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of the

INTERNATIONAL COUNCIL

for

TRADITIONS OF MUSIC AND DANCE

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Message from the Secretary General

by Lee Tong Soon

Looking back...

Our World Conference in Ghana marks a significant milestone in our institutional history as we usher in a new name, led by the indefatigable members of the Execut-



ive Board Committee on the Name of the Council, as detailed in the report by Catherine Foley (the committee's chair) elsewhere on this *Bulletin*.

In and of itself, the 2023 World Conference was a homage to an important institution in the scholarly disciplines of dance and music: the University of Ghana, Legon. Dean Awo Mana Asiedu, Head of Music Adwoa Arhine, and tech wizard Chris Andrew Yebuah from the University of Ghana, and Programme Committee Co-Chair Brian Diettrich from our Ghana Team (see photo on page 15) deserve special thanks and mention for everything they did to make the conference such a success. Completing the Ghana Team are Programme Committee Co-Chair Marie Agatha Ozah, Local Arrangements Chair Daniel Avorgbedor, and Executive Secretary Carlos Yoder, to all of whom I offer my heartfelt gratitude for their dedication to the Ghana conference.



The Ghana Team at lunch with Dean Awo Mana Asiedu. Accra, Ghana. 8 February 2023. Photo by Lee Tong Soon

With conviction and integrity, the Ghana Team was determined to put words into action to champion belonging, diversity, equity, and inclusivity in their planning for the conference in more ways than one (see report on pages 14–19). An example that stood out was that concerning gender and sexuality. Despite, or perhaps because of an absence of an institutional statement, the Ghana Team was steadfast in affirming that:

Our programme acknowledges how music and dance brings greater awareness of marginalised identities regarding gender and sexuality, to move us toward better notions of equity but also in overcoming discrimination and adversity in this area. The ICTM Programme Committee, Local Arrangements Committee, and the Secretariat are committed to how our research addresses the goal of increased awareness, equity, action, and justice for gendered and sexual identities internationally. Thus our programme connects closely with the ICTM Declaration of Ethical Principles, as well as its Statement and Activities in View of Decolonisation of Music and Dance Studies. (extracted with permission from a statement delivered by Brian Diettrich at the Opening Ceremony, 13 July 2023)

Planning ahead...

For Carlos and me, institutional building shall continue to be the Secretariat's core mission as we move forward. Among the numerous tasks undertaken by the Secretariat, a crucial component is the stability of our financial resources so that we can continue to support the Council's operations, and the many outstanding ideas and activities that our members have. To this end, a fundraising committee has been set up to forge our path ahead towards stronger financial reserves.



The ICTMD Secretariat. Legon, Ghana. 20 July 2023. Photo provided by Lee Tong Soon

At the core of the Council's institutional identity is our Study Groups. With the support of our Study Group leadership, the Secretariat has officially begun conducting Secretariat-Study Groups Salons. This is planned as a regular and relatively informal series of online meetings with the leadership of our Study Groups, to share knowledge and brainstorm new ideas to enhance the structures and processes of Study Group operations.

Organising World Conferences is one of the key functions of the Secretariat, and for me personally, one of the most challenging and gratifying. As we eagerly look forward to Wellington 2025, I would like to acknowledge the work of Brian Diettrich (Local Arrangements Chair), and Kirsty Gillespie and Marcia Ostashewski (Programme Co-Chairs).

As always, the Secretariat is listening for ways to continuously improve the way we do things. Please never hesitate <u>to</u> <u>contact us</u> with your questions and suggestions. Warmest wishes to everyone!

Message from the President

by Svanibor Pettan

2023 is a very special year for the Council, which will be remembered in a way comparable to 1981, when—at the 26th World Conference in Seoul—the International Folk Music Council became ICTM. In 2023, at the memorable 47th World Con-



ference in Legon, ICTM became the International Council for Traditions of Music and Dance (ICTMD) as a result of a transparent procedure and the votes by a significant majority of members. The decision took place at the General Assembly on 15 July 2023, and the new name became official following the end of the ratification process on 26 August.

Besides the World Conference, reported on pages 14–19 of this *Bulletin*, 2023 is marked as the year of the 4th Forum, held in Istanbul together with the 54th Conference of the International Association of Sound and Audiovisual Archives (reported on pages 53–54) and six symposia involving seven of our Study Groups: on Global History of Music (Palermo), Musical Instruments (Colombo), Mediterranean Music Studies (Marseille), Audiovisual Ethnomusicology (Cork), Music and Dance of the Slavic World (Prague), and Music and Minorities with a joint day with Indigenous Music and Dance (Colombo). Reports on some of the symposia and announcement of one of them also can be found elsewhere on this *Bulletin*.



Presidents of ICTMD, IAML, IASA, and IAML. Istanbul, Türkiye. September 2023. Photographer: Aytekin Akay.

Changes in the Executive Board

Deepest expressions of gratitude go to our past elected members (Vice President Don Niles and Ordinary Members Naila Ceribašić, Catherine Foley, and Marie Agatha Ozah), and coopted members (Daniel Kodzo Avorgbedor and João Soeiro de Caravalho), whose mandates came to an end in 2023. In addition to them, there is a particularly sad news about Louise Wrazen, whose participation in the Board stopped prior to the completion of her mandate in 2025; we were shocked to learn about her passing away in Canada on the second day of the conference in Legon. Please read the obituary dedicated to our beloved Louise, written by her doctoral supervisor Timothy Rice, on page 8 of this *Bulletin*. It was a true privilege to know her.

Welcome expressions go to the new elected Executive Board members, Vice President Samuel Araújo and Ordinary Members Daniel Kodzo Avorgbedor, Marie Agatha Ozah, and Susana Sardo, and co-opted members Olcay Muslu, Mayco Santaella, and Urmimala Sarkar Munsi. Please note that the mandates of several among us will be over at the 48th World Conference in Wellington in January 2025, half a year earlier than usual, so if you have a wish to serve on the Executive Board, please get in touch soon with the current Nomination Committee (Daniel Kodzo Avorgbedor, Elina Seye, Sarah Weiss).

Envisioning the Future

The latest, 28th ICTMD Colloquium took place in Shanghai in 2022, and we are already encouraging new potential hosts to propose new colloquia.

The presence of Pia Shekhter, President of the International Association of Music Libraries, Archives and Documentation Centres at the Forum in Istanbul provided a fine opportunity for discussion about the next Forum. In this regard, she said: "I have a strong interest in future collaboration and we have already started to discuss some concrete plans." There will be more to follow.

There is yet another type of scholarly gathering within the Council, one involving the ICTMD World Network, which grew up as a spontaneous meetings of two or more National/ Regional Committees. In the past, these scholarly meetings involved neighbouring entities, but now, there is a plan to organise the first meeting of two committees distant from each other in geographical sense. Since these meetings proved successful in strengthening communication and cooperation within the Council, it could be worthwhile to open the question of whether they should be recognised as the fifth type of ICTMD's scholarly gatherings, in addition to World Conferences, Study Group Symposia, Colloquia, and Fora. The envisioned regular online gatherings with national and regional representatives, agreed upon at their latest Assembly in Legon, will provide a useful and democratic platform to find out how to proceed in relation to this issue.

From International Council for Traditional Music (ICTM) to International Council for Traditions of Music and Dance (ICTMD)

by Catherine Foley

The recent change of name of our organisation, from the International Council for Traditional Music to the International Council for Traditions of Music and Dance has marked a historic and important moment in the history of the organisa-



tion. At the <u>meeting of the General Assembly during our</u> 47th World Conference at the University of Ghana in Legon, members voted in favour of this name change. For dance scholars within the ICTMD, the addition of "Dance" to the name of the Council was a hugely important one.

Since the foundation of our organisation in 1947, dance scholars have been active in research and actively engaged in the organisation, contributing both to research dissemination within the Council and to the culture of the organisation. Notably Maud Karpeles, a dance scholar and founder of the International Folk Dance Conference in 1935 and the International Folk Music (Dance and Song) Council (IFMC) in 1947, served on IFMC's Executive Board from 1947 into the 1960s. Although the name of our organisation initially had "Dance and Song" in parentheses, they were later removed completely with the understanding that folk dance and folk song were included within "folk music."

As a former Chair of the Study Group on Ethnochoreology, I was aware of the history of dance within the Council, and the efforts made by senior members within our organisation, and particularly the Study Group on Ethnochoreology, to have "Dance" included in our name. Indeed, during my time as Chair of the Study Group on Ethnochoreology (2014–2022), the membership increased to 243 dance scholars including ethnochoreologists and dance anthropologists from 53 countries/regions of the world. During this time, "Dance" and "Movement" also came to be included in names of other Study Groups within our organisation. It therefore appeared that issues relating to the body, dance, movement, gesture, music-dance relationships, and musician-dancer interrelationships within diverse cultures and societies were being researched by the membership. A potential change of name, to include "Dance," was therefore relevant and timely. That "Dance" was voted to be included in the name of the Council by 90% of the attendees of the General Assembly in July 2023 acknowledged the growing number of scholars interested in dance and movement within our membership and gave legitimacy and parity of esteem to the field of dance within our organisation.

For two years prior to the vote in 2023, I had the honour of being Chair of the Executive Board's Committee on the Name of the Council (NoC). Members of the Committee collaborated in discussion, dialogue and research in making a final name recommendation to the Executive Board. I thank the members of this committee for their hard work, openness and collaboration. These members included people on and off the Executive Board, and represented different geographical areas and career stages; they were Beatriz Herrera Corado, Don Niles, Marcia Ostashewski, Marie Agatha Ozah, Mayco Santaella, Urmimala Sarkar Munsi, and Kendra Stepputat. The NoC committee engaged in online meetings and collated data to inform discussions. This included (1) data from the vote at the General Assembly in July 2021; (2) the online discussion from the chat following the election; (3) emails circulated on the ICTMD listservs; and (4) comments and feedback from Study Group Chairs. The Committee also presented a semi-plenary roundtable titled "What (All) Is in

a Name?" at the 46th ICTM World Conference in Lisbon, Portugal, in July 2022, after which valuable feedback was received. All the data that was collated informed the recommendation of a name change by the NoC Committee to the Executive Board: the International Council for Traditions of Music and Dance. An online session of the ICTM Dialogues followed on 18 February 2023, entitled "Towards the International Council for Traditions of Music and Dance," with speakers Svanibor Pettan, Catherine Foley, Daniel Kodzo Avorgbedor, Silvia Citro, and Don Niles. The session, which was chaired by Tan Sooi Beng and Marcia Ostashewski, was open to all the membership and was very engaging.

A change of name is a matter of significance. Holding on to "International Council" in our name provides us with continuity with our past and retains our identity as an organisation. Changing the name from "Traditional" to "Traditions" reflects changes in our organisation which advocate for equality, inclusivity, and diversity in representation of music and dance traditions and cultures worldwide.

I thank the membership for its willingness and openness to discussion, for the feedback provided throughout the process, and for voting, which changed the name of our organisation to International Council for Traditions of Music and Dance.

Call for submissions to issue 2 of 2024 volume of *Yearbook for Traditional Music*

by Lonán Ó Briain, General Editor of the Yearbook for Traditional Music

It gives me great pleasure to announce that Marie Agatha Ozah and Brian Diettrich will be the guest co-editors of the Yearbook for Traditional Music for the



second issue of 2024. Marie Agatha and Brian were Programme Co-Chairs for the 2023 ICTM World Conference in Ghana. Their issue of the journal will feature substantially revised papers presented at the 2023 World Conference.

Manuscripts to be considered for publication in the second issue of 2024 should be sent to Marie Agatha and Brian (ytm2024-2@ictmd.org) by 1 January 2024.

Submissions should be approximately 7,000–8,000 words in length. Please submit your articles in Microsoft Word format (.doc, .docx) or Rich Text Format (.rtf), not as PDF files. Also be sure to include an abstract and a brief biographical statement, each up to 100 words. Further information on the format of submissions can be found on the Information for

Authors section in any recent Yearbook (p. iii) or on the ICTMD website.

ICTMD Prizes 2023

by Brian Diettrich, Chair of the EB Committee for Prizes

Prize Committee: Brian Diettrich (Chair), Lee Tong Soon, Marcia Ostashewski, Nicola Scaldaferri, Razia Sultanova, Sean Williams, J. Lawrence Witzleben



Article Prize Subcommittee: Marcia Ostashewski (Chair), Olcay Muslu, J. Lawrence Witzleben

Book Prize Subcommittee: Sean Williams (Chair), Clare Chan, Nili Belkind

Documentary Film or Video Prize Subcommittee: Nicola Scaldaferri (Chair), Mariko Kanemitsu, Quintina Carter-Enyo, George Murer, Antonio Baldassarre

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

Best Article

WINNERS

Heather MacLachlan. 2022. "Music and Incitement to Violence: Anti-Muslim Hate Music in Burma/Myanmar." *Ethnomusicology* 66/3:410-42.

