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Message from the Secretary General

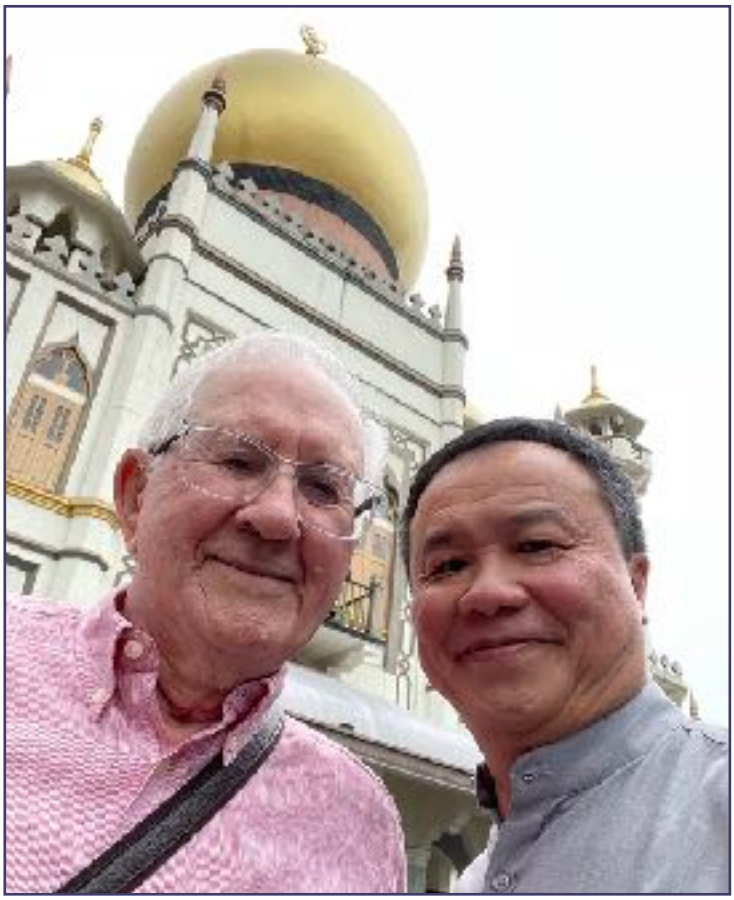
by Lee Tong Soon

Tuesday, 8 April 2025, Singapore.

Late afternoon today, Stephen Wild and I took a stroll around Kampong Glam, one of my favourite areas in Singapore where I did my fieldwork on the *adhan*.

With the majestic golden dome and the towering minaret of the Sultan Mosque (built in 1824) basking in the rays of the setting sun, we walked through one of Singapore's oldest urban quarters and talked about how early immigrants and traders to the South Seas would dock not far away from where we stood, and how they contributed to the growth of the region. We walked past chic hole-in-the-wall cafés, traditional fabric and carpet boutiques, long-established perfumeries, and ended the evening at a Portuguese restaurant.

That moment brought me back to Friday, 14 January 2022 in Lisbon, when Salwa El-Shawan Castelo-Branco took me on a stroll through her favourite places in historic Chiado (for an account of that stroll, see my message on pages 2–3 of the *Bulletin* 148).



Stephen Wild and Lee Tong Soon. Kampong Glam, Singapore. 8 April 2025. Photo by Lee Tong Soon.

For me, this marked a full cycle for the current Secretariat. Our tenure as the ICTMD Secretariat is framed by the warmest friendship and wisest counsel from a former Secretary General and a former President, both of which are also Honorary Members of the Council.

Salwa El-Shawan Castelo-Branco and Lee Tong Soon. Santa Maria Maior, Lisbon, Portugal. 14 January 2022. Photo by Lee Tong Soon.

From organising hybrid conferences in a post-Covid world to establishing a fundraising drive to introducing the new tiered membership system, what stood out for Carlos and me in the past four years were the personal and collegial friendships forged through the Secretariat. In similar ways that Kampong Glam was the focal point of international arrivals to Singapore since the nineteenth century and the *A Brasileira do Chiado* café was the location where Fernando António Nogueira Pessoa (1888–1935) and other intellectuals regularly met to exchange ideas in Lisbon, ICTMD has been a central locus for us and our members in our respective pursuits in life.

The Secretariat could not have successfully delivered its mandate if not for the constant support from the Study Group leadership teams, national representatives and, indeed, all ICTMD members. I am always grateful for the patient guidance given by Salwa El-Shawan Castelo-Branco, Ursula Hemetek, Anthony Seeger, and Stephen Wild, in both formal and informal discussions throughout the years. The Secretariat appreciates the generous donation from members who came forward to support the ICTMD fundraising drive, which has been so impactful to our organisation. As an

example, the World Conference Registration Fund, first set up for Wellington in 2025, supported 11 members in their conference participation—a big thank you to all our contributors!

As I sign off on my last report as Secretary General of the International Council for Traditions of Music and Dance, my heartfelt thanks go to Carlos for his unceasing support in the past four years—thank you, Carlos, for all that you have taught me about ICTMD, about life and, most of all, for your steadfast friendship.

Lee Tong Soon and Carlos Yoder at their final World Conference as the ICTMD Secretariat. Wellington, Aotearoa New Zealand, 10 January 2025. Photo by Luo Ai Mei.

Message from the President

by Tan Sooi Beng

I am deeply honoured by the trust that ICTMD members have placed in me to lead the Council for the next four years. As a long-term ICTMD member, I have been exposed since the 1990s to emergent ethnomusicology theories and methods through our World Conferences and Study Group symposia. I have made lifelong global friends who share similar concerns about our areas of study. As a young woman ethnomusicologist working and living in the Global South, I could not have asked for more. These connections continue to kindle my passion and remind me of the purpose for studying music and dance.

With the ontological turn in the last two decades and drawing on my own socialisation as a postcolonial scholar, I am influenced by the notion that there are many types of ethnomusicologies around the world and that there are multiple ways of knowing and conducting research. Indigenous, global ethnomusicology, sonic, and gender studies within our field draw attention to alternative knowledge practices and theoretical concerns of multivalent music and dance collectives which differ from those in the English-speaking parts of the world.

During my mandate, I am eager to engage with different ethnomusicologies more extensively within ICTMD, as well as with other international organizations. The intention is to create a space not just to highlight diversity, but to foster dialogue between different models so that new intersections and possibilities can emerge. This space will also give audibility to "Others" such as Indigenous and local heritage bearers, minorities, and performing artists, who are at times invisible. How can alternative types of research collaboration and dialogue allow music and dance studies to evolve from within the field? Can we make room for other voices in discussions of ethical questions, such as who gets to participate in research? Can this discourse lead to the decentring of prevalent models of knowledge production and inclusion? How can different modalities interconnect?

I am equally concerned about the ethics of care for our colleagues in ICTMD and the people we work with, who face man-made and natural disasters, conflict, violence, socio-economic, political, and medical crises, as well as technological challenges. It is essential to bring into our conversations how our members are coping with these issues which affect their lives, work, and the communities they are researching. What roles can music and the creative arts play in the recovery of wellbeing?

The Executive Board Committee for the ICTMD Dialogues has initiated conversations about collaborative ethnography, sound praxis, alternative pedagogy, environmental crises and the arts, and other issues in 2021 and 2023. The presenters at these events also explored multilingual platforms and formats to allow for representation from diverse music and dance collectives. We are excited about furthering discussions on the intersection of diverse methodologies and the ethics of care at the upcoming ICTMD Dialogues series, World Conferences, and Study Group/World Network symposia. Dialogue is a necessary step toward change. We look forward to seeing how ICTMD members and the communities we work with can grow together in the years to come.

In the making is our first ICTMD Dialogue series (2025) on intersecting approaches to knowledge production and the exploration of novel ways of dissemination around the globe. Look out for updates!

Finally, the Executive Board offers thanks to Lee Tong Soon for serving as Secretary General of the ICTMD over the past four years. As recently announced at the General Assembly of the 48th ICTMD World Conference, in December 2024 the Executive Board completed work to appoint Marcia Ostashewski as the next ICTMD Secretary General. We greatly look forward to working with Marcia in her new role from 25 July 25 2025.

Message from the past President

by Svanibor Pettan

"Gratitude" is the word with which I started my first presidential column in the October 2021 issue of the *Bulletin*, and the word with which I am starting and finishing this column, now as former President. With this word, I wish to once again wholeheartedly thank you—the Council's amazing worldwide members—for entrusting me to lead our cherished and respected scholarly community in my ultimate mandate according to the current Statutes. This is the right time to look back at the 2021 electoral ballot, and verify to what extent my promise for a "kind, active, experience- and co-operation-based, respectful leadership, sensitive to cultural specifics, health, ecological, and other challenges of our time" benefited the Council. Comments on the seven points from there are followed by a few additional ones.

1. Continuing to expand the World Network and exploring ways to increase and enrich communication within and beyond

In mid-2024, the Council reached a record number of 135 participating national and regional representatives. Each representative signed an agreement with the Council with clearly specified expectations from both parties. The World Network Online Meetings were introduced as a means of better mutual integration at the agreed frequency of two meetings per year, with pre-arranged discussion topics. In addition, Seminars were officially introduced as the fifth category of the Council's scholarly meetings to further encourage co-operation among members represented by national and regional committees.

2. Encouraging diversity and encounters of different themes and approaches that mark the study of traditional music and dance in various parts of the world

Special efforts have been directed towards the presence of the Council in those parts of the world which were insufficiently represented in the World Network, such as the Middle East, Africa, Oceania, and Latin America. Thanks to the efficient efforts of my former student in Vienna and current colleague, Noor Al Qassim, several Middle Eastern countries joined the Council, actively adding to the diversity and encounters of ideas and actions. In 2024, we gladly welcomed Palestine to our global community. Following the 46th World Conference in Europe (Portugal 2022), the 47th took place in Africa (Ghana 2023), the 48th in Oceania (New Zealand 2025), and the 49th will take place in Latin America (Chile 2027). The ICTMD online Dialogues on decolonisation beautifully testified to global diversity and wish for inclusiveness, as well as to encounters with diverse themes and approaches.

3. Actively promoting inclusiveness of different worldwide locations in hosting the Council's academic gatherings

In addition to the strategic locations of World Conferences mentioned before, many among the current 29 Study Groups held their symposia in locations as diverse as Australia, Azerbaijan, Bangladesh, Belgium, Brazil, Chile, China, Cuba, France, Germany, Ireland, Italy, Japan, Kazakhstan, Malaysia, Norway, Philippines, Romania, Slovenia, Spain, Sri Lanka, Taiwan, Türkiye, and USA (Hawaii). I attended several of these events, answering questions to potential hosts of future ICTMD events, and exploring potential facilities with them. The latest Colloquium took place in China in 2022, and I have worked with Muhammad Zafar Iqbal on holding the next one in Pakistan in 2026. The latest Forum took place in Türkiye in 2023 and I have worked with Noor Al Qassim towards the next one in Bahrain in 2026.

4. Encouraging joint symposia of Study Groups and the Council's cooperation with sister societies and international organizations

Mutually supportive Study Group joint symposia are becoming increasingly popular. Within the past four years, we witnessed some excellent collaborations in this regard: Applied Ethnomusicology & Music and Dance in Latin America and the Caribbean (Brazil and Chile 2022), Applied Ethnomusicology & Sacred and Spiritual Sounds and Practices (Türkiye 2024), Music Archaeology & Iconography of the Performing Arts (Spain 2024), and Global History of Music & Music and Dance in the Turkic World (Azerbaijan 2024). Music and Minorities & Indigenous Music and Dance used an innovative concept of a shared day with a sister Study Group at their respective symposia (Sri Lanka 2023 and Taiwan 2024). Bringing together two Study Groups in some cases would help revitalise an insufficiently active Study Group. There is an upcoming case of three Study Groups planning

Presidents of three sister societies: ICTMD, IAML (Rupert Ridgewell), and RMA (Simon Keefe). London, UK, 2024. Photo provided by Svanibor Pettan.

their joint symposium: Performing Arts of Southeast Asia, Indigenous Music and Dance, and Applied Ethnomusicology (Thailand 2026).

Concrete cooperation plans with sister societies and international organizations such as the International Musicological Society (IMS) and the International Association of Sound and Audiovisual Archives (IASA) were affected by the pandemic, but the 4th ICTMD Forum highlighted IASA as a new partner for the Council. A shared panel with which the representatives of ICTMD, IMS, and the Royal Musical Association (RMA) contributed to the celebration of the remarkable 150th anniversary of RMA (United Kingdom 2024) is a likely model for future cooperations. Particularly good is the Council's cooperation with SEM, at whose Annual Meetings ICTMD has so far presented guest panels twice. Among international organizations, UNESCO remains one of the Council's pillars.

5. Developing a stronger presence of younger colleagues in executive decision-making and intergenerational encounters within the Council

The active presence of younger members is essential for the future of any scholarly association. The establishment of the Early Career Scholars Network in 2023 is rooted in years of planning and well-intended experiences in the past. Looking at pictures from the Council's recent scholarly events suggests that ICTMD is generationally balanced, and what it offers is considered interesting and valuable for younger colleagues. Their input is strongly felt and appreciated.

6. Stimulating research with marginalised individuals and communities, and advocating the use of ethnomusicological knowledge and skills for the sake of social justice

Engaged research is mostly emphasised in Study Groups such as on Applied Ethnomusicology, on Music and Minorities, on Indigenous Music and Dance, on Gender and Sexuality, and on Music, Education and Social Inclusion. The newly recognised Study Group on Multispecies Sound and Movement is likely to bring engaged research to a new level.

Tiered membership fees and translations are some of the novelties expected to move the Council further in the proper direction.

7. Representing the Council in new contexts to increase its presence and relevance on a worldwide scale

Challenges associated with increasing changes in the world require knowledge about the lessons from the past, wisdom in dealing with present situations, and vision and flexibility in addressing the future. Due to the pandemic, I started my mandate at a unique online General Assembly of Members in July 2021, which was deprived of its natural home, a World Conference (the postponed conference, without a General Assembly, took place in July 2022). Due to the 2025 World Conference in New Zealand being held in January rather than in July, my mandate was shorter than usual by a few months. Still, many important novelties were introduced in this period.

Following wide campaign discussions, ICTM became ICTMD in 2023, the *Yearbook for Traditional Music* became *Traditions of Music and Dance* in 2025 (with two issues per year published since 2022), and a new Council logo was selected in 2024. In addition to the journal, *Bulletin*, and several proceedings from Study Group symposia, representative volumes

Flashmob singers at the Closing Ceremony expressing public thanks to the outgoing President Svanibor Pettan. Wellington, New Zealand, 2025. Photo by Yuh-Fen Tseng.

Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades and *Dialogues: Towards Decolonizing Music and Dance Studies* increased the Council's presence worldwide in 2022.

In the same period, Beverley Diamond (Canada), Salwa El-Shawan Castelo-Branco (Portugal), Ursula Hemetek (Austria), Don Niles (Papua New Guinea), and Ricardo D. Trimillos (USA) became Honorary Members for their extraordinary contributions to the Council.

A newly established position of ICTMD Ambassadors encourages selected individuals to increase the Council's presence and relevance worldwide; the first two Ambassadors, announced in 2025, are Salwa El-Shawan Castelo-Branco and Dusanbay Kasseinov.

In conclusion, the past four years, marked by the dedicated work of the Executive Board and the Secretariat, contributed to the growth and high international positioning of the Council today. For the sake of space, I avoided—to a large extent—naming names earlier in this column, so let me now praise those colleagues for whom I had the honour and privilege to serve as *primus inter pares* on the Executive Board: Vice Presidents Samuel Araújo, Don Niles, and Tan Sooi Beng, and Ordinary Members Daniel Kodzo Avorgbedor, Silvia Citro, Brian Diettrich, Catherine Foley, Lee Tong Soon, Olcay Muslu, Lonán Ó Briain, Marcia Ostashewski, Marie Agatha Ozah, Mayco A. Santaella, Susana Sardo, Urmimala Sarkar Munsi, Kendra Stepputat, Jasmina Talam, and Louise Wrazen. Thanks also to our Secretariat, which in the past mandate consisted of Lee Tong Soon and Carlos Yoder.

As I said at the Closing Ceremony in New Zealand in January 2025, "love, respect, togetherness and collaboration to the best of our abilities remain imperatives for the Council's future. For me, ICTMD was never an empty organisational frame, its true essence is, and should always be, us and the quality of our both scholarly and personal relations."

Within the same event, superb flash mob singers deeply touched me with the most beautiful performance of the love song "Pjevaj mi, pjevaj, sokole" [Sing to me, you falcon] I have ever heard. Your long-standing applause, lovely presents, and heartwarming comments on social media and in informal communications additionally convinced me that the Council is in great shape, and I am sure that my successor Tan Sooi Beng, along with the new Executive Board and the Secretariat led by Marcia Ostashewski, will take ICTMD to new heights.

From left to right: Svanibor Pettan (President), Marcia Ostashewski and Kirsty Gillespie (PC Co-Chairs), Brian Diettrich (LAC Chair), Tan Sooi Beng and Samuel Araújo (Vice Presidents). Tan is the new President, Diettrich is a new Vice President, and Ostashewski is the upcoming Secretary General. Wellington, New Zealand. January 2025. Photo by Marcia Ostashewski.

Bulletin Update

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

As our readership might have noticed, there was no *Bulletin* in January 2025. The *Bulletin*'s Editorial Board decided not to publish a January 2025 issue, because the 48th ICTMD World Conference would be ongoing at the time (see page 6 of *Bulletin* 156 for more).

Due to unavoidable scheduling and production constraints, the issue you are reading now (no. 157) was published in May 2025, instead of in April, as it is our custom. We apologise for any inconvenience.

Call for Bids to Host 2029 ICTMD World Conference

For almost 80 years, since our first conference in September 1948 in Basel, Switzerland, ICTMD has worked closely with host institutions across the world to organise our World Conferences. Host institutions play an indispensable role in shaping who we are through our conferences, by providing local expertise, logistical arrangements, and a diverse range of resources to optimise the outcomes and impact of our conferences. By hosting an ICTMD World Conference, the host institution effectively creates opportunities for intersections between its programmes and that of our diverse membership

across the world, and enhances potentials collaborations between individuals.

The ICTMD Secretariat is fully committed to working with, and supporting, host institutions with local arrangements for our World Conferences. If you are interested in, or have any questions or concerns about, hosting a World Conference in 2029 and beyond, please feel free to contact the Secretariat at any time for informal discussions. We would also be happy to connect interested hosts with past Chairs of Local Arrangements Committees to exchange experiences and knowledge. We look forward to hearing from you!

Executive Board election

On 1 November 2024, all ICTMD members in good standing received an email to vote in the 2025 ICTMD Executive Board election. Voting was open until 30 November 2024 at 23:59:59 Coordinated Universal Time (UTC).

A total of 795 votes were received, or 46% of the 1,730 eligible voters. It was the highest number of votes received in an election yet, since the standardisation of voting in 2005.

The results of the election were announced during the 47th General Assembly of Members, held in Wellington and online on 11 January 2025.

* Elected Executive Board Members (2025–2029): Mayco A Santaella (Malaysia/Argentina), Urmimala Sarkar Munsi (India), Sylvia Bruinders (South Africa)
* Elected Vice President (2025–2029): Brian Diettrich (New Zealand)
* Elected President (2025–2029): Tan Sooi Beng (Malaysia)

For more information about the election, please visit its homepage.

New ICTMD Ambassadors

On 5 March, the first two ICTMD Ambassadors were appointed by the Executive Board: Salwa El-Shawan Castelo-Branco and Dusanbay Kasseinov.

As stated in the relevant Guidelines, the appointments were in recognition of their "goodwill, knowledge, experience, and significant international standing in cultural policy, scholarship, and the arts."

Updated Statutes

On 11 January 2025, during the Wellington conference, the 47th General Assembly of ICTMD Members unanimously approved a number of changes to the ICTMD Statutes. This decision, however, had to be ratified by a simple majority of votes, as per the existing Statutes 12c–e.

