BULLETIN

OF THE

INTERNATIONAL COUNCIL

FOR

TRADITIONS OF MUSIC AND DANCE

No. 158, October 2025

ISSN: 2304-4039

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Message from the Secretary General

by Marcia Ostashewski

I am thrilled to serve as ICTMD's Secretary General. In this role I will continue to build on our expanded World Network and diverse perspectives on music and dance. Over the next five years, I look forward to working with the Executive Board and Membership, supporting the Council and its operations, and continuing to grow our inclusive, collaborative, and globally-connected organisation.

My engagement within ICTMD extends over two decades and it has profoundly shaped my academic and professional journey. Working with you (the ICMTD membership) has inspired my commitment to provide leadership through service and to build strong, respectful relationships across disciplines, geographies, and sectors. I would like to thank the previous Executive Board and acknowledge the previous Secretariat, Tong Soon Lee and Carlos Yoder, for their accomplishments in fostering our global community. As a new Secretary General, I look forward to building on ICTMD's strong foundation and encouraging continual growth as we adapt to meet current and future demands.

The first significant change for us is the departure of Carlos Yoder, who has served as Executive Secretary for the past 15 years. He has worked with three previous Secretaries General (Svanibor Pettan, Ursula Hemetek, Lee Tong Soon) and has helped to create substantial operational infrastructure for the Council. We are all grateful for his many years of commitment to and care for the organisation, and our work in the years ahead will be much easier due to his continual efforts improving and supporting membership engagement.

Working in partnership with our new President Tan Sooi Beng and Executive Board, the Secretariat will continue to build on this foundation by strengthening governance and organisational systems as we look to the future. ICTMD has been on a trajectory toward growth that requires increasing organisational sophistication. Toward these efforts I have enlisted the help of two trusted colleagues to support administration and change, Meg Kwasnicki and Peter Verdin, who each bring specialised experience directly relevant to our organisation's path ahead. While they are assisting with the transition, the Secretariat is currently working with the Executive Board toward the next appointment of an Executive Secretary. More will be shared about our process and results in the next issue of the *Bulletin*.

We anticipate continuing changes in the months and years ahead as we work to meet the Council's needs and support our collective endeavours. With these major changes within the Secretariat, we humbly ask you for patience and understanding if there might be interruptions in certain processes and transactions as we learn how to serve you best.

As a researcher and educator working at the intersections of diverse creative and arts practices, including performance, production, sound and movement studies, and digital humanities, I have seen how collaborative, community-engaged approaches strengthen the impact of our work and ensure that the Council remains a welcoming and vibrant space for all. It is my deepest wish that ICTMD continues to be a place where diverse voices, knowledge systems, and ways of knowing and being are heard, seen, welcomed, and deeply valued.

I look forward to supporting the continued strength and collaboration that we have built together, and continue to nurture, toward developing research and advancing sound and movement studies around the world.

Message from the President

by Tan Sooi Beng

Warmest greetings to all my colleagues and friends! One of my main goals in the next four years is to provide a platform for conversations about the different forms of music and dance studies in the world, and to put the different models in dialogue so that new possibilities can evolve. A paradigm shift to decentre dominant perspectives and to allow diverse voices to be heard will be a long-term process and require the collaborative efforts of a global network of scholars and researchers. In this effort, conversations among members of ICTMD and with other international music organisations are important points of departure. As Confucius wisely wrote, "the journey with a thousand miles begins with one step."

My journey started with the first of the 2025 ICTMD Dialogues, entitled "Intersecting Modalities in Music and Dance Research and Dissemination," held online on 15 September 2025. Two members of the Executive Board Committee for the Dialogues, Shzr Ee Tan (UK/Singapore) and Sarah Weiss (Austria), moderated the conversation led by presentations from our esteemed colleagues Pirkko Moisala (Finland), Brian Diettrich (New Zealand), Andrea Chamorro Pérez (Chile), Brett Pyper (South Africa), and Urmimala Sarkar (India). These scholars shared thoughtful and insightful research to

demonstrate how they have integrated various approaches in their scholarly work. Based on her long-term research on the Indigenous people of Nepal, Northern Europe, and Greenland, Moisala made a case for the study of music as "musical assemblages of human and non-human elements." Diettrich introduced new research that integrated approaches in the humanities, space science, and Indigenous knowledge. Using her own production of a screen/video dance, Chamorro Pérez highlighted how the medium is able to produce "sensitive and intersubjective experiences." Pyper reflected on the intersection of practice-led approaches in applied ethnomusicology, critical heritage studies, and museum anthropology, in the creation of "anti-racist approaches" to festival curation in postcolonial South Africa. Sarkar explored methodologies for critical dance studies in India by synthesising approaches in dance historiography, ethnography, philosophy, and analyses. This session can be viewed at the ICTMD Youtube channel.

I have also begun to engage in discussions to advance global musicology with members of the International Musicological Society (IMS) at the 8th IMS Biennial Conference, East Asian Regional Association (IMSEA) on Community and Heritage, 19–21 September 2025, at Guangxi Arts University, China. At a special keynote panel on "Musicological Dialogues in East Asia and Beyond," IMS members Kate van Orden (President, USA), John Griffiths (Vice President, Australia), Daniel Chua (immediate past President, Hong Kong), Youn Kim (Chair of the Steering Committee, Korea/Hong Kong), Nozomi Sato (Chair of the Programme Committee, Japan), Yu Hui (Moderator and Chair of the Local Arrangements Committee, China), and I discussed ways to promote a type of global musicology that is inclusive of diverse communities and their histories, disciplines, and research methodologies in the world, as well as the creation of various platforms for the manifold perspectives and methodologies to intersect. This was a timely occasion where IMS and ICTMD could begin dialogue across disciplinary boundaries that have long divided us until recent times, and to raise ideas about future collaborations to connect our mutual interests.

Additionally, three members of the ICTMD Study Group on Applied Ethnomusicology were invited by the Asia Pacific Community Music Network (APCMN) to a keynote conversation entitled "Community Music Practice: Its Organic Growth and Synergy," at Shaanxi Province, China, 18–19 June 2025. The keynote conversation was an exchange between APCMN, a network of the International Society for Music Education's (ISME) Commission for Community Music Activity (CMA), and ICTMD's Study Group on Applied

From left to right: Nozomi Sato, Daniel Chua, and Kate van Orden (IMS) and Tan Sooi Beng (ICTMD) in dialogue at the 8th IMS Biennial Conference, East Asian Regional Association. Guangxi, China. September 2025. Photo by Chow OW.

Ethnomusicology, on the important shared topic of alternative praxis for community music and artistic research, including how we have each promoted the sustainability of our traditions through research collaborations with communities. Participating APCMN members included Brydie-Leigh Bartleet (Australia) and Te Oti Rakena (New Zealand), who was also the moderator. ICTMD members included Huib Schippers (Netherlands/China), Tan Sooi Beng (Malaysia), and Yu Hui (China).

On a more practical level, several ICTMD members have supported ICTMD Ambassador Düsen Kaseinov's (Kazakhstan) initiatives in his outreach efforts within Central Asian countries. These include promoting cultural diversity, searching for new pathways for transmitting traditions to younger generation, and integrating music and dance research in the academies of the Turkic World.

Kaseinov and other ICTMD members participated in the International Festival and Congress of Traditional Culture and Music "Rukh Sanat," held in Kyrgyzstan, Issyk-Kul oblast, Cholpon-Ata city, on 1–3 August 2025. Organised by the Ministry of Culture, Information, Sports, and Youth Policy; the Ministry of Education and Science; and the National Academy of Sciences of Kyrgyzstan, as well as the Turkic Culture and Heritage Foundation, the festival saw the gathering of musicians, instrument makers, cultural activists, and academics from Central Asia and other parts of the world.

ICTMD members appointed to the jury of the international contest of traditional culture and music included Tan Sooi Beng (Chair of Jury, ICTMD President), Düsen Kaseinov (ICTMD Ambassador from Kazakhstan), Roza Amanova

Young musicians rom the Kyrgyz Republic at Rukh Sanat. Issyk-Kul, Kyrgyzstan. August 2025. Photo by Tan Sooi Beng.

(main organiser of Rukh Sanat), Svanibor Pettan (Past President and Chair, ICTMD Study Group on Music and Minorities), Abdullah Akat (Chair, ICTMD Study Group on Music and Dance in the Turkic World), and Ignacio Soto-Silva (Chair, ICTMD National Committee for Chile, and Co-Chair of the Local Arrangements Committee for the 49th ICTMD World Conference). Marko Kölbl (Chair, ICTMD Study Group on Gender and Sexuality) and Lasanthi Manaranjanie Kalinga Dona (Chair, ICTMD National Committee for Sri Lanka) also presented short papers at the congress. The final concert, in which the winners of the competition from Central Asia, Japan, India, and Korea performed together on the same stage, was inspiring.

In closing, on behalf of the Executive Board, I extend a hearty welcome to the new Secretary General, Marcia Ostashewski. To the incoming Executive Board members, Sylvia Bruinders, Jacob Rekedal, Mayco Santaella, and Urmimala Sarkar, it is exciting to have you join us. We are grateful to Svanibor Pettan (past President) as well as Olcay Muslu and Marcia Ostashewski (past EB members) who dedicated their time and energy to the Council. Thanks also to Lee Tong Soon, (past Secretary General) and to Carlos Yoder (outgoing Executive Secretary) for their services and contributions to the Council.

Message from the Executive Secretary

by Carlos Yoder

On 31 December 2025, and after almost 15 years, I will be stepping down from my position of Executive Secretary of the ICTMD Secretariat. It has been a rare honour and privilege to serve the Council in this capacity since 2011, but I feel that my involvement with the Secretariat has run its course, and that it is time for me to move on.

My term as Executive Secretary officially began on 15 July 2011, during the 41st World Conference in St. John's, alongside Svanibor Pettan as Secretary General. I was 33 years old, and had no idea how much my lifestyle would change, how many incredible places I would visit, and how many amazing people I would meet.

In the years that followed, I saw the Council grow and change at an incredible pace, in terms of membership, finances, international representation, quantity and diversity of scholarly activities (e.g., Fora, Dialogues, hybrid World Conferences), and a long and probably very tedious et cetera to list here. Having said that, most of what transpired can be found documented in the pages of this publication since issue 119 (October 2011), the very first online-only *Bulletin* **and** my first as its editor. More than one million edited words

later, I still enjoy the process, and I find it meaningful that the last *Bulletin* I will edit will also be the fortieth.

My years at the Secretariat afforded me unique opportunities to learn about the world's traditions of music and dance, and more importantly, to interact with the wonderful people that dedicate their lives to them. Although the work was often stressful, I will be forever indebted to the Secretaries General, Presidents, Vice Presidents, dozens of Executive Board members, Study Group authorities, National and Regional representatives, and other members with whom I worked and learned from over the years.

In particular I would like to thank Don Niles for everything he taught me, always selflessly and professionally, be it as General Editor of the *Yearbook*, Executive Board member, co-author of papers and articles, proofreader extraordinaire … but more importantly, as a friend and mentor. To Don and to all other dear friends: *gracias totales*, *najlepša hvala*, *Herzlichen Dank*, 谢谢, *mahalo nui loa, anchatam riqsikuyki,* and *tenkyu tumas.*

Those who know me know that I am not a solemn person, so I cannot finish this message on a sad note. I would like to share with you "the most ICTMD" photo I have in my personal archive, shown at the conclusion of this message.

The selfie in question was taken in Legon, Ghana, in July 2023, a few days before the 47th World Conference would begin. I am wearing a bright pink shirt emblazoned with the logo of Chulalongkorn University, the host of the unforgettable 45th World Conference in Bangkok, Thailand, and the glass in my hand is full of watermelon juice, a drink I discovered in 2013, while working for the 42nd World Conference in Shanghai, China.

Undoubtedly, my involvement with the ICTMD Secretariat has been the most fulfilling experience of my professional life. I am certain that Marcia and her team will do a great job in running the Council's operations after I am gone, and I hope they will find the experience of managing this wonderful and truly unique organisation as rewarding as I have.

If not before, I will see you in Santiago in January 2027, as there is no way on Earth I will miss that landmark World Conference in my dear Chile, *el país hermano trasandino*, if only as a regular member of the Council.

Hasta siempre!

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!

ICTMD Prizes 2025

by Urmimala Sarkar Munsi, Chair of the EB Committee for Prizes

It has been an exciting experience to organise the processes of review and selection for all the four categories of ICTMD prizes 2025. Working with the subcommittees has been stimulating. As the Chair of the Prize Committee, I would like to convey our excitement and gratitude to all the scholars, authors, and filmmakers who have shared their work with this year's Prize Committee. I would like to congratulate all winners and those who have received Honourable Mentions.

We received a record number of submissions, and they were evaluated with the greatest of care and sensitivity, keeping in mind ICTMD's mission "to promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts, taking into account the diversity of cultural practices, past and present, and scholarly traditions worldwide." The subcommittees have submitted their unanimous decisions, and I present them below, as received.

I would like to thank all the Prize Subcommittees and their Chairs. They dedicated precious time and effort for the evaluation of all submissions, which have grown substantially in number over the years.

ICTMD Best Book Prize 2025

Members of the Book Prize subcommittee: Sean Williams (Chair), Frank Gunderson, Michael Iyanaga, and Fred Lau.

The winner of the 2025 ICTMD Prize for Best Book is **Sumarsam**, for *The In-Between in Javanese Performing Arts: History and Myth, Interculturalism and Interreligiosity,* published in October 2024 by Wesleyan University Press.

The book provides a rich and comprehensive historical overview of Javanese performing arts. It explores the dynamic interplay of history and myth, intercultural influences, and the integration of different religious beliefs within Javanese arts like *wayang* (shadow puppetry) and *gamelan* (traditional ensemble) in its journey to the contemporary times.

An honourable mention goes to **Shayna Silverstein** for *Fraught Balance: The Embodied Politics of Dabke Dance Music in Syria*, published in May 2024 by Wesleyan University Press.

The book by Silverstein is based on almost two decades of ethnographic, archival, and digital research on the fraught dynamics of gender, class, ethnicity, and nationhood in an authoritarian state. The author explores the socio-political space of Dabke, one of Syria's most beloved dance music traditions, to write about its position at the centre of the country's war and the social tensions that preceded conflict.

ICTMD Best Article Prize 2025

Members of the Article Prize subcommittee: Sunhee Koo (Chair), Larry Witzleben, Marko Kölbl, and Stefan Fiol.

The winner of the 2025 ICTMD Prize for Best Article is **Jessie Vallejo**, for her article "Mariachi Musicians and Collective Grief during the COVID Pandemic in Southern California" published in *Yearbook for Traditional Music* 55/2 (2023).

The three articles with Honourable Mentions are:

1. **Sean Williams and Lillis Ó Laoire**. "Vernacular Catholicism in Ireland: The Keening Woman," published in *Religions* 15 (2024)
2. **Supeena Insee Adler**. "Family Heirlooms as Social Objects: The Thai Musical Instruments at UCLA," published in *Instrumental Lives: Musical Instruments, Material Culture, and Social Networks in East and Southeast Asia* (2024)
3. **David McDonald**. "Affective Assembly and Participatory Politics at the Palestine Music Expo," published in *Music Making Community* (2024)

ICTMD Documentary Film or Video Prize 2025

Members of the Documentary Film or Video Prize subcommittee: Nicola Scaldaferri (Chair); Shan Du, George Murer, Noor Al Qassim.

The winner of the 2025 ICTMD Prize for Best Documentary Film or Video is **Nalini Elvino de Sousa**, for her film *Kantar Goa* (2024).

This film offers a rich and layered exploration of the Tiatr tradition in Goa, tracing the evolution of Konkani music and the Goan musical tradition of "Kantar"; it is grounded in solid ethnomusicological research and is supported by a wide range of archival materials and oral histories.

ICTMD 2025 Best Student Paper prize

Members of the Student Paper Prize subcommittee: Sylvia Bruinders (Chair); Marcia Ostashewski, Lonán Ó Briain.

The winner of the 2025 ICTMD Prize for Best Student Paper is **Ana María Díaz-Pinto**, for "Dirty Nights: Sensorial Filmmaking in Reggaetón Parties, Santiago de Chile," presented at the 48th ICTMD World Conference (Wellington, New Zealand).

An Honourable Mention goes to YiXuan Jiang, for "Collecting Dust: Sensory Memory in the Performance Practice of the Yunkong Di," presented at the 48th ICTMD World Conference (Wellington, New Zealand).

David Weirick Hughes (1945-2025)

by Hwee San Tan and Rachel Harris

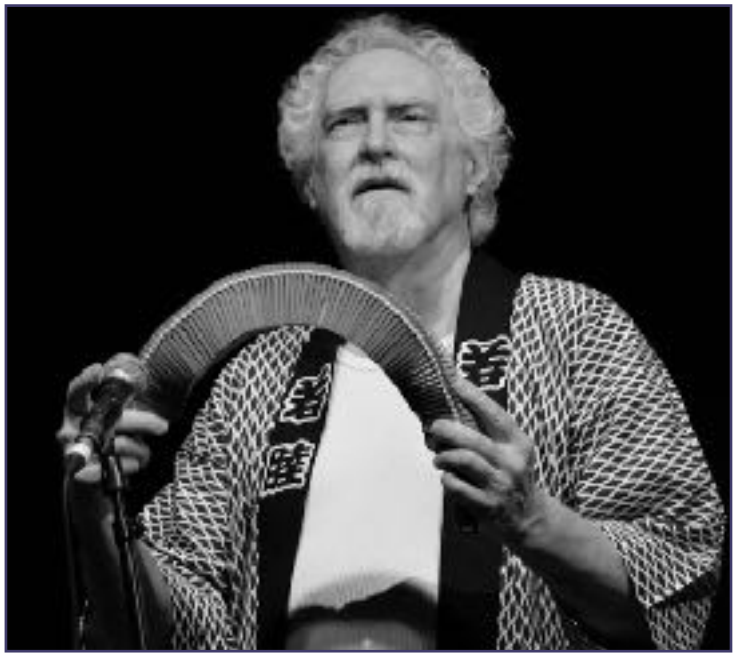
To everyone who knew him, either very well or remotely, David W. Hughes was a larger-than-life figure. He was a brilliant scholar, not only in the folk music of Japan and Okinawa, but also of Java, Thailand, Korea, and Taiwanese Indigenous peoples. He was also a wonderful performer himself, improvising on multiple instruments from the guitar to the *bouzouki* to the *khaen* and *bonang*. His linguistics training led to musings on cross-cultural theoretical strands of oral mnemonics. Most of all, he had a wacky sense of humour that shined through his teachings, writings, and the songs he wrote (who can forget "The Embryonic Love Affair," also known as "The Chicken and the Egg," which featured the most hilarious puns on the word "egg"). It is thus with great sadness that we mourn the passing of David on 4 May 2025. He leaves behind Gina Barnes, his wife and co-performer of Japanese, Okinawan, Irish, English, Scottish, and Swedish folk music.

Born in Grosse Pointe, Michigan, David came from a musical family who enjoyed making music at home and within the local community. After studying for a degree in linguistics and Japanese language at Yale University, he became interested in Balkan music and dance in 1971. He was hired by the University of Michigan to teach Japanese linguistics and language. It was there where he discovered William Malm, the leading Japanese music expert, and after a brief term at Wesleyan University, returned to Michigan to pursue a PhD in ethnomusicology, studying Japanese music with Malm and gamelan with Judith Becker. At Michigan, he also discovered his future wife, Gina Barnes, who had just arrived for her PhD research on Japanese archaeology and took David's class on the history of the Japanese language.

From 1977 to 1980, both David and Gina carried out their PhD research in Japan. David became the weird *gaijin* (westerner) who could sing and play Japanese folk songs, being invited to appear on stage, radio, and television over fifty times, often with Gina singing or playing the bamboo flute with him. They moved to the UK in 1981, when Gina was hired by the University of Cambridge to teach "Far Eastern Prehistory." David completed his PhD while holding a research post at Clare College, Cambridge.