Heather MacLachlan's very brave article makes a powerful case for scholars well beyond our field to engage with the work of ethnomusicologists. The article is also grounded in compelling, specific, and insightful analysis of music and related processes and issues. It is a difficult article to read because it describes horrible human rights abuses that Rohingya people have been facing and continue to face in Myanmar. It is for that reason just as important that we do read it, to learn more about what is happening in this area of the world, to inform and nuance our understandings of what we hear and see in our daily news feeds.

Richard K. Wolf. 2021. "The Musical Poetry of Endangered Languages: Kota and Wakhi Poem-Songs in South and Central Asia." *Oral Tradition* 35/1:103-66.

Richard Wolf's article is intellectually significant in its effort to configure new ways of understanding speech-language and singing relationships, content that has and continues to be so often at the core of studies in our field. Historical and conceptual, theoretical and based in deep ethnographies in Tajikistan and India, it focuses on examples of endangered languages in South and Central Asia that demand our attention.

HONOURABLE MENTIONS

Ying-Fen Wang. 2021. "Resounding Colonial Taiwan through Historical Recordings: Some Methodological Reflections." In *Resounding Taiwan: Musical Reverberations Across a Vibrant Island* (edited by Nancy Guy). Routledge.

Sean Williams. 2022. "Poetry Writing as Transgressive Ethnography." *Ethnomusicology* 66/3:361-77.

The two publications awarded Honourable Mention are very well written. Wang makes a strong case for the idea of historical ethnography through a study of music in Taiwan during the period of Japanese colonisation. This article also highlights the importance of recordings, record industries, trade, and the circulation of recordings, in shaping conceptualisations of sound and music in our world. In an eloquently written, insightful, and reflective article, Williams proposes the use of poetry in ethnomusicological (and broader) research practice. She argues compellingly for scholars to engage a diversity of means, modes, and formats to better communicate experiences, understandings, processes, significances, and complexities of music—in a piece that demonstrates the engagement of a whole self as an ethnomusicologist, with the whom and what we are engaging with in our work.

Best Book

WINNER

Jessica Bissett Perea. 2021. Sound Relations: Native Ways of Doing Music History in Alaska. Oxford University Press.

The ICTMD Book Prize Committee is pleased to award the 2023 prize to Jessica Bissett Perea for her book Sound Relations: Native Ways of Doing Music History in Alaska, published by Oxford University Press. This cutting-edge work invites readers to consider Inuit music through Indigenous-led and Indigeneity-centred analyses of musicking to examine issues of race, power, and much more. By foregrounding Native ways of connecting with music history in the past and present, Bissett Perea examines both the importance of the local and the near-erasure of the local. The book highlights the concept of "Indigenising sound studies and sounding Indigenous studies," and its author's critique of the colonised lens through which such works as Nanook of the North and the sounds preserved in archives is deeply persuasive. Linking the concept of blood quantum—a colonial determination of who is and is not entitled to membership, land, or other benefits—to the idea of sound quantum and "sounding Eskimo"

breaks new ground. We offer our warmest congratulations to Dr. Bissett Perea and to the people with whom she works.

HONOURABLE MENTION

Kay Kaufman Shelemay. 2022. Sing and Sing On: Sentinel Musicians and the Making of the Ethiopian American Diaspora. University of Chicago Press.

The Book Prize Committee is also delighted to award an Honourable Mention to Kay Kaufman Shelemay for her outstanding book Sing and Sing On: Sentinel Musicians and the Making of the Ethiopian American Diaspora, published by the University of Chicago Press. Shelemay refers to "sentinels" as those who keenly listen and perceive; she also notes that sentinels serve as "guards, guides, and nodes in emerging networks, all the while 'sounding' dimensions of change in the communities of which they are a part". Shelemay advances the idea of prosopography or collective biography rather than focusing on a single "great person" narrative. She emphasises the importance of sensory power as critical to a sentinel musician's efficacy: movement, listening, ritual understanding. Finally, her explanation of the Ethiopian concept of double meaning through the metaphor of a double layer of wax and gold reflects hidden streams of power in Ethiopian society. We wish Dr. Shelemay and the diasporic communities of Ethiopia our best in bestowing this award.

Best Documentary Film or Video

WINNER

Patrick Alcedo. A Will To Dream (2021), 1h35m.

The film is a product of a five-year ethnographic research in urban communities in Manila. It highlights the activity of a dance artist in teaching ballet and Philippine folk dance to at-risk children and youth. It is a moving documentary, with message to social problems such as poverty, educational disparities, and migration. A Will To Dream is a well-made film with a solid social conscience, combined with the significance of practicing and teaching music and dance.

HONOURABLE MENTIONS

Lea Hagmann and Rahel von Gunten. Beyond Tradition of Yodelling and Yoiking (2023), 1h46m.

"What does tradition really mean?" In the film this question is answered throughout three different musical cases: that of a Swiss yodeller, a yoiker from South-Sapmi in Norway, and a Georgian music student. Their experiences look beyond a conservative understanding of music tradition. The film includes beautiful music and showcases excellent materials.

Beyond Tradition of Yodelling and Yoiking is able to capture different cultures and practices, places and musical activities.

Daniele Zappatore. Carang Pring Wulung: The Journey of a Bamboo Gamelan Maestro (2022), 63m.

The film is devoted to the gamelan *calung*, the bamboo xylophone ensembles of Banyumas, Central Java, represented through the perspective of an expert musician, composer, and teacher actively engaged in transmission, promotion, and innovation. The author's perspective offers analytical insights about this particular musical practice. Beautiful musical materials, performed with the bamboo gamelan, contributes to enhance the quality of the film.

Best Student Paper presented at the 47th ICTM World Conference in Legon

In addition to a certificate and a two-year ICTMD membership or an equivalent travel subsidy to attend an ICTMD event, the winner of the student paper prize will also be encouraged to submit a revised version of the paper to the General Editor of the Yearbook for Traditional Music for consideration for publication.

WINNER

YuHao Chen, PhD Candidate, University of Pittsburgh, USA. "Sounding Hands: Manual Signs in Early Chinese Deaf Education."

Drawing on historical documentation about pedagogy in China, this paper examined the use of the hand to emulate spoken sounds in early deaf education in China. The paper investigated the hand as "both a sensor and a visualising instrument of Chinese sounds" and thus explored new, innovative linkages between frameworks of corporeality, sound, and understanding phonocentrism. The committee found this to be an elegant, fascinating, and novel presentation that opened up new critical spaces for interdisciplinary research.

HONOURABLE MENTIONS

Gale Franklin, PhD Candidate, Carleton University, Canada. "Listening to Whiteness: The Sounds and Silences of the 'Freedom Convoy' Occupation in Ottawa."

This paper examined performances and sounds of whiteness in Canada by examining contexts of the "Freedom Convoy" Occupation that took place in Ottawa. By exploring notions of place, colonisation, resistance, and listening, this timely and innovative presentation asked how a critical ethnomusicology might contribute to dismantling white supremacy in and outside of the academy.

Priyakshi Agarwal, MA degree, Roehampton University, UK. "Dancehall: A Tool for Resistance Through a Feminist Lens in Kingston, Jamaica."

The paper explored Dancehall, the music, dance, and cultural phenomenon from Jamaica through a framework of feminist resistance. This fascinating and deeply engaged research placed strong emphasis on agency in Dancehall by situating Black feminism, decoloniality, and the geopolitics that are emergent in performances within downtown Kingston.

Louise Wrazen (1956-2023)

by Timothy Rice

Louise Wrazen, a member of the ICTMD Executive Board since 2019 and an active member of its Prizes, Publications, and World Conference Programme committees, died on 14 July 2023 at the age of 66. She was looking forward to attending on Zoom the World Conference in Legon, Ghana, when she died suddenly the day after its Opening Ceremony. The cause of death was pancreatic cancer.

Louise was a professor of ethnomusicology at York University in Toronto, Canada, for twenty years, joining its faculty in 2003. She was well known for her multi-sited research on musical traditions from the Tatra Mountains of Poland in their original settings, as well as among immigrants living in Chicago and Toronto. Prominent themes in her research, published in many refereed journal articles and book chapters, were gender and women in music, senses of place, emotion and memory, and cultural diversity. Her interest in these themes found more general expression in a book she coedited with Fiona Magowan, titled *Performing Gender*, *Place, and Emotion: Global Perspectives* published by the University of Rochester Press (USA) in 2013.

In addition to her research and teaching, Louise dedicated enormous amounts of time and energy to academic service. In addition to ICTMD, she was active in the Society for Ethnomusicology (SEM), where she was elected to its Council, served on many committees, and acted as programme committee chair for SEM's very challenging virtual annual meeting in 2020, necessitated by the COVID-19 pandemic. For the Canadian Society for Traditional Music she was its Vice President and served on the editorial board of its journal, MUSICultures. At York University she served twice as Chair of its Department of Music and supervised a number of doctoral dissertations.

Louise was born on 7 September 1956 and raised in Burford, Ontario, a rural farming community 120 kilometres southwest of Toronto. Her father Ted (Tadeusz) Wrazen, a member of the Polish underground during World War II, was a tobacco farmer; her mother Janet (Sidorkewicz) Wrazen, born in Ontario, was a homemaker and trustee and chair of the county's board of education. Trained as a classical pianist, Louise received a Bachelor of Music degree in music history from the Faculty of Music, University of Toronto in 1979. She married Alistair Macrae, a secondary school teacher, in 1983. In 1988 she completed a PhD from the University of Toronto with a dissertation titled "The 'Góralski' of the Polish High-



Louise Wrazen. Photo courtesy of York University.

landers: Old World Musical Tradition From a New World Perspective." After teaching for a year at the University of Toronto (1987–88) and three years at Queen's University in Kingston, Ontario from 1987 to 1990, she gave birth to twins and turned her attention for the next decade to raising her family. She took courses in special education through the Ontario Ministry of Education and taught in Toronto's public school system, where she was involved in programming for children with special needs. These experiences led to an interest in music and (dis)ability and the publication of a paper in the 2016 Yearbook for Traditional Music titled "Spiralling to Redefine (Dis)Ability: A Case Study in Summer Music Programming for Children," Vol. 48, pp. 167–85. She is survived by her husband, her son Michael, who is a lawyer, and her daughter Emily, a policy analyst for the Ontario government.

Her colleagues at the Department of Music at York University remember her as a colleague and department chair with special fondness. One praised her as a "supportive friend . . . [who] cared about the health and well-being of her colleagues and friends [...] Always stylish and elegant, she remained unruffled and calm even during the most difficult times. She was a model administrator, a helpful colleague, and above all a scholar who brought her own generosity, grace, humanity, and musicality to the discipline" (from a tribute written by Dorothy De Val, professor emerita at the York University Department of Music).

On a personal note, I had the privilege of supervising Louise's doctoral dissertation and becoming a good friend. During her graduate studies she decided to learn to play the Bulgarian gadúlka, a bowed fiddle. In a remarkably short time she was performing—with perfect intonation—highly ornamented, fast-tempo dance tunes with preternatural calm. Bulgarians have an explanation for her success. They say that to play at very fast tempos and still sound relaxed, as Louise did, you must have a "wide soul," a shiróka dushá. Louise's calmness in the face of all that life threw at her and her wide soul—filled as it was with thoughtful, caring, and loving concern for her family, friends, colleagues, and students—was a gift to all who knew her. She has left a wide hole in our hearts and souls.

A list of selected publications by Louise Wrazen <u>can be found</u> on the ICTMD website.

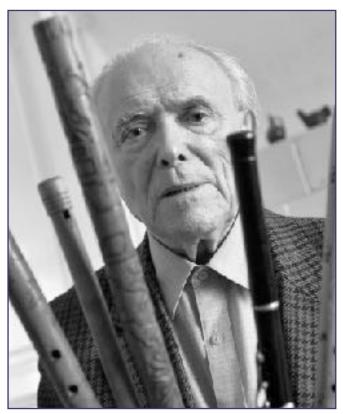
Bálint Sárosi (1925–2022)

by Dániel Lipták, Chair of ICTMD National Committee for Hungary

Hungarian ethnomusicologist Bálint Sárosi, researcher of traditional instrumental music, and an IFMC Executive Board member from 1978 to 1991, passed away on 15 July 2022.