Soon after, a ballot was conducted via the third-party platform Election Runner, during the whole month of February 2025. All ICTMD members in good standing received an email with a direct link to vote on 1 February at 00:00, Coordinated Standard Time (UTC).

The results of the vote were: 94% (609 votes) in favour of ratifying the changes, 1% (8 votes) against, and 5% (30 votes) abstentions. The results can be consulted at any time on Election Runner's website.

Therefore, on 1 March 2025 the new Statutes were ratified and adopted. The updated Statutes can be found online.

Walter Deutsch (1923–2025)

by Ulrich Morgenstern

On 13 January 2025, Austrian musicologist Walter Deutsch passed away at his home in Vienna, at the age of 101. He was a key figure in Austrian folk music research and the founder of the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna.

Walter Deutsch was born in 1923 in Bozen, South Tyrol. His father, Cyrill Deutsch, was a Moravia-born military bandmaster who, after World War I, conducted a salon orchestra in which his son Walter played since the age of 12. After World War II, he studied violin, piano, music theory, and conducting at the Conservatory of Innsbruck, and music theory, composition, piano, Gestalt analysis, and conducting at the Vienna Academy of Music (now University of Music and Performing Arts Vienna). After finishing his studies he worked as a freelance composer and ballet répétiteur at the Vienna State Opera.

From 1963 to 1965, Walter Deutsch worked as a lecturer for musical folkloristics (or *Musikalische Volkskunde*) at the department of music pedagogy of the Vienna Academy. In 1965 he founded the *Institut für Volksmusikforschung*, as our department was called back then, and chaired it until his retirement in 1991. In 1979 he was appointed full professor for history and theory of folk music there.

From 1992 to 1999, Walter Deutsch served as the President of the Austrian Folk Song Society (*Österreichisches Volksliedwerk*). He was the founder of the series *Schriften zur Volksmusik* [Writings on folk music] in 1971, of *Musik Traditionen / Music Traditions*, in 2019, and of *Corpus Musicae Popularis Austriacae*, comprising 24 volumes since 1993.

Deutsch entered the world of folk music as a full-fledged academically trained musician and composer. His primary interest in Austrian/Alpine music was less motivated by anthropological, historical, nor cultural-political aspects, but primarily by his curiosity for the manifestations of human inventiveness in music. This was the source of his tremendous energy as fieldworker, analyst of large corpora of both musical manuscripts and field recordings, and author of a tremendous amount of monographs and articles.

When Walter Deutsch founded our department, what we now call folk music research and ethnomusicology in Austria was roughly covered by three disciplinary fields: musical folkloristics (*Musikalische Volkskunde*) with a main focus on the Austrian-Alpine Region, European ethnomusicology

Walter Deutsch. Photo by IVE-Lauge Dideriksen

(*Europäische Musikethnologie*: led by Walter Wünsch and later Wolfgang Suppan), and comparative-systematic musicology (*Vergleichend-systematische Musikwissenschaft;* by Walter Graf and later Franz Födermayr). Deutsch devoted himself to the first two.

His greatest achievements were: (1) establishing field recordings as main primary sources as well as systematic methods for coding and analysis of folk melodies; (2) the international integration of Austrian folk music research, both within the IFMC (the 2nd symposium of the Study Group on Analysis and Systematisation of Folk Music was in Vienna 1966, and he was Secretary of the Austrian section of IFMC) and beyond (*Seminar für Europäische Musikethnologie* 1971, 1973); (3) interdisciplinary cooperation with music sociology (Kurt Blaukopf) and music theory (Franz Eibner) at our university (*Akademie*, *Hochschule*); and (4) the establishment of urban folk music research, half a century after urban folkloristics (*Stadtvolkskunde*) began to overcome the anti-urbanist resentments of the late-romanticist discourse.

Former students, colleagues, and the many listeners of his folk music programmes on the Austrian radio and TV will miss Walter Deutsch as an unforgettable figure with huge knowledge, exceptional musical curiosity, and great enthusiasm balanced by analytical sobriety. Finally, research partners, musicians, and singers in all parts of Austria remember him as an extremely attentive person with a deep and unbiased interest in their musical creativity and thinking.

The Deutsch family was deeply touched by the respect expressed at the Closing Ceremony of the 48th ICTMD World Conference in Wellington, with a minute of silence observed in memory of Walter Deutsch.

Thodoris Konkouris (1966–2024)

by John Plemmenos

It is with great sadness that we announce the loss of our dear colleague Thodoris Konkouris, who passed away on 5 November 2024 in Thessaloniki, Greece. He was Associate Professor of Ethnomusicology at the Department of Music Science and Art, University of Macedonia, Thessaloniki.

Before his appointment at the University of Macedonia in 2022, he had taught at SOAS, University of London, Queen's University Belfast, and the Department of Music Studies at Ionian University on Corfu. He had also taught at the post-graduate programme "Music Education at School and in the Community" at Ionian University.

He studied social anthropology and ethnomusicology at Queen's University Belfast (PhD), ethnomusicology at SOAS (MMus), and history of art and music at Open University (BA). He researched in depth the musical traditions of Africa, with a focus on Francophone West Africa, and conducted fieldwork on the musical tradition of hunters in Mali. Thodoris served with great dedication as Secretary of the first ICTMD National Committee for Greece, since its foundation in December 2022. The National Committee's most recent conference, held on22 February 2025 and titled "Music and Dance Traditions in Greece: Interdisciplinary, Historical and Synchronic Approaches," was dedicated to his memory. Thodoris was succeeded as Secretary of the National Committee by Spiros Delegos.

Thodoris Konkouris. Photo provided by John Plemmenos

János Fügedi. Photo by Dóra Pál-Kovács

János Fügedi (1953–2025)

by Dániel Lipták

Hungarian ethnochoreologist János Fügedi, member of the ICTMD Study Group on Ethnochoreology, passed away on 31 January 2025.

Graduating as an electrical engineer, János Fügedi was a dancer of several non-professional folk dance groups in the 1970s. It was at a dance instructor training course that he met his most influential teacher, Mária Szentpál, and got acquainted with Laban Kinetography, an experience which led him to scholarly research. He became a Fellow of the International Council of Kinetography Laban / Labanotation in 1989, and served as its Chair from 2017 until 2023. He earned his doctoral degree at Eötvös University of Budapest in 2003, and became full professor of the Hungarian Dance University in 2021, where he taught since 1987. He gave guest lectures at several other universities, including the international Choreomundus programme at the University of Szeged. As a specialist of dance notation and movement analysis, he published his magnum opus *Signs of Dance* in 2023.

János worked as researcher at the Budapest Institute for Musicology since 1987, where he later led the Department of Traditional Dance Research. His fieldwork, conducted primarily in Transylvania, Romania, resulted in many valuable film and sound recordings, and a number of monographic studies. As a leader of the Institute's film digitisation project and general editor of the website *Knowledge Base of Traditional Dances*, he published a wealth of sources from

one of Europe's richest traditional dance archives, initiated by György Martin. János also co-edited the definitive English-language volume *Foundations of Hungarian Ethnochoreology: Selected Papers of György Martin*. The full list of his publications can be found on this webpage .

With the passing of János Fügedi we have lost a charismatic teacher, a researcher of utmost scholarly rigour, and a kind friend with an open mind and a sense of humour.

Early Career Scholars Network

ECSN News

by Subash Giri and Kendra Stepputat, on behalf of the ICTMD ECS committee

The ICTMD Early Career Scholars Network (ECSN)—established in July 2023—brings together ethnomusicology students and graduates from around the world. The network, stirred by the ICTMD Early Career Scholars Committee (ECSC), aims to foster connections and engagement between early career scholars, as well as serving as a focal point for emerging scholars by representing their interests within ICTMD, to ensure the organization is better equipped to support scholars at all stages of their careers. The 48th ICTMD World Conference in Wellington turned out to be a remarkable scholarly gathering for ECSN. It convened its second general meeting at the conference after its establishment. It also successfully organised three workshop sessions.

The group's meeting took place on 10 January 2025, both in person and via Zoom. The meeting was chaired by Kendra Stepputat (ECS committee chair) and Meri Haami (ECS committee member). Including Kendra and Meri, two other ECS committee members, Mark Lenini Parselelo and Subash Giri, a total of 20 graduate students and early career students (18 in person and two on Zoom) were present at the meeting. On behalf of the committee, Meri called on us to remember and acknowledge Alexandra Leonzini, our ECS committee member who had recently passed away.

In addition to sharing information about recent activities and details about the upcoming workshops, the meeting focused on hearing about the wishes and needs of those early career scholars present, and how the ICTMD ECS committee might further help and support. Topics raised by the meeting participants included questions about how and where to publish, how to better network and connect with other scholars, how to talk to your advisor, and how to write a research grant proposal. We hope to address these queries in upcoming online workshops and events organised by ECSC.

As a first step towards helping early career scholars engage with ICTMD, the committee decided to develop a step-by-step guide for early career scholars to connect with ICTMD, ECSN, and Study Groups. This guide is in the process of being developed.

Among the three workshops at the Wellington conference, the first session was held on 11 January facilitated by Tina Frühauf, Executive Director at RILM. At that workshop, participants (especially graduate students and early career scholars) learned research techniques focusing on bibliography, historiography, online databases, and other research tools. The next two workshop sessions occurred back to back on 13 January. In the first half, Meri Haami facilitated an "Abstract Writing Workshop for Early Career Scholars" that focused on the essentials of crafting effective academic abstracts. In the second half, Kendra Stepputat and Mayco Santaella gave insights into "Navigating Academic and Alternative Career Pathways" that offered strategies and insights for early career researchers seeking both academic and alternative career trajectories.

Overall, the 48th ICTMD World Conference in Wellington proved to be a great success for ECSN. Both the meeting and workshop sessions attracted a significant number of participants, generated very rich and insightful discussions, and engendered excitement and energy among the ECSN members. The ECS committee aspires to continue working towards achieving its goals.

In the months since the conference, the composition of our committee has changed. Meri Haami and Pablo Rojas have both stepped down from the ECS committee, while Xiaotong Yang from Victoria University of Wellington, Aotearoa, has joined the committee in March 2025. We wholeheartedly thank Meri and Pablo for their contributions over the years and welcome Xiaotong as a new member.

49th ICTMD World Conference

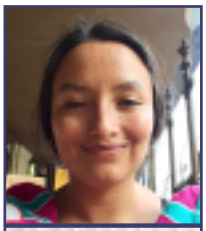
14–20 January 2027

Universidad Alberto Hurtado, Santiago, Chile

Main campus of Universidad Alberto Hurtado, the host of the 49th ICTMD World Conference. Photo by Extensión y Comunicaciones de la Facultad de Filosofía y Humanidades, Universidad Alberto Hurtado

First notice

by Andrea Chamorro, Mayco A. Santaella, and Jessie Vallejo, Programme Committee Co-Chairs



You are cordially invited to attend the 49th ICTMD World Conference, which will be held on **14–20 January 2027 at Universidad Alberto Hurtado in Santiago, Chile**.

The ICTMD World Conference provides the leading international venue for the presentation of new research on traditions of music and dance. Many new initiatives emerge at World Conferences and, perhaps even more crucially, discussion at these meetings helps us shape our ongoing work. A successful World Conference is a truly stimulating place to be, and a wonderful place to meet and share ideas, music, and dance, with colleagues from all over the world.

The Programme Committee has now been formed, and we would like to thank all members for their generous commitment to shaping this major scholarly event. In assembling the committee, particular attention was given to ensuring strong Latin American representation and a balanced global distribution. The committee reflects regional diversity across Australia and the Pacific; South, Central, and North America and the Caribbean; Europe; Africa; South, Southeast, and East Asia; and the Middle East. We have also strived to maintain disciplinary breadth and gender balance, in line with ICTMD's ongoing commitment to equity and inclusivity.

In the coming months, the Programme Committee will begin discussions to finalise the themes of the conference. The

themes will be announced in July 2025 as part of the conference's Second Notice, and the first Call for Proposals will be circulated in October 2025, in *Bulletin of ICTMD* 158.

We look forward to working with the ICTMD community to bring this resonant global gathering to life, and thank everyone for their continued support.

Programme Committee

Co-Chairs

Andrea Chamorro (Chile)
Mayco A. Santaella (Malaysia/Argentina)
Jessie M. Vallejo (USA)

Members

Nora Bammer (Austria)
Raquel Campos (UK/Spain)
Lorenzo Chiarofonte (Italy)
Georgia Curran (Australia)
Charlotte D'Evelyn (USA)
Alla El Kahla (Tunisia)
Marita Fornaro (Uruguay)
Andrew Gumataotao (Guam)
Deonte Harris (USA/Jamaica/UK)
Laura Jordan (Chile)
Yuan-Yu Kuan (Taiwan/Hawai'i)
María Gabriela López-Yánez (Ecuador)
Raquel Paraíso (Mexico/Spain)
George Pioustin (India)
Javier P. Silvestrini (Puerto Rico)
Grace Takyi (Ghana)
Arwin Tan (Philippines)
Priscilla Tse (Hong Kong)
Shuo Niki Yang (China)
Yukako Yoshida (Japan)
Katherine Zamora (Colombia)

Local Arrangements Committee

Co-Chairs

Jacob Rekedal
Ignacio Soto-Silva

Members

Samuel Araújo
Lina Barrientos
Natalia Bieletto
Silvia Citro
Franco Daponte
Alberto Díaz
Leonardo Díaz-Collao
Daniela Fugellie
Rosario Mena
Juan Carlos Poveda
Ariel Reyes
Javier Silva-Zurita
Christian Spencer
Katherine Zamora Caro

Timeline

* First notice: April 2025
* Second notice (themes): July 2025
* First call for proposals: October 2025
* Second call for proposals: November 2025
* Deadline for submission of proposals: 31 December 2025
* Notification of acceptances: 31 March 2026

48TH ICTMD WORLD CONFERENCE

9–15 January 2025

Te Herenga Waka, Victoria University of Wellington, New Zealand

PROGRAMME COMMITTEE REPORT

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

The 48th ICTMD World Conference held in Te Whanganui a Tara Wellington, Aotearoa New Zealand takes a significant place in the Council's history as the first World Conference bearing the new name of the Council: the *International Council for Traditions of Music and Dance*, forged at the previous World Conference held at the University of Ghana, Legon, in July 2023. It was also the first time in thirty years for a World Conference to be held in Australasia (the previous occasion being the World Conference held in Canberra, Australia, in January 1995).

A number of other firsts happened around this conference: hosted by Te Herenga Waka Victoria University Wellington (VUW), it was the first time the conference was held in a dedicated conference venue (Tākina, in downtown Wellington), the first time a digital platform (EasyChair) was used to handle proposals (from submission through programming), and the first time an app was used instead of a printed programme. More on these later.

Being held in Aotearoa, the conference was always going to have a strong Māori presence, Māori being the first peoples of Aotearoa and thus the primary hosts of the event. Respect for and acknowledgement of Māori peoples, in addition to an overwhelming interest and need for scholarship in Indigenous spaces, led to "Indigenous music, dance, and knowledge" being the focus of the programme.

Toward promoting the theme of Indigenous knowledge and the conference generally, the Programme Committee Co-Chairs, together with Chair of Local Arrangements Committee (LAC) Brian Diettrich, collaborated to host ICTMD's first ever Pre-Conference Symposium. Drawing attention to "Healing, Health and Wellbeing: Indigenous Perspectives on Music and Dance," this virtual event was hosted over the course of a late September weekend in 2024 by the Centre for Sound Communities (CSC) at Cape Breton University (where PC Co-Chair Marcia Ostashewski serves as Director).

The symposium featured pre-recorded presentations and opportunities in real time for live dialogue with Indigenous scholars and Knowledge Holders from diverse regions of the world, namely Mi'kma'ki (in Atlantic Canada), Taiwan, southern Africa, Australia, and New Zealand. Some of these presenters, including several Mi'kmaw scholars and knowledge holders, would later travel to New Zealand to participate in the 2025 World Conference. Notably, the final session of the symposium was delivered by Māori practitioners, Jerome Kavanagh and Ruiha Turner, who would also deliver the keynote address the following January. The PC Co-Chairs and LAC Chair are grateful for the thorough planning, management, promotion, and tech support for the event that were provided by multiple graduate students and early career scholars who work with CSC as research assistants, including Eric Escudero, Ulises Garcia Figueroa, Leim Joe, Amira Monsiba Wusa Manga, and Peter Verdin. Detailed information about the presenters, presentations, as well as video recordings of the sessions, are available on the ICTMD website.

In the second half of 2023, the PC Co-Chairs invited 14 members to join the committee. Representing diverse regions of the world and areas of interests, they were Naila Ceribašić (Croatia), Silvia Citro (Argentina), Georgia Curran (Australia), Meri Haami (Aotearoa New Zealand), Made Mantle Hood (Taiwan), Irene Karongo Hundleby (Aotearoa New Zealand/Solomon Islands), Ako Mashino (Japan), Wetaba Nganyi (Kenya), Lillis O'Laoire (Ireland), Mehmet Öçal Özbilgin (Türkiye), Urmimala Sarkar Munsi (India), Shzr Ee Tan (UK/Singapore), Sooi Beng Tan (Malaysia), and Larry Witzleben (USA). The PC members were joined by Brian Diettrich and ICTMD Secretary General Lee Tong Soon as ex-officio members. Also, in the months leading up to the conference, Paul Wolffram of VUW joined the committee to oversee the film festival component of the programme.

The themes that the committee ultimately decided upon, reflecting the location of the conference, current world events, and increasing academic interests, were:

1. Indigenous Peoples' Music and Dance
2. Environment, Place, Displacement, and Relocation
3. Translation, Inclusivity, Reception
4. Dance, Movement, Gesture, Embodiment
5. Technologies of Sound, Music, Movement, and Dance
6. Alternative Approaches and Methods to Research, Education, and Knowledge Dissemination
7. New Research

Some PC members took on additional roles, for which we are grateful. As we created the final programme, Tan Sooi Beng assisted with creating session titles. Meri Haami worked with us to curate the two plenary roundtables that were focused on Indigenous research. Then, Irene Karongo Hundleby worked closely with us to co-host the plenaries and speakers. In the weeks leading up to the conference, she was in regular communication with the speakers, helping them navigate what to expect in the new location, while they prepared their presentations. Throughout the conference week, Irene organised meetings for the speakers, so that they could visit and collectively plan their sessions; she also provided on-site support and care for them as our honoured guests.

The 48th ICTMD World Conference was the second time in which an abstract mentoring programme was offered to early career scholars. This important work was undertaken by senior ICTMD members Salwa El-Shawan Castelo-Branco, Patricia Opondo, Huib Schippers, Jasmina Talam, and Ricardo Trimillos. Early career scholars took advantage of this opportunity, including scholars representing Burkina Faso, China, India, Iran, Japan, Korea, Malta, Nigeria, Sri Lanka, and the UK.

At the recommendation of the Executive Board, the platform EasyChair was used for abstract submissions. This offered a centralised place to handle all proposals, a great help in the management of such a quantity of data. Each PC member was randomly allocated approximately 200 abstracts to read through, from a total of almost 800 submissions; thus, each abstract was read, ranked, and commented on by three to four members. An average score was then assigned to each proposal, and from this ranking the final selections were made.

The PC also extended efforts made by the Executive Board in recent years to foster greater inclusivity and broaden possibilities for scholarship in our field, especially with respect to new methods and modalities for research and dissemination.

Participants of the 48th ICTMD World Conference gathered after the Closing Ceremony. Photo by Damien Sprey.

Building on the work of the PCs of past conferences, especially of the 2023 World Conference in Ghana, the Call for Proposals for the 2025 conference encouraged innovative formats and modes of presentation. In addition to proposals for conventional formats such as 20-minute papers and roundtable dialogues, proposals were invited, and peer-reviewed, for both performances and workshops. Film presentations involved both their screenings and 20-minute presentations about the films.