Here you can see David performing at the Kitakami Michinoku Performing Arts Festival in 1981.

In 1987, David was hired to teach Southeast Asian and Japanese music in the Centre of Music Studies at SOAS. With



David Weirick Hughes. Photo by Margaret Jennings

a small group of colleagues, in the early 1990s David worked to transform the Centre into a fully-fledged Department of Music. He served as Head of Music for eight years, helping to build up the ethnomusicology programmes. David was instrumental in building a vibrant performance culture at SOAS, with student groups learning Javanese and Balinese *gamelan*, Thai *piphat*, Zimbabwean *mbira*, Korean *pungmul*, Chinese *sizhu*, Indian *tablā*, Cuban *bata*, and many more global styles. Up until 2024, he remained an active founding member of the SOAS *min'yō* and Okinawan Music groups.

David was a charismatic and entertaining teacher. His lectures were memorialised by generations of students for the humour and fabulous puns he injected into topics ranging from the tempo of Japanese *gagaku* court music to "acoustic-iconic mnemonic systems." He served as a role model and mentor, encouraging many SOAS students to go on to post-graduate study and eventual careers in ethnomusicology. He was a very caring tutor and always ready to help others. His huge influence on many of his students are seen in the festschrift *Folk and Songs in Japan and Beyond: Ethnomusicology Essays in Honour of David W. Hughes*, published in 2022, that includes contributions by his colleagues in Japanese music and former students that he had supervised. During his time as Head of Music, David brought a huge amount of energy to the department, forging a vibrant community through the many extraordinary concerts he organised and the legendary parties he compered, where students shared their diverse musical skills.

David also made important contributions to the growth of the discipline of ethnomusicology in the UK. In 1995, he

worked with a small group of colleagues to establish the British Forum for Ethnomusicology—which is today a large and thriving organisation—and its associated academic journal—which has evolved into the internationally respected journal *Ethnomusicology Forum.* He was the life and soul of the music nights at BFE conferences, always making it his task to organise and encourage people to perform. Nobody who attended these conferences will forget David's Japanese Cow Song, in which he would inject some humour by asking the audience to provide the voices of the missing oxen by "mohing" along (Japanese oxen say "moh" and not "moo"), or the comic brilliance of his original bluegrass lyrics.

David's two major publications, among many important research articles, are *Traditional Folksong in Modern Japan: The Heart's Hometown* and *The Ashgate Research Companion to Japanese Music.* Towards the end of his career, he also earned several awards: the Japan Society Award for outstanding contributions to Anglo-Japanese relations and understanding (2011); Honorary Life Member, British Forum for Ethnomusicology (2016); Decoration from the Japanese Government and Emperor of Japan: Order of the Rising Sun, Gold Rays with Rosette (2017); and the Fumio Koizumi Prize for Ethnomusicology (2018).

Jaroenchai Chonpairoj (1943–2025)

by Anant Narrkong

It is with great sorrow that the academic and musical communities of Thailand mourn the passing of Jaroenchai Chonpairoj (5 February 1943 – 6 July 2025), a leading figure in the field of ethnomusicology. He died peacefully at his home in Roi Et province, where he was born, raised, and resided until his final days. His family and students came together to hold religious rites in his memory, culminating in a royal cremation ceremony held with honour at Wat Buraphaphiram, the province's royal temple—a farewell to send his spirit to the eternal celestial realm of music.

Jaroenchai Chonpairoj's name has long been etched into the consciousness of local folk artists and scholars, both in Thailand and abroad. A devoted ethnomusicologist, he immersed himself in the study of music in all its forms—from classical Thai court music and regional folk traditions to Western, Asian, and contemporary popular music. Through fieldwork, archival research, and applied ethnographic studies, he served as a crucial conduit for transmitting firsthand knowledge to a wider world, tirelessly working to broaden understanding of the diverse musical landscapes he so passionately explored.

Jaroenchai Chonpairoj giving his keynote address during the 45th ICTM World Conference. Photo by Chulalongkorn University

His musical journey began in childhood, with folk-music lessons passed down through his family. This foundation expanded into formal training in Thai court music in Bangkok, supported by descendants of the great Luang Pradit Pairoh (Sorn Silapabanleng). He later pursued musicology and ethnomusicology in the United States, earning his PhD from Kent State University in Ohio. His doctoral dissertation, "Lam Khon Sawan: A Vocal Genre of Southern Lao" (1990), was supervised by Terry Miller, his lifelong mentor, colleague, and friend.

Beyond his extensive body of research in Thai folk music, Jaroenchai played a pioneering role in establishing formal programmes in ethnomusicology in northeastern Thailand. His efforts allowed many individuals in the region to receive a rigorous education and develop into scholars recognised internationally. He was a driving force behind the organisation of both national and international music conferences, sustaining these efforts over decades. He was also invited as an honoured keynote speaker at several prestigious events, including the 45th ICTM World Conference, held at Chulalongkorn University in Bangkok, on 11-17 July 2019.

His passing marks the end of an era, but his legacy will continue to inspire generations of musicians, scholars, and cultural workers committed to the study and celebration of Southeast Asia's rich and resonant musical traditions.

Early Career Scholars Network

ECSN News

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

Since the last *Bulletin* report, the Early Career Scholars Committee (ECSC) completed two significant projects.

First, based on the feedback received at the Early Career Scholars Network (ECSN) meeting during the 48th ICTMD World Conference (Wellington, New Zealand, 9–15 January 2025), in May 2025 the ECSC launched Connecting Within ICTMD: A Guide for Early Career Scholars. This website offers a five-step guide on joining ICTMD and ECSN, and engaging with ICTMD activities in general.

Second, in June 2025 the ECSC launched an informal channel of communication on Discord. This free instant-messaging platform offers a space for early career scholars to stay updated and share employment and funding opportunities, upcoming conferences, calls for papers, as well as ICTMD announcements and notices. We hope that the space will serve as an interactive information hub for early career scholars and for real-time discussions with peers. If you are an ICTMD early career scholar and have not joined yet, please visit our Discord server and join the conversation.

Due to job obligations, two ECSC members, Kurt Schatz and Jose Taton Jr., stepped down from the committee in June 2025. We wholeheartedly thank Kurt and Jose for their contributions over the past years, and to Kurt in particular for managing the ECSN website.

At the same time, the committee formally welcomed two new members: Xiaotong Yang (Victoria University of Wellington, New Zealand) and Dilyana Kurdova, a dance scholar from Sofia, Bulgaria, and a very active ICTMD member. We are also proud to report that Xiaotong has recently become a part of the Youth Working Group of the NGO-UNESCO Liaison Committee, representing ICTMD. We congratulate Xiaotong and wish her all the best in her new role!

The ECSC will organise an online event for early career scholars in November 2025. Stay tuned for more information, and in the meantime, visit our website at www.ictmd.org/network/ecsn.

UNESCO-ECSN News

by Xiaotong Yang

I'm reporting as an ECSC member and in my capacity as ICTMD's representative at the Youth Working Group of the NGO–UNESCO Liaison Committee (2024–2026). The Liaison Committee is composed of representatives from NGOs in official partnership with UNESCO. It is a space for NGOs to advise on their areas of expertise to help with UNESCO's decision-making. The Youth Working Group within the Committee was established recently to incorporate perspectives from younger generations.

To date, I have attended two online meetings, on 30 September and 15 October, as well as one in-person meeting in Paris, France, on 1 October. The online meetings included a discussion session about how to best organise the Forum on Greening Education Partnership, which is to be held towards the end of 2025. The in-person meeting was a reception at the Residence of the European Union, hosted by the European Union's Delegation to UNESCO and the Organisation for Economic Co-operation and Development. There I met Executive Board members and other NGO representatives, including colleagues from the International Music Council (IMC) and the International Dance Council.

Davide Grosso, Director of Programmes and Partnerships at IMC, expressed his appreciation that ICTMD has an active presence at the committee. He emphasised that voices and perspectives from music and dance desperately need to be more visible in UNESCO's decision-making. ICTMD's presence, which means better visibility for the arts, is particularly vital, as the broader political and financial climate threatens arts-related institutions, programmes, and initiatives. Furthermore, ICTMD's participation in the Youth Working Group will expand our organisation's existing international network by connecting with emerging leaders in the broader non-governmental sector, thereby fostering future collaborations. I will continue to work closely with members of ECSN and ICTMD's EB Committee for UNESCO to ensure that the Council's interests and the perspectives of emerging scholars are duly represented in the NGO-UNESCO Liaison Committee's Youth Working Group.

49th ICTMD World Conference

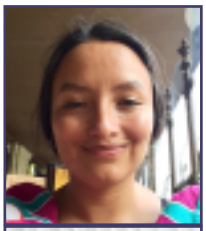
14–20 January 2027

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 Call for Proposals

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.

Presentations may be delivered in English or Spanish. Presentations in Spanish must include abstracts in both Spanish and English for evaluation and inclusion in the programme. Presenters delivering in Spanish are encouraged to prepare PowerPoint slides in both Spanish and English to include non-native Spanish speakers in the discussion.

Presenters will have the option to present either on-site or online, depending on their preference and capacity for participation. The details of both presentation platforms will be established soon by the Local Arrangements Committee in coordination with the Programme Committee.

Programme Committee

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Conference Themes

The conference themes for the 49th ICTMD World Conference have been developed in both English and Spanish, in recognition of the large number of Spanish-speaking members across Latin America, and in consideration of participants from the host country and the broader region. The conference aims to adopt bilingual approaches wherever possible to foster greater inclusivity and accessibility.

1) Latin America and the Caribbean in the Region and Beyond

Latin America and the Caribbean encompass diverse musical and dance traditions shaped by complex histories of colonisation, resistance, migration, and cultural exchange. From Afro-Caribbean music and Indigenous ritual dances to mestizo genres, contemporary urban forms, and diasporic reimaginings, music and dance in this region serve as powerful tools for identity, memory, political expression, and social transformation. This theme invites scholars, artists, and practitioners to explore Latin American and Caribbean music and dance both within the region and in transnational and diasporic contexts, including ones that may often be overlooked, such as Asian music in Latin America and Latin American music in Asia. It encourages reflections on how these expressive forms are practised, studied, preserved, adapted, and contested across local, national, and global landscapes. How do regional aesthetics and social meanings shift as genres move across borders? What roles do migration, tourism, digital media, and global markets play in shaping these traditions? How are institutions—academic, governmental, religious, or grassroots—engaged in their transmission and transformation?

2) Digital Media

As digital technologies continue to rapidly transform the cultural landscape, music and dance practices across the world are undergoing profound shifts. From AI-generated compositions and choreographies to online dance challenges, virtual reality performances, and digital archives of intangible heritage, the integration of digital media into the expressive arts is reshaping how music and dance are created, experienced, transmitted, and theorised. This theme invites critical engagement with the intersections of music, dance, and digital media, foregrounding the implications these technologies hold

for ethnomusicology, ethnochoreology, and related disciplines. How do digital platforms affect traditional forms of musical expression as social and artistic practices? How can traditional forms of authority and cultural rights be managed with rapid and wide-scale digital sharing? What ethical and epistemological questions arise when AI becomes a co-creator or interpreter of music and movement? How are digital tools enabling new forms of embodiment, improvisation, and community? How are digital platforms improving and impacting music distribution, promotion, and consumption? Conversely, how might they contribute to cultural homogenisation, surveillance, sustainability concerns, or the commodification of expressive forms? How are the recent processes of political control, platforms concentration and decay affecting existing digital scenes and cultures?

3) Power, Conflict, and Planetary Health

This theme explores how sound and movement respond to and shape the interconnected challenges of political struggle, environmental crisis, and community resilience. From protest songs and national anthems to climate activism, post-disaster recovery, or critiques of sonic weapons and the legislation of bodies, music and dance practices act as powerful tools for expressing resistance, negotiating power, and rebuilding both societies and ecosystems. We invite contributions that examine these modes as sites of contestation, cultural memory, and ecological engagement highlighting how it reflects and influences the complex dynamics between social, cultural, and environmental systems. Topics may include music in conflict and reconciliation, sonic responses to ecological degradation, and the role of performance in (re)organising communities and imagining more just, sustainable futures. This theme also encourages innovative presentation formats and interactive sessions. It approaches music and dance as community, social and cultural practices as sites of contestation, and as sources for (re)imagining, (re)conceptualising, and (re)organising society.

4) Spiritual and Religious Performativities

The spiritual and the spirit world are often believed to exist independently of religion, society, and belief systems that typically claim authority and generate various orthodoxies. Spirituality as personal belief and religion as institutionalised organisation can be either complementary or adversarial (e.g., internal reformation or external evangelisation). Notably, performances associated with rituality, spirituality, and religiosity can be distinguished from their performativity in the original Butlerian sense—for example, the non-ecclesiastical *Missa Solemnis*, subscription concerts of Bharata Natyam, or Papantla's *Palo Volador* as a UNESCO-designated tradition. This theme opens itself to considerations (and reconsiderations) of gender, colonial complicities and resistances, shifts between restricted, private and public forms, secularisation, tourism, cultural conservation, ecologies, and subject positionality—including that of the researcher.

5) Queering the Field

Queer approaches, queer topics, and not least queer researchers have gained momentum in contemporary ethnomusicological discourse. Ethnomusicological gender studies currently focus widely on sexuality, with queer theory forming a central theoretical impulse. Recent publications discuss the position of queerness within our field, including critical reflections on how "queering" has gained academic currency and may also lose its initial disruptive qualities as it becomes an apolitical buzzword in the humanities. Nonetheless—or perhaps especially now—it is vital to provide spaces for critically interrogating music and dance practices through a queer lens, encompassing both normative and queer expressive forms, as well as the positionalities of queer researchers. The theme also invites discussions of Indigenous non-binary genderings and reconceptualisations of local gender constructs informed by global/glocal(ised) LGBTQ+ categories.

6) Alternate Histories

The proposed theme seeks to highlight previously unwritten or erased intellectual histories within music and dance studies, especially as Western methodologies and theories continue to dominate global music-dance scholarship. This theme offers scholars the opportunity to present on topics such as alternative research methodologies (including collaborative or applied approaches); increased diversity in researcher positionalities; varied approaches to fieldwork notation; the histories of local, self-taught, or otherwise marginalised scholars and practitioners (e.g., women, queer, Indigenous); overlooked theoretical insights; and histories of knowledge production and dissemination that extend beyond written texts. It builds on recent pedagogical movements toward global music history, historical turns in Latin American ethno/musicology, and the emergence of traditional music studies in Chile as a distinct ethnomusicological sub-discipline.

7) New Research

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

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

Submit your proposal to the 2027 ICTMD World Conference now using the following website

easychair.org/cfp/ictmd2027

Primera Convocatoria de Propuestas

por Andrea Chamorro, Mayco A. Santaella, y Jessie Vallejo, Copresidentes del Comité del Programa

Tenemos el honor de invitarlos cordialmente a asistir a la 49ª Conferencia Mundial de la ICTMD, que se llevará a cabo del 14 al 20 de enero de 2027 en la Universidad Alberto Hurtado, en Santiago, Chile.

La Conferencia Mundial de la ICTMD ofrece el principal espacio internacional para la presentación de nuevas investigaciones sobre las tradiciones de la música y la danza. Muchas nuevas iniciativas surgen en estas conferencias y, quizá aún más importante, las discusiones en estos encuentros nos ayudan a dar forma a nuestro trabajo continuo.

Una Conferencia Mundial exitosa es un lugar verdaderamente estimulante, y una oportunidad maravillosa para encontrarse y compartir ideas, música y danza con colegas de todo el mundo.

Las presentaciones podrán realizarse en inglés o en español. Las presentaciones en español deberán incluir resúmenes en ambos idiomas, español e inglés, para su evaluación e inclusión en el programa. Se incentiva a los ponentes que presenten en español a preparar diapositivas en PowerPoint en español e inglés con el fin de incluir a personas cuya lengua nativa no sea el español.

Los ponentes tendrán la opción de presentar de manera presencial o virtual, según su preferencia y capacidad de participación. Los detalles de ambas modalidades de presentación seran establecidos próximamente por el Comité de Arreglos Locales, en coordinación con el Comité del Programa.

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Jessie M. Vallejo (EEUU)

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Temáticas

Las temáticas de la 49ª Conferencia Mundial del ICTMD han sido desarrolladas en inglés y en español, en reconocimiento del gran número de miembros hispanohablantes en América Latina y en consideración con los participantes del país anfitrión y de la región. La conferencia tiene como objetivo adoptar enfoques bilingües en la medida de lo posible, con el fin de fomentar una mayor inclusión y accesibilidad.

1) América Latina y el Caribe en la región y más allá

América Latina y el Caribe abarcan diversas tradiciones musicales y de danza, moldeadas por historias complejas de colonización, resistencia, migración e intercambio cultural. Desde músicas afrocaribeñas y danzas indígenas hasta los géneros mestizos, las formas urbanas contemporáneas y las reinterpretaciones diaspóricas, la música y la danza en esta región funcionan como poderosas herramientas de identidad, memoria, expresión política y transformación social. Esta temática invita a académicos, artistas y practicantes a explorar las músicas y las danzas latinoamericanas y caribeñas tanto dentro de la región como en contextos transnacionales y diaspóricos, incluidos aquellos menos estudiados, como la música asiática en América Latina o la música latinoamericana en Asia. Se alienta la reflexión sobre cómo estas formas expresivas se practican, estudian, preservan, adaptan y cuestionan en paisajes locales, nacionales y globales. ¿Cómo cambian las estéticas regionales y los significados sociales cuando los géneros cruzan fronteras? ¿Qué funciones juegan la migración, el turismo, los medios digitales y los mercados globales en la configuración de estas tradiciones? ¿Cómo participan las instituciones—académicas, gubernamentales, religiosas o comunitarias—en su transmisión y transformación?

2) Medios Digitales

A medida que las tecnologías digitales continúan transformando rápidamente el panorama cultural, las prácticas musicales y dancísticas en todo el mundo experimentan cambios profundos. Desde composiciones y coreografías generadas por inteligencia artificial (IA) hasta competencias de baile en línea, presentaciones en realidad virtual y archivos digitales del patrimonio intangible, la integración de los medios digitales en las artes expresivas está redefiniendo cómo se crean, experimentan, transmiten y teorizan la música y la danza. Esta temática invita a un compromiso crítico con las intersecciones entre música, danza y medios digitales, destacando las implicaciones que estas tecnologías tienen para con la etnomusicología, la etnocoreología y disciplinas afines. ¿Cómo afectan las plataformas digitales a las formas tradicionales de expresión musical como prácticas sociales y artísticas? ¿Cómo pueden gestionarse las formas tradicionales de autoridad y los derechos culturales ante la rápida y masiva difusión digital? ¿Qué preguntas éticas y epistemológicas surgen cuando la IA se convierte en co-creadora o intérprete de música y movimiento? ¿Cómo están permitiendo las herramientas digitales nuevas formas de corporeidad, improvisación y comunidad? ¿Cómo están mejorando e impactando las plataformas digitales en la distribución, promoción y consumo de música? Y, en contraste, ¿cómo podrían contribuir a la homogeneización cultural, el monitoreo, las preocupaciones de sostenibilidad o la mercantilización de formas expresivas? ¿Cómo afectan los recientes procesos de control político, concentración y decadencia de plataformas a las escenas y culturas digitales existentes?

3) Poder, Conflicto y Salud Planetaria

Este tema explora cómo el sonido y el movimiento responden y dan forma a los desafíos interconectados de la lucha política, la crisis ambiental y la resiliencia comunitaria. Desde canciones de protesta e himnos nacionales hasta el activismo climático, la recuperación post-desastre o las críticas a las armas sónicas y la legislación de los cuerpos, las prácticas musicales y dancísticas actúan como poderosas herramientas para expresar resistencia, negociar el poder y reconstruir tanto sociedades como ecosistemas. Invitamos contribuciones que examinen estas prácticas como espacios de confrontación, memoria cultural y compromiso ecológico, destacando cómo se reflejan e influyen en las complejas dinámicas entre los sistemas sociales, culturales y ambientales. Las propuestas pueden abarcar temas como la música en contextos de conflicto y reconciliación, respuestas sonoras a la degradación ecológica y el papel de la performance en la (re)organización de comunidades e imaginarios hacia futuros más justos y sos-

tenibles. Este tema también fomenta formatos de ponencia innovadoras y sesiones interactivas. Aborda la música y la danza como prácticas comunitarias, sociales y culturales, como espacios de disputa y como fuentes para (re)imaginar, (re)conceptualizar y (re)organizar la sociedad.

