector. We celebrate this milestone with pride, recognising it as a new beginning rather than the end," Jabang said. She reaffirmed her commitment to amplifying the voices of women in the performing arts and the broader creative space. "We pledge to continue advocating, promoting, guiding, and protecting aspiring artists, helping them become successful artistic entrepreneurs." The performances on the anniversary night were more than just artistic showcases; they encapsulated a decade of challenges, tenacity, and hard work. The final performance highlighted the role of dancers in contributing to the development and GDP of the country, addressing the challenges faced by women in the dance industry of The Gambia, as well as societal backlash.

Jalimadi Kanuteh honoured at The Voice Achievers award

The Voice Achievers Award was established in the Netherlands as a project of *The Voice* magazine to recognise Africans and friends of Africa with outstanding achievements on a yearly basis. Since 2012, the award took on a global outlook, by recognising people outside of the Netherlands, and it has become a global event attended by hundreds of people. Its goal is to be an annual event to encourage Africans and friends of Africa in various fields of human endeavours to do more and attain an outstanding status. For more information, please visit Voice Achievers Award.

After a spectacular performance at the Awards night, Jalimadi Kanuteh was honoured with the African Entertainment Award. As the son of the esteemed musicologist and balafon master, the late Alhaji Banna Kanuteh, Jalimadi Kanuteh exemplifies the deep-rooted traditions of his ancestors, steadfastly upholding their customs despite the myriad influences in contemporary music and art.

In announcing the award, Jalimadi wrote on his Facebook page: "I have been honoured with the Africa Entertainment Award at the 2024 Voice Achievers Award in Kenya! Bringing this award home to The Gambia fills me with pride, and I'm incredibly grateful for the recognition of my work and contributions to African music and culture."

Greece 🇬🇷

by John Plemmenos, Chair of National Committee

On Saturday, 1 June 2024, at 5:00 PM, the first online meeting of the ICTMD National Committee for Greece took place, under the auspices of the ICTMD. Present were several ICTMD members of the music and dance community of Greece, coming from both academic and cultural domains. The meeting aimed at strengthening the dialogue between individuals and institutions active in the field of music and dance in Greece, and their contact with the Council.

The meeting was attended by 35 representatives from the Greek academic and non-academic community, including distinguished scholars at Greek universities, academic and independent researchers, and representatives of important music and/or dance associations in Greece. Some doctoral and postgraduate researchers and students also participated. Participation throughout the meeting ran smoothly, with no technical problems (as it happens sometimes), and the event exceeded the suggested time of two hours.

The meeting opened with a welcome address by ICTMD Secretary General Lee Tong Soon, followed by addresses by members of the National Committee for Greece: John Plemmenos, Senior Researcher, Academy of Athens (Chair), Zoe Dionysiou, Associate Professor, Ionian University (Vice

Chair), Thodoris Konkouris, Associate Professor, University of Macedonia (Secretary), Spyros Delegos, PhD candidate at Sibelius Academy in Helsinki (Member), George Athanasopoulos, Adjunct Lecturer at Humboldt-Universität Berlin (Member), and Natasa Handa-Martin, Dance Anthropologist (Member).

The second section of the meeting opened with two veteran ICTMD members who had represented Greece in the Council as Liaison Officers, before the establishment of the National Committee: Irene Loutzaki (Professor Emerita, Athens University) and Athena Katsanevaki (University of Macedonia). Pavlos Kavouras then took the floor as representative of the newly founded UNESCO Chair at the University of Athens (Anthropology of Traditional Music). There followed three representatives of cultural associations: Haris Sarris of the Musical Folklore Archive "Melpo Merlier," Dimitris Mantzouris of the Society for Promotion of National Music, and Vivi Kanellatou of the Centre for Greek Song.

In the third part of the meeting, other participants spoke about various aspects on the operation and future of the National Committee, such as Christos Papakostas (University of Ioannina), Eleni Kallimopoulou (University of Athens), Zoe Margari (Academy of Athens), Alexandra Balantina (Ionian University), Renata Dalianoudi (Ionian University), Nikos Poulakis (Athens University), and Dimitra Patsiaoura (University of Thessaly). Also present were George Kokkonis (University of Ioannina), Sissy Theodosiou (University of Ioannina), and Lefteris Tsikouridis (University of Macedonia). Apologies for absence were sent by Tasos Hapsoulas (University of Athens), Kyriakos Kalaitzides (University of Ioannina), Maria Chnaraki (Drexel University), and Avra Xepapadakou (University of Nicosia).

After reviewing what was shared at the meeting, we think that we were able to host an interesting and enlightening discussion in the limited time available to each speaker.. It was a pleasant contact by our music and dance community, which had long awaited to share and exchange thoughts and ideas. Besides, several important issues were raised that should be discussed in the foreseeable future, concerning both our committee and our community at large. Among them, we can mention Loutzaki's advice on legal aspects of our enterprise, Kavouras's proposal for more anthropology in music, Papakostas's urge for greater outreach in Greece and abroad, and Margari's clarifications on the recent addition of dance to the official name of the Council.

What also pleased and impressed participants was the welcome address by the Council's Secretary General, who kindly accepted our invitation and was fully informed of Greece's presence in the Council from 1947 onwards. In this context, he referred to the country's first Liaison Officers in the Council: the late academician Ted Petrides (1928–1988), Dimitris Themelis of Aristotle University (1931–2017), Markos Dragoumis (1934–2023), and Spyros Peristeris (1913–1998). It is worth noting that the Secretary General did not

Participants of the first online meeting of the ICTMD National Committee for Greece. 1 June 2024. Photo provided by John Plemmenos.

leave afterwards, even though the meeting was in Greek (his address was in English), and the next day he sent a kind message of thanks and congratulations to our committee.

We will close the review by laying out three basic parameters that occupied the participants, and result from the recently renaming of the Council, from the International Council of Traditional Music (ICTM) to the International Council of Traditions of Music and Dance (ICTMD):

1. What does this change signify for modern Greek music and dance? What does the expression "Traditions of Music and Dance" say to Greek ethnomusicologists and ethnochoreologists today, as opposed to the older "traditional music?" Does it refer to local, national, or supranational traditions? Or all the above?

2. How can the addition of the dance factor be appreciated and evaluated, both as a subject per se and by those who serve it? This may primarily concern Greek ethnochoreologists, but it also engages ethnomusicologists in new developments and challenges, such as synergies, collaborations, or self-determination.

3. Last but not least, how can we use and approach creatively and effectively the international environment offered by the Council, through its various events and forms (conferences, publications, Study Groups, etc.)? We may have participated in various events, but this must be intensified and placed on a more solid ground.

Other news from ICTMD Greece

The first *Newsletter of the ICTMD National Committee for Greece* was released (in Greek). Following is the opening statement of Issue 1 (July 2024).

Dear colleagues and friends,

As announced at the recent online meeting of our National Committee with representatives of our music and dance community, we are inaugurating a newsletter, which will be published electronically and distributed freely among us, though we can share it with other colleagues and interested parties. The newsletter is designed to be biannual, with the possibility of more issues per year if needed, unless an annual journal be published, as suggested by some meeting participants.