Along with submitting proposals for presentations, each potential presenter indicated their intention to participate either in person or online. Their mode of presentation sometimes changed, due to travel and/or funding challenges. Such changes were anticipated, based on experiences by delegates of the previous World Conference, so a decision was made early on to incorporate both in-person and remote presentations into sessions, rather than programming online presentations to be held separately.

The PC Co-Chairs and the ICTMD Secretariat travelled to Wellington in July 2024, to meet with Brian Diettrich, walk through the conference venue, and map out an initial draft of the programme. They also met with Damien Sprey, Projects and Events Manager for AttendNZ (an events management company hired to support the conference), VUW leadership including Sally-Jane Norman, and the staff of Tākina and its partner facility Te Papa Museum.

The preliminary programme, forged in July 2024, was revised numerous times, as delegates withdrew from the programme, required schedule changes, and the named presenters on given panels was updated. One of the most challenging aspects of the programming, however, was to manage the large number of people who did not register for the conference. Well over 100 people were corresponded with individually, and several extended deadlines were generously provided, but, inevitably, a few presenters ultimately had to be removed from the programme.

With a very full programme, assigning chairs to each session was another major task, managed over the two months leading up to the conference, and right into the conference week. Almost 200 session chairs were allocated. They expertly managed the timing of presentations and content of the discussions, as well as the technological face of the sessions

Kapa Haka (Māori performing arts) during the conference's Opening Ceremony. Photo by Brian Diettrich.

(with support from VUW volunteers and the venue's tech team). The collegiality and support of our membership was particularly evident in these roles, and for this reason the PC Co-Chairs extend a special thanks to all session chairs.

While not perfect, the online programme software demonstrated tremendous utility in managing the dynamism of the schedule, allowing changes to be made right up to, and including on each day of the conference. It also allowed for the easy rescheduling of several presenters who missed their original allocated time for various reasons. The online programme was viewable on the conference website, and via an app overseen by AttendNZ. It supported a conference that involved nearly 500 presentations in multiple formats and modes, by 740 presenters from 85 countries around the world!

While each individual presentation often addressed more than one theme, it is notable that the three themes that received the most submissions were "Indigenous Peoples' Music and Dance," "Alternative Approaches and Methods to Research, Education, and Knowledge Dissemination," and "Environment, Place, Displacement, and Relocation." We were extremely pleased to have the opportunity to be in Aotearoa working with local communities, leaders, and stakeholders, to promote Indigenous research and knowledge, and to highlight contributions of diverse practitioners and Knowledge Holders from around the globe. Working with Brian Diettrich, we also scheduled performances and workshops across lunchtimes and evenings, complementing presentations in various modalities and formats: in music, dance, and film. Importantly, Brian and his team ran a nimble mobile livestream unit, which allowed online participants to also engage in performances and workshops enjoyed by the in-person delegates. Taken together, this great variety of presentation provided for a rich, captivating, and informative week of events and activities.

As PC Co-Chairs, we had the very good fortune to work with Brian Diettrich as LAC Chair; we are grateful for his thorough organisation and attention to detail, and for the excellent team that he put together, from student volunteers to the professionals at AttendNZ and Tākina. Also, his relationships with stakeholders, scholars, and communities in Aotearoa, the region, and beyond, allowed us to plan an event that was much as we had envisioned; connected in meaningful ways with local Indigenous and diverse groups, and with ICTMD members and Knowledge Holders around the world, as well as responsive to the needs and interest of Indigenous peoples, and our diverse ICTMD membership. Our close collaboration with Brian resulted in what many participants have reflected to us was a "transformative" conference experience for participants, as well as ICTMD more generally.

We also thank the ICTMD Secretariat for their support: Secretary General Lee Tong Soon and Executive Secretary Carlos Yoder.

We are very grateful to have had this opportunity to work with and for ICTMD in Aotearoa New Zealand. Most conference participants traveled from far distances—left the comfort of home and families, sat on trains and boats and planes, sometimes for days—to gather together and share knowledge and creative work in a new place.

We extend a warm and hearty thanks to everyone who played their part in making the 48th ICTMD World Conference a truly extraordinary event!

Local Arrangements Committee report

by Brian Diettrich, Local Arrangements Committee Chair

The International Council for Traditions of Music and Dance held its 48th World Conference on 9–15 January 2025 in Wellington, New Zealand. This was the first ICTMD World Conference held in New Zealand, and regionally it was only the third in Oceania in the Council's history, following Canberra (1995) and Honolulu (1977). The host was Te Herenga Waka Victoria University of Wellington, and Te Kōkī The New Zealand School of Music, and the conference venue was Tākina, the new Wellington Convention and Exhibition Centre. The conference brought together a large number of scholars and artists from across the globe to the vibrant capital of New Zealand. With the total registration of 780 participants from 85 countries, and with additional guests and performers, the conference involved over 800 people, making it one of the larger ICTMD World Conferences. As a fully hybrid event, the conference included online presentations by 258 participants, and the LAC curated a range of online experiences, including mobile live streaming of most performances and workshops throughout the event.

A focus on Indigenous peoples' music and dance—the first theme of the conference—was a major foundation of the local arrangements planning around performances and plenary speakers. Together with the Programme Committee Co-Chairs Kirsty Gillespie and Marcia Ostashewski, we aimed to explore possible ways of decolonising aspects of a conference, particularly through the opening ceremony and the keynote

Jerome Kavanagh Poutama and Ruiha Turner are thanked by Graham Marshall, Laurianne Silvester, Austin Christmas, and Leim Joe of the Mi'kmaw delegation following the keynote at ICTMD 2025. Photo by Brian Diettrich.

Plenary session "Learning & Sharing Indigenous Knowledge: Music, Language & Arts". Photo by Marcia Ostashewski.

Plenary session "Healing, Health & Wellbeing: Indigenous Perspectives on Music & Dance" (L–R): Kim Cunio (chair), Austin Christmas, Graham Marshall, Rita Seumanutafa-Palala, Irene Karongo Hundleby, and Rob Thorne. Photo by Marcia Ostashewski.

address. The opening ceremony involved a *whakatau* (Māori ceremonial welcome) by Jerome Kavanagh Poutama, and included performances of *kapa haka* (Māori performing arts) by Hiwa Performance Creative, *siva* Sāmoa (Sāmoan dance) by the Sāmoan students organisation at Te Herenga Waka, and a First Nations Australian performance by the Warlpiri women from the Tanami Desert, Central Australia. This was followed by the keynote address presented by Jerome Kavanagh Poutama and Ruiha Turner, which focused on *taonga puoro* (Māori instruments), sound, and healing. Many attendees remarked how they were moved by the address and the personal and engaging approach of the presentation. At the end of the lecture, members of the Mi'kmaw delegation from Cape Breton acknowledged Kavanagh and Turner with song and comments.

The concerts and performances at the conference featured a great variety of global musics and dances, and this reflected the unprecedented number of requests received for international guest performers at the conference. The opening evening concert and welcome on 9 January was held at "The Hub" on the campus of Victoria University of Wellington, with bus service provided. The evening featured a Chinese tea ceremony and instrumental performers from the Central Conservatory of Music, Beijing. This was followed by a short performance by Triadhika Productions from Jakarta. The second evening concert on 10 January featured the Mi'kmaw delegation from Cape Breton, Canada, with performances by Graham Marshall, Austin Christmas, and Leim Joe. They presented in collaboration with Jerome Kavanagh on *taonga pūoro* (Māori instruments). The third evening on 11 January focused on the First Nations Australian delegation, and involved Rupert Manmurulu and Reuben Brown presenting the Inyjalarrku "Mermaid" singers and dancers from Goulburn Island in Arnhem Land, the Warlpiri women from the Tanami Desert, Central Australia (in collaboration with Georgia Curran), and the Mayi singers and dancers from central New South Wales led by Wangaaypuwan, Ngiyampaa, and Wiradjuri songman/scholar Jesse Hodgetts.

The evening concert on 13 January involved the largest number of participants. The late afternoon presented a focus on Balinese gamelan, with Gamelan Semara, led by Vaughan Hatch and Putu Evie of Mekar Bhuana (Bali), with accompanying dynamic dances led by Putu Evie, and with artists Wayan Gede Purnama Gita and Komang Yohana Wandira from Denpasar. This performance was undertaken in collaboration with ICTMD members with expertise in Balinese performing arts, as well as community musicians and dancers from Wellington. This expansive performance was followed by

the formal concert, first featuring "The Art of Brazilian Music" played by Randy Lee and Welson Tremura. Afterwards, Kim Cunio and Heather Lee (New Zealand) performed a vocal and instrumental duet of chapter nine from the Bhagavad Gita, inspired by a seminal recording made by the "nightingale" of India, Lata Meneshkar in 1970. This was followed by Javanese and Sumatran music and dance performed by Gamelan Wellington, with Triadhika Productions from Jakarta, and Mahdi Bahar. Dancers from Triadhika performed Gambyong Parianom and the palace dance Srimpi Catur Sagotra Nusantara, with live accompaniment from Gamelan Wellington's Javanese gamelan Gamelan Padhang Moncar led by Budi S Putra. Afterward, Mahdi Bahar, from Jambi University, Sumatra, performed a selection of songs on the *rabab darek*. On the Sunday of the conference, some attendees had pre-booked tours around the Wellington region, particularly the south coast. Others chose to spend the day in the city visiting the national museum, Zealandia ecosanctuary, and other sites. A few members of one tour held a special Māori instrument session on the excursion day with local carver and specialist Tāmihana Katene. The closing ceremony featured performances and impromptu music, including a moving and surprise song performance by members in acknowledgement of outgoing President Svanibor Pettan.

Among the many presentations, workshops, and film screenings, of particular interest were the two plenaries which included local Māori and Pasifika scholars, among other speakers. The first plenary, held on Day 2, was entitled "Learning and Sharing Indigenous Knowledge: Music, Language and Arts." The second, held on Day 6, was entitled "Healing, Health and Wellbeing: Indigenous Perspectives on Music and Dance" and linked with the online pre-conference symposium held the previous September. Moreover, within programme were a variety of sessions related to New Zealand and Oceania, with dedicated sessions on Māori performance, music in Oceania, and Asian music in New Zealand, and which offered a wide variety of scholarly engagements with Aotearoa and the wider region. The local arrangements team curated a large number of workshops throughout the programme, with unprecedented interest from international guest musicians and groups. Among these were workshop sessions on *guqin* playing (China), *angklung* music (Indonesia), several on Balinese dance and gamelan, Maskandi guitar, Mi'kmaw music and language, Māori instruments, and Ainu song.

The local arrangements team wishes to thank: The ICTMD Executive Board, and especially former President Svanibor Pettan, Te Herenga Waka-Victoria University of Wellington, Te Kōkī The New Zealand School of Music, Tourism New Zealand, Business Events Wellington, Tākina Convention and Exhibition Centre, Attend New Zealand, and Northwest Group. For local support and collaboration, the LAC gives thanks to: The New Zealand Music Trust, UNESCO NZ, The Confucius Institute at VUW, the Embassy of the Republic of Indonesia, the Australian High Commission, the Embassy of the People's Republic of China, Wharewaka Tours, the Centre for Sound Communities, Gamelan Wellington, and Wellington City Council. As Chair of local arrangements, I would like to give a special thanks to programme committee co-chairs Kirsty Gillespie and Marcia Ostashewski , and the entire Programme Committee for the long hours in developing the exciting programme for 2025.

The 48th ICTMD World Conference in New Zealand was a successful global ICTMD event within Oceania, and was one of the largest music and dance conferences to take place in New Zealand. The conference set new standards for recognition of Indigenous leaderships, engagement, and decolonisation, and it offered new innovations in its wide use of mobile streaming for workshops and performances across the event. The local arrangements team offers a sincere thanks to all who made the long journey to New Zealand, and to those who joined us virtually. We were delighted to host so many new and returning members, and we were delighted that so many could experience our *manaakitanga* "hospitality" here in Aotearoa. *Ngā mihi nui.*

Announcements

Announcements in this section are sorted alphabetically by title

Study Group on Ethnochoreology: Symposium

20–27 July 2026
Trikala, Greece
Submissions deadline: 15 October / 1 November 2025

The 34th Symposium of the ICTMD Study Group on Ethnochoreology will take place in Trikala, Greece, on 20–27 July 2026. The main themes of the symposium are: (1) Dance, Migration, and Memory; and (2) Dance, Humour and Play. The earlier deadline for submissions (15 October) is for those who would need help with proofreading their abstracts.

The symposium will be in person, and there will not be parallel sessions.

Further information about the symposium, including its call for papers, can be found on the Study Group's website.

Study Group on Global History of Music and Dance: Symposium

17–22 September 2025
Berlin, Germany

The ICTMD Study Group on Global History of Music and Dance will hold its 4th Symposium at the Ethnological Museum (Berlin, Germany) on 17–22 September 2025.

Further information about the symposium, including its full programme, can be found on the Study Group's website.

Study Group on Music and Dance of the Slavic World: Symposium

6–9 October 2025
Nitra, Slovakia

The ICTMD Study Group on Music and Dance of the Slavic World will hold its 5th Symposium at the Faculty of Arts, Constantine the Philosopher University (Nitra, Slovakia) on 6–9 October 2025.

The themes of the symposium are (1) Politics of Representation of (Slavic) Languages in Ethnomusicology and Folkloristics / Language in Music and Dance Cultures; (2) Traditional Music/Dance and Religion; (3) The Concept of *Region* in the Study of Traditional Music and Dance; and (4) New research.

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

Study Group on Musics of East Asia: Symposium

3–5 July 2026
Taipei, Taiwan

The ICTMD Study Group on Musics of East Asia will hold its 9th Symposium at the Taiwan Music Institute (Taipei, Taiwan) on 3–5 July 2026.

For more information about the symposium, please visit the Study Group's website.

Study Group on Sound, Movement, and the Sciences: Symposium

23–25 September 2026
Lisbon, Portugal

The ICTMD Study Group on Sound, Movement, and the Sciences (SoMoS) will hold its 4th Symposium at the Instituto de Etnomusicologia—Centro de Estudos em Música e Dança (INET-md) at the NOVA University of Lisbon—School of Social Sciences and Humanities (NOVA FCSH) in Lisbon, Portugal, on 23–25 September 2026.

Further information about the symposium will be published soon on the Study Group's website.

Study Groups on Multipart Music and Multispecies Sound and Movement: Joint Workshop

6–7 November 2025
Submissions deadline: 15 July 2025

The ICTMD Study Groups on Multipart Music and on Multispecies Sound and Movement will hold the joint online workshop "Multipart Musicking, More-than-Human Interactions" on 6–7 November 2025.

For more information about the workshop, including its Call for Proposals, please visit this website.

REPORTS FROM NATIONAL AND REGIONAL REPRESENTATIVES

CROATIA

by Irena Miholić, Chair of National Committee

The community of ethnomusicologists and ethnochoreologists in Croatia has remained highly active over the past decade. It primarily brings together scholars from the Institute of Ethnology and Folklore Research and from the Academy of Music in Zagreb, who are highly active in various ICTMD activities, from participating in conferences to organising events, and serving on programme and organising committees. Occasionally, ethnomusicologists from other cities (e.g., Split, Osijek) also join, but they are generally more active regionally and nationally, rather than at ICTMD activities.

During this period, ethnochoreologist Iva Niemčić became the director of the Institute, after the retirement of our colleague, ethnomusicologist Grozdana Marošević. We also welcomed new members: Dora Dunatov and Tanja Halužan at the Institute, and Jelka Vukobratović at the Academy of Music. They completed their doctoral studies under the mentorship of Naila Ceribašić at the University of Music and Performing Arts in Graz.

Jelka Vukobratović defended her dissertation "Labour of Local Musicians in the Social Life of Križevci, Croatia" in 2020; in 2023 Tanja Halužan defended her thesis "Music and Performance of Wedding Celebrations in the Zagreb Area: Perspectives of Musicians, Newlyweds, and Other Participants" (co-mentored by Sarah Weiss); and Dora Dunatov defended her thesis "Life of 78 RPM Records on the Domestic and Foreign Markets: The Case of Zagreb-Based Record Companies" in 2024, also co-mentored by Sarah Weiss.

We are all actively involved in ICTMD and regularly participate in World Conferences and Study Group meetings and symposia, particularly in the Study Groups on Ethnochoreology, on Music and Dance in Southeastern Europe, and on Gender and Sexuality. In 2018 we hosted the symposium of the Study Group on Music and Dance in Southeastern Europe in Sinj (a volume of proceedings was published in 2020), and in 2021, during the COVID-19 pandemic, a hybrid symposium of the Study Group on Gender and Sexuality was held at the Academy of Music in Zagreb.

As members of the Sub-Study Group on 19th Century European Couple Dances within the Study Group on Ethnochoreology, in 2020 Iva Niemčić, Ivana Katarinčić, and Tvrtko Zebec published chapters in the book *Waltzing Through Europe: Attitudes Towards Couple Dances in the Long Nineteenth Century.*

Naila Ceribašić, together with Svanibor Pettan and Don Niles, edited the extensive book *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades* in 2022.

We have presented research individually or in panels at various conferences. The high productivity of all members is documented in the CroRIS information system, where institutions, projects, and individuals can be searched. Besides publishing academic and professional articles in journals and conference proceedings, scholars have also published several authored and edited books through our Institute.

In 2019, Irena Miholić, in collaboration with Renata Jambrešić Kirin, published a selection of traditional songs related to World War I. In 2022, Ceribašić edited a book by Miroslava Hadžihusejnović Valašek featuring studies and facsimiles of the oldest collections of traditional music from Slavonia. In 2023, Joško Ćaleta and Ivan Buljan published a selection of traditional songs performed by male vocal groups.

Ivana Katarinčić published a monograph in 2022 on the aesthetics and ethics of classical ballet. That same year, Niemčić and Ćaleta published an ethnography of the Lastovo Carnival, while Jelka Vukobratović published an ethnography of musicians in Križevci. Svanibor Pettan, well known to the ICTMD community, is the author of the latest bilingual book edited by Irena Miholić: *Biti etnomuzikolog / Being an Ethnomusicologist.* In the book, he speaks about his personal choice and experience of being an ethnomusicologist. The book is available online in both Croatian and English.

Among various projects, ethnomusicologists in Croatia have been particularly engaged in "The Record Industry in Croatia from 1927 to the End of the 1950s" (2020–2024), a pro-

ject led by Ceribašić. Despite the challenges posed by the pandemic, the project was highly successful. Project associates presented at conferences and organised the International Symposium "78 RPM at Home: Local Perspectives on the Early Recording Industry" in March 2023 in Zagreb. A wealth of materials has been processed and is now available in the Institute's Repository, and an extensive monograph is in preparation.

Beyond scientific productivity, our researchers maintain close ties with the communities they study and actively engage with them. Many professional works are produced to serve regional and/or local needs. In addition to research meetings, interactive workshops are organised to facilitate knowledge exchange. Our research interests span a broad range of activities, continuously expanding in response to both community needs and current academic developments.

Finland

by Elina Seye, previous Chair of National Committee

The Finnish Society for Ethnomusicology, which functions as the ICTMD National Committee for Finland, celebrated its 50th anniversary in 2024. The main events of the anniversary year were the Symposium of Finnish Music Scholars that took place on 25–27 March 2024 at the University of Eastern Finland in Joensuu, and the ICTMD Nordic-Baltic Network Conference that took place on 8–10 October at the House of Sciences and Letters in Helsinki.

The Symposium of Finnish Music Scholars is organised biannually since 2022 (previously annually) in collaboration with the Finnish Musicological Society, is the most important national event in the field of music studies. As the first celebratory event of the Society's anniversary, the symposium included a panel discussion titled "Finnish Ethnomusicology: Everything or Nothing," led by Elina Seye, the chair of the Society. The invited discussants included Helmi Järviluoma (University of Eastern Finland), Johannes Brusila (Åbo Akademi), Antti-Ville Villén (University of the Arts Helsinki), and doctoral candidate and musician Pekko Käppi (University of Eastern Finland). Their thoughts on Finnish ethnomusicology and its development were published alongside other writings on the history of ethnomusicology in Finland in *Musiikin suunta*, the Society's online journal.