4) Performatividades Espirituales y Religiosas

Lo espiritual y el mundo de los espíritus a menudo se consideran independientes de la religión, la sociedad y los sistemas de creencias que típicamente reclaman autoridad y generan diversas ortodoxias. La espiritualidad como creencia personal y la religión como organización institucionalizada pueden ser complementarias o conflictivas (por ejemplo, reforma interna o evangelización externa). Las performances asociadas con la ritualidad, la espiritualidad y la religiosidad pueden distinguirse de su performatividad en el sentido butleriano original—por ejemplo, la Missa Solemnis no eclesiástica, los conciertos por suscripción de Bharata Natyam, o el Palo Volador de Papantla como tradición designada por la UNESCO. Esta temática se abre a consideraciones (y reconsideraciones) sobre género, complicidades y resistencias coloniales, cambios entre formas restringidas, privadas y públicas, secularización, turismo, conservación cultural, ecologías y posicionamientos subjetivos, incluido el del propio investigador.

5) Queerizando al Campo

Los enfoques *queer*, los temas *queer* y, no menos importante, lxs investigadorxs *queer* han cobrado impulso en el discurso etnomusicológico contemporáneo. Los estudios de género en etnomusicología actualmente se centran ampliamente en la sexualidad, con la teoría *queer* como un impulso teórico central. Publicaciones recientes discuten la posición de lo *queer* dentro de nuestro campo. Reflexiones críticas sobre cómo "*queer*izar" han ganado aceptación académica, y por lo tanto podrían también perder su carácter disruptivo original al convertirse en un termino apolítico y "de moda" en las humanidades. No obstante—o precisamente por eso—es vital crear espacios para interrogar críticamente a las prácticas musicales y dancísticas desde una perspectiva *queer*, abarcando tanto formas expresivas normativas como *queer*, así como las posiciones de investigadorxs *queer*. La temática también invita a discutir las identidades de género no binarias indígenas y las reconceptualizaciones de construcciones de género locales informadas por categorías LGBTQ+ globales o glocales.

6) Historias Alternativas

Esta temática propone resaltar historias intelectuales inéditas o borradas dentro de los estudios sobre música y danza, especialmente mientras las metodologías y teorías occidentales continúan dominando la investigación global. Esta temática brinda la oportunidad de presenter temas como metodologías de investigación alternativas (incluyendo enfoques colaborativos o aplicados), mayor diversidad en los posicionamientos academicos; enfoques variados de notación etnográfica; historias de investigadores y practicantes locales, autodidactas o marginados (por ejemplo, mujeres, personas *queer*, indígenas); perspectivas teóricas ignoradas; e historias de producción y difusión del saber que trasciendan la palabra escrita. Esta temática se apoya en movimientos pedagógicos recientes de cara a una historia global de la música, giros históricos en la etno/musicología latinoamericana y la emergencia de los estudios de música tradicional en Chile como una subdisciplina etnomusicológica distintiva.

7) Nuevas Investigaciones

Serán bienvenidas contribuciones en nuevas áreas de investigación no cubiertas por las temáticas arriba citadas.

Línea de tiempo

- ~~Primer aviso: abril de 2025~~
- ~~Segundo aviso (temáticas): julio de 2025~~
- Primera convocatoria: octubre de 2025
- Segunda convocatoria: noviembre 2025
- Fecha límite (deadline): 31 de diciembre de 2025
- Notificaciones de aceptaciones: 31 de marzo de 2026

Envíe su propuesta a la
49ª Conferencia Mundial de la ICTMD
utilizando el siguiente link

easychair.org/cfp/ictmd2027

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 ICTMD Study Group on Ethnochoreology will hold its 34th symposium 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 Maqām: Symposium

29–30 April 2026
Baku, Azerbaijan
Submissions deadline: 30 November 2025

The National Conservatory of Azerbaijan, in association with the ICTMD Study Group on Maqām and the ERC-UKRI-funded "MAQAM" project, will host the international symposium "Azerbaijani Mugham Across Borders" in Baku, Azerbaijan, on 29–30 April 2026. This will be the 12th Symposium of the Study Group on Maqām.

The themes of the symposium are: (1) Historical Development of Maqām in the Caucasus Region (possible focus on urban centres such as Shusha, Baku, Tbilisi); (2) Musical Traditions of Maqām Across Western and Central Asia, Including Circulation of Musical Instruments; (3) Maqām Aesthetics, Ethics, Sensibilities; (4) Current Creative Projects Involving Collaboration Between Maqām Musicians From Different Region; and (5) Uniqueness of Azerbaijani Mugham and Development of Azerbaijani Mugham National Canon.

Organising Committee: Polina Dessiatnitchenko, Alexander Djumaev, Rachel Harris, Lala Huseynova.

The symposium will be held in person. Participants will be required to cover the travel and accommodation costs.

- Venue: National Conservatory of Azerbaijan: 7, 506 Alasgar Alakbarov, Baku, Yasamal, AZ1073, Azerbaijan.
- Language: English and Azerbaijani
- Deadline for abstracts: 30 November 2025

Deadline for articles to be published in conservatory's special issue: 15 March 2026. Articles should be maximum 3,000 words and written in English.

For sending abstracts with personal data and further information: symposium.mugham@gmail.com.

Study Group on Mediterranean Music Studies: Symposium

1–5 June 2026
Izmir, Türkiye

The ICTMD Study Group on Mediterranean Music Studies will hold its 16th symposium at the State Conservatory of Turkish Music at Ege University (Izmir, Türkiye) on 1–5 June 2026.

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

Study Group on Multipart Music: Symposium

19–22 August 2026
Ljubljana, Slovenia

The ICTMD Study Group on Multipart Music will hold its 8th symposium at the City Museum of Ljubljana, Slovenia, on 19–22 August 2026.

The themes of the symposium are (1) Borders, Borderlands, and Cross-border Traditions; (2) Transmissions of Multipart Music; and (3) 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: 20th Anniversary and Symposium

2–5 July 2026
Taipei, Taiwan

The ICTMD Study Group on Musics of East Asia will celebrate its 20th anniversary on 2 July 2026 at National Taiwan Normal University (Taipei, Taiwan). The celebration will feature forums reflecting on the Study Group's history, achievements, and prospects for future collaboration.

Following this event, the Study Group will hold its 9th symposium at the Taiwan Music Institute, located within the Taiwan Traditional Theatre Center in Taipei, from 3 to 5 July 2026.

Further details about the events can be found on the Study Group's website.

Study Group on Sources and Archives for Music and Sound Studies: Symposium

13–17 October 2026
Rio de Janeiro, Brazil

The ICTMD Study Group on Sources and Archives for Music and Sound (MUS.A) will hold its 26th symposium at the Universidade Federal do Estado do Rio de Janeiro in Rio de Janeiro, Brazil, on 13–17 October 2026.

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

Study Group on Traditions of African Music and Dance: Symposium

9–13 March 2026
Port Harcourt, Nigeria
Submissions deadline: 15 November 2025

The ICTMD Study Group on Traditions of African Music and Dance will hold its 5th symposium at the University of Port Harcourt, Nigeria, on 9–13 March 2026.

The themes of the symposium are (1) Sustainability of African Indigenous Music and Dance in Modern Society; (2) The Ethics of Ownership in African Music and Dance; (3) Archives of African Traditional Music and Dance; and (4) African Music and Dance Outside of Africa.

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

Study Groups on Performing Arts of Southeast Asia, Applied Ethnomusicology, and Indigenous Music and Dance: Joint Symposium

2–8 July 2026
Chiang Mai, Thailand
Submissions deadline: 15 December 2025

The ICTMD Study Groups on Performing Arts of Southeast Asia (8th symposium), Applied Ethnomusicology (10th symposium), and Indigenous Music and Dance (3rd symposium) will gather in Chiang Mai, Thailand, on 2–8 July 2026.

The themes of the joint symposium are: (1) Developments in Approaching Music and Dance as Intangible Cultural Heritage; (2) Music and Dance Interventions After Human-made and Natural Disasters; and (3) New Generations: 21st-Century Technologies, Policies, and Realities.

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

REPORTS FROM NATIONAL AND REGIONAL REPRESENTATIVES

BELARUS 🇧🇾

by Anastasiya Niakrasava, Liaison Officer

Despite the challenging political situation in Belarus, local researchers of traditional music and folklore, alongside colleagues in other cultural disciplines, have continued their scholarly work and performance practices. In 2024–2025, music/ethnographic fieldwork was conducted as part of statutory practicums led by national educational institutions. Several academic conferences devoted to Belarusian folk traditions, including musical traditions, were also held.

Since 2014, the series "Belarusian Folklore" has been published, with its twelfth volume appearing in 2025. It is issued by the Centre for Research on Belarusian Culture, Language, and Literature of the National Academy of Sciences of Belarus, and its editor in chief is Tatyana Valodzina. The volumes include studies in linguistics and ethnomusicology, research on mythology and contemporary ritual practices, as well as valuable recordings preserved in the archive of the Department of Folklore and Slavic Peoples' Culture of the National Academy of Sciences of Belarus.

The Student Ethnographic Society has been active since 1995, working to safeguard heritage, organise fieldwork expeditions, and promote Belarus's ethnomusicological and ethnochoreological heritage. The Society reconstructs rituals and musical practices that have become a regular part of the contemporary calendar for enthusiasts and scholars of traditional culture alike.

Following the post-2020 increase in emigration, many Belarusian artists and researchers have found themselves in forced exile. In their countries of residence they continue to publish, present at conferences, and perform, and they also participate in traditional-music competitions, earning awards and recognition.

CÔTE D'IVOIRE 🇨🇮

by Bassirima Koné, Liaison Officer

As part of the first University Festival of Arts and Cultures of Africa and Elsewhere (FUACAA), an international symposium was held on 9–12 April 2025 at Félix Houphouët-Boigny University in Abidjan, paying tribute to reggae musician Tiken Jah Fakoly. This dual event (symposium and festival) was attended by political figures (the Consul of the Republic of Benin in Côte d'Ivoire, the Honourable Member of Parliament for the commune of Gbéléban in Côte d'Ivoire), scientists and academics (Hien Sié, President of the symposium's scientific committee, representing the Minister of Culture; Ballo Zié and Dion Yodé Simplice, President and Vice President of Félix Houphouët-Boigny University in Abidjan, respectively).

Featuring art exhibitions, theatre and dance performances, music concerts and musical conferences, this symposium/festival aimed to provide the academic world with a platform for expression through the theme of "Arts, Cultures and Sustainable Development in Africa."

FUACAA 2025 General Report

Justification for a festival

The establishment of a university festival at the Department of Arts of Félix Houphouët-Boigny University in Abidjan is the result of three independent factors: the first is the success, in 2023, of the international multidisciplinary symposium in tribute to reggae artist Alpha Blondy, which culminated in a giant concert performed by students from the Department of Arts of the Faculty of Information, Communication and Arts (28–30 September 2023, proceedings available online); the second factor is that, since 2019, the Arts Department has organised annual concerts to assess students in the music and musicology programmes; and the third factor stems from a meeting between the initiators of the first two actions and the Research and Action Group on Culture, Education, Health and Society in Africa (GRACES), represented respectively by myself, Bassirima Koné, ethnomusicologist at Félix Houphouët-Boigny University, and Koffi Brou Dieudonné, lecturer and researcher at INSAAC. From these

Panellists and festival-goers at FUACAA-25. Abidjan, Côte d'Ivoire. April 2025. Photo provided by Bassirima Koné.

three factors, the idea emerged in December 2024 to launch a university arts festival instead of a "simple" symposium or even a "symposium/concert," as was the case in 2023. This is how FUACAA was born, with the aim of combining reflective and playful aspects through the new concept of a "symposium/festival."

FUACAA objectives and methodology

The overall objective of FUACAA is to promote cultural and artistic diversity within the university community by highlighting the arts and cultures of Africa and other regions of the world. More specifically, this first event sought to meet the dual challenge of bringing together academics from around the world to reflect on a given theme and to ensure high-quality artistic performances by students from the Department of Arts. Researchers and teacher-researchers were tasked with reflecting on the work of the reggae artist around the theme "Tiken Jah Fakoly, a Voice of Reggae in the Service of Sustainable Development in Africa." As for the students and other artists, after a rigorous two-month-long selection process, they were invited to express themselves in their respective fields on original creations of their choice. Alongside these two entities, the peoples of the Kabadougou region (northwest Côte d'Ivoire) and of the Republic of Benin were invited to promote their cultural and artistic riches in the university's environment.

Three categories were selected for this first event: visual arts, music and performing arts. All applicants were auditioned by a jury of specialists.

- Eleven candidates applied for the visual arts category. Six were selected to exhibit their works at the festival Aka Brou Jean, Benié Edja Donald, Berthé Issa, Ouédraogo Taofik, Tanotchié Bodjui, and Tia Dan Olivier.
- For the music section, around 40 applicants, including the following 11 bands, were selected: Asta Kora, Classic Ivoire, Djaras Dafanio Band, Family Groove, Honel Jo Nawê, Identité, Jo Christ Fils, King David, Les Mannequins du Zouglou, Rêve Africain, and Xhema.
- For the performing arts section, around ten troupes were auditioned by the jury, and the five selected groups were: *Compagnie Art, Troupe Bonhyé, Tia oulaï Siéma* (UFRICA), *Fine Art* (INSAAC) and *l'Ambassadeur* (comedy).

In addition to these 22 selected groups, troupes and individuals, there were guests and troupes from Benin and the Kabadougou region. These included OUSSOU Justin (visual arts), *INSAAC Hêrêba Troupe* (theatre), *Kronos and Vova Music* (music) and *Reine CHO* (fashion show). A total of 27 groups performed at this first University Festival of Arts and Cultures of Africa and Elsewhere (FUACAA).

Report on the symposium in tribute to the artist Tiken Jah Fakoly

The international symposium in tribute to Tiken Jah Fakoly brought together a total of 67 papers, including 15 online and 52 in person. Workshops involved 13 moderators and 14 rapporteurs, divided into 15 panels. Seven thematic areas were addressed, namely: The Problem of Poverty and Hunger in Africa; Health, Education, and Changing Attitudes in Africa; Women, Young People, Children, and Families in the Music of Tiken Jah Fakoly; Climate Change and Ecological Issues; Peace, Justice, and Democracy in Africa; Partnerships and Development in Post-Colonial Africa; and African Culture and the French Language in the Music of Tiken Jah Fakoly.

The panellists came from fifteen universities: Félix Houphouët-Boigny University, Virtual University and the National Higher Institute of Arts and Cultural Action in Abidjan, Alassane Ouattara University in Bouaké, Péléforo Gbon Coulibaly University in Korhogo, University of Bondoukou and the Ministry of National Education and Literacy; École Normale de l'Enseignement Technique et Professionnel and the Institut de Pédagogie Universitaire (Bamako, Mali); Cheick Anta Diop (Dakar, Senegal); Joseph Ki Zerbo in Ouagadougou and Norbert Zongo in Koudougou (Burkina Faso); Abdou Moumouni University in Niamey (Niger); University of Parakou (Benin); University of Lomé (Togo); School for Advanced Studies in the Social Sciences (EHESS, Paris);

Gustave Eiffel University (Champs-sur-Marne), and University of Lyon (France).

The inaugural lecture was given by Bamba Sidiki, lecturer and researcher at Félix Houphouët-Boigny University, specialist in political communication and media, on the theme 'Tiken Jah Fakoly: Art and the Artist at the Heart of the Local and the Global." He presented the artist as a pan-Africanist, radical in his demands, and increasingly integrating the continent's music into his creations. He noted in particular that "from local to global, Tiken Jah Fakoly brings national issues to the international stage through a journey of conviction, themes that fall within the realm of political engagement, denouncing injustice and calling on African youth to address political and social issues. His music serves as cultural and political mediation, linked to contemporary issues on the African continent."

Delighted to be the subject of reflection on his work, the artist gave this testimony before an audience entirely won over to his cause: "I have received numerous awards in several countries around the world, in France, Ireland … but this is the first time I have been honoured in my own country in my 25-year-long career. You can surely understand my emotion and my gratitude to the organisers of this symposium/festival, to whom I say thank you.'' He then recalled his mission: "reggae has been a music with a mission since Bob Marley, a music that has decided to speak out for the voiceless. I have been committed to this for years and I intend to continue this noble fight because the people need to express themselves and when they don't have the opportunity, they need people to speak for them. Have a great conference, everyone! Rastafari!"

In conclusion, the first University Festival of Arts and Culture from Africa and Elsewhere was a success. Coupled with an international symposium in tribute to Tiken Jah Fakoly, it attracted more than a thousand people over four days of activities, from 9 to 12 April 2025, at the Félix Houphouët-Boigny University in Abidjan. The next edition of FUACAA will take place on 1–4 April 2026 at the same venue, and will focus on the theme of "Zouglou, Music of Ivorian Identity."

Eswatini 🇸🇿

by Cara Stacey, Liaison Officer

In recent weeks, the Eswatini National Council of Arts and Culture hosted the first "Makhoyane Training Project 2025" in Manzini, Eswatini. This musical and cultural initiative was designed to preserve, promote, and encourage innovation around the *makhoyane* gourd-resonated music bow of the small southern African country of Eswatini.

The multi-day workshop created opportunities for students and those new to traditional music to learn how to play the *makhoyane*. The programme made a special effort to bring together song and dance practices from Eswatini. Numerous experienced *makhoyane* players served as facilitators and mentors throughout the programme, such as Thobile "Makhoyane" Magagula, Gogo Sonile Shongwe, Gogo Khokhiwe Mphila, and Gogo Cecilia Mdluli, and ten young learners took part. Musician, educator, and researcher Vusi Sibandze was a key part of facilitating the programme. Many thanks to him for supplying the details of the project for this report.

For more on the musicians who participated in the programme, visit this website.

Guatemala 🇬🇹

by Beatriz Herrera Corado, Liaison Officer

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

Uno de los acontecimientos más relevantes con respecto a la investigación sobre música en Guatemala es la otorgación del Premio de Musicología Casa de las Américas 2022 al investigador guatemalteco Omar Morales Abril. El premio reconoce su obra "Lo más gracioso que se pueda: Teatralidad en vi-llancicos hispanoamericanos de los siglos XVII y XVIII". El jurado la seleccionó por considerar fuentes hasta el momento desconocidas sobre el villancico, las prácticas musicales y literarias de la época (siglos XVII y XVIII), así como su co-nexión con la historiografía y teoría literaria.

En cuanto a eventos, cabe destacar la exposición de artefactos sonoros tanto prehispánicos como tradicionales en el Museo Nacional de Arqueología y Etnología en la Ciudad de

Guatemala. En esta exposición, que duró desde noviembre de 2024 hasta el pasado 27 de septiembre, participaron como conferencistas de arqueoetnomusicología Carlos Cachlán, Yvonne Putzeys, Alfonso Arrivillaga Cortés, y Matthias Stöckli, quien impartió la sesión de cierre.

Desde el año 2008, la revista *Senderos* ha sido la única publicación dedicada a la etnomusicología en Guatemala, editada por Alfonso Arrivillaga Cortés y Matthias Stöckli. Dicha publicación ha sido lamentablemente discontinuada. Sin embargo, cabe mencionar la activa producción académica de ambos investigadores, en las recientes ediciones de *Mundo Florido* por parte de Stöckli, y el último artículo de Arrivillaga Cortés: "Entre la nostalgia y el nacionalismo: revisión crítica de la producción bibliográfica sobre la marimba en Guatemala".