Born in an ethnic Hungarian village in Romania, Sárosi majored in Hungarian and Romanian languages at the University of Budapest, and then graduated in ethnomusicology at the Liszt Academy of Music in 1956. He joined the Folk Music Research Group of the Hungarian Academy of Sciences, grounded and led by Zoltán Kodály. Specialising on instrumental folk music from 1963 onwards, he wrote Die Volksmusikinstrumente Ungarns (1967), the first volume of the series Handbuch der europäischen Volksmusikinstrumente, edited by Ernst Emsheimer and Erich Stockmann.

Sárosi became an active member of the IFMC Study Group on Musical Instruments, and organised its 4th meeting in 1973. Besides the instruments, their repertoires, and playing styles, another major topic of Sárosi's was the history and role of Romani professional musicians in both rural and urban musical traditions. His works published in English include Gypsy Music (1978), Folk Music: Hungarian Musical Idiom (1986), and Bagpipers, Gypsy Musicians: Instrumental Folk Music Tradition in Hungary (2017). As editor and speaker of popular science programmes on the radio and television, he broadcast and explained archival recordings of previously unknown folk styles, thus contributing to the new wave of Hungarian folk revival in the early 1970s. He conducted ex-



Bálint Sárosi. Photo courtesy of the Research Centre for the Humanities of the <u>Hungarian Research Network</u>

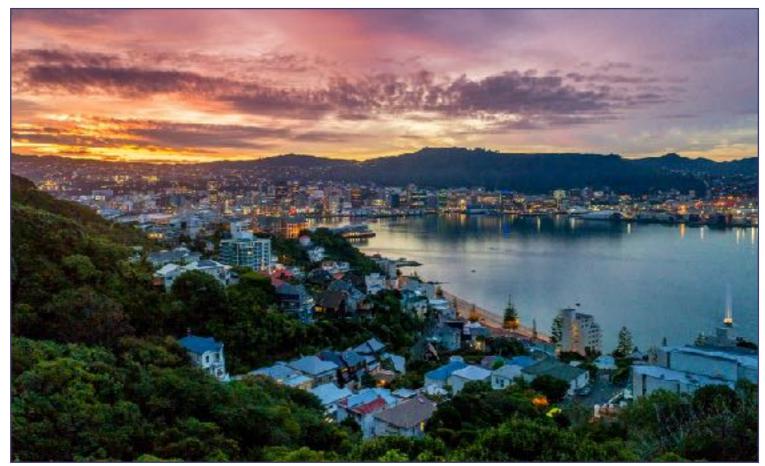
tensive fieldwork throughout Hungary and Romania, with occasional collections in Slovakia, Armenia, and Kuwait. In 1965, he made a pioneering trip to Ethiopia together with ethnochoreologist György Martin, resulting in the first publications on the music and dance culture of the region. The entire material from this fieldwork was recently published on the website Ethiofolk.

Sárosi was one of the last representatives of the classic generation of Hungarian ethnomusicology, and an innovator within that school. He studied traditional Hungarian instrumental music on its own terms, rather than as a corollary of a vocal culture, and he did so with a wide knowledge of its rural, urban, and international contexts. He was an ever-critical thinker about historical myths, music revival, or the systematisation and publication of musical corpora. He will always be remembered in the Hungarian community of ethnomusicologists and lovers of traditional music.

48th ICTMD World Conference

9-15 January 2025

Te Herenga Waka, Victoria University of Wellington, New Zealand



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

First Notice

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

You are cordially invited to attend the 48th ICTMD World Conference that will be held between 9 and 15 January 2025 at Te Herenga Waka, Victoria University of Wellington, New Zealand. The ICTMD World Conference provides the leading international venue for the presentation of new research on traditions of music and dance. Many new initiatives emerge at

World Conferences and, perhaps even more crucially, discussion at these meetings helps us shape our ongoing work. A successful World Conference is a truly stimulating place to

be, and a wonderful place to meet and share ideas, music, and dance, with colleagues from all over the world.

Programme Committee

CO-CHAIRS

Marcia Ostashewski (Canada)

Kirsty Gillespie (Australia)

COMMITTEE MEMBERS

Naila Ceribašić (Croatia)

Silvia Citro (Argentina)

Georgia Curran (Australia)

Meri Haami (Aotearoa New Zealand)

Irene Karongo Hundleby (New Zealand/Solomon Islands)

Ako Mashino (Japan)

Made Mantle Hood (Malaysia/Taiwan)

Wetaba Nganyi (Kenya)

Lillis O'Laoire (Ireland)

Urmimala Sarkar (India)

Mehmet Öcal Özbilgin (Turkey)

Shzr Ee Tan (UK/Singapore)

Sooi Beng Tan (Malaysia)

Larry Witzleben (USA)

Brian Diettrich (New Zealand, ex-officio), LAC Chair

Lee Tong Soon (Singapore, ex-officio), ICTMD Secretary General

Local Arrangements Committee

Brian Diettrich (Chair)

Conference Themes

1. Indigenous Peoples' Music and Dance

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

2. Environment, Place, Displacement, and Relocation

This theme invites proposals arising from music and dance studies relating to issues of environment and place, including displacement, and re-claiming places and spaces, the physicality of place, and securing a place for everyone. As we prepare to gather in a region of islands where rising sea levels are impacting whole nations, we are experiencing heightened concerns about factors in the relationships between people and place, climate change, politics, war, food (in)security, and new

precarities that may lead to displacement of individuals or groups of people, and music and dance traditions, as well as ways in which people, traditions, and practices (re)connect from place to place. Presentations are invited that address these issues both in Oceania and around the world.

3. Translation, Inclusivity, Reception

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

4. Dance, Movement, Gesture, Embodiment

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

5. TECHNOLOGIES OF SOUND, MUSIC, MOVEMENT, AND DANCE

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

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

6. ALTERNATIVE APPROACHES AND METHODS TO RESEARCH, EDUCATION, AND KNOWLEDGE DISSEMINATION

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

7. New Research

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

Timeline

* First notice: October 2023

* First call for proposals: January 2024

* Second call for proposals: February 2024

* Deadline for submission of proposals: 31 March 2024

* Notification of acceptances: 30 June 2024

Welcome to Aotearoa New Zealand!

by Brian Diettrich, Local Arrangements Committee Chair

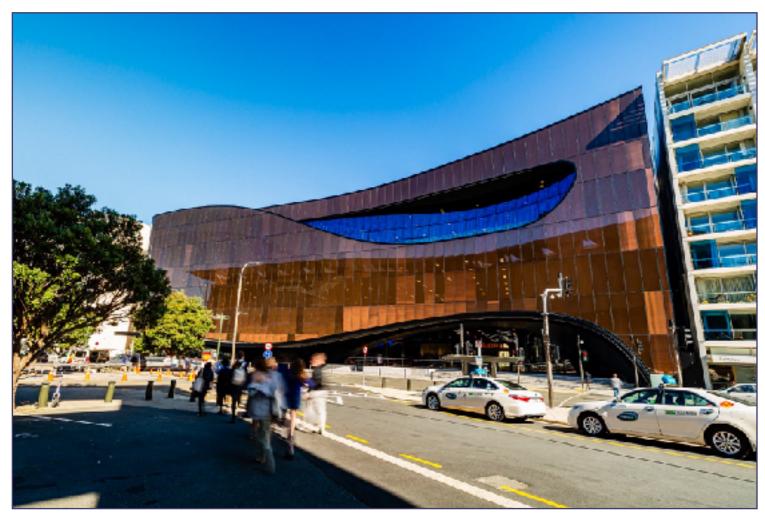
Kia ora koutou katoa / Greetings to all. It is my great pleasure to announce that the 48th ICTMD World Conference in 2025 will be held from 9–15 January in New



Zealand. Situated in the southwest Pacific, New Zealand is called Aotearoa in the Indigenous Māori language. The host city will be Wellington, the vibrant capital city of the country, and which holds the Indigenous name *Te Whanganui-a-Tara* (The Great Harbour of Tara). This will be the first world conference held in New Zealand, and regionally only the third world conference within Oceania in the Council's history.

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

The host for 2025 will be Te Herenga Waka, Victoria University of Wellington, and Te Kōkī The New Zealand School of Music. The school's ethnomusicology programme was founded in 1977 and supports undergraduate and postgraduate study in ethnomusicology, with traditional priorities on music in New Zealand and the Asia Pacific region, including Indigenous Māori and Pacific musics. The broader university is well known for its extensive programmes across the humanities and social sciences. In collaboration with Tourism New Zealand and Business Events Wellington, the venue for the conference will be Tākina, the new Wellington Convention and Exhibition Centre. The Māori name Tākina means to encounter or invoke. Located in the central city near the waterfront, with quick access to accommodation, food, cultural institutions, and the sea, Tākina will be an ideal space to gather for the next World Conference. While we wish to welcome all participants to New Zealand in person, online presentations will also be available at the conference.



The 48th World Conference venue: Tākina, Wellington Convention and Exhibition Centre

Wellington supports a wide range of hotel accommodation options, and some student housing through Victoria University of Wellington also will be available to participants. International flights come direct to Wellington from Australia and some Pacific Island countries, but most international flights enter the country through Auckland, which is a short fifty-minute flight from Wellington. New Zealand supports visa waivers for sixty eligible countries and territories; ICTMD members from outside these countries will require a visa for their visit. Information is widely available online, and the local arrangements committee will publish further information and links about accommodation options, travel, and visas in the January 2024 issue of this *Bulletin*.

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

47th ICTM World Conference

13–19 July 2023 University of Ghana, Legon

Programme Committee report

by Marie Agatha Ozah and Brian Diettrich, Programme Committee Co-Chairs

The 47th World Conference was a historic event for the Council. It was the last held under the previous name, the International Council for Traditional Music (ICTM), and at the General Assembly all members voted on the question of our new name, the International Council for Traditions of Music and Dance (ICTMD). The Ghana event thus ushered in a new chapter in the history of the Council.





Hosted by the University of Ghana in Legon, on 13–19 July 2023, it was the third World Conference held in the continent of Africa (the first was in Legon in 1966, and the second in Durban, South Africa in 2009). Also, the 47th World Conference was a return to Ghana after 57 years, as the country and university were the site of the 18th conference of the International Folk Music Council in 1966. From these vantage points, Ghana brought together the history and future of the Council, and Ghana will always hold a special place in ICTMD history. Additionally, the conference coincided with the 75th anniversary celebrations of the establishment of the University of Ghana at Legon.

The return to Ghana was an inclusive and stimulating event, and it brought together scholars and artists from over fifty-five countries. The conference was also characterised by many African and Africanist scholars joining from across the continent and the world. As such, the 47th World Conference brought new conversations and opportunities for ICTMD's continued engagement with members and institutions across Africa, a strategic area of interest for the Council.

The Programme Committee (PC) co-chairs selected twelve scholars to join the PC, in addition to the Chair of Local Arrangements Daniel Avorgbedor, and Secretary General Lee Tong Soon as ex-officio members. Membership on the PC included representation from diverse areas of the globe, as well as scholars with significant research interests within different regions of Africa, and in part to assist in communications about the conference. In addition to the co-chairs and ex-officio members, the full Programme Committee included Sylvie Le Bomin (France), Beatriz Herrera Corado (Guatemala), George Worlasi Kwasi Dor (USA), Naomi Faik-Simet (Papua New Guinea), Michael Frishkopf (Canada), Alisha Lola Jones (USA), Frederick Lau (China), Christian Onyeji (Nigeria), Žanna Pärtlas (Estonia), Mayco Santaella (Malaysia), Cara Stacey (eSwatini), and Kendra Stepputat (Austria).

Members of the Programme Committee agreed on eight themes for the conference that covered a wide range of scholarly interests. The themes reflected both the location of the



Delegates to the 47th ICTMD World Conference at the University of Ghana, Legon. Photo by Chris Andrew Yebuah.

conference, the interests of ICTMD members, and current international research topics in music and dance. The Executive Board approved the following eight themes:

- 1. African Music and Dance: Past, Present, and Future Approaches to Research
- 2. Decolonisation in Music and Dance Studies
- 3. Music, Dance, and Well-Being: Impacts from and Responses to the COVID-19 Pandemic
- 4. Gender and Sexuality in Global Music and Dance
- 5. Popular Music, Dance, and Activism
- 6. Conflict and Peace-Making through Music and Dance
- 7. Exploring the Materials of Music and Dance: Instruments, Bodies, Technologies
- 8. New Research

In preparation for abstract submissions, the PC co-chairs initiated a new abstract mentoring programme in 2022 for students in need of additional assistance for preparing their abstracts. The co-chairs recognised that students at some institutions may benefit from additional mentoring and support for conference submissions. In September 2022 and on our request, Jean Kidula, Jasmina Talam, and Brett Pyper reviewed and provided feedback on 35 student abstract drafts, sent in from institutions across the globe.