The first ICTMD Nordic-Baltic Network Conference attracted to Helsinki about 70 participants from all the countries of the region. The ICTMD Secretariat was present, and the organisers were happy to note the photos from the event that were included both in the previous *Bulletin* and in the Secretariat's report at the General Assembly in Wellington in January. The joyful gathering of Nordic and Baltic scholars and students marked a new beginning for Nordic-Baltic collaboration within ICTMD, that had been in planning already for several years. A collection of articles based on papers presented at the conference is in progress, and will be published in late 2025 or early 2026.

To celebrate its 50th anniversary, the Finnish Society for Ethnomusicology also wanted to acknowledge the work of its early board members by awarding new honorary memberships to Ann-Mari Häggman, Ilkka Kolehmainen, Timo Leisiö, Pirkko Moisala, and Matti Rantanen, as well as to Pekka Gronow, who is known to have contributed to the establishment of the Society. Since the society's foundational years, honorary members have continued to make significant contributions to music research and music education in Finnish universities as well as in other key institutions.

The yearbook of the Society, *Etnomusikologian vuosikirja*, received some unexpected additional funding in 2024, which made it possible to order translations into Finnish of three articles, of which especially those originally written in Japanese and Arabic would otherwise not have been accessible to most Finnish readers. The third translated article, originally in English, dealt with sonic dimensions of war in Ukraine.

The Folk Music Department of the Sibelius Academy (University of the Arts Helsinki) celebrated its 40th anniversary in 2024. Apart from concerts, the festivities included a two-day symposium at Musiikkitalo, in Helsinki on 9–10 February 2024. The symposium was also a continuation of the Folk Music Researchers' symposia, organised at varying intervals since 2015 by the Folk Music Department in collaboration with the Finnish Literature Society.

The Folk Music Department has started to publish is own journal *Satasarvi* [Finnish journal of folk music research], of which the first issue came out in 2020 and the second in 2024. The journal includes both peer-reviewed and other articles, several of them based on papers presented at the aforementioned Folk Music Researchers' symposia.

Further events of recent year worth mentioning here include two smaller gatherings dealing with music as intangible cultural heritage:

Participants of the Diversity of Music Heritage symposium in front of the Folk Art Centre in Kaustinen. Kaustinen, Finland. June 2023. Photo by Lauri Oino.

1. The Disciplining Music Heritage conference and a related international doctoral seminar took place in Seinäjoki in October 2022. The keynote speakers of the conference included, among others, the former ICTMD President, Salwa El-Shawan Castelo-Branco. The conference and the seminar were organised in collaboration with the Seinäjoki unit of the University of the Arts Helsinki, IASPM-Norden, and the Finnish Society for Ethnomusicology.

2. The Diversity of Music Heritage symposium in June 2023 was a joint effort between the "Diversity of Music Heritage in Finland" research project, the Finnish Folk Music Institute, and the Nordic and Baltic Network of Intangible Cultural Heritage. The symposium took place at the Folk Art Centre in Kaustinen, and included a keynote speech by the holder of the UNESCO Chair on Transcultural Music Studies, Tiago de Oliveira Pinto.

Significant research projects have taken place in Finland during the past few years. Projects that may be of interest to ICTMD members are:

* Kyynelkanavat: Laments in contemporary Finland (2021–2024), led by Elina Hytönen-Ng, University of Eastern Finland. The Kyynelkanavat project consisted of three artist–researcher pairs, who approached the lamenting tradition and its role in modern Finnish society through the perspectives of body, experience, religion, communality, emotions, and affects.

* World Wide Women: Female Musicians Crossing Borders and Building Futures (2021–2024), led by Elina Seye, University of Helsinki. The WWW project combined research and artistic work with a focus on women musicians around the world (in Bolivia, Japan, Mali, Senegal, and Finland). It studied and supported the agency of women in their own communities and in the globally-connected music world.

* Diversity of Music Heritage in Finland (2023–2025), led by Antti-Ville Villén, University of the Arts Helsinki. This ongoing research project focuses on the heritagization of music in Finland, with emphasis on ethnicity and intergenerational relations. The project was presented at the ICTMD World Conference in Wellington in its own session with papers by four researchers, Annukka Saaristo, Elina Seye, Outi Valo and Antti-Ville Villén.

* Transition Pathways Towards Gender Inclusion in the Changing Musical Landscapes of Nepal (amplifyHer) (2023–2026), led by Heidi Westerlund, University of the Arts Helsinki. This ongoing research project, conducted in collaboration with Kathmandu University, aims to enhance systemic understanding of how gender equality can be promoted in Nepal's evolving music culture.

Other international projects and activities include ICH-related projects and networks that the Finnish Folk Music Institute, a UNESCO-accredited NGO, is involved in: ICH North: Passing on Our Musical Heritage (2023–2025); Amplifying Heritage (2022–2024); and Digital Dimension of the Network of UNESCO Cultural Spaces (2024–2027). The Institute also continues to organise Kaustinen ICH Academy lectures and seminars during the Kaustinen Folk Music Festival that takes place every year in July.

Thanks to the efforts of the local tradition-bearer community, the Finnish Folk Music Institute, and the Finnish Heritage Agency, the first musical item from Finland was inscribed in UNESCO's Representative List of Intangible Cultural Heritage in December 2021: Kaustinen Fiddle Playing and Related Practices and Expressions.

The Global Music Centre continues to spread knowledge about the world's musical diversity, and supports the activities of minority musicians in Finland through publications, various events, and the yearly Etnosoi! festival.

Despite the aforementioned celebrations and achievements, there is a lot of concern for the future. The status of ethnomusicology at Finnish universities has remained weak in the past years, and there is no improvement in sight. Ethnochoreology has always been a field with no home in Finnish academia, and the situation is unlikely to change in the foreseeable future. The field of culture and performing arts is also suffering from the government's repeated budget cuts, that are now beginning to seriously threaten the activities of the central institutions of traditional music and dance, like the Finnish Folk Music Institute and the Global Music Centre.

The Finnish Society for Ethnomusicology (as the ICTMD National Committee for Finland) continues to foster contacts among its membership, consisting of researchers and students interested in the social and cultural dimensions of various music/sound and dance/movement practices, though seminars and other events. It also maintains contacts with other societies and associations with shared interests both nationally and internationally. The now revived ICTMD Nordic-Baltic collaboration between national committees and liaison officers is planned to continue in the coming years.

France 🇫🇷

by Elina Djebbari, Chair of National Committee

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

SFE went through 2024 with its various core activities. As part of its Nomad Seminar programme, held in partnership with various universities and institutions all over France, SFE supported the conference "Vièles et archets" [Fiddles and bows], at the crossroad of ethnomusicology and medieval musicology, organised by CIMM on 23–25 May in Saint-Guilhem-le-Désert, as part of Les Marteaux de Gellone Festival.

Cover of Cahiers d'ethnomusicologie 37 (2024)

It also launched an ongoing Wikipedia project, titled "Portraits of Ethnomusicologists," that involves creating (as well as enriching already existing) Wikipedia entries to represent and promote French ethnomusicologists, especially women. Master's students of the Ethnomusicology research seminar at Paul-Valéry Montpellier 3 University completed two biographies in 2024, for Monique Brandily and Mireille Helffer.

SFE organised its annual physical gathering over three days in Pau, on 27–29 September 2024, in partnership with Ethnopôle CIRDOC-Institut Occitan De Cultura to held the symposium "Les tiers-lieux de l'ethnomusicologie" [Ethnomusicology's third places].

The society also contributed to fieldwork missions (especially for young researchers) and to the publication of multimedia resources (mainly documentary films) and monographs.

As usual, SFE collaborated with Ateliers d'Ethnomusicologie in Geneva, Switzerland, to publish the 37th volume of *Cahiers d'ethnomusicologie* (2024), a special issue on epics.

In addition to these various scientific events and publications, SFE also contributed to the 2024 edition of the Jean Rouch International Film Festival.

In July 2024 Bernard Lortat-Jacob sadly passed away, an eminent figure of ethnomusicology and founding member of SFE. Numerous tributes have acknowledged his outstanding contribution to ethnomusicology, and you can read some of them on the SFE website.

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

Iran 🇮🇷

by Mohammad R Azadehfar, Liaison Officer

In July 2015, a group of students from Tehran University of Art graduated with a master's degree in ethnomusicology for the first time. This programme was established in 2012 by Mohammad Reza Azadehfar and a number of other Iranian scholars, marking a significant milestone in the field within Iran. This year, Tehran University of Art, in collaboration with the ICTMD office, is developing a curriculum for a bachelor's degree in ethnomusicology, with the aim of launching this programme in the next two years.

However, the ongoing sanctions against Iran have severely hindered the international activities of Iranian scholars and students. Many reputable publishers have become reluctant to deliver books to individuals residing in Iran.

Over the last six years, I have dedicated my efforts to a monograph that I submitted to a British multinational academic publisher for publication. The reviewers acknowledged the significance of my work, and the publisher was prepared to sign a contract for its publication. However, when my home address was included in the contract, I was informed that the publisher could only proceed if my payment for the book would be set to zero, due to my residence in a sanctioned country. This book represents more than six years of my life's work, but I felt compelled to sign a contract that would grant me no earnings from its sales. Furthermore, the publisher is unable to send me even a copy of the published book, because I reside in Iran.

Territory:	Worldwide
Publisher:	[redacted]
Free Copies:	In addition to access to 1 copy of any eBook or online version of the Work, 0 free print copies of the Work in the first format in which it is published. If the Work is published in hardback and paperback simultaneously, you will receive 0 hardback and 0 paperback copies.
Royalty Rates:	Format / Royalty Rate (on Net Receipts)
	Publisher Editions
	Print hardback 0.00%
	Print paperback 0.00%
	Digital 0.00%
	Other 0.00%

A publisher pays zero percent royalty to works of scholars from Iran

These challenges discourage younger scholars and students from pursuing studies in ethnomusicology, as they witness the difficulties faced by more established academics in the field. I urge my colleagues to consider potential solutions to these pressing issues, and I welcome any suggestions that might arise.

Republic of Korea 🇰🇷

by Sheen Dae-Cheol, Chair of National Committee

An international festival and conference on traditional performing arts was held at Yeongdong County, in the central part of the Republic of Korea, on 10–13 October 2024. The event was part of the preparatory work for the 2025 Yeongdong World Traditional Music and Arts Expo, to be held in next October. The international conference was held on 11 October, titled "2024 Yeongdong International Seminar on Traditional Music and Arts." The theme of the seminar was "Promotion of Traditional Performing Arts: Public, Private, Education." The conference

was divided into three sessions: (1) Promotion of Traditional Performing Arts; (2) Education and Promotion of Traditional Performing Arts; and (3) Roundtable on 2025 Yeongdong World Traditional Music and Arts Expo.

During the first session, ICTMD President Tan Sooi Beng delivered a paper on the Malaysian puppet theatre, titled "Keeping the Hokkien Potehi Glove Puppet Theatre Alive in Penang, Malaysia: Strategies for Collaboration and Localisation." During the second session, former ICTMD Vice President Razia Sultanova delivered a paper on Uzbekistani traditional music, titled "Festivals and Private Initiations: Foundations of Traditional Music Survival in Uzbekistan." Before these two sessions, the Chair of the ICTMD National Committee for Korea, Sheen Dae-Cheol, presented a keynote speech titled "Why Traditional Performing Arts?"

Two young Korean scholars awarded the 2025 Lee Hye-Ku Prize

A conference for young scholars, organised by the Korean Musicological Society, was held at Seoul National University, Seoul, on 14 February 2025. Three master's theses and three PhD dissertations on Korean music were presented by young scholars who earned their degrees the previous February.

Three master's theses were written on *p'ansori* (a long narrative solo vocal music with drum accompaniment), the chamber music of the eighteenth century, and the education system of Korean female musicians and their performance activities. The subject of the three PhD dissertations were on famers' band music, the guidebook for court music of the fifteenth century in Korea, and *p'ansori*.

Winners of the 2025 Lee Hye-Ku Prize, posing with the president of the Korean Musicological Society. Seoul, Korea. February 2025. Photo provided by Sheen Dae-Cheol.

An award ceremony for scholars under 45 years old, named the Lee Hye-Ku Prize, was held at the end of the conference. The prize was founded in 1995 by Lee Hye-Ku (1909–2010), the great pioneer of Korean musicology and the organiser of the 1981 IFMC World Conference in Seoul, to encourage young Korean music scholars. It is awarded every two years. This year, two young Korean scholars shared the award, each receiving approximately USD 2,000.

Malta

by Philip Ciantar, Liaison Officer

As in previous years, the School of Performing Arts of the University of Malta has supported studies in world music and dance through its various initiatives and research contributions.

In March 2024, ICTMD member and senior lecturer Deborah Williams, together with Margherita Borg Buhagiar, both from the Dance Studies Department, convened the 10th Annual Conference of the School of Performing Arts (UM) in Valletta. The conference, titled "Subject/Object/Practice/Place: Connecting Creatively Through the Performing Arts," included, among others, presentations on topics related to dance and music. Such topics included music and migration in the Mediterranean, Indo-Dutch musical memory, and the Tsue Tsele dance.

Deborah Williams also participated in the 33rd Symposium of the ICTMD Study Group on Ethnochoreology (Izmir, Türkiye) where she presented a paper titled "Red Shoes Dancing: Representations on Film." Additionally, Williams co-edited the book *Dance, Performance, and Visual Art: Intersections With Material Culture* (Palgrave, 2024). In this book, she co-authored a chapter with Heike Salzer, titled "From Physical Sensation to Digital Presentation: Exploring Interdisciplinary Worldbuilding." The volume includes contributions from several current and former members of the ICTMD Study Group on Ethnochoreology, and takes a multidisciplinary approach to the subject.

The Department of Music Studies of the same School has also undertaken notable activities. Joseph Camilleri, an MMus graduate in ethnomusicology from the University of Malta, produced a documentary on the life of Maltese percussionist George Caruana (b. 1927), also known as Tony Carr. The documentary, titled *Strait Street to Abbey Road*, highlights the jazz scene in Valletta's Strait Street in the mid-twentieth century and how it served as the starting point

for Tony Carr's illustrious international career as a percussionist (trailer available on YouTube).

In April 2024, the Department of Music Studies hosted Giovanni Giuriati (Sapienza Università di Roma) for a public lecture titled "Carnival and Festa Dei Gigli: Music, Feast and Performance in Two Case-Studies From Campania (Italy)." Other initiatives by academic staff and students of the same department included contributions about writings on Maltese music to the RILM Abstracts of Music Literature database. The abstracts range from studies on Maltese folk and popular music to research focusing on Maltese art music. This work was carried out by the RILM National Committee of Malta, chaired by the author of this report and comprising current and former postgraduate students of the department.

The 2024 Ritmu Roots Festival Malta took place on 17–25 May, in various locations on the island. Curated by artistic director Andrew Alamango, the festival showcased the musical talents of instrumentalists from Malta and across the Mediterranean. In addition to performances by Maltese *għana* (pronounced *āna*) singers and guitarists, and a recital by Maltese classical guitarist Tony Pace, the festival also featured international artists such as the Nefalo Project from Crete, I Casentuli, and the Loccisano & De Carolis duo from Italy on the *chitarra battente*. Another highlight was the screening of ethnographic films documenting the lives and musical activities of past Maltese *għana* singers and guitarists.

Montenegro

by Melita Malezić Abdić, Liaison Officer

The last report from Montenegro, published in issue 146 (April 2021) of this *Bulletin*, calls for an update spanning the past four years (2021–2025). While no single institution is yet dedicated to the study of folk music traditions, a dynamic network of individuals, the Music Academy at the University of Montenegro—in collaboration with the Institute of Musicology at the Academy of Music in Sarajevo—along with various state institutions and non-governmental organizations, has fostered a rich landscape of events in ethnomusicology and ethnochoreology.

Ethno-camps Kolašin

Over the past four years, the town of Kolašin has hosted four Ethno-camps, each contributing to the preservation and celebration of folk traditions. These include the 7th Ethno-camp (1–7 August 2021), 8th Ethno-camp (1–7 August 2022), 9th Ethno-camp (1–7 August 2023), and 10th Ethno-camp (1–7 August 2024), which marked a decade of work at the research station.

The 7th Ethno-camp was organised by the Cultural Society Mijat Mašković-Kolašin, with Zlata Marjanović as mentor and Davor Sedlarević as manager. While field research was not conducted due to the COVID-19 pandemic, the seven-day programme included book promotions, exhibitions, free traditional dance and song workshops, and a public class held in the town square. The camp gathered more than 40 participants. More information can be found on this webpage (in Montenegrin).

The 8th Ethno-camp, together with the first phase of the "Voices of Hills" project, was held in Kolašin with the support of the Municipality of Kolašin, the Cultural Society Mijat Mašković-Kolašin, the Centre for Culture-Kolašin, and the NGO CIRTIP. The camp offered field research, workshops on traditional singing and folk dancing, a competitive dance event (*Po crnogorski*), and ethnomusicological lectures by Sanja Ranković, Dragica Panić Kašanski, and Zlata Marjanović. Camp mentors Igor Popov and Davor Sedlarević guided participants throughout the programme. More can be found on this webpage (in Montenegrin).

The 9th International Study Research Station Ethno-camp Kolašin featured field research and free workshops on traditional singing and folk dances. The workshops were led by Maja Radivojević, Davor Sedlarević, Martina Trajkovska, and Predrag Šušić, who also served as the camp's mentor. A diverse range of lectures was delivered by Nikola Zekić, Marko Gošović, Jelena Đukanović, Luka Kosanović, and Tamara Ljesar. The camp was made possible with financial support from the Ministry of Culture and Media of Montenegro, the Municipality of Kolašin, the Centre for Culture-Kolašin, CIRTIP, and members of the Cultural Society Mijat Mašković-Kolašin. More can be found on this webpage (in Montenegrin).

With the support of the same partners, together with Biogradska Gora National Park and the Kolašin Tourism Organization, the 10th International Research Site Ethno-camp Dr. Zlata Marjanović–Kolašin, was held in Kolašin. As of 2024, the camp has been named in honour of Zlata Marjanović, the recently deceased first mentor of the camp, a leading ethnomusicologist, and one of the most significant researchers of Montenegro's folk musical tradition in recent years.

CD

The collaboration between the Institute of Musicology at the Academy of Music, University of Sarajevo, and the Music Academy at the University of Montenegro resulted in the scientific audio publication *Series 4: Montenegrin Folk Music—Field Recordings From the Institute of Musicology at the Academy of Music, University of Sarajevo.*

Created and published in 2021 as part of the project "Musical Heritage of Montenegro: Musical Practices of Montenegro and Their Potential," this release marks the first in a series of scholarly sound recordings drawn from the ethnomusicological archive of the Institute of Musicology, showcasing Montenegro's rich folk music tradition.

The edition includes a booklet and three CDs featuring 66 songs recorded between 1952 and 1984. Recordings captured the voices of narrators from various Montenegrin regions, including Ćamil Sijarić, Emina Dervović, Miljko Bulajić, Sulejman Đečević, Ćiril Peruđini, and Hamdija Šahinpašić. Edited by Jasmina Talam, this collection offers new perspectives for the presentation and promotion of Montenegrin cultural heritage.

The promotion of the scientific audio edition took place on 17 February 2022 at the Ceremonial Hall of the University of Sarajevo. The publication was presented by Tamara Karača Beljak, Ališer Sijarić, Bojan Martinović, and Jasmina Talam. As part of the event, ethnomusicologist Damir Galijašević performed a medley of Montenegrin folk songs, accompanied by the accordion. See more here (in Bosnian).