Asimismo, es pertinente mencionar a la nueva generación de académicos guatemaltecos realizando estudios de investigación de música y danza en el extranjero. Tal es el caso de Fernando López, estudiante doctoral en la World Music Academy de la Universidad de Limerick (Irlanda); María Alejandra Privado, estudiante doctoral en la Universidad de Harvard (EEUU) y la autora de este informe, Beatriz Herrera Corado, candidata doctoral en la Universidad de Música y Artes Escénicas de Graz (Austria).

Haiti 🇭🇹

by Gerdès Fleurant, Liaison Officer

KOSANBA, the Scholarly Association for the Study of Haitian (Ayitian) Vodou, recently met at Nova Southeastern University (Fort Lauderdale, Florida, USA) for its 15th colloquium. The event's theme, "Africana Religious Activism, Resistance, and Rejuvenation" featured three panels on the music and dance of Vodou, an excellent dance performance, and an outdoor workshop on Nago, the staple dance and music of the Lwa Ogou, the entity of defence and war of the Haitian Vodou tradition.

KOSANBA's foundation, in April 1997 during the first conference on Haitian Vodou (convened by Claudine Michel, then-chair of the Black Studies Department at the University of California, Santa Barbara), was an act of courage. The conference brought together 13 Haitian Vodou practitioners and scholars to determine the content, essence, and scope of Vodou, a fundamental element of Haitian life and culture, amidst the confusions that prevailed until then in academia and the larger society about Haiti (Ayiti) and its people. At the end of the meeting it was decided to continue the discussions in a formal structure under the name of "Congress of Santa Barbara," well aware that Shango, the entity of intellectual strategy, defence, and war, is represented in Santeria, Vodou's sister practice in Cuba, by Santa Barbara. The acronym KOSANBA, in the Haitian Creole spelling, was appropriately adopted to express the will of the founders, inspired by the Ancestors, to embrace the full study and practice of this important branch of African spirituality in the Americas. The organisation, now 28 years later, has grown into a full-fledged academic association comprised of practitioners and scholars the world over. Thus, the latest KOSANBA colloquium was a milestone where all the essential components of the Vodou ritual (music, dance, and drumming) were lavishly featured.

Claudine Michel, now emeritus at the University of California, Santa Barbara, had the foresight, with the support of a cadre of emerging Vodou scholars and practitioners, to make music and dance one of the central elements of the colloquium. Icons such as Carole (Maroule) Demesmin, a Ayitian roots music legend, as well as several dance luminaries from groups like Rara Tou Limen and Rasin Okan & Kriyol Collective were major attractions.

We would also like to mention the participation of Bayyinah Bello, and educator and culturalist, whose long-time work on children and women in Ayitian society (particularly Félicité Bonheur Claire Heureuse, wife of Dessalines, the founder of the nation) constitutes a monument to a new Ayiti many of us dream about. A battalion of young scholars from the world's leading colleges and universities, who shined at panels, workshops, and the concluding "Haitian Cultural Immersion Experience," a Vodou ceremony where the spiritual energy—*lafrik ginen*—embraced the *poto mitan* (centre post) and manifested copiously filling the space with celestial bounties.

Finally, it is no coincidence that the 15th KOSANBA colloquium met on 21–23 August 2025, the 234th anniversary of Bwa Kayiman, the ceremony that ignited the revolution that abolished modern slavery around the world, and opened the era of human rights and freedom for all oppressed peoples.

The panel "KOSANBA Legacy, Light & Leadership: Koute Mapou Yo [listen to the *mapou* trees], Dialogic Keynote," moderated by Yanique Hume, current President of KOSANBA, and joined by founding members, Patrick Bellegarde-Smith, Gerdès Fleurant, and Claudine Michel, was

not a farewell, but a solid link to the "Next Generation of Vodou: (Scholars) and Practitioners Reshaping the Practice."

This was well expressed in the performance of the young *manbo* and *houngan* (priests), *houngenikon* (song leaders), and *hountò* (drummers) at the concluding traditional Vodou ceremony, under the guidance of Marie Maude Evens, affectionately known as Manmi Maud, where the synergy and harmonious dialogue of the generations reached a spiritual high that carries all of us, scholars and practitioners, as well as KOSANBA itself, to a level of rare plenitude. Vodou, a danced religion, at this gathering earned indeed its place in the construction of a new Ayiti, that for too long awaits its deliverance. *Ayibobo!*

Ireland

by Ann-Marie Hanlon and Susan Motherway, past and current Chairs of National Committee, respectively

The year 2025 marks the twentieth anniversary of the establishment of the ICTMD National Committee for Ireland, formally recognised at the 39th ICTM World Conference at the University of Sheffield, UK, in July 2005. Since its inception, ICTMD Ireland has played a significant role in promoting the advancement of musical research and education in Ireland. In commemoration of this milestone, the national committee organised several events that celebrate the achievements, interests, and work of its members and the community.

First, we would like to report updates on the name of the organisation. In late 2023, the membership of the Irish branch voted overwhelmingly in favour of adopting the name ICTMD Ireland, mirroring the adoption of Dance by the parent organisation. In April 2024, at ICTMD Ireland's annual general meeting, held during the joint conference with the British Forum for Ethnomusicology at University College Cork, it was further decided to amend the constitution to adopt an Irish language version of the new name, An Comhairle Idirnáisiúnta um Thraidisiúin Cheoil agus Rince Éireann (CITCR Éireann). Considering these changes, new social media accounts on Instagram, LinkedIn and Facebook, as well a new website (www.ictmd.ie), were launched. This has now become the new online home for our journal *Ethnomusicology Ireland*. Details of all our activities can be found at this website.

In 2025 we celebrate our legacy with four significant research events (two conferences and two symposia), the launch of the ICTMD Ireland Archive, and the re-publication of back issues of the organisation's journal *Ethnomusicology Ireland* with DOIs. Since our last report two issues of the journal have appeared: a special issue titled "Access and Participation in the Traditional Music of Ireland and Scotland" (2024), guest edited by Simon McKerrill and Helen Lawlor; and a twentieth anniversary issue in 2025. The 11th issue of *Ethnomusicology Ireland* will be published in 2026, to coincide with the centenary of the establishment of Ireland's first public broadcaster. This special issue, with guest editors Helen Gubbins and Rebecca Draisey-Collishaw, addresses the theme of broadcasting music and dance.

The year 2025 began with a well-attended postgraduate conference, held in conjunction with the Society for Musicology in Ireland (SMI), which took place on 16–17 January at Trinity College Dublin. Méabh Ní Fhuartháin (University of Galway), the current editor of *Ethnomusicology Ireland*, presented a fascinating keynote address titled "Reviving Cultural Practice: Responses and Legacies in Sound and Movement," in which she applied various theories on cultural revivals to the context of the early years of the Fleadh Cheoil festival in Ireland. Conference committee co-chairs Kevin Bushell (SMI) and Darren Culliney (ICTMD Ireland) along with the local organising committee in Trinity, with assistance from Nicole Grimes, organised a successful, well-attended event.

Dublin City University (DCU) hosted our twentieth anniversary conference in its beautiful All Hallow's campus, on 7–8 March 2025. Members of the School of Theology, Philosophy, and Music, as well as the School of Education at DCU, did a tremendous job in organising this event, which included curating a variety of musical and dance performances that enriched the conference experience and reflected the diversity of global musical traditions ICTMD members engage with. The conference chair, John O'Flynn, spearheaded all aspects of the conference organisation, and did so with the intent of making it a special anniversary gathering. Two thought-provoking keynotes addresses were delivered by Jaime Jones (University College Dublin), and Michael Bakan (Florida State University), in addition to a rich selection of papers, panels, and workshops. The panel "Towards an Irish Popular Music Archive/Centre" was inspired by the late Tony Langlois, who suggested at our last AGM in 2024 that ICTMD Ireland should engage in a campaign to promote the creation of a popular music archive in Ireland. Independent

scholar Sara Walmsley was awarded the ICTMD Ireland Travel Bursary in support of her research dissemination.

In late 2024, we lost our dear friend and colleague Tony Langlois (1960–2024), ethnomusicologist, composer, and long-standing and valued member of ICTMD Ireland. Tony was instrumental in the setting up of *Ethnomusicology Ireland*, being its General Editor for a number of years. Within the ethnomusicological community many will remember him as a generous mentor, quick to share words of encouragement. He was an inspiration to numerous ICTMD Ireland members, and he is very sorely missed. At the March conference, Tony was posthumously awarded the ICTMD Ireland Oirdhearchas Award, in recognition of his continuous and important contributions over many years to the scholarly study of music. *Oirdhearchas* is an old Irish word, incorporating the qualities of excellence, dignity, and worth, and confers a title of honour on the recipient. It is also intended to instate a post-graduate award for best journal entry in his honour.

More recently, ICTMD Ireland organised a symposium titled "Irish Harping: Legacy and Living Traditions Symposium/ Cruitireacht Éireann: Oidhreacht agus Traidisiún Bheo," in conjunction with Cruit Éireann/Harp Ireland and the School of Creative Arts, Media, and Music at the University of Galway. This symposium hosted the annual Harp Ireland Lecture (sponsored by ICTMD Ireland), delivered by Ann Buckley (Trinity College Dublin). The symposium was held on 25 September 2025 at the University of Galway, and was complimented by lunchtime and evening concerts of harp music.

To round off our celebrations, on 25 November 2025 the Rory Gallagher Theatre at MTU in Cork city will host a one-day symposium dedicated to ethnomusicology in Ireland. Invited speakers include Thérèse Smith, Aileen Dillane, Catherine Foley, and Helen Phelan; while the keynote address will be delivered by Huib Schippers. The ICTMD Ireland Archive will be officially launched at this event. Over the past 12 months, specially appointed Archives Officer, Anna Falkenau, has undertaken the task of creating an archive of extant records of ICTMD Ireland from 2005 to 2025. Future committees will update these archives, which will be housed in the Music Archives at University College Cork, on a regular basis.

In this anniversary year we would like to take this opportunity to acknowledge the work of previous ICTMD Ireland committees. The past chairs of ICTMD Ireland (in order of appearance) are Thérèse Smith, Liz Doherty, Orfhlaith Ní Bhriain, Jaime Jones, Daithí Kearney, Lonán Ó Briain, Eamonn Costello, Helen Lawlor, and Adrian Scahill. We wish to convey our sincere gratitude to these individuals, as well as to the committee members they worked with for all the work they have done in promoting musical research and in fostering community amongst musical researchers and the wider musical community in Ireland. It is fitting that Susan Motherway, who was Honorary Secretary of the first Irish committee, became the most recent chair of ICTMD Ireland in April this year, following the completion of Ann-Marie Hanlon's role in this position (2023–2025).

Israel 🇮🇱

by Moshe Morad, Chair of National Committee

Despite the ongoing challenges posed by the war situation, ICTMD Israel successfully held its annual spring conference at the Levinsky-Wingate Academic College. The event featured a diverse array of scholarly presentations by researchers from both Israel and abroad, covering a broad spectrum of ethnomusicological topics.

Due to the security situation, including missile threats from Iran and Yemen, many international airlines suspended flights to Israel throughout the year. As a result, several of our international members were unable to attend in person and participated virtually via Zoom.

In his opening address, Moshe Morad, Chair of ICTMD Israel, paid tribute to the late David Hughes, a distinguished ethnomusicologist and one of his former lecturers at SOAS, University of London. He also welcomed the recent inclusion of Palestine into ICTMD, and extended a hand of future collaboration between Palestinian and Israeli scholars within ICTMD.

Merav Rosenfeld (University of Cambridge) presented on the contribution of Sa'adia ben Yosef Gaon—one of the most prominent spiritual leaders of the Jewish community in tenth-century Abbasid Baghdad—to paraliturgical poetry (*piyyut*) among Jews in Islamic countries, examining its role in shaping identity and preserving cultural heritage.

Nabil Shair (Jerusalem Academy of Music and Dance) introduced a challenge to the widely-accepted model of 24 equal quarter-tones in Arab music, using the Bayyātī and Ḥijāz *maqāms* as test cases.

The Mulicultural Piano demonstrated at ICTMD Israel's spring conference. Tel Aviv, Israel. May 2025. Photo provided by Moshe Morad.

Meir Yaniger, representing the Association of Friends of André Hajdu, delivered a lecture titled "Echo and Shadow," focusing on pedagogical motifs in Hajdu's compositions. Ronit Efrati-Hakuk from Talpiot College of Education presented an anthology of children's songs curated for the ultra-Orthodox (Haredi) sector.

The second half of the conference featured presentations by two master's students recently returned from immersive fieldwork. Gali Kinkulkin (Ben-Gurion University of the Negev) shared insights from her ethnographic research among Afrobeat dancers in Lagos, Nigeria, highlighting the socio-cultural dimensions of their artistic and daily lives. Noam Cohen (University of Leipzig) presented his fieldwork in Salvador, Brazil, focusing on the life and legacy of Pierre Fatumbi Verger, a photographer, ethnographer, and initiated *babalawo* (Candomblé priest), whose lifelong work documents Afro-Brazilian religious and cultural expression.

The conference's performance segment included an engaging demonstration of the latest version of the Multicultural Piano by its inventor, Ronen Shapira of the Levinsky-Wingate Academic College. This innovative instrument showcases a spectrum of tuning systems from various global traditions.

Keynote speaker Benjamin Lapidus (CUNY) joined us from New York and delivered a compelling Zoom lecture titled "*Sabor Judío*: 500 Years of Jewish Engagement with Latin America." An accomplished musician and scholar of the Latin music scene in New York, Lapidus traced the historical trajectory of Jewish involvement in Latin music from the time of the Spanish Inquisition through to the present day.

The 2025 ICTMD Israel Spring Conference (organised by Amira Ehrlich and Ron Levi) thus stood as a testament to scholarly resilience and international collaboration, maintaining vibrant academic exchange even in the face of extreme instability. ICTMD Israel members pray for the end of the war, the return of the hostages, and peace to all in the region.

ITALY 🇮🇹

by Fulvia Caruso, Chair of National Committee

Italy is well represented and highly active in ICTMD. Among Study Group authorities, we have Placida Staro (Chair, Study Group on Ethnochoreology); Giovanni Cestino (Vice Chair, Study Group on Multipart Music); Marco Lutzu (Vice Chair, Study Group on Audiovisual Ethnomusicology); Salvatore Morra (Vice Chair, Study Group on Mediterranean Music Studies); Cristina Santarelli (Vice Chair, Study Group on Iconography of the Performing Arts); Linda Cimardi (Secretary, Study Group on Traditions of African Music and Dance); Daniela Castaldo (Secretary, Study Group on Music Archaeology, and Secretary, Study Group on Iconography of the Performing Arts); and Giuseppe Sanfratello (Secretary, Study Group on Mediterranean Music Studies). Galina Sychenko is the Music Liaison for the Study Group on Music and Dance in the Turkic World, Sergio Bonanzinga and Nico Staiti are on the Executive Committee of the Study Group on Global History of Music and Dance, while Christian Ferlaino is part of the Executive Committee of the Study Group on Multispecies Sound and Movement. Last but not least, Nicola Scaldaferri is the Chair of the Executive Board Subcommittee for the Documentary Film or Video Prize.

Italians have also been active in organising several Study Group symposia over the last past years. In 2022, Fulvia Caruso hosted the 7th Symposium of the Study Group on Multipart Music. In 2023, Sergio Bonanzinga hosted the 2nd Symposium of the Study Group on Global History of Music and Dance, and in the same year, Roma Tre University host-

ed the 19th Symposium of the Study Group on Iconography of the Performing Arts. In 2024, Palermo hosted the 15th Symposium of the Study Group on Mediterranean Music Studies. It is not surprising, though, that Italian members have been consistently present also at recent ICTMD World Conferences.

It is not possible to list here all the intense research and publication activities in various journals, books, and media, or the conferences that have been organised. However, it is important to at least mention the "Carpitella Centouno" conference, held at the University of Florence's Prato campus, on 30 September – 2 October 2025. The event celebrated the 101st anniversary of Diego Carpitella's birth.

For more information about Italian productions, we invite you to visit our pages on Facebook and Academia.edu. Both pages will be updated soon. We can announce that in 2026, an online series will be organised for early career scholars on how to write contributions for international publications and on how to prepare effective applications for Italian and European grants.

Japan 🇯🇵

by Matt Gillan, Liaison to ICTMD

The Tōyō Ongaku Gakkai (TOG, Society for Research in Asiatic Music) is delighted to announce Minako Waseda as its new President, effective from autumn 2024. Minako received her MA from Indiana University, Bloomington (Folklore Institute) in 1993, and PhD from University of California, Santa Barbara, in 2001. Her dissertation on twentieth century Japanese-American musical cultures in Southern California, based on both historical research and fieldwork, was translated into Japanese and published in 2022. The monograph was awarded TOG's Tanabe Hisao Prize in 2024.

Message from Minako Waseda

It is my great honour to be elected the President of TOG, which serves as the ICTMD National Committee for Japan. Although TOG's President serves as the Chair of the ICTMD National Committee for Japan, we also have an ICTMD Liaison within TOG, to facilitate its relationship with the Council. This position is now served by Matt Gillan.

I served as TOG's Liaison to ICTMD from 2006 to 2022, and thus frequently appeared in the *Bulletin* as a reporter. Through these years, I have observed a significant increase in

Minako Waseda, the new Chair of the ICTMD National Committee for Japan. Photo provided by Matt Gillan.

ICTMD Japanese members, and those who participate in World Conferences and Study Group Symposia. It is impressive that Japanese scholars are actively involved in international academic activities, and expanding their global networks, more than ever before. Language often becomes a barrier for Japanese scholars to participate in the international community, but more and more TOG members are becoming aware that ICTMD is such a friendly, open, and welcoming society that will enrich their academic and personal experiences. I myself have been so much helped by ICTMD, always receiving thoughtful and useful comments on my submitted articles, and providing opportunities to meet with wonderful scholars worldwide. As the Chair of the ICTMD National Committee for Japan and the President of TOG, I hope to be an ambassador to encourage more TOG members to be a part of the ICTMD community. I am sure their active participation will greatly benefit the Council, and vice versa.

LATVIA

by Anda Beitāne, Liaison Officer

This report is dedicated to the 2nd Conference of the ICTMD Nordic-Baltic Network, titled "Cultural Self-Determination: Construction and Representation of Music and Dance Practices in Public Domain Performances," held in Rīga on 26–29 May 2025 and hosted by the Jāzeps Vītols Latvian Academy of Music (JVLMA). The conference was intended not only as a regular meeting of the recently-established network of ethnomusicologists and ethnochoreologists from Nordic and Baltic countries, but also as a platform for the elaboration of practice models of music and dance performances that strengthen cultural self-determination, rearticulated as part of a sustainable, community-based process rather than solely as narrowly-constructed political or legal entitlements.

The three needs of the self-determination theory were basic to this discussion: autonomy, competence, and relatedness. Self-determination is furthermore a condition that is asserted and acted upon. From this perspective, initiatives based on the potential of partnerships between academia and society in the field of cultural self-determination become significant for the issue of stewardship (rather than ownership) and also of resilience as a strategy to help sustain a community's expressive culture. Thus, the construction and representation of music and dance practices in public domain performances take on particular significance within the cultural self-determination processes.

Thirty-nine participants from Nordic and Baltic countries, as well as from Austria and Italy, took part of the conference. Ignazio Macchiarella (University of Cagliari) explored in his keynote titled "Applied Ethnomusicology and Local Self-Representations" the patterns of concert logic reshaping musical practices even in small communities. Drawing on recent research results in applied ethnomusicology, he suggested moments of intervention that offer local music-makers opportunities to reflect on the meaning of music-making and the richness of the diversity of human musicality beyond standardisation.