After the closing date for abstract submissions, the PC received 13 films, 44 panels (of three or four presenters), 37 paper/performances, 388 individual papers, and 12 roundtables. The total number of people involved in submissions, including those on panels and roundtables, was well over 600. The PC received a diversity of abstract submissions, but the themes related to African music and dance and decolonisation were the most popular in submissions. A new initiative that asked Study Groups to sponsor panels resulted in some anecdotal increase in panel submissions, but by far, most submissions were individual papers.

The PC organised and anonymously evaluated the proposals by working in four groups of at least three PC members for each group. The PC evaluation resulted in a 79% acceptance rate for individual proposals, and an 89% acceptance rate for group proposals. Submitters were asked to indicate whether their presentation would be in person or virtual, and at the time of submission, only 13% indicated a preference for virtual presentations. However, by the time of the conference six months later, a much larger percentage of presentations were



From left: Chris Andrew Yebuah (the tech man), Awo Mana Asiedu (Dean, School of Performing Arts, UG Legon), Adwoa Arhine (Head, Department of Music, UG Legon), and Brian Diettrich (PC co-chair). Photo by Daniel Avorabedor.

given online. This large-scale migration from in-person to online participation, with many confirming in the last month before the conference and well beyond the final registration date, resulted in a smaller in-person experience in Legon and a greater emphasis on virtual presentations than originally indicated. This change also required the PC co-chairs and LAC to quickly alter the programme and make changes to venues. Members indicated several reasons for dropping out of the programme or changing their mode of participation to virtual, including the yellow-fever vaccination required for travelling to Ghana and some visa issues, but by far most members commented on the high cost of travelling to Ghana, particularly as global airfares increased dramatically in 2023. These situations made for a challenging conference, but the PC, LAC, and Secretariat worked together to find solutions and to produce a successful and historic event in Legon.

In February 2023, the PC co-chairs and Secretariat travelled to Ghana to sketch out the programme and view the conference venues. The team had a busy week viewing and selecting conference venues available, and meeting with the University of Ghana's leadership. Daniel Avorgbedor and his team were excellent hosts, and the conference work was well supported by the Dean of the School of Performing Arts, Awo Mana Asiedu, and the Head of the Department of Music, Adwoa Arhine.

As the conference's date came closer, the PC co-chairs had their busiest work period, in part because 200 delegates did not meet the registration deadline and some had to be contacted individually, and also because many presenters decided to move their presentations online. With some limits on resourcing, the PC co-chairs agreed to designate all sessions on the second and third days of the conference as fully hy-



Brian Diettrich and Marie Agatha Ozah, co-chairs of the Programme Committee of the 47th ICTMD World Conference. Photo by Daniel Avorgbedor.

brid, while the few remaining online papers throughout the conference would be streamed when possible. Together with the Opening and Closing Ceremonies, the General Assembly, and all plenary sessions, these online sessions made virtual engagement possible for each day of the conference. Approximately 550 people registered for the conference, with about 200 of these being online. By the beginning of the conference, the twelve rooms allocated for presentations were fully hybrid. The technical requirements of the conference were expertly handled by Chris Andrew Yebuah and his team, and a large part of the success of the conference format was due to the efforts made by Chris.

The final programme of the conference represented research closely aligned with themes but also many examples of new research emerged. The five plenaries of the conference focused on the following areas:

- * Indigenous Ghanaian music and dance
- * Translocal Performances as Decolonising and Communityforming Forces
- * Africa, Music Historiography, and Their Others
- * Contemporary Dialogues Across the BlackAtlantic

* Negotiating Gender and Sexuality in Global Music and Dance.

The conference programme was supported by excellent workshops and concerts organised by the LAC, and the stimulating keynote address by Olabode Omojola, Five College Professor, Mount Holyoke, USA. Also memorable were the excursions organised for the Sunday of the conference.

While the Ghana conference presented many challenges in staging a large international gathering in the immediate post-COVID era—one characterised by a steep rise in international travel costs, participants online and in-person were adamant about the conference's success in bringing people together to discuss, learn, and share music and dance from across the globe.

The 47th World Conference in Ghana was historic in many ways, but it also continued the mandate of World Conferences to bring the Council to different regions of the world, and not to host its main event in any one country or region. In addition to its advocacy for bringing the Council to Africa, the 47th World Conference has continued the mission of ICTMD in acting "as a bond among peoples of different cultures and thus contribut[ing] to the peace of humankind." The PC co-chairs have been thankful and grateful to contribute to this important mission of ICTMD and UNESCO.

Local Arrangements Committee report

by Daniel Kodzo Avorgbedor, Local Arrangements Committee Chair

The Local Arrangements Committee and the University of Ghana administration express their collective appreciation and gratitude for ICTMD's exemplary leadership and vision that contributed to the



success of the Ghana conference. It is also important to acknowledge here the indispensable support and guidance from the Secretariat, and the indefatigable PC co-chairs Brian Diettrich and Marie Agatha Ozah. As the second post-COVID World Conference (i.e., the first after the 2022 Lisbon conference), the LAC initially had several moments of doubts and reservations, especially in regard to the challenges and demands of hosting a large hybrid meeting. These initial fears were reinforced by the lack of a strong and transparent pool of philanthropy or financial support, aside from the limited university resources. Despite these initial concerns, we began business in earnest and the 2023 event in Ghana turned out very positively, and it will certainly occupy a spe-

cial place in both individual and institutional memories, for example the change from ICTM to ICTMD was consolidated by vote during the General Assembly in Ghana.

A pre-conference visit in February by the Secretariat (Lee Tong Soon, Carlos Yoder) and the PC co-chairs provided a much-needed impetus and motivation to moving across and beyond the uncertain threshold of challenges, especially in regard to technology and space. For example, we successfully negotiated and benefited significantly from a timely intervention from the higher university authorities, including the Provost of the College of Humanities and the Pro Vice-Chancellor. We recognise also the special personal investment and sustained yet meticulous oversight of our daily and special operations by the Head of the Department of Music, Adwoa Arhine—a special quality that brought many breakthroughs in times of difficulties. The LAC realised early how central would support personnel be towards running a meaningful conference of this scope, and for this reason we organised training and coaching sessions for a pool of volunteers.

The LAC hosted the usual two-day EB meeting before the conference's start, and the hybrid arrangement encouraged participation by EB members who could not attend in person. The Board meetings also coincided with an important but independent workshop event, titled "Beyond the Digital Return: New Heritage/s, Sustainability, and the Decolonisation of Music Archives in South Africa, Kenya, and Ghana," organised with support from the University of Bayreuth's Africa Multiple project. Anthony Seeger, Judith Boateng (Nketia Archives), Ama Nerquaye-Tetteh (Secretary General of the relatively new UNESCO National Commission for Ghana), and UNESCO regional representatives participated



From left: Brian Diettrich, Awo Ama Asiedu (Dean of the School of Performing Arts), Gordon Awandare (Pro Vice-Chancellor), Marie Agatha Ozah, Adwoa Arhine (Head, Dept of Music), and Daniel Avorgbedor. Photo provided by Daniel Avorgbedor.

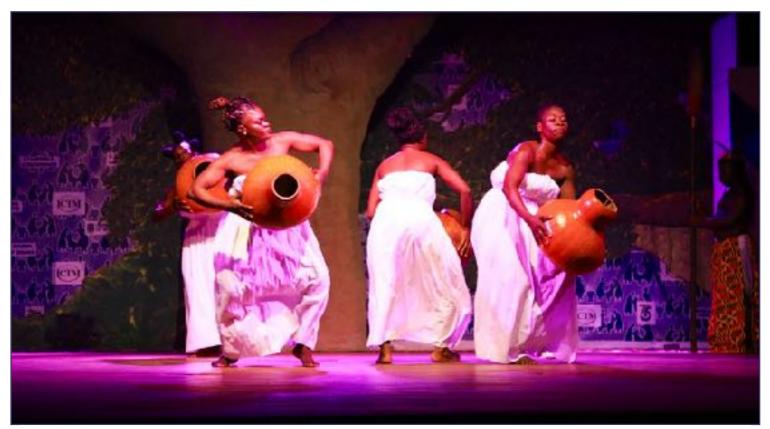


Olabode Omojola giving the keynote address at the 47th ICTMD World Conference. Legon, Ghana. 13 July 2023. Photo by Daniel Avorgbedor.

in this event. The organiser of the workshop, Markus Coester, also sponsored one of the evening concerts devoted to Highlife music, an event which enriched the festive, experiential, and overall communal aspects of the 2023 World Conference in Ghana.

Highlights of the Opening Ceremony included welcome addresses from the university authorities Gordon Awandare (Pro Vice-Chancellor for Academic and Student Affairs), Dan Ofori (Provost of the College of Humanities), and Awo Mana Asiedu (Dean, School of Performing Arts). The country's government was also represented by the Executive Director of the National Commission on Culture, Nana Otuo Owoamene Achempong. Olabode Omojola, a Five College Professor at Mount Holyoke College (and the four other institutions in the Five College Consortium) served as the keynote speaker and presented provocative thoughts and supportive data on the topic "Post-Colonial African Music: Nationalism, Cosmopolitanism" and focused on musical emblems of the African postcolony and the contradictory impulses that shape them.

The Ghana meeting was distinguished further by a rich variety of musical performances and workshops, including lunchtime performance series and four major evening concerts. The workshops highlighted local, African diasporic, and other world cultures, including purely instrumental traditions. The Nketia Memorial Concert climaxed a special feature of the evening concerts, celebrating the life and works of the late Professor Emeritus J. H. Kwabena Nketia, a distinguished



Female dancers of the Ghana Dance Ensemble performing a special choreography during the 47th ICTMD World Conference. Legon, Ghana. July 2023. Photo by Daniel Avorgbedor.

African musicologist and former member of the Executive Board of IFMC. An impressive array of repertoire was programmed to both showcase Nketia's original compositions and at the same time highlight those inspired directly and indirectly by Nketia. and which drew on African musical sensibilities. The local composers included two young Africans with profiles of international awards: Onche Ugbabe and Gabriel Abedi. One of Lukas Ligeti's complex pieces for piano and experiments with African musical practices and concepts served as an impressive complement to the total repertoire and related musical experiences of that evening. The quality and impact of the creative works performed can also be attributed to the calibre of accomplished local performers and artists, especially pianists, singers, and instrumental ensembles, for example a chamber group from the National Symphony Orchestra. Our special gratitude goes to to Austin Emielu, chair of the concerts and workshops committee, and to the representatives from the Nketia family who were special guests at the concert.

A photo exhibition at the conference hall foyer highlighted the choral works and philosophies of the pioneering Ghanaian composer/musicologist/theologian/culturalist Ephraim Amu. The exhibition is part of an ongoing research by Felicia Sandler, which illuminates the contexts and ways in which

the works of both Nketia and Amu are interconnected musically, ideologically, and philosophically.



A section of the audience at the Nketia Memorial Concert. Photo by Daniel Avorgbedor.

A special memorial observance led by ICTMD President Svanibor Pettan was also held to celebrate the life and works of the late Terada Yoshitaka, Professor Emeritus at the National Museum of Ethnology, Osaka. The Japanese scholar and *shakuhachi* expert Kiku Day performed solo dirge pieces that provided additional and very appropriate cultural context for this memorial event. I took the opportunity to engage Kiku, and an extended conversation with her on the *shakuhachi* is available on her YouTube channel.

Three types of tours and excursions were arranged to serve the diverse interests of conference attendees. Thus, there were pre- and post-conference packages, and the traditional Sunday tour which was distributed into two segments: Accra City tour and an extended Cape Coast and nearby Ecovillage tour, all of which allowed delegates to have fun and also gain first-hand experiences with the histories, monuments, communities, and their cultural heritage. We owe special gratitude to Isaac Hirt-Manheimer, who organised the extended tour and also made a special cash donation to strengthen the limited pool of local sponsorship. Delegates took advantage of the pre- and post-conference tours, including trips to the interior of Ghana. Despite these tours and their outcomes, it is certain that there was hardly any individual who was able to really take the time to survey and appreciate the vast expanse of the Legon university campus, especially its attractive sites such as the world renowned Noguchi Memorial Centre for Medical Research, the Botanical Gardens, or the unique architecture of Vandals City (Common Hall, one of the resident halls), etc.