1st "Days of Ethno-Culture Ibiš Kujević"

The event "Days of Ethno-Culture Ibiš Kujević" was established by the Bosniak Council in Montenegro as a tribute to the remarkable work and legacy of Ibiš Kujević, an unparalleled researcher, ethnographer, and choreographer.

The first staging of the event was held in Rožaje on 22–24 July 2022, featuring three key programmes:

1. **Half a Century of CAA Vrelo Ibra**. A promotion of the monograph *50 Years of CAA Vrelo Ibra* by Ibiš Kujević, held at the Cultural Centre in Rožaje. Speakers included Rifat Škrijelj, Tamara Karača Beljak, Sait Šabotić, Rahman Husović, and Mirsad Rastoder, with video contributions from Sait Kačapor and Blagota Eraković.

2. **Art Coliseum**. An exhibition of paintings from the Most Gallery collection, hosted at the Hilmija Ćatović Gallery.

3. **Pearls of Folklore**. A concert featuring performances by CAA Mirko Srzentić from Podgorica and CAA Vrelo Ibra from Rožaje.

See more information about the event here (in Montenegrin).

Lecture

An ethnomusicological lecture titled "Tradition and Oblivion" was held on 30 October 2023, at the Music Centre of Montenegro in Podgorica. The lecture was delivered by ethnomusicologists Gordana Ćetković and Nikola Zekić.

Participants of the panel discussion "Heritage and Contemporary Challenges". Petnjica, Montenegro. 18 October 2024. Photo by Adem Softić.

This inaugural lecture focused on general examples of the loss of traditional values, with a particular emphasis on the singing skills and interpretation of Zejna Burdžović from Bijelo Polje. The musical segment of the programme featured a performance by accordionist Amela Frljučkić.

Roundtable

As part of the project "On the Wings of Sevdah" the Centre for Rural Development organised a roundtable on 4 July 2024, at the Cultural Centre of Petnjica, focused on preserving the musical culture of *sevdah*.

The event featured participants Melita Malezić Abdić, Nikola Zekić, Almir Martinović, and Enver Rastoder, who discussed the vocal folk music tradition of Montenegro, with particular emphasis on *sevdalinka*, its interpretive elements, and the preservation of this melopoetic form.

Later that day, a concert was held by the City Tamburitza Orchestra and the Cultural Society Volođa from Pljevlja. The project was financially supported by the Fund for the Protection and Exercise of Minority Rights in Montenegro.

Workshops

With the support of the Ministry of Culture and Media of Montenegro, free traditional singing workshops were held on 13–19 September 2024 in Đenovići, Herceg Novi, as part of the project "Preservation of Traditional Female Singing in Montenegro."

The workshops were led by Davor Sedlarević and the Đude Woman's Vocal Group, winners of the prestigious award for the best European heritage story. The programme focused on theoretical aspects of traditional singing in Montenegro, including voice technique, performance of the second (interval), and ornamentation. Musical examples from various regions of Montenegro were also featured.

2nd "Days of Ethno-Culture Ibiš Kujević"

The 2nd "Days of Ethno-Culture Ibiš Kujević" was held on 18–19 October 2024 in Petnjica, organised by the Bosniak Council of Montenegro and the Petnjica Cultural Centre.

On the first day of the event, a panel discussion titled "Heritage and Contemporary Challenges" took place, attended by Naka Nikšić, Senad Gačević, Melita Malezić Abdić, Lazar Božović, and Vasilije Bato Rogošić. The panel highlighted the work and significance of Ibiš Kujević as a researcher, ethnographer, and choreographer.

Composer Senad Gačević also presented his artistic creativity, incorporating folklore elements from the Montenegrin musical heritage into his works. The panel featured *tamburica* players Rasim Muminović and Aljo Medunjanin.

Project

Throughout 2024, the Society for Cultural Development Bauo from Petrovac na Moru, in partnership with the Centre for Research and Revitalisation of Traditional Dances and Songs of Kolašin, and the Women's Vocal Group Harmonija from Budva, carried out the project "Reconstruction and Revitalisation of Traditional Dances, Music, and Costumes of the Paštrovići."

The project's implementation resulted in the reconstruction of traditional Paštrovići dances, music, and costumes, as well as the initiation of their revitalisation. Local communities in Paštrovići and Kolašin were informed and educated about these key aspects of Paštrovići's cultural heritage.

The following activities were carried out: several months of ethnographic, ethnochoreological, and ethnomusicological research; the preparation and printing of a monograph on the intangible cultural heritage of the Paštrovići; the filming of a medium-length documentary; the creation of ten replicas of women's and five replicas of men's Paštrovići costumes; and workshops conducted with the local community.

All project segments were presented to the general public through a series of concerts, a film screening, the promotion of the monograph, and a documentary photo exhibition in several cities across Montenegro in December 2024.

The project was supported by the Ministry of Culture and Media of Montenegro. You can read more about project here (in Montenegrin).

Nigeria

by Christian Onyeji, Liaison Officer

The International Council for Traditions of Music and Dance, a global council of scholars and researchers on various aspects of Indigenous music and dance, as well as all other components of Indigenous music and dance performances and presentations, has made significant inroads in Nigeria in recent times. With about five members in 2018, the Council now counts 75 active and motivated members in Nigeria who engage in a variety of the Chapter's (i.e., ICTMD members in Nigeria) discourses.

The Chapter also includes a member of the Executive Board of ICTMD, Marie Agatha Ozah. She has been very wonderful

in motivating and supporting members into the programmes and activities of ICTMD. We are indeed grateful to her for her commitment. The Chapter also has a member who is the Vice Chair of the Study Group on Traditions of African Music and Dance, Rita Sunday-Kanu, an associate professor at the Department of Music of the University of Port Harcourt.

While some members attended ICTMD World Conferences, particularly Bangkok in 2019 and Accra in 2023, some were actively involved and contributed significantly to the ICTM(D) Dialogues on decolonisation of music and dance studies. At least three panels made up of more than 20 individuals have been featured in the Dialogues. The three panels discussed issues relating to high-impact journal publications, art-music composition, and music education challenges in Nigeria. One panel also presented a session at the 2024 Dialogues, on the topic of eco-musicology. The Dialogue sessions provided needed opportunities for the presenters to spotlight major challenges faced by music practitioners, composers, researchers, and educators on the hegemony of the Western educational contents and practices in Nigeria. The Dialogues gave us hope about the universality of the desire to make a shift and to acknowledge or accommodate other forms and methods of music and dance studies which have been relegated over the years. The series was a great success and provided much-needed platforms for people to connect with the challenges of practitioners globally.

ICTMD-Nigeria boasts a very excited membership mostly made up of young scholars who are poised to explore and engage in research and scholarship. Nigeria is known to have very vibrant and motivated scholars who have continued to grapple with very minimal institutional/governmental support, and poor funding and research facilities to make their contributions heard globally.

It is quite exciting to note the vigour with which traditional music and dance research is undertaken in the country. There are two main bodies engaged in the promotion of music research, education, and performances: the Association of Nigerian Musicologists (of which I am the current President), and the Society for Music Educators in Nigeria. These two bodies hold regular annual conferences. Music is fairly taught widely in Nigerian schools, both public and private, but needs to be deepened and supported with facilities. Research activities leading to various publications in journal articles, book chapters, and books are actively pursued by music lecturers and students. There are about five active music journals in the country at the moment. The Association of Nigerian Musicologists is in the process of establishing the first dedicated library of Nigerian music. The library building is being constructed through the generous support of Charles Okechukwu Esimone, the past Vice Chancellor of Nnamdi Azikiwe University Awka, who contributed the building as a rare support to the Association while he was the sitting Vice Chancellor of the institution. When completed, the library will have physical and digital sections with various collections of Nigerian music materials, documents, and data. More details will be provided about this in the future. As the president of the Association, I was personally and directly involved in negotiating and attracting this project, based on my conviction of the extreme benefits it would convey to music studies and practices in Nigeria.

ICTMD-Nigeria is very grateful to the ICTMD Executive Board for accepting my application to waive the membership fees for Nigerian members for one year in 2024, owing to the very dire economic situation in the country at the time. Unfortunately, the economic situation is still very bad in Nigeria, and it is doubtful that many members will be able pay their fees for 2025. I strongly appeal for another special consideration by the Executive Board, to support the participation of those from very weak economical backgrounds while we pray for a better situation in the country.

On 10–11 September 2024, we held the first online symposium of ICTMD-Nigeria on the theme "Safeguarding the Nigerian Traditions of Music and Dance." With the growing number of members in the country, it was necessary to hold the symposium over two days. This, we believed, would consolidate discussion on the gains already recorded and bring in more members. It would also give members an opportunity to focus on discourses on Nigerian traditional music, which we believe require some attention. It would be possible to look into the idea of developing a framework for teaching and practicing traditional music and dance from the perspective of Indigenous practices, in support of the outcomes of the ICTMD Dialogues during such symposia. The Council was duly notified about the symposium. The then-president of ICTMD, Svanibor Pettan, gave an opening speech, while Marie Agatha Ozah and I handled the opening and closing formalities. Ukeme Udoh of the University of Uyo was the organising Chair. The keynote paper was delivered by Tan Sooi Beng, while Carlos Yoder provided IT support. The symposium witnessed paper presentations, discussions, and participants from different parts of the globe.

Unfortunately for ICTMD-Nigeria, no member was able to attend the last World Conference in New Zealand in person, due to lack of funding. This was a great setback for us, as we did not have the opportunity to witness the events and ceremonies live in New Zealand. The cost of registration for the

conference was also very high for many members, due to the aforementioned economic situation in the country, and so many people were not able to participate online either. It was a great disappointment for many of us who looked forward to the conference. It is our wish that we will have the opportunity to attend ICTMD World Conferences in person in the future.

In general, Nigerian members engage in research and publications of articles related to traditional music in different journals, books, and media. Many such publications enrich the knowledge base of researchers and provide resources for teaching and learning in different institutions. Members have continued to participate actively in national conferences in Nigeria, where papers are regularly presented on different aspects of Nigerian/African music. We are quite happy and excited that discourses on Nigerian traditional music are available through various media, providing needed access to traditional music knowledge globally. ICTMD is thus a strong platform to strengthen these efforts.

We thank ICTMD for the generous support to Nigerian members, and we are glad to note that the Chapter is growing stronger as more and more people are informed about the opportunities that abound in ICTMD.

Portugal 🇵🇹

by Susana Sardo, Chair of National Committee

The 4th Meeting of the ICTMD National Committee for Portugal was held at Colégio Mateus d'Aranda (University of Évora, School of Arts, Music Department) in Évora, Portugal, on 27–29 November 2024, alongside the 4th International Conference "Rethinking Soundscapes: Communities, Heritage and Traditions." Organised by the Centre for the Study of Sociology and Musical Aesthetics (CESEM) and the Institute of Ethnomusicology–Research Center for Music and Dance (INET-md), in collaboration with ICTMD, the event brought together researchers from diverse disciplines and countries to explore the evolving field of soundscapes.

Chaired by ethnomusicologists Susana Sardo and Pedro Moreira, together with musicologist Vanda de Sá, the conference highlighted the dynamic nature of soundscape studies. It showcased pioneering research that extended beyond traditional musicology, investigating sound as a complex, multidimensional cultural phenomenon.

The three-day event featured two keynote speeches, 19 thematic sessions, multiple panel discussions (including online ses-

Participants of the 4th Meeting of the ICTMD National Committee for Portugal. Évora, Portugal. November 2024. Photo provided by Susana Sardo.

sions), a conference concert, and a book launch. The keynote speakers were Ana Lidia Dominguez Ruiz (Fonoteca Nacional de México), who presented "Listening to the Environment: From the Soundscape to the Sensitive Dwelling," and Juan Ruiz Jiménez (Royal Academy of Fine Arts of Granada), whose presentation was titled "Historical Soundscapes 2.0 (2014–2024): From Project Beginnings to Challenges on the Horizon."

The conference sessions covered a broad spectrum of topics, including Sound Art and Life in South Korea; Sound Heritage and Sonic Cartographies; Museum Soundscapes and Ethnographic Sound Archives; (Post)Conflict Soundscapes and Ecological Sound Perspectives; and Regional Sonic Landscapes With a Focus on Alentejo, Portugal.

Bringing together more than 60 scholars from Austria, Brazil, Greece, Italy, Mexico, Portugal, South Korea, Spain, UK, and the USA, the conference fostered a truly global dialogue. Several presentations introduced cutting-edge research methodologies, such as a digital humanities approach to sound mapping, virtual reality simulations of historical sound environments, ethnographic sound archives, ecological sound art practices, postcolonial and decolonial sound studies, and historical approaches to soundscapes.

This conference underscored the interdisciplinary nature of soundscape research, bridging musicology, ethnography, performing arts, cultural studies, and environmental studies. It demonstrated how sound interacts with memory, heritage, ecology, and cultural identity, reinforcing its significance as an academic and artistic field.

Spain / España 🇪🇸

by Susana Moreno Fernández, Chair of National Committee

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

Los miembros de ICTMD representados por el Grupo de Trabajo en Tradiciones Musicales de la Sociedad de Etnomusicología, SIBE, hemos estado activos durante el último año en varios frentes, dentro y fuera del estado español. A la participación y liderazgo de proyectos de investigación se suma la presentación de resultados de las tareas investigadoras en congresos, simposios y jornadas, la organización de eventos y la edición de publicaciones escritas y audiovisuales. De los congresos internacionales sobresale la participación en el 48vo Congreso Mundial del ICTMD, celebrado del 9 al 15 de enero de 2025 en Wellington, Nueva Zelanda.

Entre las publicaciones recientes, cabe resaltar las coordinadas por el profesor Enrique Cámara de Landa (Universidad de Valladolid) acerca de la música en la India, tituladas *Transmisión del patrimonio musical canónico de la India* y *Música de India*, ambas editadas desde el Aula de Música de la Universidad de Valladolid en 2024.

Deseamos también destacar que durante los días 4 y 5 de octubre de 2024 tuvieron lugar las *Primeras Jornadas SIBE en Ludomusicología para el Estudio de la Música y el Juego*, celebradas en el Conservatori Superior de Música de les Illes Balears (Palma de Mallorca, España). Estas jornadas supusieron un acontecimiento relevante para el desarrollo de esa área de conocimiento emergente que cuenta con un Grupo de Trabajo propio en la SIBE. Puede consultarse más información acerca de esta reunión académica en la correspondiente reseña de las jornadas recogida en la revista *Etno. Cuadernos de Etnomusicología*, número 19 (2024).

Anuncios

Los siguientes eventos académicos se celebrarán en España en los próximos meses.

Entre los días 25 y 27 de junio de 2025 tendrá lugar en la Facultad de Filosofía y Letras de la Universidad de Valladolid el Simposio Internacional *Las tradiciones musicales y coreográficas contemporáneas: procesos y proyecciones en el marco ibérico*. Su organización corre a cargo del Proyecto de Investigación titulado "Turismo y procesos de espectacularización en las tradiciones musicales ibéricas contemporáneas", con referencia PID2020-115959GB-I00, financiado por el Ministerio de Ciencia e Innovación del Gobierno de España y la Agencia Estatal de Investigación bajo la convocatoria MCIN/ AEI /10.13039/501100011033, Proyectos I+D+i, Modalidades "Retos Investigación" y "Generación de Conocimiento". En este simposio colabora—junto a otras entidades—el Grupo de Trabajo en Tradiciones Musicales de la SIBE—ICTMD España. El propósito de este evento, en el que participará el profesor Alejandro L. Madrid (Department of Music, Harvard University) como ponente principal, es fomentar el encuentro académico y el debate científico entre especialistas de diversas disciplinas que permita abordar los procesos de espectacularización y proyección turística de las tradiciones musicales y coreográficas en el espacio ibérico. Toda la información y los datos de contacto se pueden consultar en las lenguas oficiales del simposio (español y portugués) en este sitio web.

También con la colaboración del Grupo de Trabajo en Tradiciones Musicales se celebrará del 6 al 9 de noviembre de 2025 el próximo congreso de la SIBE, titulado *Música y conflicto social. Paradigmas, enfoques y retos de la etnomusicología contemporánea*. Este XXVIII congreso SIBE, XIII Congreso IASPM-España y V Congreso ICTMD-España busca promover la reflexión crítica y la producción de conocimiento en torno al papel de la etnomusicología en contextos de conflicto social, sin obviar otros temas de interés para la disciplina. Tendrá lugar en la ESMUC-Escola Superior de Música de Catalunya, en Barcelona. La información completa acerca de este encuentro, en las diferentes lenguas aceptadas, está disponible en la web https://sibe2025.sciencesconf.org.

Sudan 🇸🇩

by Mohamed Adam Sulaiman, Liaison Officer

The Attibr Orchestra is one of the Sudanese musical entities that came after several experiences of private bands and orchestras working in Sudan, and the National Orchestra was a governmental one affiliated to the Ministry of Culture, but most of them did not receive the necessary care and sponsorship, which made them vulnerable to disintegration. The establishment of the Attibr Orchestra came after those musical groups and orchestras. Its conductor, Kamal Yousif (a flutist and music composer), is a graduate of the Higher Institute of Music and Drama in Sudan.

Kamal Yousif was a member of the so-called Nile Orchestra, of which he was one of founders alongside his teacher, Abdullah "Amigo," in 1997, its members at that time were 32 musicians. The Nile Orchestra participated in many musical events. After the Nile Orchestra stopped performing, Kamal and other former members of the Nile Orchestra participated in the Amassie Al Khartoum Festival. That was the beginning of the Attibr Orchestra, which debuted at Sharjah Hall of the University of Khartoum in 2012. The orchestra was joined by musicians of both genders.

The Attibr Orchestra strives to present Sudanese music with its distinctive characteristics and diversity in melodies and rhythmic forms, to benefit from composition science and the arts of music performance, out of its keenness to create a balance between the types and sprit of Sudan's musical cultures. The Orchestra presented many musical and song repertoires, and recorded a number of evening performances for Sudan TV, Alshoroug, and Blue Nile TV. It has formed a distinctive presence in the music scene in Sudan.

However, with the outbreak of war on 15 April 2023, many musicians were displaced and took refuge in Egypt. The Orchestra re-established in May 2024, to celebrate Mahjoub Mohamed Saleh, one of the pioneers of Sudanese journalism. Musicians agreed to continue performing under the name Attibr Orchestra. Rehearsals continue, and the number of musicians has increased to 40, playing different orchestral instruments. The orchestra seeks to include more Egyptian musicians to develop its structure and improve its performance.

On 10 November 2024, the members of the Attibr Orchestra met with Nuria Sanz, Regional Director of UNESCO Cairo, ahead of the celebration of the International Day of Migration, which took place on 18 December. Sanz said that UNESCO "pays attention to artists from countries suffering from wars in the region" and expressed her readiness to provide logistical support to the Orchestra for the International Day of Migration celebration. More about the event can be found on UNESCO Cairo's website.

The Attibr Orchestra played a number of musical compositions by its director, Kamal Yousif. In the first part of the concert, Hesham Kamal, Mona Magdi, Mohamed Hassan, Sulaiman Mohamed, and Manar Abbas sang patriotic songs, while Egyptian singer Amer Sherqawi sang the song "Ahwo da alisar" [This is what happened] by Sayed Dirwish. Finally, the hymn "I am coming as a guest" was performed by Bolis Tadros and the choir of the Virgin Mary Church of Omdurman, Sudan.

In the second part of the concert, the Attibr Orchestra performed numbers that reflected the musical, emotional, and heritage diversity in Sudan (from Nubia in northern Sudan to Darfur, the Nuba Mountains, and the Blue Nile region), and songs that call for the rejection of violence and the return to peace. Through the lens of music, the concert amplified the voices of migrants and recognised their invaluable contributions. Thus, on International Day of Migration, we honour the journeys, the stories, and aspirations that unite us all in a shared humanity.