The newsletter revolves around three main axes (without this being restrictive for future alterations or additions): a review of recent activities of our National Committee (such as our online meeting), an account of future initiatives within the ICTMD (e.g. official representations) or outside, and other news from ICTMD worldwide (such as upcoming conferences and symposia, publications and reviews, etc.). You can also send us your news or feedback to be included in the next issue.

Founded in December 2022, ICTMD Greece is the first National Committee for Greece recognised by ICTMD. Its aim is the international representation of Greece, the promotion of the study of musical and dance traditions of Greece, the collaboration of Greek and non-Greek researchers working in relevant subjects, the synergies with other academic and cultural institutions in Greece and abroad, and the interconnection of academics and researchers from various fields, who study and promote musical and dance traditions in Greece and the diaspora.

India 🇮🇳

by Urmimala Sarkar, Liaison Officer

As we prepare for the 48th ICTMD World Conference, it is with pleasure that I note a significant increase in the number of successful applications for paper presentation from India. The conference has attracted quite a large number of newcomers, besides the ones who have now become regulars at World Conferences. It is also important to note that there has been significant Indian participations (though in much smaller numbers) in various Study Group symposia.

As a country with lower GDP and considerable economic constraints, but also with a huge young population studying, researching, and/or teaching, both within India and in Euro-American universities, the interest in participating in the World Conference and the level of scholarship are both remarkable. As a senior academic, it has been a challenge but also an exciting process to share the website and encourage interested scholars of Indian origin to engage with ICTMD from different locations of the world, such as the USA, UK, and other European countries, as well as different states within India, such as Kerala, Delhi, West Bengal, and Rajasthan.

One important fact to share in this regard is the kind of membership and participation that has been possible in these past two post-covid years. Most members are early career researchers and academics. The memberships are mostly related to presentations at World Conferences and Study Group symposia. While this must be a common feature in all regions of the world, the reason for this pattern of member-

Presentation by Priyakshi Agarwal at the 33rd Symposium of the Study Group on Ethnochoreology. Izmir, Türkiye. July 2024. Photo by Urmimala Sarkar.

ship in India is directly linked with a choice that the scholar is forced to make, on the basis of which international organization has accepted the paper abstract, and possibly also promised travel grants for attending their conference.

The general feedback from Indian participants has been very encouraging, especially with (1) the way emerging scholars are given space for presenting their research alongside senior scholars; (2) the selection for receiving travel assistance; (3) the way the networking and mentoring begins and continues through the participation in such events. After the Ghana conference in 2023, in my post-conference contact with most members I noticed that, besides the usual sense of enthusiasm for the next event, there has been constant sharing of the rich research and practice-based presentations featured at the ICTMD World Conference. There is also a great sense of inclusion amongst scholars who work across music, dance, theatre, and living traditions.

There is a heavy presence of the International Federation for Theatre Research in India amongst theatre researchers, but those who focus on ethnomusicology, ritual studies, and music and dance studies seem drawn to ICTMD. It might become easier for members to continue memberships if the fees would be tiered to suit different economic abilities, like many other global organisations.

Israel 🇮🇱

by Moshe Morad, Chair of National Committee

Israel is in a state of war since the murderous attack by Hamas on 7 October 2023, and the following war in Gaza which is still ongoing, with enfolding human tragedies in both sides. It took the Israeli music industry some time to recover and regain activity after October 7th.

The October 7th massacre had a strong connection to music, as the attack started in the early morning at the field where the Nova electronic dance music party was taking place, in a Kibbutz near the Gaza border. Many of the partygoers were brutally murdered and many kidnapped to Gaza. The Nova survivors are still in a post-traumatic condition and going through various experimental treatments (some also involving music therapy). The Nova massacre was the deadliest attack ever in a music festival worldwide.

We at ICTMD Israel decided to continue our activities despite the state of national devastation and mourning in which the country was, and still is.

In May this year, we collaborated with the 12th Jewish Music festival, held for the twentieth year at Bar Ilan University, dedicated to the research and performance of Jewish music. The festival was directed by Yuval Rabin.

In a special seminar on the first day of the festival, held in collaboration with ICTMD Israel, our members Odiya Barkan, Efrat Orbach, and Naomi Cohn-Zentner presented

Participants of a roundtable on music in Israel after October 7th. Photo provided by Moshe Morad.

papers dedicated to *piyyutim*, liturgical Jewish songs of various Jewish traditions from North Africa to Eastern Europe, and the way they absorbed into traditional and secular life in modern Israel.

Michael Lukin, a researcher and curator of Chassidic music and Yiddish songs, presented a new digital data and analysis tool dedicated to the *nigun*, the Chassidic synagogal or folk melodies used as sacred practices and prayers.

Oded Erez presented a paper titled "From Thessaloniki to Tel Aviv," about the popularity of Greek music in Israel and its history, followed by a live performance by Yanooki's Taverna, an Israeli band specialising in Greek popular music.

The main part of the seminar was a roundtable discussion dedicated to music in Israel after October 7th, chaired by Cohn-Zentner. Our members Rahel Pinhasi, Alon Schab, Oded Erez, and Moshe Morad discussed the effects of the war on Israeli music and musicians; how do horror, grief, protest, and patriotism reflect in popular music, the attitude towards electronic dance music following the Nova massacre, and the way radio and media playlists have changed. In the photo attached from this roundtable discussion, we can see on the screen one of the Nova festival survivors showing the tattoo she made on her arm three days after the attack, with the date we in Israel, will never forget: 7.10.2023.

We do hope our next report will be in times of peace and much needed recovery, for both Israelis and Palestinians.

Mali 🇲🇱

by Daouda Dao, Liaison Officer

Toumani Diabaté (1965–2024)

The *kora* master, sadly passed away on 19 July 2024 in Mali. The son of the late Sidiki Diabaté (1922–1996), a legendary player well known in West Africa and dubbed the "King of the *kora,*" Toumani Diabaté was known for his skilled artistry and expert work with Madinka musical traditions.

Toumani was part of several collaborations and won three Grammy Awards, one Victoire de la Musique, *Ziryab des virtuoses*, and a UNESCO prize awarded by the King of Morocco. He also won the *Tamani d'or* for best *kora* player,

Troupe of "Guirba Ya" performing at Bandiagara Cultural Days for Peace and Social Cohesion. Bandiagara, Mali. 10 May 2024. Photo by Al-Fousseni Konate.

and Spain's southern Pyrenees prize. On 19 October 2015 he was awarded an honorary doctorate by SOAS University of London. The family of the esteemed *kora* virtuoso and the Malian cultural world paid their last respects to Toumani Diabaté at the Bamako International Conference Centre a week after his passing.