Section of the tour group at Unity Ecovillage. Photo by Daniel Avorabedor.

The occasion of the World Conference has, no doubt, rekindled interest in ICTMD among the current local membership; its positive impact continues to attract membership interests among composers, music educators, performers, and dance specialists. A working committee has therefore been instituted to take advantage of the positive post-conference momentum, to build up a strong and more vibrant national presence through the establishment of a society devoted to the performing arts. We envision reviving and restructuring the scope and frequency of the dormant Journal of the Performing Arts, to feature scholarly works and reports of ICTMD members and non-members. The new association will organise and sponsor conference and special workshop and performance sessions, in addition to the regime of scholarly publishing. Although the new association is not by and

for ICTMD members only, the network will register a significant presence of ICTMD membership through indirect and active recruitment efforts. Finally, the 2023 Ghana conference would not have been possible without the hard work and sacrifices of every member of the LAC.



Section of the audience participating in performance during the Closing Ceremony. Photo by Daniel Avorgbedor.

Minutes of the 46th General Assembly of ICTM Members

Held at University of Ghana Legon, Ghana, on 15 July 2023.

The minutes of the 46th General Assembly are available on the Council's website, along with past minutes of General Assemblies, Assemblies of National and Regional Representatives, Assemblies of Study Group Chairs, and Secretariat-Study Group Salons.

Minutes of the 5th Assembly of ICTM Study Group Chairs

Held at University of Ghana Legon, Ghana, on 14 July 2023.

The minutes of the 5th Assembly of ICTM Study Group Chairs are available on the Council's website.

Announcements — ICTMD

Announcements in this section are sorted alphabetically by title.

ICTMD Dialogues 2024: Towards Decolonizing Music and Dance Studies

February, April, May, and October 2024

Online via Zoom

Submissions deadline: 30 November 2023

In light of the enormous enthusiasm and overwhelming support for the ICTM Dialogues: Towards Decolonizing Music and Dance Studies 2021, and the resulting digital publication (2022), the ICTMD Dialogues Executive Board Committee is launching a new series for 2024! We will host 4 virtual sessions prior to the next World Conference, which will take place in 2025 in Aotearoa New Zealand. The ICTMD Dialogues 2024 will be scheduled in February, April, May and October of 2024.

To learn more about the Dialogues, including the full Call for Participation, please visit its home page.

Study Group on Indigenous Music and Dance: Symposium

15–18 November 2024 Chiayi, Taiwan

The ICTMD Study Group on Indigenous Music and Dance will hold its 2nd symposium on 15–18 November 2024 in Chiayi, Taiwan, co-hosted by the ICTMD Regional Committee for Taiwan, Nanhua University, and National Chiayi University. We are currently selecting themes and expect to publish the Call for Papers by the end of October. In the next issue of the *Bulletin* we will share more details.

In the meantime, we are looking forward to share a day with our sister Study Group on Music and Minorities at their 12th symposium, on 5–8 December 2023 at the University of Kelaniya, Sri Lanka. The theme of the shared day will be "(Musical) Differences and Commonalities Between Indigenous Peoples and Minorities."

Study Group on Mediterranean Music Studies: Symposium

23-27 September 2024

Palermo, Italy

Submissions deadline: 15 November 2023

The ICTMD Study Group on Mediterranean Music Studies will hold its 15th symposium at the Antonio Pasqualino International Puppet Museum (Palermo, Italy) on 23–27 September 2024.

The theme of the symposium is "The Body in Action: Performance, Ritual and Dance."

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

Study Group on Music and Dance in Latin America and the Caribbean: Symposium

11-15 March 2024

Havana, Cuba

Submissions deadline: 1 November 2023

The ICTMD Study Group on Music and Dance in Latin America and the Caribbean (LAT CAR) will hold its 3rd symposium at the Casa de Las Américas (Havana, Cuba) on 11–15 March 2024.

The themes of the symposium are: (1) The Meeting of Knowledges at the Juncture of Music and Dance Education, Ethnomusicology, and Ethnochoreology; (2) Indigenous and Afro-Diasporic Musics and Movements Within Their Traditional and Contemporary Contexts; (3) Cubanness and Caribbeanness: Diasporas, Frontiers, and Extensions; and (4) Current Research on LAT CAR-related Topics.

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

Study Group on Music and Dance in Southeastern Europe: Symposium

21–27 October 2024 Cluj-Napoca, Romania

Submissions deadline: 31 March 2024

The ICTMD Study Group on Music and Dance in South-eastern Europe will hold its 9th symposium in Cluj-Napoca, Romania, on 21–27 October 2024.

The themes of the symposium are: (1) Heritization of Music and Dance in Southeast Europe: Museums, Collections, Archives, and Copyrights; (2) Integration of Traditional Dance or Music From Southeast Europe in Artistic Performances: Old and New Approaches for Adaptation of Local Tradition for the Stage; and (3) Music and Dance Knowledge Transmission by the "Experts" in 21st Century: Rehearsals, Seminars, Summer Camps, and Festivals, Both in Person and Virtual Methods.

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

Study Group on Music and Dance of Oceania: Symposium

4–5 June 2024 Honolulu, USA

Submissions deadline: 31 October 2023

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

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

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

Study Group on Music and Minorities: Symposium

4–9 December 2023 Colombo, Sri Lanka

The ICTMD Study Group on Music and Minorities will hold its 12th symposium in Colombo, Sri Lanka, on 4–8 December 2023, with a joint day with the ICTMD Study Group on Indigenous Music and Dance.

The themes of the symposium are: (1) Diaspora/Translocality in Music and Dance of Minorities; (2) Theoretical, Methodological, and Governmental Implications for the Study of Music and Dance of Minorities; (3) Music, Dance, and Minorities Across the Indian Ocean; (4) (Musical) Differences and Commonalities Between Indigenous Peoples and Minorities; and (5) New Research.

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

Study Group on Musics of East Asia: Symposium

23-25 August 2024

Osaka, Japan

Submissions deadline: 22 December 2023

The ICTMD Study Group on Musics of East Asia will hold its 8th symposium at the National Museum of Ethnology (Osaka, Japan) on 23–25 August 2024.

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

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

18–20 September 2024

Oslo, Norway

Submissions deadline: 15 February 2024

The ICTMD Study Group on Sound, Movement, and the Sciences will hold its 3rd symposium at the RITMO Center for Interdisciplinary Studies in Rhythm, Time, and Motion (University of Oslo, Norway) on 18–20 September 2024.

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

Study Group on Sources and Archives for Music Studies: Symposium

8–12 October 2024

Berlin, Germany

The ICTMD Study Group on Sources and Archives for Music Studies will hold its $25 \, \mathrm{th}$ symposium at the Humboldt

Forum, Humboldt Lab of Humboldt University (Berlin, Germany), on 8–12 October 2024.

Further information about the symposium, including the full Call for Proposals, will soon be available on <u>the Study</u> Group's website.

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

23–27 October 2024

Istanbul, Türkiye

Submissions deadline: 15 March 2024

The ICTMD Study Groups on Applied Ethnomusicology and on Sacred and Spiritual Sounds and Practices will hold a joint symposium at Istanbul University (Istanbul, Türkiye) on 23–27 October 2024.

The themes of the joint symposium are: (1) New Approaches, Methodologies, Ethics and Insights in Applied Ethnomusicology; (2) The Role of Applied Ethnomusicology at Times of Increasing Intolerance and Inequity; (3) The Potential of Applied Ethnomusicology After Human Conflict and Natural Disasters; (4) Applied Ethnomusicology, Sacred and Spiritual Sounds and Practices; (5) Sacred and Spiritual Sounds and Practices in the Middle East; and (6) New Projects and Approaches in the Study of Sacred and Spiritual Sounds and Practices.

Further information about the joint symposium, including the full Call for Proposals, can be found on <u>the website of</u> the Study Group on Applied Ethnomusicology.

Announcements — Related organisations

Postgraduate Research Scholarship in Music and Cultural History at University of Sydney

Applications are sought from research students with a background in musicology or music history or in cultural history with a focus on music/sound. The PhD, DMA, or Master's student will work with a small team with expertise in cultural history, musicology, cross-cultural histories, and, gender history, and will have opportunities for supervision by Amanda Harris and other members of the Sydney Conservatorium of Music (SCM) or wider University of Sydney Academic staff. The student would also have access to technical and studio facilities at SCM, including the PARADISEC lab.

Potential applicants are encouraged to <u>contact Chief Investigator Amanda Harris</u> ahead of submitting an application to discuss their project ideas and any queries about eligibility. Indigenous people of Aboriginal and/or Torres Strait Islander, or Pasifika heritage are especially encouraged to apply, and applications beyond the current deadline of 16 October 2023 can also be considered.

Reports from ICTMD National and Regional Representatives

Afghanistan <a>



by Mirwaiss Sidiqi, Liaison Officer

The word "culture" is equivalent to farhang in the Persian language, which includes art, literature, science, philosophy, mores, and religion. Often, culture



serves as a median to determine the behaviour of a society; it acts as a guide on how to dress, speak, and interchange. There are many factors that influence the culture of a country—its geopolitical position being one. As a landlocked country in the heart of Asia, Afghanistan's closest sea routes are the Caspian Sea to the northwest via Iran/Turkmenistan, as well as the Arabian Sea in the south. Political borders are to the east and south with Pakistan, Iran to the west, and Tajikistan, Turkmenistan, and Uzbekistan to the north. Afghanistan also has a short border with China. Much like its diverse borders, Afghanistan is a crossroads of cultural influences from all directions. The country's position on the Silk Road has drawn attention of both external and internal forces.

Afghanistan, as a high plateau between the Himalayan steps bordering occupied Kashmir, Pamir, and Hindukush, comprises an area of 652,864 square kilometres. Kabul, the capital, is approximately at 1800m above sea level. The climate in Afghanistan is extremely variable from the south to the north: temperatures in the arid deserts of the Bagwa desert in the south can reach 50 degrees in the summer, and in the Badakhshan/Pamir/Wakhan corridor in the north it can

reach 50 degrees below zero in winter. Afghanistan is composed of 12 ethnic groups and its population is about 32 million. The speaking language is mostly Persian and Pashto, which are now both official languages of the country.

The importance of music to some of the earliest settlers in the region is borne out by lute-type instruments, shown in Gandharan reliefs dating to the second century AD, and which resemble the six-stringed rubab which is the antecedent of today's twenty-stringed instrument that is played widely in Afghanistan, the Pashtun areas of Pakistan, and in Kashmir and northern India.

The cultural connection with India was consolidated by the arrival in Kabul in 1860 of several musicians who joined the court of Amir Sher Ali Khan. The king ordered to settle them in Khwaja Khurdak, later called Kuche Kharabat, and home to many renowned musicians, an area very close to the citadel of Bala Hissar, which was the royal court of the epoch. During the factional fighting in 1993, many musicians fled the country to Iran and Pakistan. Thereafter, the complete ban of music and public performance of music by the Taliban formalised what had been a de facto prohibition after the collapse of Najibullah's regime in 1992.

Exposure by Afghan musicians to Western instruments seems to have begun with the introduction of military bands in the early twentieth century, and the arrival of Turkish instructors. The teaching of European classical music started with the arrival of a group of Austrian musicians who came to teach at the Vocational High School in 1951. This led to the



A Gandharan ensemble consisting of six musicians. Photo provided by Mirwaiss Sidiqi.

formation of a mixed "orchestra" by Radio Afghanistan in the 1960s, using both traditional and European instruments, led by Salim Sarmast until the late 1980s. This genre of mixed ensembles, playing popular instrumental and vocal works, formed the core of popular urban music of Afghanistan. During this time, female artists such as Azada, Parwin, Rukshana, Zheela, and Hangama; and male artists like Ahamad Zaher, Ahmad Murid, Sarban, Nashenas, Zaher Howaida, and Zaland blossomed.

- * See Ahmad Zaher on YouTube
- * See Mohammad Hussain Sarahang on YouTube

After the first Taliban regime, the self-exiled master musicians slowly returned home, and in 2003 the prototype of the Kabul school was established by John Baily (Head of Afghanistan Music Unit at Goldsmiths University of London), at the premises of the Foundation for Culture and Civil Society, who was appointed by the Aga Khan Music Initiative for Central Asia. Four master musicians were appointed as teachers: Salim Bakhsh, Ghulam Hussain (now living in Germany), Amruddin, and Wali Nabizadeh, all from the hereditary musician community in the Old City (Kucheh Kharabat). The teachers were encouraged to concentrate on teaching the art music of Kabul, *ghazal* singing, and some instrumental pieces.