The Orchestra was also honoured to accompany one of the pioneer Sudanese singers, Sharhabeel Ahamed, who sang a song titled "Oh World, Peace Be Upon You" from the poetry of Laila Almagribi, and set to music by Kamal Yousif. Some of the girls and boys in the choir presented the musical works, enriching the performance.

Concert by the Attibr Orchestra. Cairo, Egypt. 18 December 2024. Photo provided by Mohammed Adam Sulaiman.

The concert was directed by Hatim Mohamed Ali, assisted by Ihab Balash and Ahmed Al-Tyeb. They gave the show an additional visual depth by projecting onto screens information about the musical works being performed. The show represented a strong incentive and motivation for the members of Attibr Orchestra to continue with their work, and a sense of cohesion despite the loss of their instruments and properties in Sudan.

This report is based on my experience as a trumpet player in the Orchestra, and on an article written by Kamal Yousif about the event.

Thailand

by Pornprapit Phoasavadi, Liaison Officer

In 2024, Thailand's cultural landscape has continued to thrive, with two major biennales and two contemporary dance festivals serving as platforms for vital artistic expression. The Thailand Biennale, hosted earlier this year in Chiang Rai, garnered attention from both local and international artists, showcasing a wide array of diverse works. In October, the Bangkok Art Biennale followed suit, further enhancing the nation's artistic profile with its broad spectrum of contemporary art installations and performances. Together, these events underscore Thailand's commitment to fostering creativity and facilitating meaningful engagement with the arts.

Thailand also witnessed two successful contemporary dance festivals in Bangkok, each catering to distinct audiences. The first, the 2024 Bangkok International Children's Theatre Festival, held on 1–11 August, targeted families and young audiences. The festival embraced a multidisciplinary approach, blending music, literature, visual arts, design, playwriting, and choreography. Its goal was to encourage creativity and imagination in children through high-quality performances and interactive workshops. The festival featured a diverse lineup of both local and international artists, offering a range of theatrical styles and storytelling techniques that captivated young audiences.

In addition to performances, the festival integrated educational components such as workshops and discussions, offering children insight into the creative processes behind theatre production. These activities were designed to inspire creativity, providing opportunities for children to engage with the arts and explore their own potential for self-expression. A strong emphasis on inclusivity ensured that children from diverse backgrounds could participate, making the festival a significant cultural event in Bangkok's calendar, contributing not only to entertainment but also to the cultural education of future generations.

Meanwhile, the fifth and final occurrence of the Unfolding Kafka Festival, a biennial festival for contemporary performing arts in Bangkok, was held during November 2024, concluding a decade of innovative performances curated by the renowned choreographer Jitti Chompee. The festival delves into Franz Kafka's surreal universe, where boundaries between the human and non-human are blurred, intertwining various forms of contemplation on Otherness through the portrayal of humanised creatures. Jitti, known for his groundbreaking fusion of traditional Thai art forms with contemporary media, brings his extensive international experience to the festival, following residencies in New York, Berlin, Paris, and Bangkok. Supported by traveling grants from Thailand's Ministry of Culture, his recent world tour presented a unique blend of *khon*, Thailand's traditional masked dance, with contemporary choreography. This festival marks a significant milestone in the evolution of Thai dance and represents a high point in Jitti's artistic journey.

Additionally, 2024 marked a significant moment for Thai ethnomusicologists, as ten scholars attended the 7th Symposium of the ICTMD Study Group on the Performing Arts of Southeast Asia (PASEA), held in Iloilo, Philippines, on 20–26 June. This was one of the largest gatherings of Thai ethnomusicologists outside of Thailand, with participants from prominent institutions such as Chulalongkorn University, Chiang Mai University, Khon Kaen University, Silpakorn University, and international universities like UCLA and the University of Northern Colorado. The symposium, which celebrated 40 years of ethnomusicology in Thailand, provided a platform for young and established scholars alike to engage in vibrant discussions, fostering camaraderie and collaboration. This gathering set the stage for the 8th PASEA Symposium, to be held in 2026 and which will be hosted in Chiang Mai, Thailand.

We are also proud to congratulate Pokpong Kamprasert, a doctoral candidate at Chulalongkorn University, for receiving the prestigious Best Student Paper Award at the 6th PASEA Symposium. His award-winning project "Thamnong Lak Phleng Thai" focuses on addressing inequalities in access to Thai music education, through the development of a digital platform. Pokpong's work is not only a significant contribution to the field of ethnomusicology, but also a reflection of his commitment to social equity and innovation. His scholarly achievement highlights the importance of bridging traditional knowledge with modern technologies, serving as an inspiration to both his peers and the broader academic community.

Looking ahead, Thailand is preparing to host the 8th PASEA Symposium in 2026. We are currently working in close coordination with the PASEA Executive Committee and the local organising team to finalise arrangements. The symposium will be led by Koong Paphutsorn Wongratapitak and her team, and we are excited to welcome participants to Chiang Mai for what promises to be a landmark event in the study of Southeast Asian performing arts. Once again, welcome to Thailand!

Reports from Study Groups

Applied Ethnomusicology

by Huib Schippers, Study Group Chair

The ICTMD Study Groups on Applied Ethnomusicology and on Sacred and Spiritual Sounds and Practices met in the library of a stunning eighteenth-century school located in the heart of historic Istanbul, on 23–27 October 2024. The symposium brought together over fifty distinguished scholars and emerging musicologists from around the world, sharing experiences and ideas on music interventions after man-made and natural disasters.

Anthony Seeger delivered a keynote speech that set the tone for the gathering: "Music of the Spirits, Communities, and Ethnomusicologists: Balancing Disasters, Seeking Opportunities, Forging Collaborations, and Applying Knowledge with Tact and Humility." Next, ICTMD President Svanibor Pettan (and founder of the Study Group on Applied Ethnomusicology) provided an overview of research, aims, and ongoing work in applied ethnomusicology, which was followed by a panel on the burgeoning area of applied work in ethnomusicology.

At the Orient Institute Istanbul, the opening reception and performance "Harmonies for a Broken Earth" featured

Participants of the joint symposium of the Study Groups on Applied Ethnomusicology and on Sacred and Spiritual Sounds and Practices Symposium. Istanbul, Türkiye. October 2024. Photo provided by Huib Schippers.

Ukrainian *bandura* player Julian Kytasty and Turkish *bağlama* player Asım Kuzuluk from Hatay. The programme illustrated the power of music in the face of adversity, drawing attention to the profound impact of the war in Ukraine as well as ongoing efforts to rebuild Hatay's cultural life after the devastating earthquakes of 2023.

Central to the conference was a panel on applied work in post-conflict and natural disaster environments, which was one the main threads throughout the symposium, leading to a second panel on guidelines for working in post-conflict/disaster environments on Friday afternoon, which resonated with many of the 50 or so individual presentations over five days. A selection of these will be published together with a co-written article by eight panel members in a themed issue of *Ethnomusicology Forum* in late 2025 or early 2026.

Study Group Chair wins highest academic honour in China

Huib Schippers, Chair of the Study Group on Applied Ethnomusicology, has been awarded the highest academic distinction for an individual scholar in China: the Changjiang (Yangtze River) Scholar Award. This recognition is usually reserved for scientists and engineers from China, including Nobel Prize winners. It is only rarely given to a foreigner, let alone a scholar from the arts and sciences.

The award comes with the title Distinguished Professor and a three-year appointment, which will enable Schippers to develop an international research centre focusing on cultural sustainability at Zhaoqing University, located on the edge of the Greater Bay Area that includes Hong Kong, Guangzhou, and Macao. The area is a major motor for economic activity and innovation in China, as well as a province where many traditional forms of musical expression thrive. Schippers is excited to be at the meeting point of old and new: "Exciting things can happen when old and new meet, especially if there are applied ethnomusicologists around to make sure everybody talks to each other, and plans and decisions are made from an informed and future-oriented perspective. China is currently an exciting environment for such efforts."

Ethnochoreology

by Placida Staro, Study Group Chair

The ICTMD Study Group on Ethnochoreology currently has over 320 members, and features an Executive Committee consisting of Placida Staro (Chair), Siri Maeland (Vice Chair), and Andriy Nahachewsky (Secretary).

There are six active Sub-Study Groups, focusing on Dance, Gender, and Power Relations; 19th Century Round Dances; Field Research Theory and Methods; Movement Analysis; Dance and Ritual; and Dance and Diaspora. They have regular meetings, both in person and virtually via Zoom. In 2024, the virtual connections among members increased through discussions, book presentations, and various initiatives, mainly from the Sub-Study Group on Dance and Diaspora. Considering new issues arising from the 61 nationalities represented in the Study Group, and the informative gap regarding ethnochoreology, a new Sub-Study Group was proposed and approved, named Ethnochoreology Matters.

Members attended the 33rd Study Group Symposium in Izmir, Türkiye, on 21–28 July 2024. Konstantinos Dimopoulos and Matt Nillson chaired the Programme Committee. The themes of the symposium included the use of film as empirical material or a method in dance research and the interactions and interrelations between dance and music, dancers, and musicians. The Ege University State Turkish Music Conservatory and the Institute of Ethnomusicology hosted the symposium. Öcal Özbilgin oversaw the local organisation, while university staff and local volunteers made a marvellous contribution.

The proceedings of the 33rd symposium are currently in progress. During the symposium's business meeting, Siri Mæland was reconfirmed as the Study Group Vice Chair, and the site and topics for the next symposium were determined. The National and Kapodistrian University of Athens in Trikala, Greece, will host the event on 20–27 July 2026.

Participants of the 33rd Symposium of the Study Group on Ethnochoreology. Izmir, Türkiye. July 2024. Photo provided by Placida Staro.

For more information visit the Study Group's homepage and Facebook page.

Indigenous Music and Dance

by Mark van Tongeren, Study Group Vice Chair

Our Study Group began with an inaugural symposium (as a Study-Group-in-the-Making) in 2020 in Taiwan, and convened its first symposium as a fully affiliated Study Group in Melbourne, Australia, in 2022. In this update we will report about our latest symposium. Despite our young age, we have a rich website featuring an interactive map where videos of various traditions featured in our symposium presentations can be seen and heard. If you are not familiar with our Study Group, please have a look at the available videos, programme books, and the proceedings of the 2020 symposium.

On 22–25 November 2024, the ICTMD Study Group on Indigenous Music and Dance held its second symposium, with a joint day with the Study Group on Music and Minorities, in Chiayi, Taiwan. Friday and Saturday nights were reserved for music and dance from a selection of Taiwan's 16 ethnic groups. The venue was the large Chiayi City Concert Hall, which hosted concerts and several keynotes, while the adjacent Chiayi Museum was reserved for paper sessions. In total, about 350 people attended: forty of them were international and twenty were local presenters; nearly half were local performers. Despite a full programme, there was a relaxed, unhurried atmosphere and excellent catering of local drinks, snacks, and meals between sessions in Chiayi's pleasant climate.

The opening of the event featured a solemn ceremonial thanksgiving song and dance by nine members of the Tsou people, whose indigenous dwelling grounds are in the vicinity of Chiayi. We were warmly welcomed by local and national dignitaries from the host organisations, National Chiayi University and Nanhwa University, and from government bodies. Svanibor Pettan, Chair of the Study Group on Music and Minorities, spoke about what the Council and our two Study Groups can offer to the scholarly and artistic community of Taiwan. Our own Study Group Chair, Yuh-Fen Tseng, ac-

Participants of the 2nd Symposium of the Study Group on Indigenous Music and Dance. Chiayi, Taiwan. November 2024. Photo provided by Mark van Tongeren.

knowledged many organisations and sponsors and gave a brief overview of our young Study Group. A group of Bunun singers had the last "word"—the famous (and in fact wordless) prayer for the millet-harvest or *pasi but but:* a ritual song that stunned some of the earliest members of our Council many decades ago.

This report concentrates on the programme meant for all attendees, since the rest of the programme proceeded in parallel sessions, with many excellent papers. We had an especially large number of keynote speeches. The three keynote speakers first came together in a panel session titled "Pluralities of Indigeneity Through Music Practise." Pirkko Moisala talked about her work on the YouTube platform as a site for indigenous music presentation and research. She showed differences between how Sámi *joik* singers and the Tamu from Nepal present themselves on YouTube. José Jorge Carvalho expanded on the symposium's title "Being Indigenous" by emphasising that the hallmark of all indigenous peoples in Brazil is an initiation ritual, proposing "becoming indigenous" as a revised title. My command of Mandarin was not enough to follow Syaman Vonganyan's contribution, representing Taiwan's indigenous voices. The LAC set up a system for automatic translation of presentations using AI through a service called Eventcat. Sentences of a spoken presentation quickly appear and are adjusted as the meaning unfolds, and so are the translations (to English or Mandarin). From my English-speaking point of view, this somewhat confusing adjusting process ended up with mixed results: from phrases without meaningful text to sequences of accurate, meaningful sentences.

In the evening, seven indigenous groups presented music and dance, starting with Lmuhaw recitations by two Atayal brothers. The Tsou people who had opened in the morning and the Bunun group that had concluded it shared more of their music and dance treasures. Two Paiwan groups demonstrated continuing traditions of flute making and playing, including the double-nose flute (unique to Taiwan) and the double-mouth flute. From the Puyuma group came the tireless 87-year old musician-dancer Akawyan Pakawyan. Of all groups in Taiwan, the largest group, Amis, stood out for their energetic dancing and singing, and the evening's finale was presented by the members of one Amis village, leaving us with plenty of energy to go back to our residences after a long day.

On Saturday, Svanibor Pettan gave the last keynote in his capacity as ICTMD President, titled "Indigenous Music and Dance Scholarship From an ICTMD Perspective: Where Are We and How to Proceed?" He identified shifting points such as the Canberra World Conference in 1995, and the implementation of new meeting formats such as Colloquia and Fora, and native American "talking circles." He shared statistics about the terms "minority" and "indigenous" by ICTMD researchers in the last decades and closed off with very recent discussions around Buffy Sainte Marie's supposed indigenous roots and her heartfelt response to it.

The evening programme started with the large Nibun Chorus, with creative adaptations of Bunun, Hakka, and Hokkien music and dance material by an energetic group of youngsters. In a panel earlier that day, solo Bunun singer Tulbus Mangququ spoke of the pilgrimages he makes to the distant

mountainous homeland of is ancestors. He uses his compositions for voice and guitar to find answers about his identity, and had us all singing along with him in the end. The programme concluded with the Kao Yih-Sheng Family Ensemble, related to a local Tsou musician and educator who died during persecutions by the government under Chiang Kai Shek. His descendants breathe new life into his songs and pieces, with arrangements for trombone, piano, and violin. A moving end of the day, showing the continuation, even resurrection, of fragile indigenous voices.

On Sunday, keynote speaker Pirkko Moisala addressed "Musical Assemblages of the Human and Non-Human: Posthuman Perspectives in and to Indigenous Musics." She showed us a critical re-thinking about humans and music, taking non-humans as a concrete element in the perception of three indigenous people: the Inuit from Greenland, using the *qilaat* drum; the Tamu from Nepal, through ritual songs and dances; and the Sámi's *joik*, a type of song that does not represent or conjure up, say, an animal, but that *is* an animal, for the Sámi. José Jorge de Carvalho delivered another keynote, "Meeting of Knowledges as a Paradigm for Teaching and Research on Indigenous Music and Dance." The programme "Meeting of Knowledges" assigns Masters who teach indigenous arts and world views to non-indigenous, white, and black Brazilians in the university. Such Masters are equivalent to a PhD or *notório saber*. The impassioned appraisal of this system from one indigenous listener in the audience yielded another round of applause for José Jorge.

On the last evening, several Chiayi students and a Seediq performer started out with singing accompanied by marimba, double bass, and flute. The stage gradually filled up with more and more Seediq performers and students from the department of wind instruments. The symposium drew to a fitting indigenous music and dance closure when the audience was invited onstage for a final dance. The same evening many of the presenters boarded a touring car that travelled deep into the mountains. After a very short night of sleep we woke up in time to watch the sunrise, go for walks in lush forests, and meet the Tsou once again on their own land, pounding coffee beans by hand.

I owe a sincere acknowledgement of the hard work done by our Chair Yuh-Fen Tseng and our Secretaries Niki Yang Shuo and Chen Xinjie; of the LAC and generous sponsors, and of a large volunteer team; all of them turned this second symposium into a resounding success. We have begun the process of collecting submissions of articles for the proceedings of our 2024 symposium, together with Christian Poske of our sister Study Group on Music and Minorities. The date of a third symposium, collaborating with two other Study Groups, is expected to be confirmed soon.

Mediterranean Music Studies

by Vanessa Paloma Elbaz, Study Group Chair

The Study Group on Mediterranean Music Studies (MMS) is pleased to announce a variety of published and media engagements stemming from recent symposia. The goal of these varied mediums is to maintain regular communications among Study Group members, and to propose discipline-wide conclusions that these diachronic gatherings can garner.

In the first instance, an article in the 2024 *Lectures anthropologiques* (volume 11 *Ethnomusicologies*) for the *feuillet d'actualité* was authored by Vanessa Paloma Elbaz and Séverine Gabry-Thienpont, titled "À propos des deux derniers symposiums du Mediterranean Music Study Group de l'ICTMD: Pour une ethnomusicologie de la Méditerranée?" The article asks: Can we propose an ethnomusicology of the Mediterranean? Stemming from our 13th and 14th symposia (Tangier 2021 and Marseille 2023, respectively), the article contextualises the history of ICTMD and MMS. It then focuses on the particularities of these two symposia as developments from a longer institutional history. Taking the discussions and contexts around both meetings, the authors ask how younger scholars should draw from the Study Group's early histories as they look towards the future. Primarily, the authors question how this can be done most effectively for future directions in scholarship. The whole volume is dedicated to ethnomusicology and was edited by Elina Djebbari and Séverine Gabry-Thienpont, co-chair of the 2023 MMS Symposium in Marseille.

Drawing from MMS's 13th symposium (Tangier, 2021) on the theme "Music, Power, and Space: a Mediterranean Perspective", a volume will be published in 2025/2026 by Routledge in the new series "Ethnomusicologies of Europe" directed by Martin Stokes and Philip Bohlman, two founding members of MMS. The volume *Music, Power, and Space: A MENA Mediterranean Perspective* is being edited by Vanessa Paloma Elbaz and Hélène Sechehaye. It includes a selection of papers from the symposium and is complemented by other authors who work on MENA Mediterranean music, primarily in the non-anglophone sphere. This invitation to widen the authors' provenances was at the suggestion of the series' editors and external readers to the proposal. The purpose of this expan-

sion was to widen the scope from a Western-Mediterranean focus, which was preponderant at the Tangier symposium, to a "MENA Mediterranean perspective," including contributions from the Eastern Mediterranean. In this manner, the volume will provide a Mediterranean-wide area studies approach to the issues of sound, space, and power, in conversation with Georgina Borne's 2013 volume *Music Sound and Space: Transformations of Public and Private Experience.*

A selection of papers of the 14th Symposium of Study Group (Marseille, 2023) on the theme "Music, Bridges, Passages: Towards a Mediterranean paradigm?" will be published regularly during 2025 in the form of short articles on the official Study Group blog. Its collection and curation have been facilitated by Olivier Tourny, co-chair of the Marseille symposium.

Finally, Study Group member Ed Emery is preparing a conference in Tunisia titled "Sea Songs of the Mediterranean: Collection, Comparison and Analysis," to be held at the Higher Institute for Music, University of Sousse, on 11–13 April 2025. As a manner of collaboration with the Study Group, the conference includes a double panel from MMS.

Not only does the Study Group communicate through the ICTMD website, its publications, reviews, the blog and mailing list, but a Study Group Facebook page was recently launched for quick announcements that could be of interest to members. It can be accessed here.