Bandiagara Cultural Days for peace and social cohesion

An event of interest to ethnomusicologists was the *Journées Culturelles de Bandiagara pour la paix et la cohésion sociale* [Bandiagara Cultural Days for peace and social cohesion], held on 10–12 May 2024. Despite a very difficult security context and the current economic situation, the organisers were keen to hold this event to raise awareness among the region's young musical artists about arts, social cohesion, and peace. A training session dedicated to young artists was organised, bringing together national and local talent. This session equipped 29 young artists, including five women, with the knowledge and skills they will need to use their art as a means of promoting peace, and combatting misinformation and recruitment into radical groups. A conference was held alongside the training workshop.

Festival Kougnara

On the nights of 5–6 May 2024, a conference took place as part of the "Let's Walk Together" Festival, called *Kougnara* in the Mamara language. The theme of the conference was "Culture and Development" and it focused on the musical instruments of the Minianka community and their role in development. The conference was hosted by Issa Coulibaly and the author of this report, Daouda Dao.

First Malian PhD in Dance

March 2024 was a memorable month for Malian scholars working on traditional music and dance. On 14 March, Hamadou Sanogo defended his doctoral thesis titled "Danse, Chant et spiritualité des Kôrêdugaw en milieu sénoufo et bamanan au Mali: Cas de Baloulou et Toukoro" [Kôrêdugaw dance, song, and spirituality in the Senoufo and Bamanan environments of Mali: the Case of Baloulou and Toukoro].

His study was part of the field of dance sociology. Indeed, Mali is a country that has gone through historical eras that have deeply marked its people. He wrote about certain cultural practices that made it famous. He focused on certain manifestations of Kôrêdugaw in Baloulou and Toukoro, with the objective of studying the sociological issues. This qualitative investigation consisted of observing practices and interviews with key people and stakeholders. He discovered, among the Kôrêdugaw, a system of sacred signs that constitute the key to their spiritual conception, the traces of which go back to ancient Egypt and present similarities with Islam through the Tijania Sufi movement. The influence of Kôrêdugaw spirituality has inspired artists and creators of contemporary works and even cultural structures like the Kôrê center in Ségou.

Norway

by Jon Hjellum Brodal, Chair of National Committee

Founded in 1948 by IFMC Vice President Ole Mørk Sandvik, the organization Norsk folkemusikklag (NFL) serves as the ICTMD National Committee for Norway. As of 30 January 2024, NFL counts 137 members, being mainly scholars, but also musicians, dancers, composers, and others with a scholarly interest in the various fields of traditional music and dance.

In the current report I will give an outline of the activities of NFL from 2020 and until the summer of 2024, a period in many ways affected by the pandemic.

I will begin with an overview of perhaps the least affected activity; the work on the organisation's journal. Annually, NFL publishes its scientific journal, *Music and Tradition: Journal for Research on Traditional Music and Dance*. This was also the case during the pandemic. The 34th issue of the journal was published in December 2020, consisting of four articles, book reviews, and abstracts of doctoral and master's theses. In 2020, the editorial board of the journal consisted of Karin Eriksson (new editor), Bjørn Aksdal, Andrea Kasbo Rygh, Per Åsmund Omholt, and Sveinung Søyland Moen, working together with an advisory board consisting of Egil Bakka (Norwegian University of Science and Technology), Jan-Petter Blom (University of Bergen), Tellef Kvifte (University of South-Eastern Norway), Dan Lundberg (Centre for Swedish Folk Music and Jazz Research), Niklas Nyqvist (The Finland-Swedish Folk Music Institute), Astrid Nora Ressem (The Norwegian National Library), and Lisbet Torp (The Music Museum, Copenhagen).

In 2021 a new editorial board was elected, consisting of Anne Svånaug Blengsdalen (University of Southeastern Norway), Lene Halskov Hansen (The Danish Folklore Archives), Gediminas Karoblis (Norwegian University of Science and Technology), Niklas Nyqvist (The Finland-Swedish Folk Music Institute), Ingar Ranheim (The Valdres Museums), Astrid Nora Ressem (The Norwegian National Library) and Gunnar

Ternhag (Dalarna University). The new members were presented in issue 35 of the journal, which featured five peer-reviewed articles, book reviews, and abstracts of master's theses related to traditional music.

An international call for papers for volume 36 (2022) resulted in the board receiving more articles for review. The volume consisted of five articles, book reviews, conference reports, and abstracts of master's theses. The 37th volume of the journal, published in 2023, consisted of four articles.

An activity that was affected to a greater extent by the pandemic was the regularity of NFL's seminars, between 2020 and 2022. The seminar planned for 2020 was rescheduled to the autumn of 2021, but in the end it had to be cancelled, due to the epidemiological situation still being unstable.

In November 2022, NFL hosted a seminar called "Blås i folkemusikken" [Wind instruments in traditional music], at the Ringve Music Museum in Trondheim. The focus was on the traditional wind instruments in Norway, with subjects spanning from typology, the regions in which they were used, performance practice, and challenges in relation to the making of these instruments.

In November 2023, NFL hosted a Nordic instruments seminar in collaboration with The Valdres Museums, The Eric Sahlström Institute, and Valdres Folk Music Event. With the main focus being on sustaining the old instrument making traditions for the future, the seminar invited contributors from Finland, Sweden, Denmark, and Norway. In addition to lectures, the seminar included a workshop where children could try to build the traditional *langeleik* (a Norwegian zither), a book presentation, a concert with different traditional instruments from Nordic countries, and a panel discussion on how to recruit new instrument makers.

The collaboration between NFL and the newly formed Forum of Young Scientists in Folk Music and Dance (UFFD) has been gradually formalised during these years. UFFD hosted their first standalone seminar in 2021, and in the same year a formal agreement between NFL and UFFD was discussed. The agreement was adopted at NFLs general assembly in 2022. NFL is always represented with at least one member of the board at UFFD seminars.

The financial situation of NFL has gradually improved during this period. The main reason for this is that almost all board meetings had been held online, which minimised travel and accommodation costs related to these meetings. The organization also received economical support from the Norwegian Centre for Traditional Music and Dance in 2020, in addition to some extra support for the 2022 seminar, which resulted in a financial surplus for the organisation that year. The 2023 annual account also showed a surplus, because NFL received more economical support than expected, and the board meetings were still held mostly online.

Concert with nyckelharpa players Magnus Holmström and David Eriksson during the Nordic Instruments Seminar, 2023. Photo provided by Jon Hjellum Brodal.

Following the annual general assembly, held online in February 2024, the board of the ICTMD National Committee for Norway consists of: Jon Hjellum Brodal (Chair), Laura Ellestad (Vice Chair and membership contact), Tone Erlien Myrvold (Editor of *Music and Tradition*), Knut Aastad Bråten (Treasurer), Sivert Holmen (Seminar organiser), Kjellbjørn Karsrud (alternate board member), and Karin Eriksson (alternate board member).