During the last 20 years, Afghanistan was in a better position in terms of music, traditional music in particular. As such, in addition to Western music, traditional music was taught at Kabul University (with the help of the Aga Khan Music Initiative) and at the Afghanistan National Institute of Music, established in 2010 by Ahmad Sarmast. The Directorate of Music at the Ministry of Culture and Information was also offering music courses, and private music courses also started their activities. Despite all of this, the work regarding the preservation of cultural heritage in Afghanistan is a very slow process, and the government does not have a specific policy in this regard. There is not a national orchestra that combines Western and traditional instruments, and an orchestra of only traditional instruments has not yet been established.

The initiative of educating all generations, especially the young people, about heritage would give grounds for acknow-ledging what is truly at stake, on which they can take an active part in defending their cultural heritage. It is highly valuable to understand that preservation of intangible cultural heritage is not only the responsibility of one person but of the whole community as well as the government and international organizations. Afghanistan lacks a cultural policy

comprising all aspects of its past and present, due to the continuous war and invasions. Now, under the Taliban regime again, the banning of all sorts of artistic expression will unfortunately continue to negatively affect the country's tangible and intangible cultural heritage for many years ahead. This could only be averted if culture was the vehicle for political decision-making, instead of a politically-driven culture

Azerbaijan 🜌

 $by\ Sanubar\ Baghirova,\ Liaison\ Officer$

In this report, I will focus on some musical events that have transpired in Azerbaijan over the past two years.



One of them was a series of festivals dedicated to traditional Azerbaijani musical instruments—such as the *tar* and *kamancha*—and Indigenous wind instruments, which took place in April, May, and June 2022 in Baku. The festivals were initiated and organised by the Azerbaijan National Conservatory, which presently serves as a hub for not only teaching traditional music but also disseminating it, given that most of its faculty engages in professional musical performances.

The festival authorities did not establish any restrictions for participants related to their age or choice of concert repertoire. Such an approach has afforded insights into the overarching landscape of contemporary performance on traditional musical instruments—of the current calibre of national musicians, their artistic inclinations and, overall, the prevailing artistic trends in contemporary traditional music. These festivals, in particular, have illuminated the inclination of both middle-aged and especially younger musicians towards exceptional, and at times excessive virtuosity.

This tendency is evident in their inclination towards diverse mixes of traditional musical material with rhythms and melodic inflections derived from jazz, rock, or pop music, as well as in the growing role of rhythm and tempo in traditional music. Naturally, the festival programmes also featured a classical repertoire of Azerbaijani traditional music, including mugham, music of ashiq, tasnifs and rengs (song- and dance-like pieces in the mugham repertoire). However, after the festival concerts, like many other listeners, I was left with an impression of a certain imbalance in the artistic interests of contemporary traditional musicians and their excessive enthusiasm for non-traditional musical repertoire. Below, a link to a video recording of one of the concerts is provided, where

the programme, in this sense, was a certain exception. Renowned masters of the *tar* performance, such as Agasalim Abdullaev, Malik Mansurov, and Elman Sadigov, who represent the classical tradition of performing *mugham*, participated in this concert. The concert is available on YouTube.

All festival concerts were broadcast by the Azerbaijani TV channel Medeniyyet TV [Culture TV]. Additionally, <u>Day.Az</u>, one of the most popular Azerbaijani internet media portals, published an overview of all three festivals, in the Russian language. The articles can be found <u>here</u>, <u>here</u>, and <u>here</u>.

Typically, the most prominent events in Azerbaijan's musical and scientific life take place in the capital city, Baku. However, on this occasion, the venue for an interesting scholarly event shifted to the city of Shusha, in Karabakh. On 16 April 2023, it witnessed for the first time a remarkable event titled "The Voice of Shusha, The Voice of Azerbaijan" held in commemoration of World Voice Day.

As a rule, on 16 April the voice research and performing community worldwide come together to celebrate World Voice Day (WVD), an annual event that underscores the profound importance of the human voice. WVD focuses on preventing vocal issues, rehabilitating damaged voices, nurturing vocal artistry, and exploring the myriad functions of the voice. The conference in Shusha celebrated Azerbaijan's rich musical vocal traditions, with a specific focus on the Karabakh School of mugham. It began with a concert performance featuring a vocal-instrumental mugham trio, and then delved into the discussion on acoustic and physiological aspects of the mugham singing and the vocal techniques of Azerbaijani khanende. This topic represents a relatively new domain within the study of Azerbaijani mugham, and the pioneer of such research is Alexandria Sultan von Brüseldorff, a member of ICTMD, doctoral candidate at Azerbaijan National Conservatory (ANC), a voice researcher, and head of the Voice Research Scientific Laboratory at ANC.

On this subject, she has authored several publications, some of which are available online at Konservatoriya.az (pages 118–123), ISME.org (pages 358–363), Konservatoriya.az, and Konservatoriya.az (pages 321–335). It is worth noting that Sultan von Brüseldorff initiated, organised, and led the concert-conference in Shusha and delivered the key lecture. The special guest of the conference was Johan Sundberg, a professor of music acoustics at the Royal Institute of Technology in Stockholm, Sweden, who joined the conference via Zoom. Lala Huseinova (professor of ANC, editor-in-chief of the scientific journal Conservatory), Sanubar Baghirova (ICTMD Liaison Officer for Azerbaijan), and Fattah Khaliqzadeh (pro-

fessor of ANC and member of ICTMD) contributed their thoughts about *mugham* singing technique, the master/apprentice learning system, traditional views and recommendations by past Azerbaijani singers concerning voice hygiene and treatment. These discussions were particularly significant in the context of Shusha, a historic centre of the art of *mugham* in Azerbaijan. The event was featured on Azerbaijan National Television and social media.

Certainly one of the pivotal events of the year was the 6th International Festival "Space of Mugham," held in June in Baku with the organisational support of the Heydar Aliyev Foundation, the Ministry of Culture of the Republic of Azerbaijan, and the Azerbaijan National Conservatory. The "Space of Mugham" Festival is typically held biennially and includes, in addition to an extensive concert programme, an international competition for young performers of traditional music, and an international scientific symposium on the issues of *mugham* and related musical genres.

This year, the festival organisers introduced a series of innovative and captivating concert formats, with the most noteworthy being the "24-hour mugham marathon" held in an open-air setting at the architectural complex of the fifteenth-century Shirvanshahs' Palace, in the historic centre of Baku. In this marathon, a total of more than thirty Azerbaijani khanende (mugham singers), representing different generations and diverse performing styles, took the stage. The festival programme included mugham concerts in Shusha, and special buses were arranged to transport guests and participants to these concerts.

In the festival and competition concerts, the public had the opportunity to experience music from Afghanistan, Egypt,



Attendees of a "24-hour mugham marathon" concert in Baku, Azerbaijan. Photo by Sanubar Bhagirova.

India, Israel, Mali, Turkey, Uzbekistan, and, of course, Azerbaijani *mugham*.

Simon Broughton, the chief editor of the British music magazine *Songlines*, who was invited to Baku as a member of the jury for the international "Space of Mugham" competition, vividly shares his impressions of the festival and the competition in the October issue of *Songlines*. His report was also featured on BBC Radio 4 Talk (starting at 21:50).

As always, within the framework of the "Space of Mugham" Festival an international scientific symposium was held; it traditionally serves as a significant event for musicology in Azerbaijan and foreign scholars specialising in the study of magam musical traditions, including mugham, shashmagom, Iranian dastgah, Turkish, Arabic, and Uyghur magam music, as well as related traditions like raga and qawwali. This year, the symposium featured participation from valued international specialists such as Abduvali Abdurashidov, Abdullah Akat, Faroghat Azizi, Alexandr Djumayev, Jean During, Rachel Harris, Dilorom Karomat, Sultonali Khudoyberdiev, Saeid Kordmafi, Nissim Lugasi, Mohsen Mohammadi, Zulfiya Muradova, Asliddin Nizomov, Amir Hossein Pourjavady, Bhavana Pradyumna, Gultekin Shamilli, William Sumitz, Janet Topp-Fargion, Tsuge Gen'ichi, Sashar Zarif, Ariane Zevako, among others. The special guests of the symposium were ICTMD President Svanibor Pettan and ICTMD Vice President Tan Sooi Beng. Azerbaijani mugham science was represented by Suraya Agayeva, Kamala Atakishiyeva, Sanubar Baghirova, Fakhraddin Bakhshaliyev, Alla Bayramova, Lala Huseinova, Tahira Kerimova, Fattah Khaliqzade, Irada Kocharli, Tariel Mammadov, Alexandria Sultan von Brüseldorff, and others.

The scientific agenda of the symposium included questions regarding the teaching of $maq\bar{a}m$ traditions in the contemporary era, the performance and reception of traditional magām music in the context of the new era and evolving socio-cultural demands, the history of the formation and subsequent evolution of magām genres in the twentieth century, as well as the challenges of collecting and preserving $maq\bar{a}m$ heritage. The materials from the symposium will be published in hardcopy, and meanwhile, they can also be found on the website of the scientific music journal <u>Conservatory</u>. This is a certified scholarly music journal registered with the Ministry of Justice of the Republic of Azerbaijan in 2008. Its founder is the Azerbaijan National Conservatory. The journal is listed among the leading Azerbaijani peer-reviewed scholarly journals and publishes articles in Azerbaijani, Russian, and English languages.

Brazil 🤦

by Pedro Fernando Acosta da Rosa, Chair of National Committee

Here we send a brief report on the activities carried out and planned by the Brazilian Association of Ethnomusicology (ABET) in 2023.



ABET Live

These are sessions broadcast live on ABET's YouTube channel on different topics and hosting a variety of speakers.

WORLD SOCIAL FORUM (25 JANUARY)

ABET Live presented the production of knowledge of black and indigenous populations from the perspective of the work of Pontos de Cultura in Rio Grande do Sul. A project that emerged in 2006 during the first Lula government, under the management of musician and Minister of Culture Gilberto Gil. Watch on YouTube.

On the same day, another ABET Live session was held, with the theme "Ethnomusicology: Research, Valorisation of Culture, Production and Knowledge of Black and Indigenous Peoples." <u>Watch on YouTube</u>.

INTERNATIONAL WOMEN'S DAY (8 MARCH)

The theme of this ABET Live session was related to International Women's Day. With the title "Women and Resilience, Stories and Experiences in Different Territories," the session was held 8 March from 7:30 to 9:30 pm. For this very important date, we brought together names of extreme relevance and female empowerment in our society: Barbara Panciera, teacher and political activist; Eliane Almeida (Apakani Institute), PhD in environmental education; Jucélia Estumano, professor at UFPA; Juliana Freire, educator at the Dandara de Palmares school; Francisca Dias, Rainha Ginga do Maçambique de Osório; and Thais Saggiomo, PhD in environmental education. They were all women fighting for a more equal society. Mediation: Gabriela Nascimento. Watch on YouTube.

Indigenous peoples (19 April)

This session debated the production of knowledge about Indigenous populations with the participation of academics and Indigenous leaders. The event was managed by the working group "Indigenous Musicalities and Communication Between Worlds." Watch on YouTube.

MUSIC, SOUNDS AND MIGRATORY FLOWS (29 MAY)

This session focused on the theme of migratory flows of people, groups and musical collectives, and their relationship with music and sounds. The internal and external migration of people involved in music, in a world in constant transformation, has been studied by Brazilian ethnomusicology for at least two decades, and is gaining more and more new researchers committed to revealing how music and sounds operate in different territories where migration is constant for the most different reasons. The guests on this session were Rose Satiko Hikiji (professor of anthropology at USP), Kelvin Venturin (PhD student in ethnomusicology at UFRGS), Mariana Teófilo (PhD student in anthropology at UNICAMP), Jose Curbelo (PhD student in anthropology at UFPEL), Caetano Maschio (PhD student in music at the University of Oxford) and Daniel Stringini (PhD student in music at UNIRIO). This session was supported by the Working Group "Ethnomusicology and Recent Migratory Flows: Challenges and Engagements in Present-Day Brazil." Watch on YouTube.