Music and Dance in Southeastern Europe

by Katarina Petrović, Dimitris Gkoulimaris, and Aleksandar Arabadjiev, on behalf of Study Group

This 9th Symposium of the Study Group on Music and Dance in Southeastern Europe was held in Cluj-Napoca, Romania, on 21–26 October 2024, offering a multifaceted exploration of themes at the intersection of music, dance, and cultural heritage. Over the course of five days, 47 presentations were delivered addressing three core themes. The symposium successfully highlighted the vitality of ICTMD and its Study Groups, showcasing scholarly contributions from participants representing 13 countries. These papers and presentations, enriched by spirited discussions, underscored the symposium's academic rigour and collegial atmosphere.

We extend our heartfelt appreciation to the symposium's Programme Committee, led by Joško Ćaleta, and the local organisers, particularly Paul-Alexander Remeș, Nick Green, Liz Mellish, and Alina Remeș. Their meticulous planning and hospitality ensured an unforgettable event, blending intellectual engagement with cultural celebration.

Symposium Themes

1. Heritagization of Music and Dance in Southeastern Europe: Museums, Collections, Archives, and Copyrights

This theme explored the processes of preserving and institutionalising music and dance traditions in Southeastern Europe, with a focus on tangible records such as archives and collections. Inspired by UNESCO's ICH Convention and linked to critical heritage studies, the discussions emphasised how contemporary practices engage with historical records—reviving, adapting, or deviating from them—and what this reveals about cultural dynamics. It also examined the role of institutions, NGOs, and individuals in managing these records, addressing issues of public engagement, inclusivity, and the representation of marginalised communities. Finally, the theme investigated intellectual property concerns, including the balance between collective heritage and copyright frameworks, ownership of living traditions, and the use of historical materials in digital and institutional contexts.

2. Integration of Traditional Dance and/or Music From Southeastern Europe in Artistic Performances: Old and New Approaches for Adaptation of Local Tradition for the Stage

This topic examined the adaptation of traditional music and dance for staged performances in Southeastern Europe, highlighting the longstanding division between "authentic" folklore and choreographed adaptations. It questioned whether distinctive schools or traditions have emerged under influential choreographers and what defines their characteristics. The concept of authenticity was central, as it challenged performers to balance historical fidelity with creativity, variability, and modern relevance. Discussions extended to the incorporation of traditional elements into contemporary performance art, exploring how stylistic transformations maintain or reinterpret cultural values. This theme also addressed the transmission of knowledge, revealing tensions between spontaneous cultural expressions and institutionalised canons.

3. The Modes and Contexts of Transmission of Music and Dance Traditions in the 21st Century: Rehearsals, Seminars, Summer Camps, and Festivals, Both in Person and Virtual Methods

Focusing on how music and dance traditions are taught and disseminated today, this theme considered both in-person and virtual methods such as rehearsals, seminars, summer camps, and festivals. It highlighted the shift from spontaneous, community-driven learning to structured, expert-led training by choreographers, folklorists, and ethnomusicologists. Although professionalism often limits variability, significant contributions from creative individuals continue to shape performance practices. This theme also reflected on the evolution of knowledge transfer, questioning the roles and definitions of experts and teachers, and explored the coexistence of institutionalised and amateur transmission methods in preserving and transforming cultural traditions.

Survey of Research Approaches and Scholarly Perspectives Represented at the Symposium

In this summary, it is important to highlight the diversity of approaches and perspectives presented during the Cluj symposium. It was observed that some presentations were highly descriptive, which did not detract from their value as a means of disseminating knowledge about the cultures and traditions of Southeastern Europe. Such presentations offered valuable insights into the documentation and interpretation of specific social phenomena, such as the focus of the first panel on the stage interpretation of folk traditions from Bulgaria. Another indicative example of the benefits of descriptive approaches was the Romanian panel, which was dedicated entirely to the documentation of traditional music in the Apuseni mountains.

Nevertheless, it became evident that descriptive presentations rarely included theoretical frameworks, which are becoming increasingly prominent in contemporary ethnomusicology. Such frameworks are not only prevalent in North America, where abstract and theoretical approaches to research are often preferred over documentarian methods, but also lately across Europe, reflecting broader paradigmatic shifts within the field. This creates an opportunity for critical reflection on the optimal balance between empirical documentation and theoretical depth, particularly in the context of researching traditions from Southeastern Europe.

In addition to documentarian and descriptive presentations, the symposium also featured a variety of new approaches to music and dance research, incorporating recent theoretical advances. Some standout papers that presented innovative approaches were Marko Kölbl's presentation on the representation of minorities in Austrian heritagization processes, which incorporated post-migrant theory as a frame of analysis. A concern with minority communities and diasporic cultural practices also motivated the research of Katarina Petrović, Aleksandar Arabadjiev, and Nina Wasilewa-Zanechev, who presented on Balkan diasporic practices in Vienna, and Daniela Ivanova-Nyberg, who spoke about Bulgarian dance groups in the United States and Canada.

Another significant theme with contemporary relevance is the impact of digitisation and the internet on the production and transmission of heritage. In this light, Ventsislav Dimov presented how elements of traditional Bulgarian music manifest on virtual stages, namely digital platforms and social

Participants of the 9th Symposium of the Study Group on Music and Dance in Southeastern Europe. Cluj-Napoca, Romania. October 2024. Photo provided by Dilyana Kurdova.

media applications. Belma Oğul and Hilal Baktaş's paper considered the potential uses of Web3 technologies like blockchain on the decentralisation of archives, incorporating insights from posthuman theory. Dilyana Kurdova presented the work of her nonprofit organisation in revitalising archived material through rendering it accessible within her virtual community of Bulgarian folk dance enthusiasts. Naila Ceribašić considered the role of new stakeholders in the compilation and dissemination of digitised historical recordings, which is now led not by traditional institutions but by individuals operating on the internet, whom she termed "curasearchers." Tanya Karamanos examined the potentials and limitations of online learning of traditional Romanian violin music.

Further considering the impact of technology for traditional music and dance, several presenters addressed new developments in the preservation of musical and dance traditions in Southeastern Europe within museums, archives, and collections. For example, Bálint Szabó emphasised the importance of technology in the processing, annotation, and distribution of dance film recordings. Gül Kaplan Ekemen introduced a new 3D technology for the preservation and transmission of knowledge on traditional dances, thereby demonstrating an innovative approach to research methodology and the notation of traditional dances. Another area of innovative approaches was the collaborative and applied research that was presented at our symposium, which demonstrated the benefits and ethical implications of long-term ethnographic research. Joško Ćaleta and Iva Niemčić presented their work carried out in collaboration with the community of the Adriatic island of Lastovo, for the documentation of the annual *poklad* (carnival). Also Thede Kahl and Andrea Pascaru, who discussed their work on the Gagauz and Vallahades linguistic and musical practices, conducted under the auspices of the Vanishing Languages and Cultural Heritage (VLACH) commission of the Austrian Academy of Sciences.

Conclusion

The closing session of the symposium offered an opportunity for reflection and forward-looking discussions. The newcomers provided a comprehensive summary of the event. Special recognition was given to the efforts of the local committee, the technical team, and the executive committee. In particular, the symposium's chair, Mehmet Öcal Özbilgin, and Joško Ćaleta expressed gratitude for the constructive feedback from the newcomers, emphasising the importance of continually improving the symposium experience. A notable focus was placed on including younger researchers and fostering a dynamic, inclusive environment. The hope was shared that the next symposium, scheduled for September 2026 in Vienna, will see even greater participation.

Two primary themes were selected for the 2026 symposium: "Migration, Diasporic Communities, and Multicultural Politics;" and "Economic Aspects of Music and Dance." These topics reflect the evolving landscape of ethnomusicological research and its relevance to contemporary societal challenges.

A symbolic closing farewell dance: "sikter cocek"

In a spirited conclusion, participants were invited to engage in a *sikter cocek* (a circle dance, accompanied by the lively tune "Cifte cifte pajtonlari" in 9/8 rhythm). This moment served as both a cultural highlight of the symposium and a symbolic farewell, emphasising the central role of music and dance in uniting participants. Often in the Balkan broader area, this Turkish loanword is not merely used in a negative context as in the native language, but it developed into a humorous friendly farewell, stressing the joyful acknowledgment of the strong bonds formed, with the promise of meeting again—of course, in our case with dance and music as the cornerstone of future gatherings.

This symposium underscored the significance of blending academic inquiry with the lived practices of music and dance, providing an inspiring foundation for future exploration.

Music and Dance in the Turkic World

by Lala Huseynova and Galina Sychenko, Study Group Vice Chair and Music Liaison, respectively

On 18–22 September 2024, the first Joint Symposium of the ICTMD Study Groups on Music and Dance in the Turkic World (9th Symposium) and on Global History of Music and Dance (2nd Symposium), titled "Echoes of Heritage: Navigating the Legacy of Music and Dance," was held in Baku, Azerbaijan. The event was organised by the Azerbaijan National Conservatory and supported by the Azerbaijan Ministry of Culture and the Turkic Culture and Heritage Foundation. Sessions were hosted at the Azerbaijan National Conservatory and the Baku Choreography Academy.

Thematic issues of the symposium included: Prominent Personalities in the History of Music and Dance Heritage;

Shusha Musical Heritage in the Context of the Dialogue of Cultures; Legacy, Preservation, and Change of Music and Dance Traditions; and Music Therapy: Problems and Perspectives in the Twenty-first Century." During the five days of the symposium, about 110 reports were presented by scholars, music performers, and pedagogues from Albania, Austria, Azerbaijan, Bulgaria, China, Hungary, India, Iran, Italy, Japan, Kazakhstan, Kyrgyzstan, the Netherlands, Portugal, Russia, Türkiye, Turkmenistan, United Kingdom, USA, and Uzbekistan. They were scheduled into both plenary and parallel sections, workshops, book and CD launches, and poster presentations. Sessions on dance-related topics were hosted by the Baku Choreography Academy. The full programme of the Symposium can be found on the ICTMD website.

The central theme of personality in musical and dance traditions could not help but touch upon the outstanding figure of composer and theorist Uzeire Hajibeyli. Not only was a separate plenary session dedicated to him, but the symposium itself began with a visit to his grave in the Alley of Honour at Parliament Avenue. Participants also attended the opening of the 16th Uzeire Hajibeyli International Music Festival, including a concert at the Muslim Magomayev State Academic Philharmonic Hall, and other concerts and events of the festival. During the symposium, participants also discovered many unknown or forgotten figures, creating a panorama that demonstrated how traditions are created, preserved, and transmitted by specific individuals or groups whose names have not always been preserved in history. Among these names were also researchers and collectors, musical instrument makers, and composers who based their work on musical and dance traditions.

The cultural heritage of the Shusha region was covered in a few but extremely significant presentation for today's identity of Azerbaijanis, on vocal-performance traditions, *mugham* schools, outstanding dynasties of musicians from this region, etc. The region's key role in the musical heritage of Azerbaijani culture was documented and discussed.

The largest number of papers were covered under the broad umbrella theme of legacy. Beginning with the keynote speakers—Salwa El-Shawan Castelo-Branco who spoke about the politics and aesthetics of the post-colonial world, and Giultekin Shamilli who put Azerbaijani music and dance on the map of global history—throughout the whole symposium researchers discussed numerous problems and case studies, theoretical and analytical points of view, new projects, and new approaches to the study and preservation of the music and dance traditions of Albania, Azerbaijan, Bulgaria, Central Asia (Kazakhstan, Kyrgyzstan, Uzbekistan, Turkmenistan), China, Crimea, Egypt, Iran, Korea, Mongolia, North Africa, Punjab, Siberia, Southeast Asia, Spain, Türkiye, and the Volga-Ural region.

A separate block within this topic was made up of reports devoted to the study of the human voice, which in itself is a cultural asset of humanity. The energy of Alexandria Sultan von Bruseldorff, who has promoted this direction for many years and leads the Voice Research Scientific Laboratory at the Azerbaijan National Conservatory, will, we hope, soon lead to the establishment of a new ICTMD Study Group on Voice Research Across Musical Traditions. Many members of the ICTMD who presented their papers at the joint symposium expressed a strong and urgent interest in joining the proposed Study Group once it is officially formed.

The music therapy section explored such questions as the impact of aesthetic pleasure, the therapeutic effects of music and its curative possibilities, and the possibilities of universal or/and culturally conditioned therapy. The papers were

Participants of the Joint Symposium of the ICTMD Study Groups on Music and Dance in the Turkic World and on Global History of Music and Dance. Baku, Azerbaijan. September 2024. Photo provided by Abdullah Akat.

grouped around such topics as music therapy as a problem of ethnomusicology; music therapy in the modern educational system and in clinical practice; musical improvisation as a method of music therapy, etc. The applied aspects of problems of music therapy were connected with the need to introduce it into the related educational programme of the Conservatory.

During the symposium, the two Study Groups held business meetings, and the resolution to support the establishment of the Study-Group-in-the-Making on Voice Research Across Musical Traditions was discussed, put to a vote, and unanimously adopted on 21 September. This matter was also addressed and confirmed on 22 September.

In summary, the joint symposium brought new dimensions to both Study Groups' research horizons. We were lucky to have the chance to explore the rich heritage of one of the key regions of the Turkic world, which is significant for the global history of music as well.

At the business meeting of the Study Group on Music and Dance in the Turkic World, the holding of the next elections was announced. Two new positions in the Executive Committee, Music Liaison and Dance Liaison, were unanimously approved. The elections took place electronically in December 2024. Taking this opportunity, we are publishing the election results: Abdullah Akat was re-elected as a Chair, Lala Huseynova was elected Vice Chair; Galina Sychenko was elected Music Liaison; Sashar Zarif was elected Dance Liaison; and Lera Nedlina and Anna Oldfield were re-elected co-Secretaries.

Music and Dance of Oceania

by Georgia Curran, Study Group Chair

Our Study Group enjoyed the 48th ICTMD World Conference in Wellington, Aotearoa New Zealand—the first world conference in Oceania in 30 years! Our members participated in many aspects of the conference, including through the incredible leadership from our former Study Group Chair Kirsty Gillespie (Programme Committee Co-Chair) and Brian Diettrich (Local Arrangements Committee Chair). We had a strong Pacific Island and Indigenous Australian presence at this conference, with members participating as part of focused panels, individual papers, workshops, and performances.

The conference's Opening Ceremony included a *whakatau* and a number of performances from across the Australasia region, including Kapa Haka led by Ginny Maxwell, Siva Samoa from the Victoria University of Wellington's student organisation, and Central Australian *yawulyu* from the Warlpiri Southern Ngaliya dancers. Jerome Kavanagh Poutama and Ruiha Turner presented the conference keynote address "Oro Atua Wānanga Rongoā – Reviving Sound Practices in Modern Times." A number of Study Group members were also involved in the two Indigenous plenary sessions representing various regions across the Pacific and Australia. Speakers were Jesse Hodgetts and Enid Nangala Gallagher (Indigenous Australia), Emmanuel Daniel (Papua New Guinea), Irene Karongo Hundleby (Solomon Islands), Rita Seumanutafa-Palala (Samoa), and Rāwiri Tinirau (Aotearoa).

Our members were involved in many conference panels focused on music and dance of the Oceania region including: Musical Responses to Cultural Disruption (Keola Donaghy, Stephen Fox, Jessica Shwarz, and Kevin Fellezs); Pacific Music Practices (Geoffroy Colson, Chun Chia Tai, Rāwiri Tinirau, Manaaki Hogg, Ata Rangi Pehi, Inglis Tinirau-Williams and Tumanako Pehi, Michael Norris and Jerome Kavanagh); Indigenous Music and Dance Research in Australia and Timor-Leste (Joe Williams, Jose Trindade, Jessie Lloyd, Samuel Curkpatrick, and Aaron Corn); Music and Dance Research in Papua New Guinea (Don Niles, Bruno Tenakanai, Gedisa Jacob, and Emmanuel Daniel); Reclaiming and Sustaining Song and Dance: Connections Across Land and Seas (Reuben Brown, Georgia Curran, and Jesse Hodgetts); and He Whiringa Rangahau: Indigenous Māori Creative Expressions and Legacies (Meri Haami, Jade Gifford, Hana Burgess, and Haylee Koroi). There were also many other individual papers presented from our Study Group members as part of other panels during the conference programme and a number of film screenings.

Two new books on Indigenous Australian ceremonial songs were launched: Reuben Brown's *The Gift of Song: Performing Exchange in Western Arnhem Land,* and *Vitality and Change in Warlpiri Songs,* edited by Georgia Curran, Linda Barwick, Valerie Napaljarri Martin, Simon Japangardi Fisher, and Nicolas Peterson. Our esteemed colleague Stephen Wild launched these two books, followed by short speeches from Jenny Manmurulu, Reuben Brown, Enid Nangala Gallagher, and Georgia Curran, and a performance of two verses of the Warlpiri women's Minamina yawulyu "travelling women songs." An evening concert was held with performance from three Indigenous Australia groups—Inyjalarrku "mermaid" ceremony group from Warruwi Western Arnhem

Welcome meeting of the Study Group on Music and Dance of Oceania during the 48th ICTMD World Conference. Wellington, New Zealand. January 2025. Photo provided by Georgia Curran.

land, Warlpiri Southern Ngaliya dancers from Central Australia, and Mayi and Gurri singers and dancers from New South Wales.

We also had a well-attended Study Group welcome meeting during the conference (see photo).

The Music and Dance of Oceania Travel Award, started with a generous donation from the late Barbara B. Smith, was once more able to support the travel of two groups: Emmanuel Daniel, Gedisa Jacob, Bruno Tenakanai, and Don Niles from the Institute of Papua New Guinea Studies in Port Moresby; and Jenny Manmurulu, Rupert Manmurulu, Renfred Manmurulu, Alfred Gawaraidji, and Tami Fejo from Warruwi, western Arnhem Land.

Our online seminar series has just begun for 2025, with an upcoming seminar by Stephen Fox on "Mortality and Mourning: A Pasifika Conversation." There are presentations scheduled for this year from Reuben Brown, Jakob Claus, Keola Donaghy, and Stephen Fox, Michelle Ladwig Williams, Jesse Hodgetts, and Susan Jacob. See our website for more information and recordings of previous seminar sessions. Please email Georgia Curran for further information at georgia.curran@sydney.edu.au.

Sources and Archives for Music and Sound Studies

by Miguel A. García, Study Group Co-Chair

The 25th Symposium of the ICTMD Study Group on Sources and Archives for Music and Sound Studies (MUS.A) was a special one, a jubilee, and took place at the Humboldt Forum in Berlin, on 8–12 October 2024.

The Study Group was founded in 1967, one of the first within ICTMD. Its first meeting took place in Germany as well, in Freiburg/Breisgau, and since then, the subject matter, approaches, and interests have substantially changed. Over time, interests gradually shifted towards historical studies, focusing on sources and their impact, as reflected in its former name "Study Group on Historical Sources for Traditional Music" which remained in use for quite a long time. Since the 2000s, both the membership and the topics have changed completely, with the audio aspect of historical sources becoming increasingly prominent.

New debates highlight the importance of archives and their interrelation with sources: who collected what, under what circumstances, and for what purpose. Discussions now focus on interpreting contexts and adapting archival concepts to today's rapidly-evolving digital landscape. These shifts have given sources and archives new significance and value. In 2023 the Study Group changed its name to "Sources and Archives for Music and Sound Studies," adopting the acronym MUS.A (Music Archives).

Thus, the themes to be discussed on the occasion of the silver jubilee of the symposium were two: (1) From the Wax to the Cloud: Epistemological and Technical Challenges in the Transformation of Sound Archives; and (2) Politics of Sources Restitution: Possibilities, Strategies and Ethical Issues. The local organisers were Maurice Mengel and Albrecht Wiedmann from the Berliner Phonogramm-Archiv, Ethnologisches Museum; and Sebastian Klotz and Christopher Li from the Berlin Lautarchiv, Institut für Musikwissenschaft of Humboldt-Universität zu Berlin.