Reports from Study Groups

Mediterranean Music Studies

by Vanessa Paloma Elbaz and Salvatore Morra, Study Group Chair and Vice Chair, respectively

The ICTMD Study Group on Mediterranean Music Studies (MMS) held its 15th symposium "The Body in Action: Performance, Work, Ritual and Dance" on 23–26 September 2024, hosted by the Antonio Pasqualino International Puppet Museum in collaboration with The International Association for Mediterranean and Oriental Studies (ISMEO) in Palermo, Italy. The symposium was co-chaired by Sergio Bonanzinga (University of Palermo, Chair of the ICTMD National Committee for Italy), and Vanessa Paloma Elbaz (University of Cambridge, MMS Chair).

The Programme Committee was formed by the symposium's co-chairs and a distinguished group of scholars, including Nicoletta Demetriou (Cyprus Music Archive, Cyprus), Richard Jankowsky (Tufts University, USA), Kendra Salois (American University, USA), Nico Staiti (University of Bologna, Italy), and Kawkab Tawfik (CEDEJ-IFAO, Egypt). The local arrangements committee was formed by Salvatore Morra (MMS Vice Chair, ISMEO's Music Curator) and Rosario Perricone and Maria Fasino from the Antonio Pasqualino International Puppet Museum. As a remnant from the scheduling delays caused by the pandemic, the 15th symposium was held only one year after the previous one took place at MUCEM in Marseille, in June 2023. The 15th MMS symposium was the second to be held in Italy in the last decade, and saw an increase in Italian participation from previous years, in particular by scholars from Southern Italy.

Opening statements from the organisers and chairs were followed by welcome drinks and a tour of the museum. ISMEO generously sponsored the symposium's coffee breaks and a dinner for all participants. The programme included 22 new scholars to the group, and participants from 13 countries. Financial constraints, visa refusals, and illness meant that seven presenters participated virtually.

The symposium began on Monday afternoon with a panel titled "The Body and Movement" with papers by Clara Wenz, Dorit Klebe, and Elena Murarotto, covering topics on Egyptian horse dance, Turkish dance, and travelogues which denoted "disciplining the sound of the other." The second panel of the opening day focused on the topic "The Body and Masculinity" with Alenka Bartulović, Jane Sylvester, and Terence Sinclaire presenting on perceptions of masculine bodies through movement, the archetype of the fool's wisdom, and the masculinity of castrati.

Tuesday morning began with the organised panel "The Šīḥāt's Legacy: Body and Gender in Moroccan Popular Music" with Ghassan El Hakim and Amine Nawny (Cabaret Shikhat), Laïla Amezian, and Hélène Sechehaye, where issues of the fluidity between perceived genders in performativity of female and male bodies were discussed. The fourth panel "The Body and Femininity," by Barbara Duran and Olivier Tourny, brought forth examples from ritual, religious, and folk ceremonies in which female voices either revealed themselves or were advocated for. The next panel, "Materialities of Engendered Bodies," comprised several speakers: Firdevs Mizan, Rachel Pinhasi, Oded Erez, and Alma Bejtullahu, who discussed *dhikr*, female DJs, and Kosovan gendered perceptions in musical traditions. The last panel of Wednesday afternoon was titled "Body in Sacred Movement," with Mohammed Hamdouni and Sara Antonini presenting on Gnawa and *hadra* rituals in Gorjani. That evening the lecture hall was transformed into a theatre and the traditional puppet show *Opera dei Pupi* was held. Symposium participants were joined by members of the general public.

Wednesday began with the panel "The Body, Music and Health," with Simona Frasca and John Plemmenos, presenting on aspects of music and medical therapies as well as corporeality in modern Greek liturgy. This was followed by presentations focusing on "The Body and Dance Practice" by Sara Islán Fernández, Liqaa Marooki, and Simona d'Agostino who presented on the corporeality of *govend*, *sama*, and *tarantella* dances. Various discussions concerning methodology were brought forth on Wednesday afternoon in the panel "Body, Analysis and Methodology," which featured Francesco Magarò, Eliana Danzì, Ignazio Macchiarella, and Salvatore Morra. That evening the participants met for a social dinner sponsored by ISMEO, that allowed for impromptu performances from many participants around a long table, with multilingual repertoires from sacred and secular traditions including songs of sorrow, lullabies, humorous, and satirical

songs which provided alternative ways of appreciating the music discussed at the symposium.

Thursday morning began with the panel "The Body, Sound and Intimacy" with Placida Staro, Vanessa Paloma Elbaz, and Abigail Wood, who discussed the intimacy of corporeal movement, vocal sound, and wedding celebrations. A series of papers on "Intersection Between Environment and Material Culture" with Ed Emery, Kawkab Tawfik, and Sergio Bonanzinga presented ideas about song and movement on *harraga* songs, *zar* ritual, and dancing rituals around grape harvesting. The final panel of the symposium focussed on "The Body and Spirituality" covering Jewish and Catholic traditions in Israel, Italy, and Tunisia, with papers by Naomi Cohn-Zentner, Maria Rizzuto, Giuseppe Sanfratello and Ruth Davis. The possibility of joining online gave an opportunity for a diverse spectrum of scholars and musicians who were not present in person to join the discussions.

Recurring themes that appeared throughout the panels included the connection of space to fertility and bodies; the use of trembling, be it physical, vocal or sonic, in creating spaces of openness for transcendental experience; blurred genders and the shifting between male and female or a third non-gendered body; and the aspect of materiality of the body which highlights the relationship of care to music and well-being.

The symposium held its business meeting, led by the Study Group's Chair and Vice Chair. The meeting discussed several important issues, such as opening the nomination for the position of Secretary and holding an election by 1 November, commencing discussions to establish bylaws for governance. A discussion of possible venues for the 2026 symposium found proposals by Greece and Turkey, which would be further explored. Sergio Bonanzinga suggested to publish proceedings from the 15th symposium in *Sound Ethnographies*. An update on the Study Group's blog and the group's online presence was presented by Giuseppe Sanfratello, including an invitation for submissions. The meeting also referenced a panel from the Study Group that will present at a conference on sea songs in Mahdia, Tunisia, in April 2025. Both the Chair and the Vice Chair lauded the valuable contributions made by Ruth Davis, Study Group Chair from 2013–2023, who stepped down from her position at the Marseille symposium the previous year. The meeting offered a hearty vote of thanks to Vanessa Paloma Elbaz, Sergio Bonanzinga, and

Participants of the 15th Symposium of the Study Group on Mediterranean Music Studies. Palermo, Italy. September 2024. Photo provided by the report's authors.

Salvatore Morra for their determination and perseverance in steering the symposium only one year after the previous one, and to the programme committee for producing such a rich and diverse programme.

Music and Dance in Latin America and the Caribbean

by Javier Silvestrini, Study Group Co-Chair

The ICTMD Study Group on Music and Dance in Latin America and the Caribbean (ICTMD LATCAR) held its 3rd symposium, titled "Knowledges, Sounds, and Movements as Resistance and Permanence in Latin America and the Caribbean" on 11–15 March 2024 at Casa de las Américas in Havana, Cuba. The Symposium was held jointly with two international events in Havana: the 2024 Casa de las Américas Musicology Award, and the 13th International Colloquium on Musicology. ICTMD LATCAR welcomed submissions on topics such as the meeting of knowledges at the juncture of music and dance education; ethnomusicology and ethnochoreology, Indigenous and Afro-Diasporic musics and movements within their traditional and contemporary contexts; Cubanness and Caribbeanness: diasporas, frontiers, and extensions; and current research on related topics.