Features of local practices and the music created in them reflect the attitudes and values shared by music-makers and the communities in which they are embedded. Performances of local music in public spaces are thus important representational tools. Their efficacy depends on how they help the performers unfold the music with which they identify, as an interactive process involving the multisensory exchange of

Participants of the 2nd Conference of the ICTMD Nordic-Baltic Network. Rīga, Latvia. May 2025. Photo provided by Anda Beitāne.

symbols with the audience for coordinating and shaping meaningful experiences. One major obstacle for musical distinction in public spaces is the trend of standardisation in performances, which runs against the cultural diversity of everyday life. Several of these issues were discussed during the roundtable with five active local musicians from three different practices: Solveiga Kūlaine and Lelde Jagmina from the Nīca Cultural Space, Māra Rozentāle and Juris Lipsnis from the Suiti Cultural Space (both in the southwest of the country), and Evita Zaremba-Krīgere from Viļaka in the northeast. Who makes decisions concerning the repertoires performed in public spaces by local singers, dancers, and musicians? What are public spaces for these performers? Why and by whom are they chosen? How do these processes affect their everyday practices? What do singers and musicians think and how do they act in this framework? What are their experiences with event organisers and representatives of diverse stakeholders? How do they see the role of researchers in this process? Do they see differences in terms of self-determination between national and international events in which they have taken part? Proposals from these performers on the issues of becoming equal partners to other decision makers in processes of presentation and representation of the practices in question was an important outcome of this roundtable.

Enjoying music, food, and drinks with the singers and musicians from the Nīca and Suiti Cultural Spaces was part of the conference's concept. I am very much grateful to my "local food agents" Lelde Jagmina, Solveiga Kūlaine, Māra Rozentāle, and Juris Lipsnis, who managed the selection, ordering, and transporting of specific regional delicacies, thus allowing us to experience local Latvian traditions in a very comprehensive way with all conference participants. Another important event was an informal networking for early career scholars on the second evening, which offered opportunities to get to know each other, exchange ideas, and learn more about ICTMD.

I thank all the participants for their presentations and lively and fruitful discussions, while on behalf of them I thank JVLMA for hosting the conference, in spite of the intensive period at the end of the semester. The support of the ICTMD Secretariat was also of significant importance, for which I am truly thankful to Lee Tong Soon and Carlos Yoder, who attended the conference, helping in numerous ways to answer questions about the cooperation of the Council with the new network, as well as newcomers.

The conference was funded by the Ministry of Culture of the Republic of Latvia, project VPP-MM-LKRVA-2023/1-0001, "Cultural and Creative Ecosystem of Latvia as a Resource of Resilience and Sustainability."

Mali 🇲🇱

by Daouda Dao, Liaison Officer

National Cultural Policy and Events

In Mali, the year 2025 was officially designated as *Année de la Culture* [The year of culture] by Assimi Goïta, President of the Transition and Head of State. This initiative, led by the Ministry of Handicrafts, Culture, Hospitality Industry, and Tourism, seeks to promote Malian cultural values and strengthen their transmission among younger generations.

As part of this programme, the Ministry introduced the concept of *parrain/marraine du mois* [godfather/godmother of the month], which designates a cultural personality each month to serve as a patron for national events. For August 2025, the patron was Cheick Chérif Keïta, known for his research on Malian musicians such as Salif Keïta and the balafonist Nèba Solo. In September 2025, the role of *marraine* was given to the celebrated *griotte* and singer Ami Koïta, affectionately known as "Djeli de finesse." This recognition highlights her exceptional contribution to Malian oral traditions and performance heritage.

Academic and Research Achievements

Following the first Malian PhD in Traditional Dance, defended in 2024, this year marked an important milestone in ethnomusicology. In March and April 2025, two Malian scholars successfully defended the first PhD theses in ethnomusicology:

- Ousmane Goro: *La musique dans la culture Guru en pays Dogon: "Les voies/voix de l'Oju"*. This research analyses the values that underpin Guru society through its musical traditions, focusing on the categorisation of instruments, rhythms, and the role of music in constructing Guru identity. It emphasises the urgency of safeguarding these practices amid external cultural influences and technological change.

- Daouda Dao: *La harpe Gbogo des Mamala de la commune rurale de Nampe (Koutiala, Mali): des origines à sa patrimonialisation.* This thesis documents the Gbogo harp as both a ritual instrument and a contemporary heritage symbol. Combining ethnographic fieldwork and document-

ary research, it examines the harp's sacred, technical, and social dimensions, as well as the paradoxes raised by its recent recognition as intangible cultural heritage. The research also produced new resources, including a documentary film, an audio album of traditional repertoires, and a mobile educational application.

These achievements represent an important step for the institutionalisation of ethnomusicology in Mali, and for the training of future researchers in the field.

Outlook

The *Année de la Culture* 2025 will continue to generate numerous cultural events, research opportunities, and collaborations. The ICTMD Liaison Office in Mali will remain engaged in documenting these initiatives, fostering dialogue between scholars and practitioners, and ensuring that Malian traditional music and dance are represented within global discussions on safeguarding intangible cultural heritage.

Pakistan

by Muhammad Zafar Iqbal, Liaison Officer

The Contemporary Condition of Classical Music in Pakistan: Challenges, Decline, and Possibilities for Revival

Building on the foundational country report by former ICTMD Liaison Officer, Shumaila Hemani, which traced Pakistan's early interactions with the Council, charted the development of folk-music research, and highlighted key institutional milestones such as UNESCO's mission and the establishment of Lok Virsa, this new report shifts the focus to the parallel trajectory of North Indian classical music in Pakistan. As the newly appointed Liaison Officer, I now document the complex causes behind its post-Partition decline—ranging from ideological and institutional shifts to demographic and technological factors—and propose an urgent, multi-pronged strategy for its revival and preservation, thereby ensuring that both folk and classical traditions receive comprehensive representation within ICTMD's global discourse.

Since 1947, North Indian classical music in Pakistan has experienced a deep and multifaceted decline due to a combination of external socio-political transformations and internal structural weaknesses. Among the most cited causes are the perceived incompatibility of classical music with Islamic principles, especially during the Islamisation campaign of the Zia-ul-Haq regime, and the state's ongoing efforts to construct a distinct Islamic national identity, which resulted in the systematic removal of Hindu references in ragas and compositions. The collapse of traditional patronage systems—once sustained by Hindu and Sikh elites, and princely courts—following Partition, left classical musicians without support, and the state failed to establish alternative structures like those in India or, later, in Bangladesh.

Additionally, demographic shifts and the resettlement of new populations with different cultural preferences altered the audience base, while urbanisation, modernisation, and commercialisation favoured popular and mass-mediated genres like pop, film music, and *ghazal* over classical forms. Gender dynamics also played a critical role, as post-Partition conservatism restricted women's participation in music, cutting off essential lines of transmission, especially from courtesan traditions. Internally, the tradition suffered from the growing rigidity and tribalism of the *gharana* system, which became increasingly closed and resistant to innovation, often limiting musical knowledge to hereditary lines and fostering professional jealousy. The erosion of the *guru-shishya-parampara* [master-disciple transmission] further weakened personalised teaching, while group instruction, reliance on harmoniums, and inadequate use of notation compromised the expressive nuance of the tradition. Artistic stagnation set in, marked by a loss of *rasa*—the emotional essence of music—and an excessive focus on technical complexity, such as speed and rhythmic acrobatics, at the expense of depth and meaning.

Technological neglect has also been a major factor: poor recording practices, use of inappropriate microphones and amplifiers, and a lack of culturally-sensitive sound systems failed to capture the microtonal and dynamic subtleties of the genre. Live performances often lacked coherence and vitality, disrupted by weak stage etiquette, improper timing, and competitive displays between vocalists and accompanists. Despite isolated innovations by institutions like SIPA (Sanjan Nagar Institute of Philosophy and Arts), there has been little state or institutional investment in sound technology tailored to classical music's needs. Together, these interwoven factors —ideological, institutional, demographic, artistic, gendered, and technological—have contributed to both the quantitative and qualitative erosion of classical music in Pakistan.

In Pakistan, music has not been integrated into the mainstream education system in the same way as other academic disciplines, from the school to the university level. Since the country's inception, there has been a lack of formal institutional infrastructure for music education. The only significant academic initiative came in 2002 with the establishment of

the Department of Musicology at the National College of Arts (NCA), which initially offered an undergraduate degree in musicology, and now provides a broader degree in music. This remains the sole public institution dedicated to structured music education in Pakistan.

Punjab University introduced a master's programme in music after NCA's undergraduate degree, despite the absence of basic music education to prepare students for advanced study; due to opposition from *Jamaat-i-Islami*-affiliated student unions, classes were moved off-campus, to the Lahore Arts Council, but the programme failed due to irregular sessions, no regular faculty, and lack of institutional support.

Due to the absence of music as a formally institutionalised discipline within the mainstream academic framework of Pakistan, music scholarship has not evolved in alignment with international research standards, resulting in a noticeable lack of critical engagement, analytical depth, and methodological rigour typically expected in established fields of academic inquiry.

Music scholarship in Pakistan has largely been descriptive, focusing on the narration of music theory, historical developments, and biographical accounts of musicians, often without critical analysis or field-based research. Much of the literature reflects a strong historical and religious lens, with emphasis on Muslim contributions and debates over the permissibility of music in Islam. Scholarly work tends to prioritise preservation and documentation over innovation or analytical depth, resulting in limited engagement with contemporary performance practice, ethnomusicological perspectives, or systematic research methodologies. As a result, music in Pakistan has rarely been studied as an independent academic discipline grounded in artistic and cultural inquiry.

In the face of the continued decline of classical music in Pakistan—marked by the collapse of traditional patronage, lack of institutional support, religious and ideological opposition, gender-based exclusions, artistic stagnation, and the absence of structured music education—it is imperative to adopt a comprehensive strategy for revival and preservation. This includes integrating music as a recognised academic discipline at school, college, and university levels, with a strong emphasis on research, performance, and critical inquiry. Institutions must invest in comprehensive music education programmes rooted in both traditional pedagogy and contemporary scholarship, ensuring that the *guru-shishya* tradition coexists with modern curricular frameworks. State and civil society must collaborate to establish music academies, archives, and performance platforms that are inclusive, sustainable, and accessible to the wider public. Furthermore, the development and use of culturally sensitive recording technologies and documentation practices must be prioritised to preserve both repertoire and performance nuance for future generations. Public broadcasting and media should be mobilised to reintroduce classical music into mainstream cultural life, while fellowships, grants, and festivals should be created to support practitioners, scholars, and instrument makers. Most critically, this revival must be approached not only as an artistic effort, but as a cultural responsibility, ensuring that the legacy of Pakistan's classical music is not only preserved but passed on with dignity, depth, and relevance to the next generation.

Muhammad Zafar Iqbal with Khalid Mehmood (Pa Billa), one of the last traditional instrument makers in Taxali Bazaar. Lahore, Pakistan. Photo provided by Muhammad Zafar Iqbal.

In light of the critical decline of classical music traditions in Pakistan and the urgent need for documentation, I propose a project of national and scholarly importance aimed at preserving what remains of this invaluable heritage—before it disappears entirely. This is not merely a cultural initiative but a race against time. As the oral tradition that once sustained Pakistan's vocal and instrumental classical music faces imminent extinction, the project will create a comprehensive, high-quality visual archive through filmed interviews and oral histories. The archive will document the voices, memories, techniques, and lived experiences of surviving classical vocalists, instrumentalists, *ghazal* singers, music producers, critics,

and descendants of *gharanas* such as Patiala, Sham Churasi, and Gwalior. These individuals are the final custodians of a tradition that is rapidly vanishing.

The initiative will involve extensive fieldwork, travel, and audiovisual documentation, carried out with modest resources and locally available technical support. In addition to creating a lasting archive, we envision producing a series of documentary films from the collected footage to serve both educational and public-awareness purposes. Furthermore, the interviews will provide rich material for developing scholarly literature, including books addressing various critical issues related to classical music in Pakistan.

Palestine

by Said Murad, Liaison Officer

Introduction

I am pleased to announce my appointment as the ICTMD Liaison Officer for Palestine. This marks an important step toward ensuring that the voices, practices, and heritage of Palestinian communities are represented in the Council's global network.

I am the founder of Sabreen (Arabic for "the patient ones"), a groundbreaking Palestinian musical group established in Jerusalem in 1980. Sabreen's work blended classical and contemporary Arabic music with influences from jazz, blues, and other global traditions, weaving diverse elements into a unified and distinctive sound. This innovative approach played a pivotal role in shaping not only a modern Palestinian musical identity, but also contributing to broader global and Mediterranean cultural expression.

In 1987, Sabreen evolved into the Sabreen Association for Artistic Development, a non-profit, community-based organisation in Jerusalem. The association broadened the group's mission beyond performance to include education, cultural programming, and artistic development. By reaching across the social spectrum—including marginalised and underprivileged communities—it has sought to deepen the understanding of music and its role in fostering cultural identity and societal growth.

Current Cultural Landscape

Palestinian music and dance continue to embody resilience and cultural identity, even under the weight of political pressure and social upheaval. Traditions embedded in folk song and dance remain vital, sustained by community groups, cultural centres, and conservatories that continue to engage youth, archive repertoires, and connect generations through shared practices.

At the same time, Palestinian cultural institutions in East Jerusalem operate under sustained political pressure, and many spaces that once linked artists and audiences have shut their doors. The risk is cultural erasure, as global narratives routinely reduce Palestinians to crisis and erase recognition of a rich, ongoing culture and contribution.

Despite these obstacles, important accomplishments have been made in preservation, education, and artistic production. Yet without a unified national strategy, these achievements remain fragmented, and the broader potential of Palestinian music and dance is left under-realised.

Looking Ahead: Preserving History

One of the first steps in addressing Palestine's fragile cultural infrastructure is to document and preserve music and dance traditions of the past, creating a foundation that validates why further investment and improvement are necessary. In this effort, the legacy of *Sabreen* offers both an example and a starting point. Because of the band's extensive archive—footage, photographs, recordings, and written materials—there is a unique opportunity to safeguard their contribution and demonstrate how systematic documentation can strengthen cultural continuity.

Implemented by the Sabreen Association for Artistic Development, it begins with the preservation and digitisation of more than 40 years of archives, and expands into a comprehensive programme that includes a reunion of original members, a feature documentary, live performances, traveling exhibitions, re-releases, remixes, public talks, and new collaborations.

The aim is not only to honour *Sabreen*'s past, but also to reintroduce the work to contemporary audiences and ensure its relevance for future generations in Palestine, the diaspora, and internationally. By combining archival research, oral histories, and reinterpretations with contemporary artists, this initiative can serve as a model for documenting and revitalising Palestinian cultural heritage, while positioning it within ICTMD's global dialogue on traditions of music and dance.

To realise this vision, we are seeking a wide range of partners and donors who can join us at different stages of the project. Support may come from cultural foundations, arts councils, international institutes, philanthropic organisations, academic partners, or in-kind collaborators providing venues, expertise, or technical resources. By engaging diverse partners at mul-

tiple levels, we can ensure the project's sustainability and expand its impact locally and internationally.

It is an honour to serve as ICTMD Liaison Officer for Palestine. I believe our traditions of music and dance embody both the beauty and the struggles of our people, and sharing them within this global community is a way of keeping them alive. I look forward to building bridges with colleagues worldwide, and to ensuring our shared mission of preserving humanity's cultural heritage.

Syria

by Mohamad Hamami, Liaison Officer

Preserving and Revitalising Syrian Folk Music with Emerging Artists in Dubai

Over the past months, I have initiated and led a collaborative project in Dubai aimed at preserving and reimagining Syrian folk music by working closely with a group of young Syrian artists who have recently relocated to the UAE. Recognising the importance of cultural continuity, this initiative seeks to provide these artists with a direct link to their musical heritage while equipping them with the tools to reinterpret it in a contemporary context.

The project focused on two main objectives:

1. Cultural preservation**:** We collected, documented, and curated a repertoire of Syrian folk songs and traditional melodies. Many of these pieces are transmitted orally, and risk being lost due to displacement and generational gaps. By archiving and organising them, we ensured that the material is preserved for future study and performance.

2. Creative engagement**:** Through collaborative workshops and rehearsals, we rearranged these folk pieces for modern performance settings. This process allowed the young artists to engage with the tradition not only as performers but also as cultural interpreters, finding new ways to connect with their heritage while making it accessible to contemporary audiences.

The response from the participating artists was deeply encouraging. Many expressed that this project reawakened a sense of belonging and pride in their cultural roots. It also provided them with professional development opportunities by working in structured ensemble settings under mentorship. Looking ahead, this initiative has the potential to expand into public performances, recordings, and educational programmes in the UAE and beyond. It stands as a model for how displaced communities can remain connected to their traditions while contributing fresh perspectives to the global cultural dialogue.

This project aligns with ICTMD's mission to safeguard intangible cultural heritage, foster intercultural understanding, and empower communities through music. It not only preserves Syrian folk traditions, but also ensures their vitality by engaging the next generation of Syrian artists in meaningful and creative ways.

Turkmenistan

by Jamilya Gurbanova, Liaison Officer

International Year of Peace and Trust

The year 2025, officially designated in Turkmenistan as the "International Year of Peace and Trust," is marked by the thirtieth anniversary of the country's permanent neutrality. Since gaining independence in 1991, the State's efforts have been aimed at ensuring the dynamic development of society, building friendship and trust relations with other countries. The cultural and political activities of Turkmenistan strive to preserve cultural heritage and strengthen universal values that contribute to the establishment of mutual understandings with the international community.

The Department of Intangible Cultural Heritage of Turkmenistan, closely cooperating with the UNESCO National Commission, plays an important role in the study and promotion of traditional music. Over the past months, the department has carried out a number of events with the participation of Turkmen *bakhshy*—folk singers, instrumentalists and storytellers. In January, on the 120th anniversary of the birth of People's Artist of Turkmenistan Sakhy Dzhepbarov, a scientific conference and a concert were organised in the city of Arkadag.

Celebrations of luminaries of folk music, such as Amangeldy Gonubekov (195 years since his birth), Kel *bakhshy*, Mylly Tachmuradov, Purli Saryev, Mustak Aymedov, Sarykhan Sapayev, Ashyrmamed Daudov, Nobat *bakhshy*, Odeniyaz Nobatov, Palvan *bakhshy*, Palta *bakhshy*, and Sulgun Meretgeldyeva, were held in various cities of Turkmenistan,

Participants of the competition celebrating the 300th anniversary of the birth of Makhtumkuli Fragi. Ashgabat, Turkmenistan. 3 March 2025 Photo provided by Jamilya Gurbanova.

including Ashgabat, Mary, Dashoguz, Turkmenbashi, and Turkmenabad.

The concerts of storytellers "Art is the Source of Peace" and "Turkmenistan–UNESCO: Folk Art Through the Prism of Centuries," held within the framework of the annual Culture Week in Turkmenistan, became bright milestones in the International Year of Peace and Trust. Leading *bakhshy-dessanchies* (storytelling singers) from all regions of the state performed at these concerts.

In August 2025, the concert "Melodies of the Steppes" was held in Mary, bringing together lovers and connoisseurs of *tuiduk* music (*tuiduk* is a single-reed wind musical instrument). The concert was dedicated to the anniversaries of *tuydukchy* Yazmukhammet Kose (150 years since his birth) and Baky Mashakov (120 years since his birth), who made a great contribution to the development of *tuiduk* art in Turkmenistan.

In 2024, Turkmenistan, as well as the progressive world community, celebrated the 300th anniversary of the birth of the outstanding Turkmen poet Makhtumkuli Fragi, whose work is included in the UNESCO Memory of the World List. A competition of young composers, held on 5 March at the Makhtumkuli Musical Drama Theatre, was timed to coincide with the poet's anniversary. At the closing ceremony of the competition, Chynar Rustemova, People's Hero of Turkmenistan and Executive Secretary of the UNESCO National Commission for in Turkmenistan, made an introductory speech, followed by a concert of the works of the winning contestants. The celebration was also timed to coincide with the twentieth anniversary of the UNESCO Convention on the Protection and Development of the Diversity of Cultural Expressions.

The International Year of Peace and Trust in Turkmenistan continues its course. The country pays great attention to scientific research in the field of traditional music, as well as extensive promotion of the folk musical heritage. Cultural events held in the country make a significant contribution to the preservation of national heritage, as well as the education of the younger generation in the spirit of honouring national values and traditions.