AMEFRICANITY AND LGBTQIAPN+: "OTHER" BODIES IN MUSIC, DANCE, AND THEATRE (28 JUNE)

The event took place on 28 June at 7:30 pm. Africanity is a political and cultural category developed by Lélia Gonzalez. In conjunction with research into LGBTQIAPN+ issues, the studies developed by González and many other researchers encompass a growing political and investigative movement within Brazilian and international ethnomusicology. It has

highlighted cultural experiences performed by "other" corporealities and oralities. We think that in a critical and reflective way, Brazilian ethnomusicology is beginning to carry out research that shows us how the spaces, communities, and territories occupied in the artistic and research fields reveal how music, sounds, and performances are crossed by debates on race, gender, sexuality, languages, and others. The guests were Nadir Nóbrega, PhD in performing arts (UFAL), Laurisabel Assil, PhD in ethnomusicology (UFBA), Alice Alves, PhD student in musicology (UFRJ), and Xan Marçall, MA student in anthropology (UFBA). The event was supported by the Working Group "Ways of Ladin Amefrica: Reflections on Afro-Diasporic, Latin-American and Caribbean Music, Performances, and Dances". Watch on YouTube.

Tribute to Spírito Santo (11 July)

This session was in honour of Spírito Santo, who recently received his master's degree from UFRJ. This master's degree is part of the effort and work undertaken by Brazilian ethnomusicology, and in particular by the Ethnomusicology Laboratory at UFRJ. Antônio José do Espírito Santo has experience in the field of ethnomusicology with an emphasis on African music and culture in Brazil, working in the areas of applied organology and musical composition, and today mainly as an independent researcher and writer specialising in the aforementioned areas. A musician and art educator born in Rio de Janeiro on 27 August 1947, Spírito Santo studied music theory and guitar in a course run by Guerra Peixe in the early 1980s. Watch on YouTube.



Flyer of the ABET Live session commemorating the International Black Latin American and Caribbean Women's Day. Image provided by Pedro Fernando Acosta da Rosa.

INTERNATIONAL DAY OF BLACK LATIN AMERICAN AND CARIBBEAN WOMEN (25 JULY)

This session was held on the International Black Latin American and Caribbean Women's Day with Gabriela Nascimento (Vice President of ABET), Eliane Almeida (PhD in education at UFRGS and President of the Apakani Institute), Nadir Nóbrega (PhD in performing arts at UFAL), Alice Alves (PhD student in musicology at UFRJ), Mariana Teófilo(PhD student in music at UNICAMP), and Evelyn Silva (master's student in music and society at UFPE). These black women brought their experiences in the academic field, as well as their projects and agendas for struggle. Watch on YouTube.

11TH ENABET WORKING GROUPS (23 AUGUST)

This session was attended by the Working Groups registered for the 11th ENABET (the national meeting of ABET), briefly discussing the objectives of the Working Groups, as well as the people responsible for coordinating the debates that will take place in each group during the event. Watch on YouTube.

ABET ethnomusicology course

This course, to be held on 30 October – 3 November at 7:30 pm, will debate the challenges of ethnomusicology in the twenty-first century. It will be attended by senior ethnomusicologists and emerging intellectuals. Lasting for one week, the course will be aimed at Brazilian and international audiences who want to get to know the work of the invited researchers and who were unable to attend the 11th National Meeting of the Brazilian Association of Ethnomusicology.

PodABET

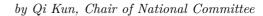
This project involves recording a podcast and showing music from radio programmes produced by Brazilian ethnomusicologists. Find more at www.radioabet.com.

Meeting cycle "Museums, Language, and Preservation"

Held by the Reference Centre of the Museum of the Portuguese Language on 28 August 2023, this meeting is part of the "Museums, Language, and Preservation" cycle, and aims to discuss topics such as updating the debate about what museums are and their possible actions, experiences of other museums, discussions about what intangible heritage is, and the challenges and gratifications in thinking about its preservation. The purpose of this second meeting was to discuss how the links between language and music can build and perpetuate the memory and traditions of human beings for

several generations. Considering that music is a tool for articulating knowledge, for building identities and narratives, and for circulating people's culture and history, there is a common point between language, music, and memory: they have a collective bias and are both producers and products of a people's history. Taking part in this discussion were Nilcemar Nogueira, who has a doctorate in social psychology and a master's degree in cultural assets, and is the founder of the Samba Museum; and Pedro Acosta, who has a PhD in music, is a cultural producer and the current president of ABET. Watch on YouTube.

China 💴



On 26–28 November 2022, the 22nd Biennial Conference of the Association of Traditional Music in China (ATMC), with the theme of "Innovation, Nostalgia, Integration and Dialogue" was held at the Central Conservatory Of Music, Beijing.



At the conference, Yu Feng (member of the Party Group, Vice Chairman, Secretary of the Secretariat, and President of the Central Conservatory of Music) delivered a speech; Xiao Mei (President of ATMC and Professor at the Shanghai Conservatory of Music) delivered the opening speech; Qi Kun (Secretary General of ATMC and Professor at the China Conservatory of Music) delivered the secretariat's report; and Ren Anping (Director of the Department of Music of the Central Conservatory of Music) presided over the opening ceremony. Since the ICTMD National Committee for China and the Committee of ATMC have close organisational and personnel relations, we will present an overview of this conference to everyone.

The event was co-sponsored by ATMC and the Central Conservatory of Music (undertaken by the Theoretical Research Centre and the Department of Musicology), and co-organised by the ICTMD National Committee for China and the Institute of Musicology, Central Conservatory of Music, a key research base for humanities and social sciences of the Ministry of Education. Because of the COVID-19 pandemic, residents in most regions of China are still self-isolating at home, and most public gatherings are postponed or cancelled. So nearly 400 scholars, experts, teachers, and students at art colleges from all over the country chose to meet online.

The conference focused on the following themes: (1) Cross-Regional and Cross-Cultural Research on Traditional Music;

(2) Comparative Research on Chinese and Foreign Folk Music; (3) Digital Humanities and Music Literature (Audio-Visual, Image, Score); (4) Traditional Music Performance, Aesthetic and Contemporary Creation Research; (5) Traditional Music and Rural Revitalisation Research; and (6) New Research, plus a roundtable forum around the topic "Research on the Construction of Chinese Classical Music System."

The conference accommodated two keynote speeches, two roundtable forums, and panels located at nine different branch venues (each with nine units). Now we will briefly report the situation of each branch venue, as follows:

In Unit 3 of the ninth branch venue, a total of four scholars delivered presentations on the first theme (Cross-Regional and Cross-Cultural Research of Traditional Music). This meeting was hosted by Cui Yuhua (School of Art of Yan Bian University) and Ning Ying (Xi'an Conservatory of Music). Wang Shanshan, from the ShenYang Conservatory of Music, presented "The Influence of Local Characteristics on the Musical Style of Liao Opera," analysing the evolution process of Liao opera, the relationship between dialects and Liao opera language, the relationship between lyrics and Liao opera melody and style, and the relationship between instrumental music and Liao opera prose and martial arts. She further elucidated the thoughts on how to balance innovation and consolidation of Liao opera under the impact of the times.

The fourth unit topic, "Traditional Music and Sound Environment," was hosted by Wan Zhongru (South China Normal University) and evaluated by Shi Deyu, a distinguished professor of the Art Research Institute of Chenggong University in Taiwan. The four scholars who participated in the panel came from different universities. Zeng Xianlin (School of Music, Fujian Normal University), presented "Examining the Sound State of Fujian Opera Music From the Sound Environment of Performance," using the results of acoustic research on ancient stage to investigate the sound environment of different kinds of opera music in Fujian, starting from the four-sided view of the terrace in the Song Dynasty, the three-sided view of the stage in the Ming Dynasty, and the one-sided view of the stage in the Qing Dynasty.

The topic of the fifth unit, "Case Study on Traditional Music and Rural Revitalisation," was chaired by Yang Xifan (Nanjing University of Arts) and reviewed by Guo Kejian (School of Music of Zhejiang Normal University). The four panellists were from Nanjing University of Arts. Taking Dong Shengqiang's paper as example, his presentation titled

"Shadow Play and Rural Culture Construction in Southern Henan Province" mainly discussed the maintenance of cultural capital in the construction of rural culture, the creation of symbolic capital in the reconstruction of rural ideology, the preoccupation of social capital in rural social relations, and the accumulation of capital in the development of township economy, and explored the relationship between traditional music and rural culture construction.

The third, fourth, and fifth units of the seventh branch venue held online discussions on the topic of New Research. Each unit presented different research foci: the third unit mostly originated from the perspective of applied ethnomusicology; while the fourth unit focused on linguistic musicology; and the fifth unit focused on music fieldwork and oral history. Li Siyu (China Conservatory of Music) presented "A Study on the Sound Landscape of Urban Public Open Space: Taking the Scenic Belt of Xiang Jiang River in Changsha as the Object of Analysis." Her presentation was divided into three parts: introduction, listening in the soundwalk, and social analysis of the soundscape. By comparing the day and night differences in the content and distribution of soundscape in the Xiang Jiang River scenic belt, she proposed that the soundscape has three adjustment characteristics: easy adjustment of pressure, integration of slow release distance, and blending and dilution of layers.

During the conference, three concerts were also held, each under a different theme: "Innovation: Professional Exploration of Traditional Chinese Music"; "Nostalgia: A Musical Interpretation of Traditional Chinese Culture"; and "Integration: A World Dialogue of Traditional Chinese Music."

The performance, creation, and practice of music reflect the outstanding characteristics of the theoretical research of the 22nd Biennial Conference of the Association of Traditional Music in China: innovation, nostalgia, integration, and dialogue of traditional Chinese music, indicating the development trend of the future study of traditional Chinese music theory in the history and reality, theory and practice, China and the world more closely.

Although this conference failed to achieve face-to-face communication, the number of participants and the influence of this conference were unprecedented, and completely exceeded the organisers' expectations. We are very proud to have been able to organise an online academic feast with a novel format, advanced technology, and rich content!

Dominican Republic 🛂

by Martha Davis, Liaison Officer, and Boynayel Mota

The Dominican Republic, the direct descendant of the first European colony in the New World, the colony of Santo Domingo, retains customs and practices from colonial times. One of these is the adaptation of the Spanish folk-Catholic religious brotherhood or confraternity, the cofradía, by slaves and freemen of African origin, common throughout Catholic Afro-Latin America during colonial times.





Elsewhere, the *cofradía* died out as its heirs acquired full participation in modern society. In the Dominican Republic, however, many religious brotherhoods still exist in the living tradition, albeit they are waning.

Afro-Dominican brotherhoods are local and autonomous, yet all have similar characteristics. They are extended families dedicated to a Catholic saint or deity; a set of two or three semi-sacred drums, usually long drums (palos, atabales) played with the hands (like the ngoma Congolese drums), is the voice of that patron deity; drumming is danced respectfully by a couple without physical contact; brotherhoods are traditionally directed by a woman whose leadership is lifelong and inherited from mother to eldest daughter; the master drummer is male, a position inherited by his son. The type and number of drums and idiophones vary, but all perform in celebration of their patron deity and in remembrance of dead devotees at key ritual moments.

There are two Afro-Dominican religious brotherhoods which are unique in their instrumentation and music: one, in the province of Peravia (Baní) 60 kilometres west of Santo Domingo, is dedicated to St. John the Baptist; its music and dance are called sarandunga. The other, in Villa Mella, just north of the capital, is dedicated to the Holy Spirit (El Espíritu Santo), and its unique ensemble is called the congos. This latter brotherhood, more than any other, plays mainly for the death rituals of its devotees. Given the population growth in the region, other regional ensembles have been formed, but the capitán, or head of the main ensemble, is located in the rural community of Mata de los Indios (see TV programme Para contarlo on YouTube for more information).

It was this musically unique Brotherhood of the Holy Spirit of Villa Mella that, in 2001, the Museo del Hombre Dominicano [Museum of Dominican man] proposed be recognised by

UNESCO as intangible cultural heritage, supported by a DVD and CD as documentary material published in 2008. The application was successful, and in 2001 the Brotherhood of the Holy Spirit of Villa Mella and its *congos* ensemble and music and dance (erroneously termed "Brotherhood of the Congos of the Holy Spirit of Villa Mella") were designated by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.

What impact has this designation had upon the tradition bearers, their brotherhood and its music and dance, the community of Mata de los Indios and the town and region around Villa Mella? This question, which arose soon after the UNESCO designation, persists still on its 22nd anniversary, which was celebrated in Mata de los Indios, Villa Mella, on 19 August 2023. Because of the relationship of ICTMD with UNESCO, it is relevant to discuss this question here.