The Study Group is profoundly honoured to have held its symposium for the first time in the Caribbean, the heart of the Americas. We feel privileged to have been welcomed by the Casa de las Américas in Havana, Cuba. This institution embodies resilience and redefines the Latin American and Caribbean imaginaries with its example. The meeting marked the realisation of a dream four years in the making. The planning began during our first symposium in Chiapas, Mexico, which meant overcoming countless challenges and turbulent roads leading up to the event. ICTMD LATCAR is deeply grateful to Casa de las Américas. We are thankful to our local arrangements committee, María Elena Vinueza and her team, especially Carmen Suoto, for her hard work in hosting our third symposium alongside the *Premio de Musicología* [Musicology award], and for opening the doors of La Casa to us. We are also grateful for the support of the teams at the Centro de Investigación y Desarrollo de la Música Cubana, the Gabinete de Patrimonio Musical Esteban Salas, the Instituto Cubano de la Música, and the Universidad de Artes, ISA (in Havana, Cuba) for having contributed with their support to the success of this event. Our gratitude also goes to the late Laura Vilar (1957–2024), ICTMD Liaison Officer for Cuba, for having helped to organise this event and for her years-long representation of ICTMD in Cuba. For the Study Group, this was our last meeting with our dear friend, who passed away on 30 May 2024, leaving behind a void in our community. Our condolences go to her family, friends, and colleagues.

Lights on, lights off, *los apagones* (blackouts) in Cuba are a synonym for the daily struggles and the precarity that presently overwhelms the Caribbean nation. Shortly before the symposium's opening, we were told there would be a blackout for half the day, and that we would need to move to a different venue at the University of Arts (ISA) in Old Havana to carry on our programme with electricity. Hence, we opened our symposium, colloquium of musicology, and the musicology prize in the dark and majestic Che Guevara Hall at Casa de las Américas. Immediately after, we transferred more than one hundred participants to the alternative venue. A synonym for *el resuelve*––to get things done, so we improvised, as we were told this was a very "Cuban thing." Everything is scarce in Cuba at the moment. However, we were privileged to have everything we needed to have a successful symposium and to be received as a family, as the will to overcome hardship is ever-present. Our symposium stands as a token of solidarity between the Cuban and international research communities.

This symposium's programme examined diverse forms of empowerment and protest in music and dance in Latin America and the Caribbean. We aimed to underline pluri-epistemological ways of sustaining diverse forms of resistance. We understand the Caribbean and Latin America as a complex of translocal knowledges, corporealities, histories, and movements that engender and negotiate senses of belonging or of not belonging. Our goal was to discuss how the different

Participants of the 3rd Symposium of the ICTMD Study Group on Music and Dance in Latin America and the Caribbean. Havana, Cuba. March 2024. Photo provided by Javier Silvestrini.

forms of dance and music provide affective languages in constant negotiation, which define resistance and its sonorous and corporal dimensions. Within this framework, aware that self-empowerment can incite or reproduce hegemonic notions and that its study may provide a false sense of conformity, we sought a critical conversation to rethink resistance as an everyday experience and as a part of the music and dance in Latin America and the Caribbean.

As an ever-expanding research network, the Study Group meeting received 107 proposals from 20 countries. Our programme welcomed more than 80 papers, five roundtables, six workshops, 11 performances, and five film presentations from Argentina, Austria, Brazil, Chile, Colombia, Cuba, Ecuador, Germany, Guatemala, Italy, Mexico, Peru, Portugal, Puerto Rico, United States, and Venezuela. The symposium included 59 presentations in Spanish, 49 in Portuguese, seven in English, and two in other languages, including Indigenous languages. These numbers represent a crucial shift in ICTMD's demographics, providing an essential exchange forum for non-English artistic and scholarly research. Our gratitude goes to our Programme Committee chair, Jessie Vallejo, for evaluating and shaping this fantastic programme and to Carmen Suoto and María Elena Vinueza for their patience in coordinating its realisation. Finally, many thanks to all contributors, online and in person, who made this event successful. Your participation shows your heartfelt commitment to this still-young Study Group in its sixth year after its foundation (2018).

The next ICTMD LATCAR symposium will be held in 2026 in Lima, Peru, jointly with the Study Group on Music, Gender, and Sexuality.

Music and Dance of Oceania

by Georgia Curran, Study Group Chair

Our Study Group held its 11th Symposium in Honolulu, Hawai'i, on 4–6 June 2024. Our members met together at the East-West Centre for three days of incredible presentations, performances and lively discussions.

The previous symposium had been held online in 2021 (convened by Brian Diettrich), making this the first time our Study Group had met face-to-face for a symposium since 2016. The Symposium was planned to align in timing with the 13th Festival for the Pacific Arts and Culture, and many of our symposium participants went on to join the festival in the following days.

Our symposium began with a welcome, including *oli* and *hula* from Noenoe Zuttmeister Lewis and Maka'ala Perry. Day 1 included sessions such as Indigenous Ways of Knowing, Hearing and Learning; Place and Cultural Practice; and South-Asia Pacific Connections. At the evening reception event, symposium participant Clare Meere (under her performance name Klare KuOlga) launched her new album *Breathe*, a melting pot of contemporary jazz, soul, and r&b, together with languages, instruments, and nuances from her native homeland of Papua New Guinea.

Day 2 began after lunch as symposium attendees joined the early morning Wa'a arrival of canoes for FestPac (both in person at Kualoa Regional Park on Oahu's northern shore and via livestream). Sessions for the day focused on Change, Adaptation and Continuity in Pacific Performance Practices; and Exhibitions and Events in Cultural Vitality and Exchange. The day ended with a performance from Taiwanese Indigenous group Mita Idea, who demonstrated an Amis call-and-response polyphonic singing known as *macacadaay*, literally meaning "to interconnect." Many of our members joined in the dancing that concluded this performance.

The final day of the symposium included sessions on Colonial Histories and Decolonisation of Archival Collections; Women's Music in Oceania; and Connections Across the Black Pacific and Beyond. To close the symposium the Inyjalarrku (mermaid) singers and dancers from Warruwi community in the Northern Territory of Australia shared their *manyardi* with symposium attendees and invited participants to join in to dance outside on the grass outside the Hale Hālāwai at the East-West Center. Many of us then went on to attend the seven-hour-long grand spectacle that was the Festpac Opening Ceremony!

The Music and Dance of Oceania Travel Award, established with a generous bequest from Barbara B. Smith, has been able to support a number of key Indigenous scholars to attend this symposium. Rich presentations were delivered by all awardees: Clare Meere, Andrew Gumataotao, Rita Seumanutafa-Palala, and the Manmurulu family from the Warruwi community—Tamia, Jenny, Rupert, and Renfred. These participants, and the many others in this symposium, contributed important and diverse perspectives which led to deep engagements over the three days.