Information about the events can be found on the website of the Ministry of Culture of Turkmenistan.

Vietnam

by Phạm Minh Hương, Chair of National Committee

This report summarises key activities in the field of traditional music research and preservation in Vietnam from 2022 to 2025, implemented by the Vietnamese Institute for Musicology and other relevant institutions and organisations. These activities reflect the continuous efforts of Vietnam in identifying, safeguarding, and promoting the val-

ues of national musical heritage, while also strengthening international cooperation and professional training.

1. Research and Documentation

In 2023, researchers from the Institute of Music and various provinces in Vietnam carried out studies to create a scientific profile of the Mo Mường heritage. The Mo rituals belong to the religious belief system of the Mường people. The Mo rituals are practiced to pray for good health and long life, for warding off bad luck, for funerals, etc. They incorporate diverse aspects of Mường culture, including literature, art, folk knowledge and customs, and even the Mường concept of the universe. But nowadays the viability of Mo ritual practices is at risk. As such, a file on the Mo Mường has been submitted to UNESCO for inscription on the List of Intangible Cultural Heritage in need of urgent safeguarding. The submission not only elevates Mo Mường's status internationally but also calls for urgent actions to protect this unique cultural value.

Over the last three years, Vietnamese music researchers have undertaken several projects related to the preservation and promotion of traditional music of ethnic groups residing in Vietnam, including:

* "Identifying and Promoting the Unique Value of the Vietnamese Đàn Bầu," by Nguyen Thuy Tien and other researchers
* "Music of the S'tiêng in Binh Phuoc: Research, Preservation, and Development," by Nguyễn Thị Mỹ Liêm and other researchers supported by Saigon University and the Department of Science and Technology of Bình Phước Province
* "The Performance Art of the Đàn Tranh in the Contemporary Context," implemented by the Hue Academy of Music with support from the Ministry of Culture, Sports, and Tourism. This study examines the adaptation, development, and challenges faced by the *đàn tranh*, one of Vietnam's most important traditional instruments, in modern society.

2. Conferences, Seminars, and Specialised Training

In recent years, the Vietnamese Institute for Musicology has cooperated with some other relevant organisations to organise scholarly conferences, seminars, training workshops, and training courses which aim to enhance academic exchange, build professional capacity, raise public awareness about musical heritage, and transmit traditional music in communities. Among them are:

* A scientific seminar and training course on Mo Mường heritage inventory in Ninh Bình Province, co-organised by the Institute, the local Department of Culture, Sports, and Tourism, and Cúc Phương Commune People's Committee in 2022. This activity equipped local officials and communities with knowledge and skills to identify, record, and classify Mo Mường values—a fundamental step for preservation planning.
* A training workshop on Mo Mường documentation, including audiovisual data collection, held in Phú Thọ Province in cooperation with the local Department of Culture, Sports, and Tourism. This highlighted the importance of accurate and comprehensive data for building vivid heritage dossiers.
* The international conference "Mo in the Life of the Mường: Past and Present," organised in 2022 in Hòa Bình Province, attracting both domestic and international scholars. The conference provided an academic platform for diverse perspectives and cultural contexts, contributing to the development of sustainable preservation strategies.

Finally, in 2024 the Institute partnered with DomDom—The Hub for Experimental Music & Art and Queen's University Belfast (UK) to organise training and exchange programmes on sound documentation and archiving. This reflects the growing trend of applying modern technologies in preservation and enhancing international collaboration in digitalisation and heritage safeguarding.

3. Fieldwork, Collection, and Reconstruction Activities

Fieldwork and collection, along with reconstruction, form the core of traditional music preservation, ensuring original data gathering, revival of fading practices, and intergenerational knowledge transfer. Some notable activities in this field are listed below.

In 2023:

* Collection of folk music from the Thai, Mong, and Kho Mu communities in Điện Biên province
* Collection of folk music of the Brau people, a very small ethnic group living in Ngọc Hồi district, Kon Tum province
* Collection on Taoist ritual music among the Chinese community in Ho Chi Minh City, reflecting Vietnam's multicultural heritage.

In 2024:

- Collection of "Dù Kê" theatre music, a traditional theatre form of the Khmer ethnic group, in Cà Mau and Sóc Trăng province
- Collection of "Tuồng excerpts" at Nguyen Hien Dinh Tuong Theatre in Da Nang city
- Collection of folk music of the Gié Triêng people in Ngọc Hồi District, Kon Tum province

In 2025:

- Collection of folk music among the Thai, Mang, Cong, and Kho Mu communities in Nậm Nhùn district, Lai Châu province
- Research on folk music of the K'Ho Srê and Chu Ru people in Lâm Đồng province
- Documentation of folk music of the Xo Dang (Ka Dong subgroup) people in Ngọc Hồi district, Kon Tum province

Traditional music of the Xo Dang in 2025. Photo provided by Phạm Minh Hương.

- Reconstructing ritual performances in the Arăk worship of the Khmer people in Thới Bình district, Cà Mau province

These initiatives demonstrate a holistic approach—beyond documentation, they revive and sustain living traditions within communities. The wide geographical and cultural scope illustrates Vietnam's strong commitment to safeguarding cultural diversity.

4. Publications

Publishing plays a crucial role in disseminating research results and knowledge sharing. From 2022 to 2025, we have published the following books:

- *Music and Life of Hoàng Vân*, published in 2022 by Youth Publishing House, is a collection of essays by researchers and friends of Hoàng Vân, a very famous Vietnamese composer who passed away in 2018
- *Mo Mường and Related Ritual Practices Around the World*, proceedings published in 2023 by Labor Publishing House
- *Research on Traditional Music from Fieldwork Practices* by Dang Hoanh Loan, published in 2024 by Ethnic Culture Publishing House, providing valuable insights into fieldwork methods and findings, emphasising the role of field research in understanding traditional music

Since 2022, Vietnam has witnessed significant and diverse efforts in researching and preserving traditional music. Systematic activities ranging from documentation and heritage dossier preparation (such as the ongoing UNESCO submission on Mo Mường), to academic conferences, specialised training, and extensive nationwide fieldwork, demonstrate a comprehensive preservation strategy.

Special attention has been given to ethnic minority music traditions, ritual, and theatrical forms, reflecting a broad vision of national heritage. Collaboration between the Vietnamese Institute of Musicology, local cultural departments, universities, and international partners such as Queen's University Belfast has fostered academic synergy and improved preservation outcomes. Scholarly publications further contribute to knowledge dissemination and intellectual exchange.

These efforts not only safeguard Vietnam's traditional music against the challenges of time and social change, but also provide a foundation for promoting its values to both domestic and international audiences. Vietnam remains committed to advancing these activities and looks forward to enhanced international cooperation, including with ICTMD, in the shared mission of protecting and promoting humanity's precious cultural heritage.

Reports from Study Groups

Audiovisual Ethnomusicology

by Zhiyi Qiaoqiao Cheng, Study Group Chair

On 16–20 July 2025, the Shanghai Conservatory of Music (SHCM), as well as its affiliated middle school, became the focus of international attention in the field of audiovisual ethnomusicology. During this time the 4th International Symposium of the ICTMD Study Group on Audiovisual Ethnomusicology (AVESG) was jointly held with the 4th China Musics Ethnographic Film Festival (CMEFF) and brought together scholars, filmmakers, curators, and students under the theme "Heritage, Resonance, Becoming." The event was hosted by SHCM, in collaboration with AVESG, the Asia–Europe Music Research Centre, SHCM's Ritual Music Research Centre, and SHCM's National Ethnic Unity and Community Research Base. Co-organisers included the China National Museum of Ethnology and the He Luting Advanced Institute for Chinese Music.

This joint event drew 126 film and 56 paper submissions from around the world. After a rigorous selection process, 68 of the films and 26 of the papers were presented alongside three keynote addresses and one practice-based workshop. Participants represented 14 countries, creating an atmosphere of dynamic international exchange. Events were held at multiple cultural landmarks in Shanghai—ranging from the Fenyang Road SHCM campus, the Sinan Mansions, and the Shanghai Film Museum—in what was described as a "block-style audiovisual ethnography map" that linked music, cinema, and urban spaces.

Opening Ceremony and Film

The symposium opened on 16 July in the Concert Hall of SHCM's affiliated middle school. In a symbolic ritual, eight guests assembled a puzzle installation that represented a chain of cultural continuity, invoking one of the symposium's guiding theme of "becoming." During the introductory remarks, Vice President of SHCM Feng Lei highlighted the conservatory's half-century legacy of music and film. Lei noted that this legacy was grounded in the dual mission of introducing global musics to Chinese musical practice while simultaneously safeguarding Chinese cultural traditions.

Xu Mei, Vice Director of the Shanghai Ethnic and Religious Affairs Committee, emphasised that the theme "Heritage, Resonance, Becoming" addressed not only the responsibilities of ethnographic documentation in an age of rapid technological and cultural transformation but also the importance of telling Chinese stories and fostering intercultural dialogue.

Outgoing Chair of AVESG, Leonardo D'Amico, reminisced on the group's 2015 foundation, and marked its tenth anniversary by formally passing the leadership baton to a new generation of scholars. Curator of CMEFF, Zhiyi Qiaoqiao Cheng, expanded on the theme of the symposium, noting that "becoming" refers simultaneously to the continuation of cultural bloodlines, the growth of new scholarly branches, and the promise of future exchange. "Audiovisual ethnomusicology is not only about how we record," she remarked, "but also about how meanings are generated within society."

The symposium's opening film was an honorary screening of *Minzu Wansui* [Long live the peoples], directed by Zheng Junli in 1939. Lost for decades and restored digitally in 2017, the film documents the participation of northwestern and southwestern minority groups in China's effort during the Second World War, including grain donations, road building, and ritual and musical practices. The film employed montage techniques that combined in-situ recordings and staged portrayals of these minority groups, illustrating both its role as a piece of propaganda as well as its ethnographic and historical value. In the post-screening dialogue, Zheng Dali, the son of the film's director, reflected on its rediscovery. Xiao Mei, professor at SHCM and former ICTMD Executive Board member, underscored the film's significance for the study of Tibetan monastic music, as certain scenes reveal the integration of *sheng*-pipe instruments into ritual ensembles. Ying Qian of Columbia University contextualised the challenges of producing such a film in the turbulent politics of the Chinese Republican era. In this context, *Minzau Wansui* not only evoked Chinese historical memory but also set the tone for the symposium's engagement with music, film, and society.

Dialogues of Ideas and Images

The symposium's programme brought together scholars and participants from a number of continents and disciplines. Each of the three keynote lectures addressed the theme of "Heritage, Resonance, Becoming" in complementary ways. Benjamin J. Harbert, a scholar from the USA, discussed the

Participants of the 4th Symposium of the ICTMD Study Group on Audiovisual Ethnomusicology. Shanghai, China. July 2025 Photo provided by Zhiyi Qiaoqiao Cheng.

"city symphony" tradition, proposing that its experimental montage of sound and image still offers a powerful critical lens for understanding twenty-first century urban life. His reflections resonated strongly in Shanghai, a city whose rhythms have long inspired musical and cinematic imagination. From China, Liu Guiteng spoke of "neo-others," a concept emerging from his long-term fieldwork with Qiang and Yi communities in Sichuan and Yunnan. Rather than viewing tradition through the gaze of the outsider, he argued for dialogic perspectives where local elites and ritual specialists become interpreters and co-authors of audiovisual ethnography. Guiteng's films *On the Clouds* and *Shi Tou Ji* demonstrated how ethnographic encounters during fieldwork can become moments of reciprocal world-making. Richard K. Wolf, also from the USA, drew on 35 years of work in South Asia and reflected on the manifold ways ethnographic filmmaking is at once an art form, a science, and social act. He encouraged participants to not only treat film as a means of data collection and storage but as a dynamic, social practice.

Beyond the keynote addresses, the symposium's papers revealed the broad international scope of audiovisual ethnomusicology today. Scholars from countries as varied as Brazil, China, India, and Italy explored a number of diverse topics including Daoist liturgy at Beijing's Baiyun Guan, the ritual theatre of Chizhou Nuo, the repatriation of Malabar's endangered Mappila songs, and the digital afterlives of Sardinian vocal traditions. Some papers focused on single communities (such as oral histories of Jinhua Daoqing singers or the contemporary transformations of Kyrgyz epic storytelling) while others traced global circulations of sound, with case studies examining topics ranging from Thai musical instruments in Los Angeles museums to the ironic deployment of Mozart in the 1988 documentary *Cannibal Tours*.

Panels offered particularly robust discussion and dialogue. A team from Xinghai Conservatory illuminated the multilayered transmission of Ruyuan Yao folk songs, weaving together ritual documentation, oral memory, and urban live-house reinventions. Another interdisciplinary group introduced the "Evogen" expedition camp in Yunnan, where ethnographers, neuroscientists, and artists collaborate to test the therapeutic potential of heritage music and to experiment with the creative potential of artificial intelligence. A practice-based highlight was the "Body Perception and Camera Control" workshop, led by Wang Yang and Ayunga from Yunnan Arts University. Participants in this workshop explored exercises to align one's bodily awareness with the movement of a camera, drawing attention to the nuances involved in ethnographic fieldwork and filmmaking.

Taken together, these sessions demonstrated that audiovisual ethnomusicology is not bound to one geography or methodology. Rather, it is a field where Daoist priests, Kyrgyz bards, Brazilian *cantadores*, Sardinian bell-ringers, and Chinese theatre performers all find their place on screen and where their sounds become part of a global conversation about memory, representation, and the ethics of encounter.

Business Meeting and Future Plans

On 18 July the Study Group's business meeting marked an important milestone. Elections for the new executive board were held, with the following results for the 2025–2029 term:

Chair: Zhiyi Qiaoqiao Cheng (China)
Vice-Chair: Marco Lutzu (Italy)
Secretary: Yuri Prado (Brazil)

This generational transition reflected the Study Group's vitality and the increasing role of emerging scholars worldwide.

The meeting also confirmed that the 5th symposium will take place in 2027 at the Intercultural Institute of Comparative Music Studies (IISMC), Fondazione Giorgio Cini, Venice, Italy, hosted by Marco Lutzu.

Conclusion

The 4th symposium, coinciding with the tenth anniversary of the Study Group, exemplified the growth of audiovisual ethnomusicology from a niche practice to a vibrant international field. Its integration with the China Musics Ethnographic Film Festival highlighted the productive synergy of scholarship, curation, and public engagement. By weaving together historical film screenings, cutting-edge research, experimental workshops, and leadership transitions, the symposium embodied its theme of "Heritage, Resonance, Becoming." In doing so, it reaffirmed that audiovisual ethnomusicology is not solely about preservation but about generating new meanings and messages, sustaining dialogue, and imagining collaborative futures across cultures.

Ethnochoreology

by Placida Staro, Study Group Chair

I would like to highlight the activities carried out by members of the Study Group on Ethnochoreology across our Sub-Study Groups. In particular, a new Sub-Study Group, "Ethnochoreology Matters," was established in 2025 achievement.

The initial idea was to create an "Ethnochoreology Matters" YouTube channel as a platform to disseminate ethnochoreological content and promote the discipline online. The subject matter was defined as "dance seen from a cultural perspective" (ethnochoreology, anthropology of dance, dance ethnology). Video content was envisioned to be organised into multiple playlists.

At its first meeting in autumn 2024, the Sub-Study Group embraced developing multiple interconnected platforms: the Ethnochoreology Matters website, a YouTube channel, an Instagram account, a TikTok account, and participation in the Ethnochoreology Facebook group.

Daniela Ivanova-Nyberg and Andriy Nahachewsky serve as the Sub-Study Group co-secretaries, alongside 27 regular members. Contact: ethnochoreologymatters@gmail.com.

Maqām

by Alexander Djumaev, Study Group Chair

The ICTMD Study Group on Maqām held two symposia between 2017–2025, one in Shaki (Sheki), Azerbaijan, in 2018, and one in Saint Petersburg, Russia, in 2021. Several members of the ICTMD Study Group on Maqām also participated in other scholarly events concerned with *maqām* and related topics. This report details these events.

The 10th Symposium of the ICTMD Study Group on Maqām, titled "The Maqām/Mugam Traditions and the Global Changes in the Contemporary World," was held in the small mountain city of Shaki in Azerbaijan on 20 June – 1 July 2018 (see Djumaev 2018). The Union of Composers of Azerbaijan, chaired by composer Franghiz Alizadeh, provided local arrangements and organisation, with Elkhan Usubov, the Mayor of Shaki City, providing additional organisational and financial support. Senior Researcher of the National Academy of Sciences of Azerbaijan, Suraya Agayeva (1947–2024), also served as the local organiser from the Study Group's side.

The main themes of the symposium were: (1) the preservation and maintenance of *maqām/mugam* classical traditions in contemporary conditions; (2) the rebirth of classical *maqām/mugam* music and its system of transmission (*ustad-shagird*; (3) the influences of globalisation on authentic *maqām/mugam* music and contemporary attitudes towards them; (4) recent innovations in *maqām/mugam* musical practice by traditional musicians; and, (5) *maqām/mugam* traditions in the context of contemporary compositions practices and other new musical forms.

A total of 13 scholars delivered papers at the symposium: Zemfira Safarova ("Innovations in the Creativity of Qarabagh Khanende Jabbar Qaryaghdioglu"); Alexander Djumaev ("Maqomat in the Contemporary Conditions in Uzbekistan and Tajikistan: Loses and Changes, Conceptions and Searches"); Xiao Mei ("The Study of Maqām Traditions in Contemporary China"); Gulnaz Abdullazadeh ("The Conservation of Musical Traditions of Multiculturalism on the 'Silk Road' of Shaki"); Ralf Martin Jäger ("Perspectives of the

Corpus Musicae Ottomanicae for the Makam Traditions in a Globalizing World"); Babak Khazrai ("Is There Any Relationship Between Safi al-din Urmavi Musical Theory and Contemporary Iranian Modes?"); Razia Sultanova ("Mugham/Makom/Maqām as the Essence of Islamic Sufi Art"); Dilorom Karomat ("On the Interrelations Between Rāga and Maqām in Indian Musical Culture"); Wakako Tsuchiba ("Japan and Europe: The Two Ends of the Silk Road"); Markos Skoulios ("A Comparative Mapping of the Ottoman-Turkish Makam and the Hindustani Rāga Modal Systems"); Lala Kazimova ("On the Interrelations of Music and Poetry in Azerbaijani Mughams: Dastgah Rast"); Gultekin B. Shamilli ("How to Preserve the Dastgāh? Research Experience in the Practice and Theory"); and Suraya Agayeva ("The Art of Māqamāt/Mughamat in the Studies of Muslim East Scholars"). The symposium also included a concert programme of *maqām*/*mugham* music.

The 11th Symposium of the ICTMD Study Group on Maqām was held in Saint Petersburg, Russia, on 11–13 November 2021, titled "Maqāmāt in the History of Islamic Civilisation: Interrelations and Interactions." It was the first time the symposium was held in Saint Petersburg. The Organology Department of the Russian Institute for the History of the Arts of the Ministry of Culture of Russian Federation was the partner and host organisation. Dinara Bulatova served as local coordinator and Alexander Djumaev served as chairman of the Programme and Organising Committees.

Papers at the symposium discussed topics such as: (1) unity and diversity between regional and national traditions of *maqāmāt* regarding "the principle of *maqām*" and *maqām* as it relates to ways of knowing; (2) the correlation between the secular and the religious-sacral in different historical periods and cultural practices and their relation to the musical canons and concepts of *maqāmāt*; (3) musical instruments (e.g., *oud*, *tanbur*, *dutar*, *sitar*, and others) and their role in the formation of "all-Eastern" regional and national models of *maqāmāt*; (4) the search for authentic performance styles and models of *maqāmāt* in theory and practice; (5) the roles that ideas and concepts from Soviet and Russian musicology have played in the way that *maqāmāt* and other professional oral musical traditions from Eastern nations are studied; and, (6) topics related to the problems facing *maqāmāt*, classical music, and other professional musical traditions of the Islamic world.