Thirty-eight presenters from 19 different countries across four continents took part in this symposium. Additionally, we invited Susanne Ziegler, an experienced researcher and curator of the Berlin Phonogrammarchiv, as well as the Study Group chair for 19 years, to deliver a keynote speech. This was a special innovation to celebrate the jubilee, and we hope the

Participants of the 25th Symposium of the Study Group on Sources and Archives for Music and Sound Studies. Berlin, Germany. October 2024. Photo provided by Miguel A. García.

tradition of inviting a keynote speaker continues in future symposia. Ziegler shared her extensive knowledge on archival and research matters in a presentation titled "Sources in the Berlin Phonogrammarchiv: Histories, Problems, Experiences." This introductory talk not only highlighted the significance of the jubilee symposium but also provided a valuable perspective on the announced topics.

The symposium's lectures centred on archives and sources, addressing accessibility, digitisation, and the evolving understanding of truth and correctness. Researchers presented digitisation projects, from preserving valuable sources (e.g., in Ukraine due to war), to utilising data mining. Discussions covered technical challenges (Kunej), documentation inconsistencies (Nedlina), metadata importance (Jakowsky), ethical issues in audiovisual materials (Åberg), and balancing archival authenticity with digital access (Cheng). Strategic digital management posed additional challenges, such as storage, distribution, and ethical considerations (Borsan).

Collaboration among researchers, archivists, and performers was highlighted. Projects included performance-based ethnomusicology (de Souza) and sonification of colonial history (Ecker and Okuheyo), revealing ethnographic power dynamics. The colonial-era knowledge production in sound archives necessitated new listening practices (Ritz).

Source restitution and participatory research gained attention, such as a Garifuna music restitution project (Tercero), and efforts to reconnect Rwandan communities with colonial-era sound archives (Jadinon). Re-listening to archival recordings enabled historical reconstructions and community engagement (Vilela, Fürniss). Discussions on restitution, return, and repatriation emphasised workshops with source communities (Januschek and Li).

The transformation of sound archives is evident, particularly through open-access policies that reshape data management, ethical considerations, and institutional policies. Examples included the LP *Sonoro Mar*, reactivating sound memory (Sardo and Aragão).

The symposium concluded with the question "Quo Vadis, Archives?" (Mund), exploring the digitalisation of archives, the role of the internet, and the evolving terminology of sound recordings (García). A final roundtable of the Vienna Phonogrammarchiv addressed important issues as authority, responsibility, and representation.

During the members' assembly meeting, a new Steering Committee was elected for the next two years, comprising Miguel A. García and Gerda Lechleitner as Co-Chairs, and Susana Sardo as Secretary. Additionally, the 26th symposium was confirmed to take place in Rio de Janeiro, under the coordination of Pedro Aragão, affiliated with the Universidade Federal do Estado do Rio de Janeiro (UNIRIO). This marks the first time in MUS.A's history that a symposium will be held outside Europe, moving towards the Global South.

Traditions of African Music and Dance (formerly: African Musics)

by Susanne Fürniss, Study Group Chair

In November 2023, a new Executive Committee for the Study Group was elected: Linda Cimardi (Secretary), Rita Adaobi Sunday-Kanu (Vice Chair),

Participants of the 4th Symposium of the Study Group on Traditions of African Music and Dance. July 2024. Photo provided by Susanne Fürniss.

and Susanne Fürniss (Chair).

In January 2025, the Study Group on "African Musics" aligned its name with that of the Council, and is now called "Traditions of African Music and Dance." Minor changes have also been made to the Study Group's constitution, which can be viewed here.

As this Study Group aims to encourage research and—most of all—to form a solid network for those who are relatively isolated in their countries, 2024 was primarily dedicated to strengthening the members' network, by revising the email list and checking members in the ICTMD Online Membership Directory.

There are still many countries on the African continent where the ICTMD is not present. At the beginning of March 2025, most countries have only one or two members, except for Kenya (5), South Africa (9), Ghana (17), and Nigeria (34). Following joint efforts by the Executive Committee and the ICTMD Secretariat, five more Francophone African countries (Mali, Senegal, Guinea, Algeria, Ivory Coast) as well as Namibia are now represented and have, or will soon have, an active Liaison Officer.

There was an extraordinary explosion of African-related papers, 99 (!) in total, at the 48th ICTMD World Conference in Wellington. The Executive Committee contacted all new participants and invited them to participate actively in the Study Group's activities. This was a hard job, as it needed cross-checking of the ICTMD Online Directory, the Study Group's mailing list, and the programmes of previous conferences. Thanks to this networking, the Study Group can now concentrate on the content of its scientific exchanges.

Two welcome meetings took place recently, one during the online symposium on 9 July 2024, and another during the World Conference in Wellington. The minutes are online here. The new name of the Study Group and the changes in the Constitution were the most important points of discussion. Members have particularly been asked to fill in their online directory pages thoroughly, so that their research areas and interests are shared in order to initiate and consolidate collaborations.

The Study Group held its 4th Symposium online, on four afternoons between 8–12 July 2024. It was a great success in terms of connecting African scholars on the continent, as 56 colleagues and students attended the sessions, coming from five African Francophones countries, two African Lusophone countries, six African Anglophone and Arabophone countries, and eight European or American countries. The language barrier was bridged by bilingual presentations and very helpful translations by members during the discussions.

The Programme Committee proposed the following themes for the symposium: (1) African Musics in a Digital Age; (2) Reimagining Musics of Africa in Our Evolving Society; and (3) Transmission, Teaching, and Learning of African Musics and Dances in Local Communities and National Curricula.

The first theme, was explored in seven papers by Rita Sunday-Kanu (Nigeria), Wonder Maguraushe (Zimbabwe), Sean Prieske (Germany), Cristiano Tsope and Ouri Pota (Portugal and Mozambique), Rémy Jadinon (Belgium), Timoth Mayala, and Sira Masebo (Tanzania).

The second theme was the most popular, with ten contributions by Patricia Opondo (South Africa), Kulwa Kingi (Tanzania), Ijeoma Iruka Forchu (Nigeria), Brett Pyper (South Africa), Christina Lauren Quigley (USA/Tanzania), Linda Cimardi (Germany), Imani Sanga (Tanzania), Cara Stacey and Vusi Sibandze (South Africa and Eswatini), Austin Emielu (Ghana/South Africa), and Jennifer Sherrill (USA).

Finally, the third theme was the subject of two presentations, by Nina Baratti and Justino Ginzamba (USA and Angola), and Kisito Essele and Byron Dueck (Cameroon and UK).

The full programme of the symposium is available online.

The next symposium will be held in 2026 in Nigeria, at the University of Port Harcourt.

Upcoming events

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

ICTMD

2025

★ **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

★ **16–20 Sep 2025**: 5th Meeting of National Committee for Portugal
Location: Aveiro, Portugal

★ **17–22 Sep 2025**: 4th Symposium of Study Group on Global History of Music and Dance
Location: Berlin, Germany

★ **6–9 Oct 2025**: 5th Symposium of Study Group on Music and Dance of the Slavic World
Location: Nitra, Slovakia

★ **6–7 Nov 2025**: Joint workshop of Study Groups on Multipart Music and on Multispecies Sound and Movement
Location: Online

2026

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

★ **3–5 Jul 2026**: 9th Symposium of Study Group on Musics of East Asia
Location: Trikala, Greece

★ **20–27 Jul 2026**: 34th Symposium of Study Group on Ethnochoreology
Location: Taipei, Taiwan

★ **23–25 Sep 2026**: 4th Symposium of Study Group on Sound, Movement, and the Sciences
Location: Lisbon, Portugal

2027

★ **14–20 Jan 2027**: 49th ICTMD World Conference
Location: Santiago, Chile

Related organisations

★ **16–20 Sep 2025**: 40th ESEM meeting
Location: Aveiro, Portugal

Featured publications by ICTMD members

Asian-European Music Research 14

Xiao Mei and Gisa Jähnichen, eds. Shanghai Conservatory of Music & Logos Verlag Berlin, 2024. Paperback and e-book, 116 pp. p-ISSN 27012689, e-ISSN 2625378X. Purchase (EUR 22)

The journal *Asian-European Music Research* is a double-blind peer-reviewed academic journal that publishes scholarship on traditional and popular musics, field work research, and on recent issues and debates in Asian and European communities. The journal places a specific emphasis on interconnectivity in time and space between Asian and European cultures, as well as within Asia and Europe.

Volume 14 (Winter 2024) of *AEMR* is a diverse issue. We offer papers not only from different fields of research and from different regions (South Asia, West Asia), but also important review essays of writings (Jähnichen, Sultanova, and Serratore), some methodologically challenging papers on local issues (Azerbaijan, India, Thailand) and analyses of various dimensions (genre classifications, museum tasks, dance patterns). We also included a biographical study that shows the need of elaborating about personal developments (Samarasinghe).

World Network

As of April 2025, 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.

Afghanistan
Mirwaiss Sidiqi, Liaison Officer

Albania
Ardian Ahmedaja, Liaison Officer

Algeria
Salim Dada, Liaison Officer

Argentina
Adriana Cerletti, Liaison Officer

Armenia
Tatevik Shakhkulyan, Liaison Officer

Australia
New vacancy — In search of new representative

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Azerbaijan
Sanubar Bagirova, Liaison Officer

Bahrain
Noor Al Qassim, Liaison Officer

Bangladesh
Sayeem Rana, Liaison Officer

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Anastasiya Niakrasava Liaison Officer

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Qi Kun, Chair of National Committee

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Côte d'Ivoire
Bassirima Koné, Liaison Officer

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Irena Miholić, Chair of National Committee

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New vacancy — In search of new representative

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Czech Republic
Zuzana Jurková, Liaison Officer

Denmark
Kiku Day, Liaison Officer

Dominican Republic
Martha Ellen Davis, Liaison Officer

Ecuador
Jorge Washington Llumiquinga Legña, Liaison Officer

Egypt
Hanan Aboulmagd, Liaison Officer

Estonia
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Eswatini
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Teona Lomsadze, Liaison Officer

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Thailand
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Rafik al-Akuri, Liaison Officer

Zambia
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.

Applied Ethnomusicology
Chair: Huib Schippers

Audiovisual Ethnomusicology
Chair: Leonardo D'Amico

Ethnochoreology
Chair: Placida Staro

Gender and Sexuality
Chair: Marko Kölbl

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

Multispecies Sound and Movement
Co-Chairs: Lisa Herrmann-Fertig, Robert O. Beahrs, Mitra Jahandideh, Christian Ferlaino

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

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

Traditions of African Music and Dance
Chair: Susanne Fürniss

Voice Research Across Musical Traditions
Chair: Alexandria Sultan von Bruseldorff

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.

Tan Sooi Beng

Malaysia

President (2025–2029)

Samuel Araújo

Brazil

Vice President (2023–2027)

Brian Diettrich

New Zealand

Vice President (2025–2029)

Daniel Kodzo Avorgbedor

Ghana

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EB Member (2025–2029)

Silvia Citro

Argentina

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Ireland

General Editor of TMD

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Nigeria

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Jacob Rekedal

Chile

EB Member (2025–2027)

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Malaysia/Argentina

EB Member (2023–2025)

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India

EB Member (2023–2025)

Kendra Stepputat

Austria

EB Member (2021–2027)

Jasmina Talam

Bosnia and Herzegovina

EB Member (2021–2027)

Secretariat

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

The Secretariat comprises the Secretary General and the Executive Secretary, who are both appointed by the Executive Board for an initial period of four years.

The current Secretariat has been registered as a non-profit organisation in the Republic of Slovenia since July 2011.

Contact information

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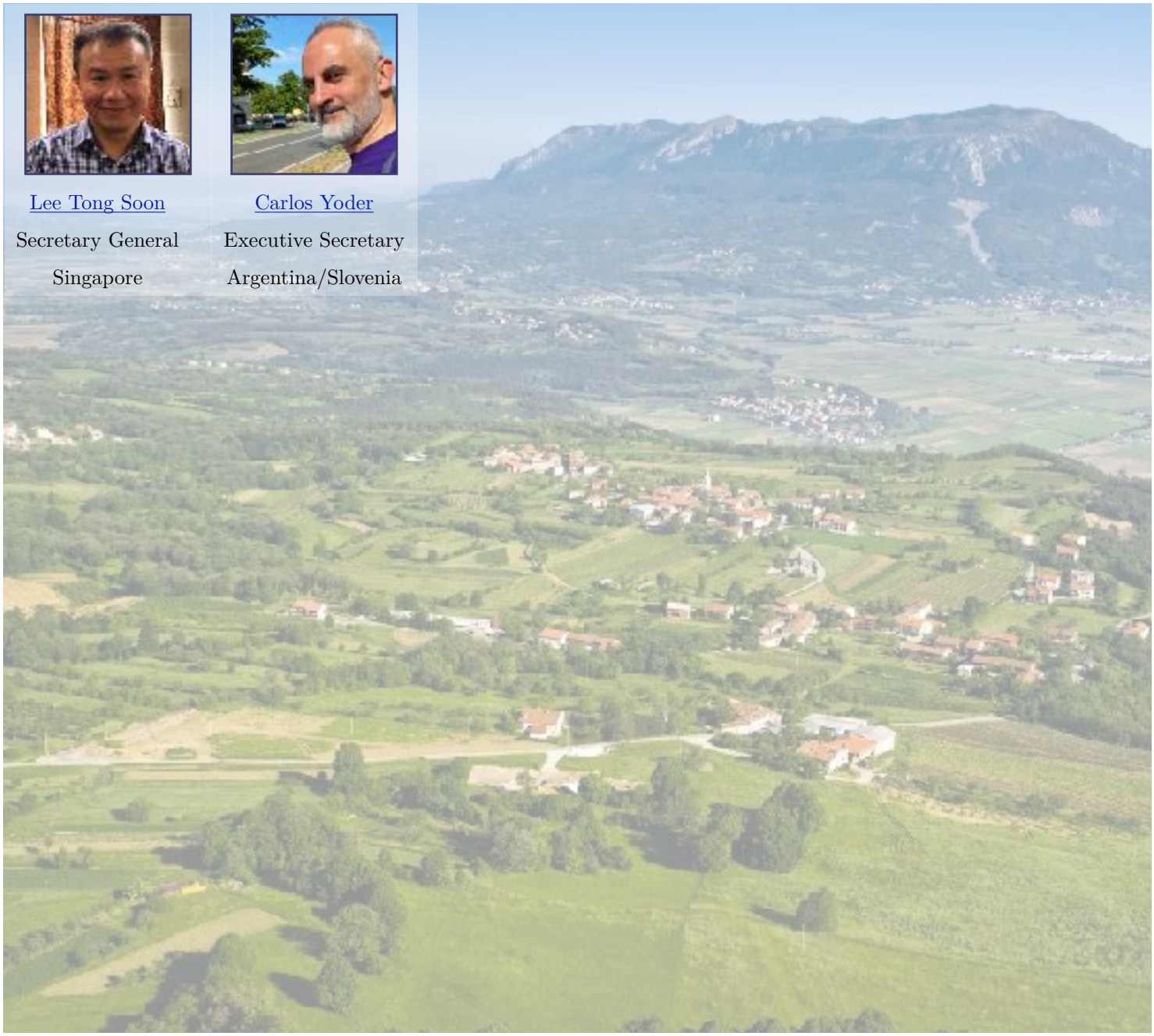
Instagram: @ictmd_org

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

By becoming a member of ICTMD you will join the largest international community of music and dance researchers, and will be entitled to:

1. Submit your research for presentation at ICTMD World Conferences
2. Receive all ICTMD publications, including two issues of *Traditions of Music and Dance*, published in July and December, and the *Bulletin of the ICTMD*, published in January, April, and October
3. Access all issues of *Traditions of Music and Dance* and its predecessors via Cambridge Core
4. Participate in the activities of all Study Groups, National Committees, Colloquia, and Fora
5. Join the Council's mailing list, where members share calls for proposals, job posts, and other relevant information
6. Vote in the elections of the ICTMD Executive Board, Study Groups, and National Committees
7. Access premium website content, such as the ICTMD Membership Directory

Our members hail from every corner of the world, and we strive to make membership fees as fair as possible to all who wish to join the Council.

In 2025 a new **tiered membership system** was implemented, that matches membership fees with members' gross annual income. Limited numbers of both discounted and waived memberships will also be available every year.

Please visit www.ictmd.org/membership to learn more.

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 Standard Members, and as an extra benefit, the parent organization receives an additional free copy of all ICTMD publications. Institutional Memberships start at EUR 320/year, and include four Institutional Related Members. Please contact the Secretariat to obtain a quote.

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 in a soft-currency country are urged do support their memberships by paying an additional yearly fee. Supported members share all the benefits and responsibilities of Standard Members.

Please visit www.ictmd.org/membership-supported to learn more.

Payment methods

Remittance payable to the ICTMD Secretariat is preferred in euro via Electronic Funds Transfer (aka 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.

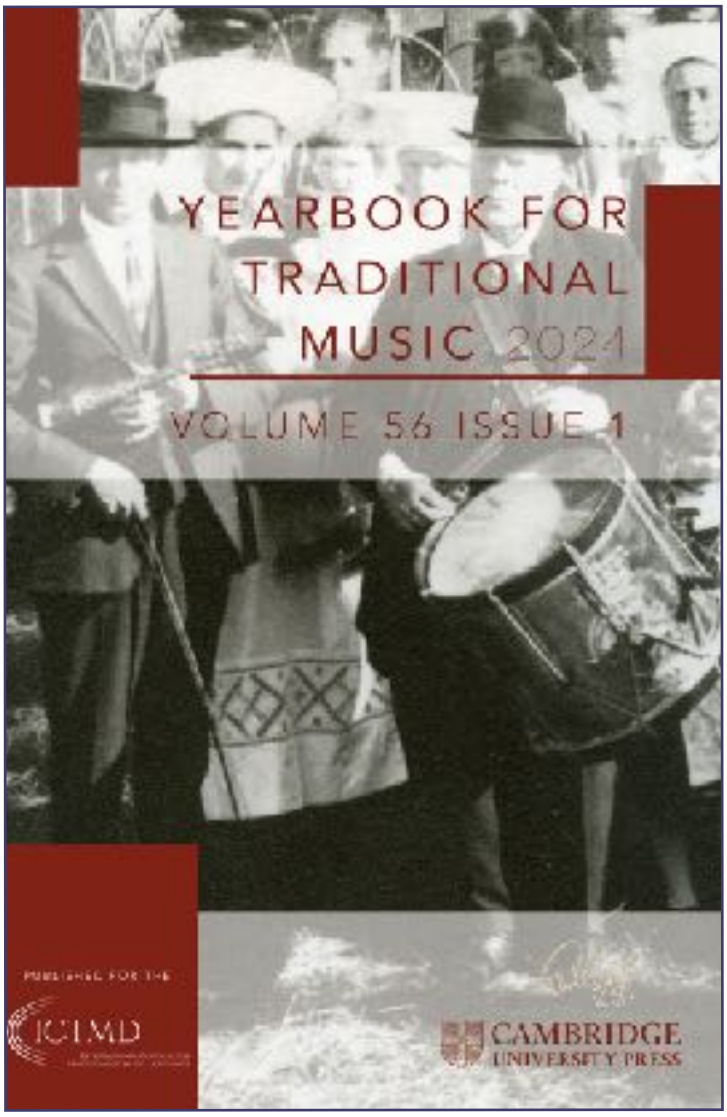
Publications by ICTMD

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
- Music Book Review Editor: Damascus Kafumbe
- Dance Book Review Editor: María Gabriela López-Yánez
- Audio Review Editor: Noel Lobley
- Film/Video Review Editor: Michael B. MacDonald
- Multimedia Review Editor: Cassandre Balosso-Bardin



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

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

For more information about submissions to the *Yearbook*, and how to get back issues (both in print and electronic form), please visit the *Yearbook*'s home page.

Bulletin of the ICTMD

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

ISSN (Online): 2304-4039

- Editor: Carlos Yoder
- Editorial Board: Brian Diettrich, Beatriz Herrera Corado, Lee Tong Soon, Don Niles

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.