Our Study Group has also been active online, with the continuation of our seminar series, including contributions from researchers and performers across the Oceania region—recent

Participants of the 11th Symposium of the Study Group on Music and Dance of Oceania. Honolulu, USA. June 2024. Photo provided by Georgia Curran.

presentations this year include Tanya Volentras with "The Tā And Vā of Samoan Music, Dance and Performance;" Jodie Kell and Steven Gagau with "Responding to Archival Collections Through Song;" and a group of scholars of Warlpiri music, including Georgia Curran, Valerie Napaljarri Martin, Simon Japangardi Fisher, Nicolas Peterson, Linda Barwick, Mary Laughren, Myf Turpin, Petronella Vaarzon-Morel, Françoise Dussart, Wanta Jampijinpa Patrick, Stephen Wild, and Yukihiro Doi, a new book titled *Vitality and Change in Warlpiri Song* (2024, Sydney University Press & PAW Media). We are now building a substantial video collection of these seminar presentations, available on our website for broader viewing. Please email Georgia Curran for further information at georgia.curran@sydney.edu.au.

Music, Gender, and Sexuality

by Grace Takyi-Donkor and Mayco A. Santaella, on behalf of Study Group

The 12th Symposium of the ICTMD Study Group on Music, Gender, and Sexuality took place fon 27 August–1 September 2024. The event was hosted by Sunway University in Kuala Lumpur, Malaysia. This was the first time that the symposium was held in Southeast Asia, representing a significant milestone in the history of the Study Group.

The concept of bringing the symposium to Southeast Asia was initiated by Marko Kölbl, Rachel Ong Shu Ying, and Mayco Santaella in 2022. Their vision was to expand the geographical reach of the symposium and engage with the diverse musical and cultural traditions of the region. This idea was formalised in 2023 during the business meeting of the Study Group at the World Conference in Ghana. The decision to host the symposium in Malaysia highlights the Study Group's commitment to global inclusivity and diversity in discussions related to music, gender, and sexuality.

The 12th symposium, titled "Trans-, Crossings, and Intersectionality" explored four key themes: (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. The programme covered a diverse scope of topics and regional backgrounds with queer, trans-,

Participants of the 12th Symposium of the Study Group on Music, Gender, and Sexuality during the excursion to Pulau Carey. Photo provided by Mayco Santaella.

and intersectional perspectives, definitely forming prominent aspects of the programme and discussions. The symposium also showed that the Study Group's discourse is very nuanced and sensitive in linking critical gender and queer theory to community-defined and site-specific histories, understandings, and legacies of gender and sexuality.

The Programme Committee for the symposium consisted of Cornelia Gruber (Chair), Linda Cimardi, Patricia Hardwick, Rachel Ong Shu Ying, Mukesh Kulriya, and Iva Nenić. The Local Arrangements Committee consisted of Mayco Santaella (Chair), Patricia Hardwick, Connie Lim, Clare Chan Suet Ching, and Rachel Ong Shu Ying.

The symposium was organised in collaboration with ICTMD Malaysia and Sunway University. In addition to the academic sessions, several cultural events and activities were planned to enrich the participants' experience. We hosted a Mek Mulung workshop and performance organised by Patricia Hardwick. The workshop introduced participants to Mek Mulung, a traditional Malay dance-drama that integrates elements of music, dance, and theatre. There was an evening performance coordinated by Rachel Ong Shu Ying that highlighted the rich music and gender practices of Kuala Lumpur. The symposium concluded with an excursion to Pulau Carey, led by Clare Chan, that provided participants with an opportunity to explore the cultural heritage of the Mah Meri people, an Indigenous group known for their intricate wooden carvings and traditional dances.

At the business meeting, the Study Group members voted on a change of the mission statement—please have a look at the Study Group's website. The members also voted to change the Study Group's name. Since music and dance are already represented in the Council's name, the new name of the Study Group shall be the ICTMD Study Group on Gender and Sexuality.

In cooperation with the ICTMD Study Group on Music and Dance in Latin America and the Caribbean, the Study Group will hold a joint symposium in Lima, Peru in 2026.

Musics of East Asia

by Yang Yuanzheng, outgoing Study Group Chair

The 8th Symposium of the ICTMD Study Group on Musics of East Asia (MEA) was held on 23–25 August 2024 at the National Museum of Ethnology in Osaka, Japan. The symposium was co-hosted by the National Museum of Ethnology (Minpaku) and the Society for Research in Asiatic Music (Tôyô Ongaku Gakkai). It was meticulously organised by the Local Arrange-ments Committee, led by Waseda Minako and Fukuoka Shota, Deputy Directors-General of the National Museum of Ethnology.

Participants of the 8th Symposium of the Study Group on Musics of East Asia. Osaka, Japan. August 2024. Photo provided by Yang Yuanzheng.

This Symposium marked the first in-person gathering of the MEA family in six years, since the 2018 Symposium held in Seoul, South Korea. In the intervening period, all MEA activities had been conducted online, which made the reunion particularly significant.

The idea to create a forum for ethnomusicologists interested in the musics of East Asia was conceived during the 38th ICTM World Conference in Sheffield, UK, in 2005. Subsequently, a symposium on East Asian Music and Modernity was held in I-Lan, featuring 34 paper presenters from East Asia and beyond. If we consider the idea raised in Sheffield as the starting point of MEA, then this year's symposium marked its twentieth anniversary, with the presence of the initiative's founding members, including Wang Ying-fen, Xiao Mei, and Tokumaru Yoshihiko, who delivered the keynote speech at the founding meeting. The symposium signifies a significant milestone in the evolution of research on East Asian music, attracting a diverse mix of established scholars, postgraduate students, and fresh PhDs. A total of 125 participants registered for the symposium. Among them, 80 attendees joined the first-night reception, and 50 participated in the concert.

Under the leadership of Matthew Gillan, the Programme Committee curated a diverse selection of 95 papers and seven poster presentations, covering a wide range of topics from all major regions of East Asia. The symposium featured speakers from various parts of East Asia and 16 participants based outside the region, primarily in North America, Europe, and Southeast Asia. Its programme encompassed ethnographic,

historical, and archaeological works, with highlights including a workshop on the evolution of silk-stringed instruments in the Lower Yangtze area of China, and the roundtable discussion "Global Turns of Music Study in/as/for Asia." Two special events added to the symposium's excitement: a keynote speech delivered by Huang Yu-Yuan, exploring "Everyday Life and Imagination in Phonograph Records: *Tshiò-Khue* Comedy Records from Taiwan's Japanese Colonial Period;" and the concert "Beyond the Arirang Pass: Future of the Music of Zainichi Koreans," presented by Korean residents in Japan.