The symposium was held in two languages, English and Russian, and in hybrid format, allowing people from all other world to participate. Papers were read by 37 scholars: Ihor Macjiewski ("The Maqām in the Circle of World Musical Civilizations"); Tamila Dzhani-zade ("Phenomenon of Islamic Civilization in the Musical History of Modern National Cultures"); Alexander Djumaev ("Maqāmāt in the Studies of Russian and Soviet Scholars: Basic Trends, Concepts, and Ideas"); Peter Salvucci ("From Devir to Makam: Understanding and Deriving Makam Structure from the Music Theory of Safiyyüddin el-Urmevi"); Suraya Agayeva ("On the Features of the Theory of Maqāmāt in Turkic Treatises of the Fifteenth Century"); Okan Murat Öztürk ("Knowing the Melodic Manners as Makams: What Learned from the Descriptions of Makam, Avaze, Şube and Terkib in the Ottoman Edvars"); Giovanni De Zorzi ("Maqām as Observed by Venetians Ambassadors Between the Seventeenth and Eighteenth Centuries and the Bîrûn Ottoman Art Music Project, Venice, 2012–2020"); Giula Shamilli ("Philosophy of Music and Art of Maqām"); Zhainagul Kadyrkulova ("The Emergence and Development of New Kinds of Music in the Islamic Civilisation [A Philosophical Analysis]"); Galina Tavlai ("Contribution of Victor Vinogradov into the Study of the Classical Traditions of Iranian Music"); Violetta Yunusova, ("Issues of Interaction of the Researcher and Authentic Musician in Art of Maqāmāt"); Razia Sultanova ("Maqāmāt in the 21st-Century Music Scene: Shashmaqam's Principles in Compositions of the British Composer Roxanna Panufnik"); Husniddin Ato ("Promotion of Maqomat: Hope, Possibilities, and Challenges. Experience of Uzbekistan"); Abror Zufarov ("Tuning Tanbour's Parda System to Shashmaqom Melodies"); Dinara Bulatova and Aishat Gadjieva ("Musical Instruments of the Peoples of the Muslim East in the Collection of the Russian Museum of Ethnography"); Alexander Nikanorov ("Traditional Uzbek Idiophones: Their Description and Existence According to the Materials of the Dissertation of Olga Alexandrovna Bochkareva [1937–2003]"); Sanubar Baghirova ("On Some New Tendencies in Contemporary Mugham Performance Practice"); Abbasqulu Najafzade and Sehrana Kasimi ("On Some Aspects of the Relation of Religion and Mugham Art of Azerbaijan"); Fattakh Khalig-zade ("Uzeyir Hajibeyli and Contemporary Azerbaijan Mugham Culture"); Marina Busigina ("Basic Trends in the Actualization of Mugham in Modern Azerbaijan"); Lili Gurbanova ("Features of the Melodic Organisation of Azerbaijani Instrumental Mughams"); Rafet Haled Shikha and Mariya Chikhachyova ("The Interpretational Features of the Tunisian Maqām Model Tabaa"); Anas Ghrab ("Principals of the Musical Modality Through the Greco-Arab Transmission"); Nailya Glazunova ("On Continuity and Development of the Turkmen Muqamat Study"); Saghynaly Subanaliev ("Apology for Analogies or Preliminary Notes on Typological Parallels Between Maqom and Kyrgyz kyuu"); Alisa Timoshenko

("The Byzantine Church-Singing Tradition and Maqāmāt as Two Civilisation Models: Interrelations and Parallels"); Guzel Sayfullina ("Maqām Outside the Maqām Culture: Understanding the Phenomenon of Maqām in the Tatar-Muslim Environment"); Alfiya Shayakhmetova ("Makam Principle in Regional Muslim Traditional Worship: Unity and Diversity of Manifestations"); Zilya Imamutdinova ("Musical Notation of Reading the Qur'an on Maqām: From History to Modern Practice"); Guzel Yunusova ("The Concept of Maqām in the Tatar Culture"); Melik Ertuğrul Bayraktarkatal and Cenk Güray ("Proposing a 'Makam Model' Based on Melodic Nuclei"); Juliano Abramovay ("Taksim Improvisation and Free-rhythm Music: Exploring Analytical Possibilities"); Ardian Ahmedaja ("About the Phenomenon of Maqām in Musical Practices in Albania"); Mohammad Reza Azadehfar and Mehrdad Hemmatdar ("Lullaby as a Cultural and Sensational Mean Between Mother and Baby in Famine Crises in Southern Iran"); Fauk Chelebi ("Syrian Music and Poetry Gatherings in Sheki City"); Zulfiya Jumakuliyeva ("Turkmen Mukams as a Local Variety of Makamat"); and Guljahon Yussufi ("Mukom in Pamir's Instrumental Tradition").

Special concerts of *maqām* music were given by Ensemble Shashmaqam (Bukhara, Uzbekistan) and by Cenk Güray (Ankara, Turkey).

Thanks to the Ibn Sina Islamic Culture Research Foundation, the abstracts and materials of the 11th Symposium were published in English and Russian (see Djumaev and Bulatova 2021). The full texts of the papers are in the process of publication.

Members of the ICTMD Study Group on Maqām have also participated in other scholarly events devoted to *maqām*. Among them was the 2nd International Conference "Theoretical and Practical Fundamentals of Maqom Art: Issues and Solutions," held in Zaamin, Uzbekistan, on 28–29 June 2024. Study Group members Rachel Harris, Sanubar Baghirova, Lala Huseynova, Jean During, Alexander Djumaev, Mohsen Mohammadi, and Faroghat Azizi gave lectures at this conference on a number of topics related to *maqām*.

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Multispecies Sound and Movement

by Robert O. Beahrs, Mitra Jahandideh, Christian Ferlaino, Study Group Co-Chairs

The Study Group on Multispecies Sound and Movement is pleased to announce its official approval by the ICTMD Executive Board in April 2025. The group has attracted approximately 160 scholars and artists since its inception in 2023, many of whom are current or former ICTMD members. Membership continues to grow and the group extends invitations to researchers working in more-than-human anthropology, ecology, and related fields. The Study Group's mission is to foster a vibrant interdisciplinary forum where scholars and practitioners can exchange ideas, cultivate collaborations, and generate new knowledge on the multispecies dimensions of music, sound, and dance.

The establishment of this Study Group comes at a critical moment in history, one marked by overlapping ecological, environmental, and multispecies crises. Members recognise that research in sound and movement, when attuned to the lives of nonhuman beings, offers an essential practice of care, empathy, and planetary responsibility. By exploring the sonic and gestural engagements of humans, animals, and other life forms, the Study Group expands the horizons of ethnomusicology and ethnochoreology while also contributing to broader conversations across the arts and sciences. Central to this initiative is the conviction that multispecies perspectives enrich scholarly inquiry by de-centring exclusively human frameworks. Attending to the voices, sounds, and movements of nonhuman beings not only broadens ethnomusicological and ethnochoreological discourse, but also challenges researchers to reconsider how vibrational and gestural practices can be understood as planetary phenomena.

The Study Group's inaugural symposium, titled "Why More-Than-Human Musicking Now?," was held in October 2024 at Nuremberg University of Music, Germany, in a hybrid format. The event was guided by the support of former ICTMD President Svanibor Pettan (who delivered opening remarks via video link), Dorit Klebe, Chair of the ICTMD National Committee for Germany, and our founding Co-Chair, Lisa Hermann-Fertig. The symposium featured a keynote address by Martin Ullrich, entitled "Animal Voices:

Listening in the Anthropocene," an interactive programme that included a performance by David Rothenberg (who played a clarinet with a Blyth hawk-eagle's reed warbler), and a goat bell workshop led by Study Group Co-Chair Christian Ferlaino. The local arrangements committee was chaired by Susanne Heiter, whose efforts were integral to the success of the event.

Participants of the Inaugural Symposium of the ICTMD Study Group on Multispecies Sound and Movement. Nuremberg, Germany. October 2024. Photo provided by Robert O. Beahrs.

In addition to keynotes and performances, the symposium spotlighted the urgent need to situate music and sound within multispecies contexts amid ecological crises, cultural transformations, and rapid technological changes. Participants engaged with a diverse number of themes including theories and methods in more-than-human research, Indigenous knowledge systems, sensory ecologies, and the ethics of working with nonhuman beings. Discussions examined how technology reshapes the study of interspecies communication and how multispecies sound studies can inform activism, pedagogy, and sustainability. The central message of the symposium was clear: music, sound, and movement are not solely human domains but practices that illuminate the deep entanglements of life across species.

Building on the momentum of the symposium, the Study Group has issued an open call for submissions for a special issue of *Analytical Approaches to World Musics (AAWM) Journal of Music and Nature* on the theme of "Multispecies Sound and Movement." Curated by Study Group Co-Chairs Robert O. Beahrs, Mitra Jahandideh, and Christian Ferlaino, along with the support of the journal's editorial board, this issue will bring together diverse perspectives on sound and movement in multispecies contexts. It has a planned publication date of 2026.

On 6–7 November 2025, the Study Group will co-host an online workshop in collaboration with the ICTMD Study Group on Multipart Music, entitled "Multipart Musicking, More-than-Human Interactions." This event aims to bridge human and more-than-human musicking by exploring multipart practices within ecological and cultural frameworks. The workshop will feature short presentations and discussions around six central themes: multipart musicking beyond the human; ecologies of multipart music; interspecies collaboration in multipart settings; cultural and ecological sustainability; activism and pedagogy; and methodologies for cross-species multipart inquiry.

The Study Group has used its business meetings as a platform for members to share and discuss new research. Highlights include Lea Hagmann's presentation on the making of her film *Beyond Tradition* (2023), which was screened as a keynote at the inaugural symposium, and a session with Alex South and Marie Camuzzo exploring the sonic and musical dimensions of whale grieving. The group has also organised collective reading and discussion sessions about cross-species research in biomusicality, creating opportunities for members to engage more deeply with current scholarship.

Moving forward, the Study Group on Multispecies Sound and Movement remains committed to cultivating interdisciplinary collaborations that challenge conventional boundaries among the humanities, arts, and sciences. By bringing together ethnomusicologists, ethnochoreologists, biologists, ecologists, and artists, the group seeks to advance a research agenda that foregrounds the interconnectedness of all life forms. Membership is open to anyone who is interested in contributing to this vital dialogue. The Study Group warmly welcomes new members and looks forward to collaborations with other Study Groups at future ICTMD World Conferences and other scholarly events.

Music and Dance in Southeastern Europe

by Dilyana Kurdova, Study Group Secretary

Members of the Sub-Study Group on Fieldwork of the ICTMD Study Group on Music and Dance in Southeastern Europe (ICTMD-SEE) conducted a field trip to Bulgaria in August 2025. This activity was organised around the National Festival of Bulgarian Folklore in Koprivshtitsa, one of the most significant events of its kind in Southeastern Europe, and a cultural event recognised by UNESCO.

The Koprivshtitsa festival, held every five years, serves as a major forum for the safeguarding, presentation, and revitalisation of Bulgarian traditional music and dance. The 2025 edition featured over 6,000 participants from all regions of Bulgaria, performing on six parallel stages situated in the open-air surroundings of Koprivshtitsa. The festival thus offered an exceptional opportunity for comparative ethnomusicological and ethnochoreological research, as well as for reflections on issues of heritage, transmission, and representation in a large-scale folkloric event.

Research team and objectives

The fieldwork team consisted of nine researchers:

* 1 from Austria
* 2 from Bulgaria
* 2 from Türkiye
* 2 from the UK
* 2 from the USA

This international composition provided a broad comparative perspective and encouraged dialogue between different scholarly traditions.

The primary objectives of the field trip were:

1. To document and analyse regional music and dance repertoires as presented at the Koprivshtitsa festival.
2. To explore issues of continuity and transformation in traditional practices under the influence of institutional frameworks and staged performance.
3. To reflect upon fieldwork methodologies appropriate for studying festivalised forms of folklore.

Research activities

Research activities were concentrated on the festival's grounds. Observations and documentation focused on the wide range of regional performances presented across the six stages, including both music and dance traditions from diverse parts of Bulgaria. The festival setting provided a unique occasion to encounter, compare, and study multiple regional practices within a shared performance framework.

Outcomes and reflections

The field trip demonstrated the value of Koprivshtitsa as a research site where Bulgarian regional traditions were simultaneously performed and celebrated, facilitating comparative study within a condensed temporal and spatial framework.

Members of the Sub-Study Group on Fieldwork of the ICTMD Study Group on Music and Dance in Southeastern Europe during their latest field trip. Koprivshtitsa, Bulgaria. August 2025. Photo provided by Dilyana Kurdova.

At the same time, it highlighted the challenges of studying folklore in a festivalised context, where issues of authenticity, representation, and institutional mediation shape the presentation of tradition.

The collaboration between the members of ICTMD-SEE fostered interdisciplinary perspectives and strengthened international scholarly networks. By combining ethnomusicological and ethnochoreological approaches, the research contributed to a holistic understanding of the dynamics of tradition, transmission, and performance in Southeastern Europe.

The field trip thus enriched the documentation of Bulgarian music and dance heritage, advanced methodological reflections on festival research, and reinforced cooperation among scholars of music and dance.

The 10th Symposium of the ICTMD Study Group on Music and Dance in Southeastern Europe will be held on 21–27 September 2026, hosted by the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna (Austria).

Music and Minorities

by Svanibor Pettan and Kai Tang, past and current Study Group Chairs, respectively

The ICTMD Study Group on Music and Minorities actively continues to promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts of and with "communities, groups and individuals, including Indigenous, migrant, and other vulnerable groups, that are at higher risk of discrimination on grounds of ethnicity, race, religion, language, gender, sexual orientation, disability, political opinion, social, or economic deprivation." It currently has 228 members from 52 countries.

The latest Study Group report was published in the April 2021 issue of the *Bulletin*, while reports about its symposia were published in the April 2022 issue (11th symposium in Uppsala, Sweden, 2021), and the April 2024 issue (12th symposium in Colombo, Sri Lanka, 2023). The Sri Lankan symposium, hosted by Lasanthi Manaranjanie Kalinga Dona, had a shared day with the Study Group on Indigenous Music and Dance, chaired by Yuh-Fen Tseng, who in return organised the 2nd Symposium of the Study Group on Indigenous Music and Dance with a shared day with the Study Group on Music and Minorities in Chiayi, Taiwan, in 2024 (a report by Mark van Tongeren was published in the May 2025 issue of this *Bulletin*). Besides symposia, the Study Group held its Welcome Meetings at the ICTMD World Conferences in Lisbon (2022), Legon (2023), and Wellington (2025).

This Study Group is known for its systematic publishing record, and the latest edited volumes related to its symposia, available through open access, include: *Music, Dance, and Inequalities* (from the 10th symposium in Vienna, Austria, July 2018, organised jointly with the 10th Symposium of the Study Group on Gender and Sexuality), *Puls – Musik- och dansetnologisk tidskrift, Vol. 8* (from the 11th symposium in Uppsala), and *Musicological Annual Vol. 60, No.2* (from the 12th symposium in Colombo).

The Study Group cherishes its connections with the Music and Minorities Research Center (MMRC), established in 2018 by the Study Group's founding Chair, Ursula Hemetek, at the University of Music and Performing Arts Vienna (mdw). On 31 March 2025, Svanibor Pettan, then-Study Group Chair, and Katarina Bogunović Hočevar, Chair of the Department of Musicology of University of Ljubljana's Faculty of Arts, hosted a "Day of mdw," during which three new publications were presented by their respective editors: MMRC's journal *Music and Minorities* vol. 3 (2024), by Ursula Hemetek; *Musicological Annual* vol. 60/2 (2024), by Christian Poske (on behalf of four co-editors; and *Music, Dance and Inequalities* (2025), by Marko Kölbl and Hande Sağlam. The event also featured presentations of the institutions, and academic papers by seven Austrian guests, who are all active ICTMD members: Ardian Ahmedaja, Ursula Hemetek, Marko Kölbl, Ulrich Morgenstern, Christian Poske, Hande Sağlam, and Kai Tang.

Day of mdw at the University of Ljubljana (left to right): Vesna Venišnik Peternelj, Katarina Bogunović Hočevar, Kai Tang, Yuh-Fen Tseng, Ursula Hemetek, Svanibor Pettan, Marko Kölbl, Hande Sağlam, Christian Poske, Mojca Kovačič, Ana Hofman. Ljubljana, Slovenia. 31 March 2025. Photo by Alenka Slavinec.

During the international symposium "Romani and Sinti Musicians Between the State, Market, and Society" (Ljubljana, 21–23 August 2025), the transfer of the executive duties within the Study Group took place. After Hande Sağlam and Svanibor Pettan completed their two mandates in the respective roles of Secretary and Chair, vacancies were announced, and an election committee, consisting of Isabel Frey, George Mürer, and the Study Group's Vice Chair Mayco Santaella, led the process to a successful end. In a small inauguration ceremony, Kai Tang was proclaimed the new Study Group Chair, and Ioannis Christidis the new Study Group Secretary. They expressed their commitment to carrying forward the legacy established by the Study Group's pioneers, and to expanding the scope and reach of its symposia. The symposium itself was a complex event, featuring 24 papers, a panel, two roundtables, three film screenings, two picture exhibitions, an exhibition of publications, several concerts, and the aforementioned inauguration ceremony. Among the participants were many ICTMD members.

The Study Group is now collecting expressions of interest for hosting its symposia in 2026 and 2028. Proposals should be addressed to Ioannis Christidis at christidis@mdw.ac.at.

Musical Instruments

by Rastko Jakovljevic, Rinko Fujita, and Timkehet Teffera, on behalf of Study Group

On 9-12 April 2025, the latest symposium of the ICTMD Study Group on Musical Instruments was hosted by the New York Institute for the Humanities and Social Sciences in Manhattan, New York. It was the first time that the Study Group's main event was held in the United States. Over 35 participants attended in person and additional attendees joined online through the Zoom platform. A number of renowned scholars chaired sessions, and the symposium featured appearances by Judith Olson, Ken Moore, and Tina Frühauf.

The programme focused on two main areas: "Changing Musical Instruments and Artificial Intelligence" and "Musical Instruments in Public Life." The diversity and quality of the presentations provided rich insights into an array of topics pertaining to music and artificial intelligence, including: novel technologies; pan-heterotopias; robotics; and, AI and production, learning, performance, and expressiveness. The programme also featured a panel discussion on "AI Musicking: Innovative Approaches to Creative Instrumental Practices through Machine Learning," which gave practical insight into the topic.

A number of presentations also examined the relationships between musical instruments and aspects of public life. These included musical instruments and their relationship to space; virtual musical instruments in particular communities; the histories, materialities, and roles of instruments in public life, as well as their environmental sustainability; interrelations between vocal performances; and, the ambiguities of cultural identities. Other presentations examined topics such as the relationships between musical instruments, localities, laws, and economics; issues of gender and race; research into symbolism, numerology, and iconography; musical instruments and the intercultural dialogues they foster; musical instruments within conflicts and crisis; and ethnographies about localities, identities, and musical instruments. The programme closed with the lecture "Beyond Public and Private: The Transcendental Secrets of Guqin Performance" by composer Hoh Chung Shih.

The event gathered experts from over 20 different countries, including Austria, Belgium, Canada, China, Cuba, Germany, Italy, Japan, Kyrgyzstan, Lithuania, Malaysia, Mexico, the Netherlands, Singapore, South Korea, Sri Lanka, the UK, and the USA. The wide range of research and dynamic discussions laid the groundwork for future collaborations and new research into the relationships between musical instruments, technological advancements, performance and musicianship, public life, and changing social environments. The final event of the symposium featured the collection of musical instruments exhibited at the Metropolitan Museum of Art. This curated exhibition, courtesy of Ken Moore and Jayme Kurland, showcased one of the most significant collections of musical instruments in the world. This unique experience was extremely profound for many of the attendees.