Participants appreciated the exceptional organization and hospitality of the National Museum of Ethnology staff throughout the three-day event. The symposium also saw the announcement of the new Executive Committee members for 2024–2026: Hsu Hsin-Wen (Chair), Matthew Gillan (Vice Chair), Jocelyn Clark (Secretary), Adam Kielman, Law Ho Chak, Li Ya, and Waseda Minako. The outgoing committee members, Hilary Finchum-Sung, Qi Kun, and Yang Yuanzheng, were acknowledged for their dedicated service over the past six years.

Sound, Movement, and the Sciences

by Kendra Stepputat, Lara Pearson, and Rafael Caro Repetto, Study Group Chair, Vice Chair, and Secretary, respectively

The 3rd Symposium of the ICTMD Study Group on Sound, Movement, and the Sciences (SoMoS) took place at the RITMO Centre for Interdisciplinary Studies in Rhythm, Time, and Motion at the University of Oslo, Norway, on 18–20 September 2024. The packed three-day schedule included 22 oral presentations, 1 keynote talk, two workshops, and a poster-style "open session" where presenters engaged groups of attendees in lively discussions about their forthcoming research plans.

The keynote was given by Anne Danielsen, who spoke eloquently on a topic central to the concerns of the Study Group, namely the gains and challenges of interdisciplinary research. The symposium was well attended both in person and online, with the virtual experience being praised by many attendees, thanks to the excellent organization of the LAC Rainer Polak and his team, as well as the high quality of the facilities offered by RITMO.

Participants of the 3rd Symposium of the Study Group on Sound, Movement, and the Sciences. Oslo, Norway. September 2024. Photo provided by Kendra Stepputat.

Two workshops on toolboxes for video and audio analysis, provided by RITMO director Alexander Refsum Jensenius and Olivier Lartillot were very much appreciated by participants. Lunch and coffee breaks saw animated and sustained research-related discussions prompted by the presentations, which was possible thanks to the high proportion of presenters who chose to attend the event in person.

During the business meeting on the last day of the symposium, the membership confirmed Rafael Caro Repetto as the Study Group's Secretary. His second term will last for four years, until 2028. The SoMoS Executive Committee thanks all of those who contributed to this successful symposium, including the programme committee, led by Lara Pearson, the local arrangements committee, led by Rainer Polak, the leadership of RITMO, and most importantly, the presenters and other attendees who engaged so fully with the symposium.

Upcoming events

To access the current list of upcoming events, please visit ictmd.org/events

2024

★ **19 Oct 2024**: ICTMD Dialogue—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**: ICTMD Dialogue—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

★ **27–29 Nov 2024**: 4th Meeting of the ICTMD National Committee for Portugal
Location: Évora, Portugal

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

★ **26–30 May 2025**: 2nd Conference of the ICTMD Nordic-Baltic Network
Location: Riga, Latvia

★ **16–18 Jul 2025**: 4th Symposium of Study Group on Audiovisual Ethnomusicology
Location: Shanghai, China

★ **17–22 Sep 2025**: 3rd Symposium of Study Group on Global History of Music and Dance
Location: Berlin, Germany

2026

★ **12–17 Apr 2026**: 8th Symposium of Study Group on Multipart Music
Location: Kuching, Malaysia

Featured publications by ICTMD members

Asian-European Music Research 13

Xiao Mei and Gisa Jähnichen, eds. Berlin: Logos, 2024. Hardcover, 128 pp, p-ISSN 27012689, e-ISSN 2625378X. Purchase (EUR 22) and Download (free)

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Reconsidering Knowledge Production and Inclusion/Exclusion in Dance Communities

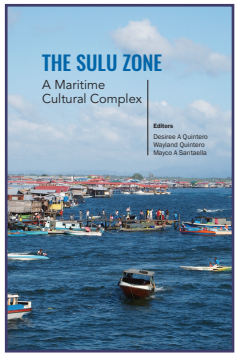
Rebeka Kunej and Ann R. David, eds. Ljubljana: ZRC SAZU, Založba ZRC, 2024. Paperback and e-book, 344 pp. ISBN 9789610508762 (paperback), 9789610508809 (e-book). Open access (free), purchase copy (EUR 29)

This volume contains the final selection of papers presented at the 32nd Symposium of the ICTMD Study Group on Ethnochoreology, held in Brežice, Slovenia, on 25 July–5 August 2022.

The papers presented included in these proceedings address two key themes: reconsidering knowledge production in dance research; and inclusion/exclusion in dance communities. Additionally, a separate section is dedica-ted to posters presented at the symposium, while an appendix offers insights into the event's embodied experience, even though the symposium was experienced by some only online.

The Sulu Zone: A Maritime Cultural Complex

Desiree A Quintero, Wayland Quintero, and Mayco A Santaella, eds. Sunway University Press, 2024. Hardcover and e-book. ISBN 9786297646084 (hardcover), 9786297646107 (e-book). Purchase (RMI 128)



This publication revisits enduring links for the conceptualisation of the Sulu Zone as a present-day cultural complex. Honouring Ric Trimillos, a leading ethnomusicologist researching and supporting the study of music and dance in the southern Philippines since 1960, this volume explores heritage, language, social, and political facets in the Southern Philippines, east Malaysian state of Sabah, east Kalimantan, Central and North Sulawesi in Indonesia, and the surrounding Sulu and Celebes seas.

World Network

As of October 2024, the International Council for Traditions of Music and Dance is officially represented in 129 countries or regions. The most current version of the ICTMD World Network can be found on at ictmd.org/world-network.

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Kapambwe Lumbwe, Liaison Officer

Zimbabwe
Jerry Rutsate, Liaison Officer

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.

African Musics
Chair: Susanne Fürniss

Applied Ethnomusicology
Chair: Huib Schippers

Audiovisual Ethnomusicology
Chair: Leonardo D'Amico

Ethnochoreology
Chair: Placida Staro

Global History of Music and Dance
Chair: Razia Sultanova

Iconography of the Performing Arts
Chair: Zdravko Blažeković

Indigenous Music and Dance
Chair: Yuh-Fen Tseng

Maqām
Chair: Alexander Djumaev

Mediterranean Music Studies
Chair: Vanessa Paloma Elbaz

Multipart Music
Chair: Yannick Wey

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

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

Music and Dance in Southeastern Europe
Chair: Mehmet Öcal Özbilgin

Music and Dance in the Turkic World
Chair: Abdullah Akat

Music and Dance of Oceania
Chair: Georgia Curran

Music and Dance of the Slavic World
Chair: Ulrich Morgenstern

Music and Minorities
Chair: Svanibor Pettan

Music Archaeology
Chair: Raquel Jiménez Pasalodos

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

Music, Education and Social Inclusion
Chair: Sara Selleri

Music, Gender, and Sexuality
Chair: Marko Kölbl

Musical Instruments
Chair: Gisa Jähnichen

Musics of East Asia
Chair: Yang Yuanzheng

Performing Arts of Southeast Asia
Chair: Made Mantle Hood

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

Sound, Movement, and the Sciences
Chair: Kendra Stepputat

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 Council's journal 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)

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Kendra Stepputat

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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

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Slovenia

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Website: www.ictmd.org
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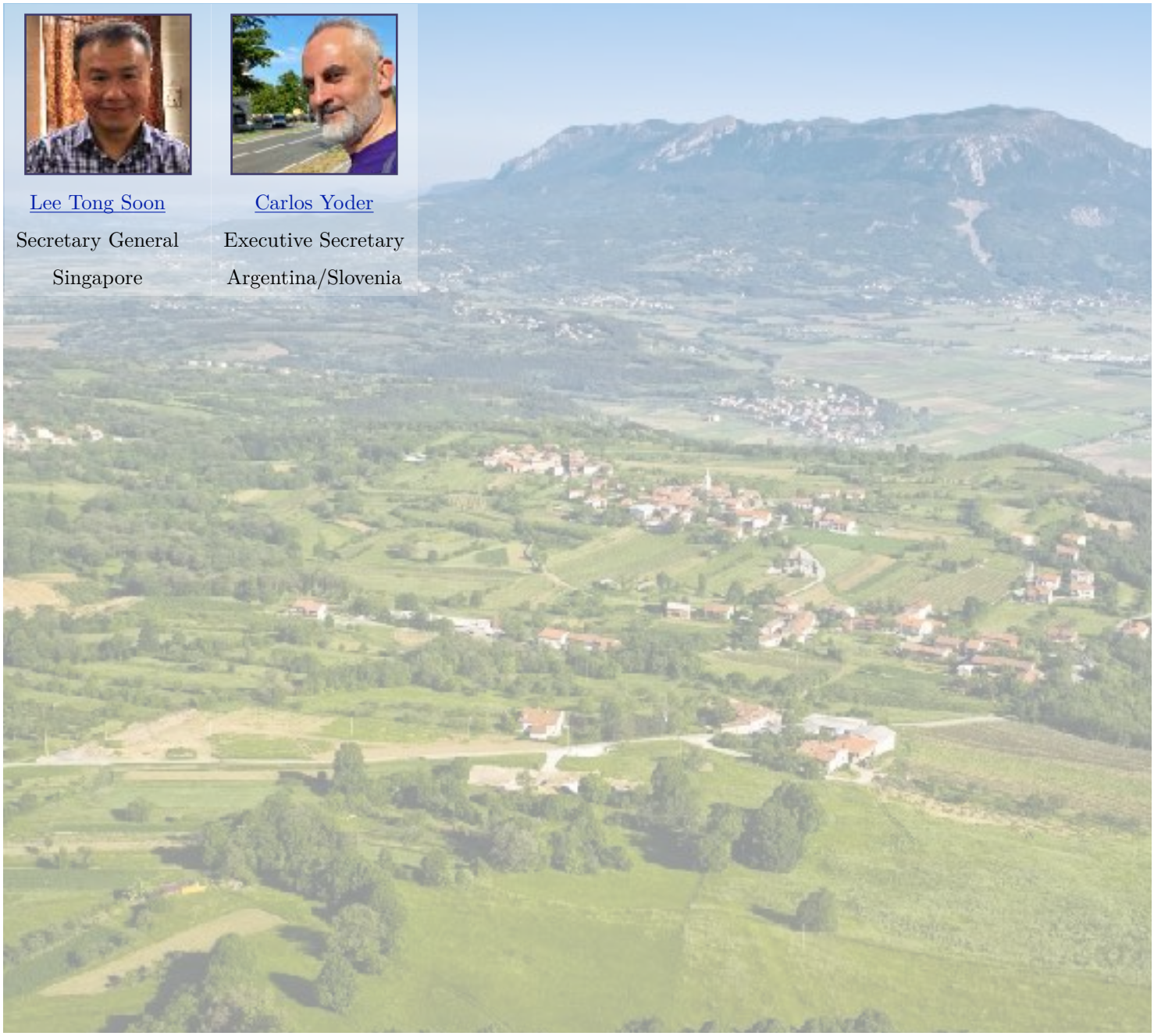
Instagram: @ictmd_org

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 *Traditions of Music and Dance* 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 *Traditions of Music and Dance*, 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 *Traditions of Music and Dance* 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 *Traditions of Music and Dance* 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

Traditions of Music and Dance

Traditions of Music and Dance 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
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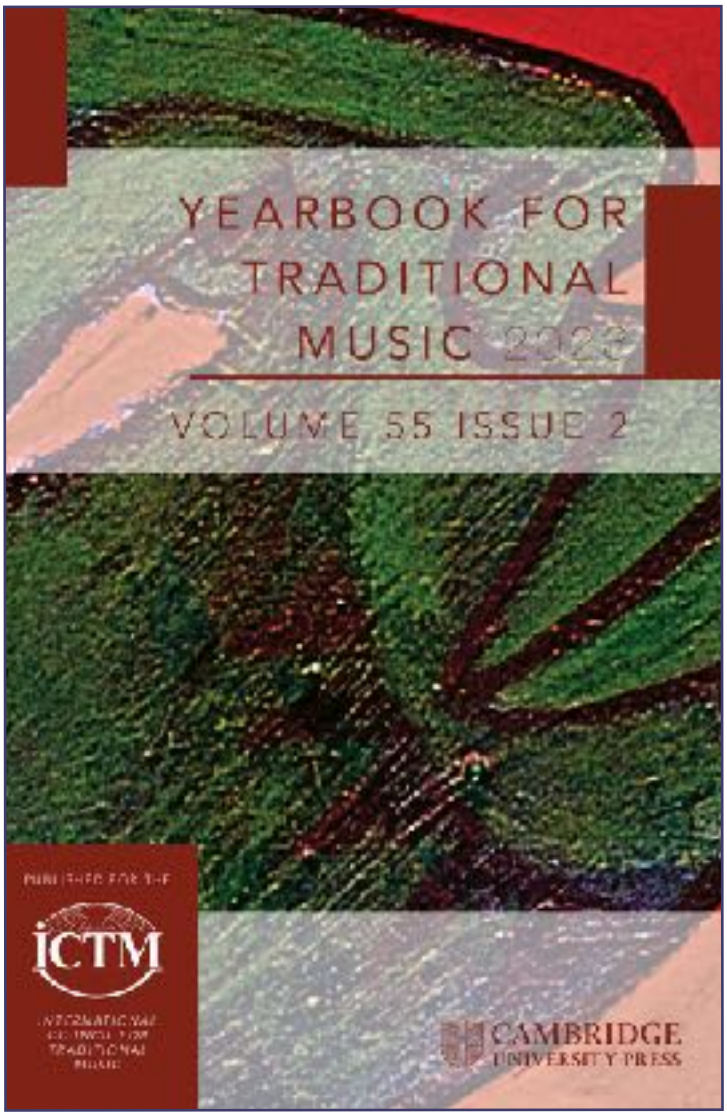

The *Yearbook* was established in 1949 as the *Journal of the International Folk Music Council*. Since 2022 it is published twice a year, in July and December. All ICTMD members in good standing have access to the *Yearbook* online and/or in printed form.

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 (No. 118), the *Bulletin* was printed and posted to all members and subscribers. Starting with its October 2011 issue (No. 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.