The Study Group's business meeting was scheduled for 10 April. The agenda for the meeting focused on two main issues: renaming the study group to include "ICTMD" in its name (ICTMD Study Group on Musical Instruments) and forming a new nomination committee. The name change was approved and members attending the meeting decided that Gaila Kirdiene, Ken Moore, and Judith Olson will form the next nomination committee.

As a final order of business, it was decided that the next symposium will take place in 2027 at the Guangxi Arts Uni-

versity the week before Easter in Nanning, China. This event will fall under the leadership of local staff, together with the ICTMD Study Group on Iconography of the Performing Arts. The Study Group also plans to publish a selected body of research in an issue of the journal *Studia Instrumentorum Musicae Popularis (New Series)*, with a finalized and copy-edited version to be provided to the ICTMD Executive Board Committee for Publications.

Musics of East Asia

by Hsin-Wen Hsu, Study Group Chair

On 9 January 2025, the Welcome Meeting of the ICTMD Study Group on Musics of East Asia (MEA) took place during the 48th ICTMD World Conference, with over 30 participants in attendance.

The session began with a brief opening and welcome speech by Chair Hsin-Wen Hsu, followed by an introduction discussing the establishment of MEA by founding members Yin-feng Wang and Tsan-Huang Tsai.

Next, the Chair announced the recipient of the 8th symposium's Student Prize Award, and revealed that the 9th symposium will be held in July 2026 at the Taiwan Music Institute, located within the Taiwan Traditional Theatre Center in Taipei, Taiwan.

During the final part of the meeting, several Executive Committee members, including Hsin-Wen Hsu, Matt Gillan, Jocelyn Clark, Adam Kielman, Li Ya, and Ho Chak Law, provided updates on recent research and publications related to musics of East Asia in China, Hong Kong, Japan, Korea, Taiwan, and other places beyond the region.

Voice Research Across Musical Traditions

by Alexandria Sultan von Bruseldorff, Study Group Chair

The Study Group on Voice Research Across Musical Traditions was formally established on 1 April 2025 by the ICTMD Executive Board, contributing to the Council's broader mission of supporting the preservation and understanding of global musical practices. The world's vocal traditions, in their extraordinary diversity, embody a shared human legacy that calls for careful study, preservation, and the cultivation of exchange across cultures and disciplines.

Conceived as a platform for collaboration, the Study Group unites scholars and practitioners whose work converges on the voice—ethnomusicologists and musicologists specialising in vocal traditions, vocal pedagogues and teachers experienced in diverse singing styles, speech-language pathologists and voice therapists working in clinical and research settings, otorhinolaryngologists and voice clinicians focused on vocal health, acousticians and vocal scientists analysing sound production, as well as performers and traditional singers who contribute practical insights on vocal technique. By embracing this breadth of perspectives, it endeavours not only to advance insight into traditional singing practices but also to illuminate the intricate relationship between the human voice and cultural expression. Particular emphasis is placed on the application of innovative research methods and best practices to study and preserve endangered vocal art forms. In doing so, it seeks to bridge scientific knowledge and traditional wisdom, affirming the voice as both a universal human instrument and a vessel of diverse musical identities.

The idea for this Study Group was first articulated in June 2023, when I, participating in the 6th International Symposium "Space of Mugam" in Baku, formally proposed the initiative in a closing session to then-ICTMD President Svanibor Pettan and the assembled scholars, thereby setting in motion the process that has since led to its realisation.

In 2024, further steps were taken to formalise the group. On my initiative, a meeting was convened at the Azerbaijan National Conservatory during Pettan's visit to Baku. Among the participants were Sanubar Baghirova, ICTMD Liaison Officer for Azerbaijan, and Lala Huseynova, Vice Chair of the ICTMD Study Group on Music and Dance in the Turkic World, whose presence underscored the institutional significance of the discussion.

With procedural guidance from the ICTMD Secretariat, I prepared and submitted the group's first formal proposal on 7 June 2024. This document marked the beginning of the official process toward the Study Group's recognition.

Pettan suggested bringing the idea of creating the new Study Group on Voice Research Across Musical Traditions to a broader audience by introducing it at the upcoming joint ICTMD symposium. This symposium, titled "Echoes of Heritage: Navigating the Legacy of Music and Dance," was held on 18–22 September 2024 in Baku, Azerbaijan. It was 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). The event was organised by the Azerbaijan National Conservatory

Meeting at the Azerbaijan National Conservatory to discuss the establishment of an ICTMD Study Group on Voice Research Across Musical Traditions. From left to right: Alexandria Sultan von Bruseldorff (Study Group initiator and founder, Svanibor Pettan (former ICTMD President), Sanubar Baghirova (ICTMD Liaison Officer for Azerbaijan), and Lala Huseynova (Vice Chair of the ICTMD Study Group on Music and Dance in the Turkic World). Photo provided by Alexandria Sultan von Bruseldorff.

with the support of the Azerbaijan Ministry of Culture and the Turkic Culture and Heritage Foundation. Sessions took place at both the Azerbaijan National Conservatory and the Baku Choreography Academy.

The proposal for the new Study Group on Voice Research Across Musical Traditions was formally presented to the scholarly community at the symposium, ensuring broader engagement and support. I delivered a forty-minute plenary presentation on the opening day (18 September), titled "Why It Is Necessary to Establish a Study Group on Voice Research Across Musical Traditions within ICTMD." In my address, I highlighted the urgency of interdisciplinary research on the singing voice to support the preservation, health, and pedagogical development of traditional vocal practices.

Building on the plenary presentation, on 20 September 2024 I convened and chaired the panel "The Phenomenon of the Singing Voice in Musical Traditions," bringing together twelve distinguished presenters—including singers, ethnomusicologists, vocal pedagogues, acousticians, clinicians, and otolaryngologists—from Azerbaijan, Italy, Kazakhstan, Türkiye, and the USA. The session covered a wide spectrum of topics, from vocal styles and performance traditions to acoustics, physiology, anatomy, voice health, and historical pedagogical approaches, demonstrating the Study Group's international and interdisciplinary reach. This programme not only reflected the diversity of global singing practices but also illustrated how converging expertise can deepen scholarly understanding of the human voice as both a cultural and scientific phenomenon, in alignment with the Study Group's mission.

During the symposium, both Study Groups held business meetings in which the resolution to support the establishment of the Study-Group-in-the-Making on Voice Research Across Musical Traditions was discussed, voted on, and adopted on 21 September, and subsequently reaffirmed on 22 September. The initiative received strong endorsement from Abdullah Akat, Chair of the ICTMD Study Group on Music and Dance in the Turkic World, and Razia Sultanova, Chair of the ICTMD Study Group on Global History of Music and Dance, who also provided a formal letter of support.

The resolution was endorsed by eleven of the twelve members of the Planning and Programme Committees. The process of collecting signatures, coordinated by myself, was completed by 25 December 2024.

Signatories of the Resolution on a Petition to Establish an ICTMD Study Group on Voice Research Across Musical Traditions

Planning Committee

* Abdullah Akat, Istanbul University State Conservatory (Türkiye)
* Lala Huseynova, Azerbaijan National Conservatory (Azerbaijan)
* Razia Sultanova, University of Cambridge (United Kingdom)

Programme Committee

* Sanubar Baghirova, National Academy of Sciences (Azerbaijan) – Chair
* Kamila Dadashzade, University of Art and Culture (Azerbaijan)
* Rezeda Khurmatullina, Kazan Federal University (Tatarstan, Russia)
* Valeriya Nedlina, Kazakh National Conservatory (Kazakhstan)
* Anna Oldfield, Coastal Carolina University (United States)
* Giultekin Shamilli, State Institute for Art Studies (Russia and Azerbaijan)
* Galina Sychenko, Archive of Eurasia (Italy)
* Feza Tansuğ, ethnomusicologist and choral conductor (Türkiye)

The aforementioned resolution, together with a request for the status of the Study-Group-in-the-Making, a list of individuals interested in joining the envisioned group, the abstract of my plenary presentation "Why It Is Necessary to Establish a Study Group on Voice Research Across Musical Traditions within ICTMD," 12 abstracts from the presenters of the panel "The Phenomenon of the Singing Voice in Musical Traditions," and letters of support from Akat and Sultanova, were submitted to the ICTMD Secretariat on 15 December 2024, with subsequent submission of the final signed resolution and an updated list of individuals on 25 December. Finally, on 1 April 2025, the ICTMD Executive Board formally approved the new ICTMD Study Group on Voice Research Across Musical Traditions.

Through this process, I have actively encouraged interest from colleagues worldwide and fostered professional communication with more than 35 specialists (including ICTMD members) from Australia, Austria, Azerbaijan, Bangladesh, Italy, Japan, Kazakhstan, the Netherlands, Russia (Yakutia), Slovenia, Sri Lanka, Taiwan, Türkiye, Uzbekistan, and the USA, who have expressed genuine interest in contributing to and joining the Study Group. Plans are already underway to convene its inaugural meeting in late 2025, which will bring together members from multiple countries.

The Study Group on Voice Research Across Musical Traditions warmly thanks all colleagues who have supported this initiative and contributed to its establishment. It invites colleagues dedicated to the preservation of vocal and musical traditions to join its work, and warmly welcomes new members who wish to engage actively in its professional and scholarly activities.

Other Reports

Musical Turkology Today: Challenges and Prospects

by Saule Utegalieva

On 11 April 2025, the Kurmangazy Kazakh National Conservatory hosted the International Scientific-Practical Conference "Musical Turkology Today: Challenges and Prospects." The event was dedicated to the thirtieth anniversary of the first international symposium "Music of the Turkic Peoples" (1994), which marked a turning point in the development of musical Turkology as an independent field of research.

The conference brought together leading ethnomusicologists specialising in Turkic traditions from across the world. Its geographical scope was extensive, with participants from the Turkic republics (Azerbaijan, Kyrgyzstan, Uzbekistan), as well as from Germany, Japan, Malaysia, the Netherlands, Poland, Russia (Tatarstan, Tuva, Yakutia, and Udmurtia), Slovakia, Türkiye, the United Kingdom, and the USA. Kazakh institutions were also widely represented, including the Kurmangazy Kazakh National Conservatory, the K. Baiseitova Kazakh National University of Arts, the M. Auezov Institute of Literature and Art, the Kazakh National Academy of Choreography, and the Abdullin Brothers East Kazakhstan University of Arts.

Around 90 applications were submitted, with approximately 50 scholars presenting (in addition to Kazakh participants). Among them were well-known researchers, such as V. Yunusova, Z. Imamutdinova, E. Karelina, Z. Akhundova-Dadashzade, A. Tashmatova, R. Amanova, T. Pavlova-Borisova, Özge Gülbey, and T. Ratobylskaya. Distinguished guests included scholars who had taken part in the very first symposium in 1994, such as Dorit Klebe, Leo Tadagava, and Guzel Sayfullina.

The conference aroused considerable interest in the global academic community. Welcome addresses were sent by Tan Sooi Beng, ICTMD President; Razia Sultanova, Chair of the ICTMD Study Group on Global History of Music and Dance; and Aktoty Raimkulova, President of the Turkic Culture and Heritage Foundation, and Honoured Worker of Kazakhstan. At the forum itself, welcoming speeches were delivered by G. Tasbergenova, Rector of the Kurmangazy Conservatory; Düsen Kaseinov, Honoured Worker of Kazakhstan and ICTMD Ambassador; Abdullah Akat, Chair of the ICTMD Study Group on Music and Dance in the Turkic World; Özge Gülbey, professor at Ege University (Izmir, Türkiye); and R. Nurtaza, Vice Rector for Research and Creative Work, Kazakh National University of Arts. The conference was also welcomed by the addresses of renowned Kazakh poet Olzhas Suleimenov and distinguished scholar Izaly Zemtsovsky.

The principal sponsor and organiser of the conference was Düsen Kaseinov, former Rector of the Kurmangazy Conservatory and ICTMD Ambassador. His active support and commitment made this celebration of Turkic music possible.

The programme was extensive, featuring plenary and panel sessions as well as master classes. In line with the continuity of the 1994 symposium, the 2025 conference once again em-

braced key themes such as (1) General and methodological issues of musical Turkology; (2) Musical dialectology and mapping; (3) Musical Instruments and instrumental music of the Turkic peoples of Eurasia; (4) Traditional music genres of the Turkic peoples: similarities and differences; (5) The musical embodiment of Turkic epic; (6) Migration and interaction of musical cultures; (7) Professional musical art of the Turkic peoples in the 20th–21st centuries; (8) Music of the Turkic peoples in modern music education; and (9) The music industry of the Turkic world: from management to art.

For the first time, the programme also included new directions, particularly in professional (written) composition, music education, and art management.

The master classes were a notable highlight. T. Ratobylskaya (Germany) presented the Ward Method for introducing Eastern music in German schools; A. Tashmatova (Uzbekistan) and V. Yunusov discussed the modernisation of folk instruments; G. Muminova (Uzbekistan) demonstrated performance techniques on the Uzbek *dutar*; and Z. Akhundova-Dadashzade (Azerbaijan) gave a presentation on the life and creative legacy of Uzeyir Hajibeyli.

The conference concluded with the concert, "Traditional and Contemporary Music of the Turkic World," featuring performers from Azerbaijan, Karakalpakstan, Kyrgyzstan, Türkiye, Uzbekistan, as well as Uyghur and Kazakh musicians.

Much like the symposia of 1994, the 2025 conference can rightly be regarded as a landmark event. Within its framework, the book *National Musical Instruments of the Turkic-speaking Countries* was presented. For the first time, this volume brings together instruments from six Central Asian states (Azerbaijan, Kazakhstan, Kyrgyzstan, Turkmenistan, Türkiye, and Uzbekistan) published in four languages (Azerbaijani, English, Russian, and Turkish).

With the support of the Turkic Culture and Heritage Foundation (President A. Raimkulova), the opening of the Centre of Turkic Musical Culture "B. Karakulov" also took place.

An additional highlight was the screening of excerpts from a documentary by Japanese director Kadzio Okada, filmed in Kazakhstan in 1994. Alongside prominent national leaders such as A. Kekilbayev, the film captured moments from the first International Symposium, including concerts and performances by distinguished Turkic musicians (K. Baibosynov and B. Tleukhanov of Kazakhstan; I. Alekseev and S. Shishigin of Yakutia; E. Ulugbashev of Khakassia; I. Ilbakov of Bashkortostan, among others). Some of these musicians are no longer with us (S.Balmagambetov, K. Akhmedyarov of Kazakhstan; Zh. Bazarov of Karakalpakstan, and others). The director generously prepared a 24-minute version of the film, focusing exclusively on the symposium and Turkic music concerts. A 7–8 minute fragment was also shown at the plenary session.

Based on the conference proceedings, a trilingual volume (English, Kazakh, and Russian) has been published in both print and electronic formats.

Participants of the International Scientific-Practical Conference "Musical Turkology Today: Challenges and Prospects." Almaty, Kazakhstan. April 2025. Photo provided by Saule Utegalieva.

Upcoming events

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

2025

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

★ **16 Nov 2025**: ECSN Virtual Workshop with Dr. Filippo Bonini Baraldi
Location: Online

2026

★ **9–13 Mar 2026**: 5th Symposium of Study Group on Traditions of African Music and Dance
Location: Port Harcourt, Nigeria

★ **29–30 Apr 2026**: 12th Symposium of Study Group on Maqām
Location: Baku, Azerbaijan

★ **1–5 Jun 2026**: 16th Symposium of Study Group on Mediterranean Music Studies
Location: Izmir, Türkiye

★ **2–8 Jul 2026**: Joint Symposium of Study Groups on Applied Ethnomusicology, Indigenous Music and Dance, and Performing Arts of Southeast Asia
Location: Chiang Mai, Thailand

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

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

★ **19–22 Aug 2026**: 8th Symposium of Study Group on Multipart Music
Location: Ljubljana, Slovenia

★ **23–29 Sep 2026**: 10th Symposium of Study Group on Music and Dance in Southeastern Europe
Location: Vienna, Austria

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

★ **13–17 Oct 2026**: 26th Symposium of Study Group on Sources and Archives for Music and Sound Studies
Location: Rio de Janeiro, Brazil

2027

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

Featured publications by ICTMD members

Asian-European Music Research 15

Xiao Mei and Gisa Jähnichen, eds. Berlin: Logos, 2025. Paperback and e-book, 120 pp. p-ISSN 27012689, e-ISSN 2625378X. Purchase (from EUR 24) or download (free)

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The current issue, volume 15 (Summer 2025) features eight new research articles that explore music and dance in a wide variety of global practices, and includes the opening article "Sanubar Tursun and Her 'Global Moments'" by editor Xiao Mei (萧梅). The current issue also features three reviews, including an essay reviewing the 48th ICTMD World Conference in New Zealand, by Yang Bo (杨波).

World Network

As of October 2025, the International Council for Traditions of Music and Dance is officially represented in 128 countries or regions. The most current version of the ICTMD World Network can be found on at ictmd.org/world-network.

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Algeria
New vacancy — In search of new representative

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Adriana Cerletti, Liaison Officer

Armenia
Tatevik Shakhkulyan, Liaison Officer

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New vacancy — In search of new representative

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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: Zhiyi Qiaoqiao Cheng

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

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Music and Dance in Southeastern Europe
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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.

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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.

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Marcia Ostashewski
Secretary General
Canada

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 organisation 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.

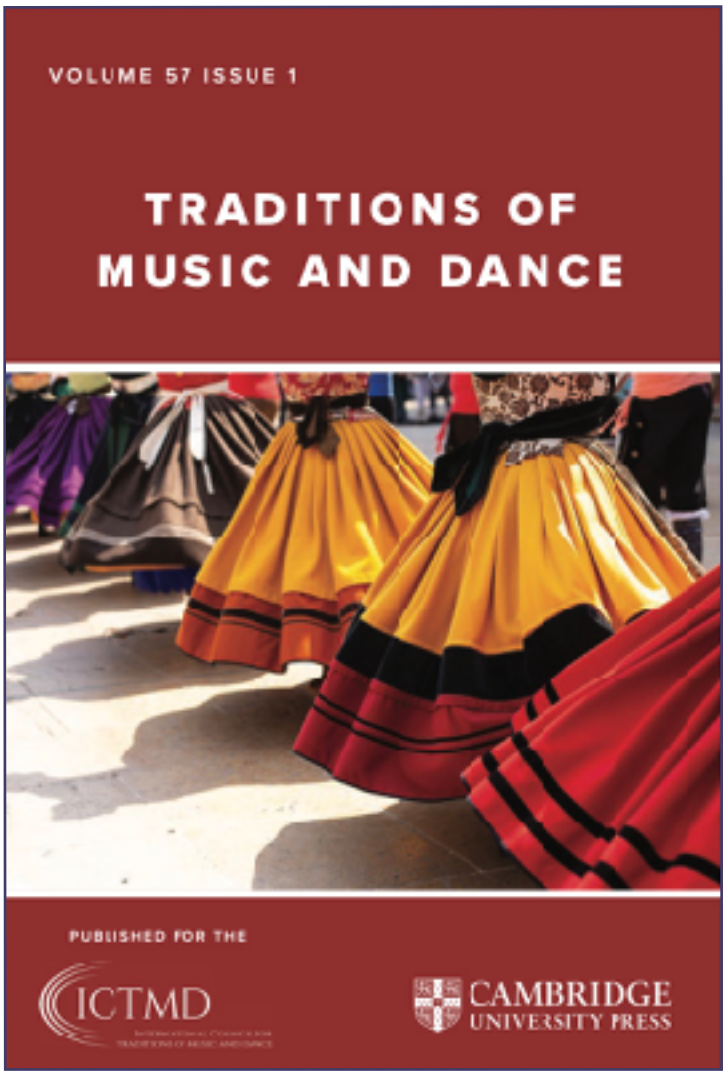
Publications by ICTMD

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 Assistant: Peter James Verdin
- Editorial Board: Brian Diettrich, Beatriz Herrera Corado, Don Niles, Marcia Ostashewski

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.