I first documented this brotherhood and its music and dance in 1973 and have continued my longitudinal observation, including the consequences of the UNESCO recognition. The community has since become a Mecca for students and enthusiasts. Meanwhile, other regional congos ensembles, necessary to fulfil the death-ritual needs of the devotees in the region, are completely ignored. In Mata de los Indios, the first outsider was self-appointed folklorist Josefina Tavárez, who moved into the community and obtained funds to take the main ensemble on tour overseas and buy them a used van. Although apparently well meaning, brotherhood leaders suspected lucrative motives. The capitán or master drummer, don Sixto Miniel, before his death in April 2008, was still anguished and depressed about this. At his death ritual, family gathered in his living room to discuss the problem. Shortly before the 22nd anniversary in August 2023, the Foundation of the Congos of the Holy Spirit of Mata de los Indios, Villa Mella, Inc., issued a written statement of censorship and exclusion of this person.

Other outside researchers and music promoters attracted to this site have contributed positively. Sociologist Karin Weyland had a government-supported foundation for cultural-educational activities for young girls of the community. Culture promoter Roldán Marmol produced a CD of the nonliturgical, creolised variant of the Salve (altar music for vow-based saints' festivals) lead by $do\tilde{n}a$ Enerolisa Núñez of the same community; this promotion benefitted her and her ensemble, although ossified their repertoire and arrangements, changing the Salve's improvisatory character. There are many more examples.



The congos drums at a banko (anniversary of death). Villa Mella, Dominican Republic. September 2023. Photo by Boynayel Mota.

Regarding the conservation of the tradition in situ, the Ministry of Culture has neither a long-term policy nor priority for this or any other Afro-Dominican tradition recognised by UNESCO. However, the Dominican National Commission of UNESCO recently received a grant for USD 98,752, to be implemented from February 2023 through February 2025, to "strengthen the practice and transmission of these traditions through two pillars: training to build capacities of future generations of bearers and awareness-raising on the importance of these two elements for Dominican society." This vision of the National Commission is heartening and a model for a national policy for culture conservation.

Boynayel Mota, a Dominican musician, cinematographer, photographer, and audio producer, is a key documentarian of traditional Dominican ritual music and dance. I have asked him for his reflections and impression of this 22nd anniversary of the UNESCO designation. His comments, which reinforce some points made above, are as follows:

The community of Mata de los Indios in Villa Mella is the center of the *congos* tradition and its Brotherhood of the Holy Spirit founded in the sixteenth century by freed blacks. This tradition has endured throughout time within a supportive family nucleus in the celebration of their deceased members.

Following its designation in 2001 as a UNESCO World Heritage Site, this brotherhood and its music were inscribed in 2008 into the UNESCO Intangible Heritage list. For the entire country it was a great surprise to see that the Brotherhood of the Holy Spirit and their congos music and dance would win this great recognition, which placed the country in an important position within world culture. The elderly men and women of the Brotherhood understood the UNESCO recognition to be a reward for their great devotion to the Holy Spirit, whose worship of Kalunga helps the deceased enter the path of the ancestors. Casimiro Minier, grandson of Bayita Brazobán, the former queen (reina, head) of the brotherhood, said: "That was because they know that we are devotees of the Holy Spirit." So the elderly brotherhood leaders take as a fact that their devotion to the Holy Spirit led to their recognition as the heritage of humanity. However, the community at large is not fully aware of the meaning of being a UNESCO World Heritage Site.

The elderly expected that the recognition would mean the arrival of economic resources. They have now waited 22 years, and the topic is still a point of discussion in the community. Furthermore, the arrival of researchers, anthropologists, and musicians has created new pressure on the ceremonies, which are the time to connect with the deceased and say goodbye within a context of great family mourning. All the external elements interrupt the intimacy and reflection of the families of the Brotherhood of the Holy Spirit.

Nonetheless, in the midst of all these elements, the Brotherhood continues to celebrate its ancestors throughout the region, the Great Savannah of the Holy Spirit. It continues to play for the *rezos* (last *novena* of death rituals), the

cabo de año (anniversary of death), and bankos (final anniversary of death). The main congos ensemble is now under its new capitán (master drummer) Enrique Minier, son of former capitán Sixto Minier, who received the UNESCO distinction 22 years ago, and the current rey (king, brotherhood head) Nando Brazobán, son of the former rey, don Pío Brazobán.

Today the Brotherhood faces the challenge of remaining attached to its ancestral tradition within these modern times and a city (greater Santo Domingo) that is growing at great speed, in which governmental actions are not being carried out to safeguard and strengthen this great tradition. Family unity will be the path of continuity, so that the traditional world of devotion of our beloved grandfathers and grandmothers is passed on to the new generations of cultural bearers in the modern world, where *Kalunga* will continue to guide the deceased."

Haiti

by Gerdès Fleurant, Liaison Officer

In the past three years, the metropolitan section of Haiti, particularly the capital city of Port-au-Prince, has been plagued by insecurity and gang violence that paralysed most cultural activities. That did



not prevent a group of musicians and academics from organising the well-deserved celebration of the sixtieth anniversary of Tropicana d'Haiti, one of the most famous popular musical ensembles of the country. Under the auspices of the Fondation de l'Orchestre Tropicana d'Haiti, the magnificent "Conference on Popular Music in Haiti Celebrating 60 Years of the Band Tropicana d'Haiti" was held on 8–12 August 2023 in Port-au-Prince and Cap-Haïtien.

The opening ceremony was held at the University Quisqueya in Port-au Prince on 8 August 2023, where the University President, the Deans and Department Chairs welcomed a large group of participants. The chair of the Board of Directors of the Tropicana Foundation and an emeritus musician of the ensemble intervened to welcome the attendees. The Haitian Ministers of Culture and of Education were present for the auspicious occasion to present a Certificate of Honour to the ensemble for its 60 years of service to Haitian culture, music, and popular entertainment. In this regard, Tropicana d'Haiti was recognised as an institution and a living testimony to the vibrancy and resilience of Haitian culture in a time of great difficulty. The opening ceremony ended with a

reception, known in Haiti as a *Vin d'Honneur*, to launch this exceptional event in the annals of Haitian music.

On 11–12 August the venue moved to the historical city of Cap-Haïtien in the Northern Department of Haiti, a region known as the cradle of traditional and popular music. In fact, the city in its heyday was known as the Paris of the Antilles, because of its cultural activities, and the site of the citadel King Henry Christophe built in 1811 as the leading monument in a series of fortifications erected by Haiti's revolutionary leaders to defend their freedom after they gained their independence on 1 January 1804.

The theme of the conference, which reflected the present day concerns of the people, was "Popular Music in Haiti: Revelry, Alienation, Resistance, National Construction, and Reconstruction." The panels and papers featuring ethnomusicologists, sociologists, cultural scholars, Vodou practitioners, as well as former political office holders, covered a wide variety of topics and subjects. There were presentations both live and via Zoom, followed by vibrant discussions with the following titles: Haitian Popular Music, Yesterday and Today; Music and National Culture: Music and Social Construction; Social Relations and Gender in Haitian Musical Practices; Tropicana Music Heard and Interpreted by Young French Musicians Without Cultural Appropriation; Popular Music and Cultural Resistance; The African Roots of Haitian Popular Music; The Challenges of Musical Education in Haiti; Music and Social Construction in Haiti; What Musical Education for Haiti; Music and Political Power; Music and National Identity; and Music and Social Consciousness in Haiti.

The conference, whose theme resonated with the present realities of Haiti, amid insecurity and gang violences grounded in the socio-historical and geopolitical situation of the country, was well attended both in Port-au-Prince and in Cap-Haïtien, where university students, intellectual activists, performers, and the general public came out in great numbers.

The concluding Tropicana Ensemble live concert was a high point of the socio-cultural event, where attendees were treated to some of the orchestra's favourites of the past 60 years. *Ayibobo* for Tropicana d'Haiti and long live the Haitian people, its music, and its creative artists!

We are pleased to report that the conference's proceedings will be published, as promised by the organisers, in October 2023.

Iceland

by Porbjörg Daphne Hall, Liaison Officer

In this report I will discuss some of the events that have occurred in Iceland over the past year, both within academia and in the field.



During the last academic year there were two editions of the annual research conference "Hugarflug" at the Iceland University of the Arts, due to the postponement of the 2021 conference. The October edition featured a panel titled "Collective Care in Icelandic Music," which discussed diverse musical genres and case studies, ranging from traditional music-making to contemporary musicians in Iceland. The session included scholars from Iceland, Norway, France, and the US. In the February edition of the conference, there was a session on community music, where a music scholar, practitioner, and a filmmaker discussed their experience with Korda Samfónía, a community music band in Iceland. The Department of Music at the Iceland University of the Arts hosted several lectures and seminars throughout the year, including the seminar "Icelandic Legacies of Land, Word, and Song" by two American scholars.

Outside of academia, there are several festivals and activities that might be of interest to members of ICTMD.

The annual <u>Siglufjörður Folk Music Festival</u> is a five-day international event set in one of Iceland's northernmost towns. The festival revolves around Icelandic and Scandinavian folk music, as well as world music and folk dances. With up to 19 concerts held in various locations throughout the picturesque

town of Siglufjörður, attendees are treated to a musical extravaganza. This year's festival took place on 6–8 July and featured a range of concerts performed by Icelandic, Nordic, and European musicians and folk music bands. Participants had the opportunity to explore various aspects of Icelandic traditional and folk music, including rímur (poetic chant) and tvísöngur (organum), Icelandic folk dances, folk music arrangements, and instrumental traditions. One unique aspect of the festival is the Folk Music Academy, where visitors can meet artists who share insights into the traditional and folk music of their homeland.

The <u>Vaka Festival</u> is a three-day celebration of Icelandic folk music and culture that offers a captivating exploration of Iceland's rich heritage. The festival's central mission is to honour Iceland's cultural tapestry by showcasing the diverse spectrum of folk music passed down through generations. Vaka is committed to preserving and celebrating Iceland's musical traditions, ensuring their continued relevance. Attendees at Vaka can anticipate a wide range of musical performances, including ancient ballads, lively dance tunes, and emotional narratives. These performances come from both seasoned musicians and emerging talents, offering something for everyone. Vaka creates an immersive experience that not only entertains but also educates, deepening attendees' understanding of Iceland's musical roots. The latest edition of the festival took place on 15–17 September 2023.

Across Iceland there are several societies of "Intoners and Verifiers" who perform rimur and other traditional music (such as <u>Iðunn</u> which is the society in the capital area). These societies meet regularly over the winter months. They also form Stemma, which is the national association of these



The international folk music band Marvara (Belgium) performing during the 2023 Siglufjörður Music festival. Photo by Porbjörg Daphne Hall.

musicians, and this association organises one meeting per year, the last of which was held in Hvammstangi in April 2023. During that edition, several lectures and courses on folk music and poetry were offered, along with a social programme and dancing.

The Reykjavík Folk Dance Association was founded on the Icelandic national holiday, on 17 June 1951. The main purpose of the association is to study and spread knowledge of national folk dances and related activities as a part of Icelandic heritage. They offer weekly dance practices and hold events for the public. The members of the association also participate in international events such as the Europeade festival.

India 🔤

by Urmimala Sarkar Munsi, Liaison Officer

As per the <u>ICTMD website</u>, the organisation depends on developing and maintaining strong links between the central organising body and the regional/country



members. To create a meaningful relationship among important globally widespread networks, the organisation appoints existing members from different countries/regions. In my case, it has been a mixed bag of experiences as Liaison Officer, dealing with problems of funding, travel grants, and uncertain career graphs that are not conducive to any travel commitment out of India that has to be confirmed at least

one year in advance. The all-time best participation, of course, was the World Conference in Bangkok in 2019, with the largest-ever group of Indian members traveling from all corners of India and making their presence felt there.

The more recent conferences in Lisbon and Ghana have also seen a sizeable number of participants from India. In these years of COVID-related dispossessions, I have tried to figure out the role of Liaison Officers who, according to the ICTMD website, need to "act as links between the Council and the community of individuals and organisations involved with traditional music and dance in their country or region."

One thing about the ICTMD membership from India is that they are almost completely international participation-based. This is largely because of the transactional mode of relationships that academic communities from many countries have developed with international organisations such as ICTMD. The scope for personal growth afforded by such large multidisciplinary organisations remains mostly under-prioritised in Indian academia, because of the lack of local/regional ICTMD activities in the Indian subcontinent. This is but the first of the future steps for India.

As a Liaison Officer from India, I have often reviewed the role I need to play as a representative of a country or region for a global organisation such as ICTMD—which has become more and more relevant over the years as one that pushes for justice, equality, active resistance to social-cultural hierarchies, and fair and open knowledge exchange seriously. As a Liaison Officer from one of the former colonies of the Global South, I find my role to be challenging. I also often find my-



Indian delegates to the 45th ICTM World Conference. Bangkok, Thailand. July 2019. Photo provided by Urmimala Sarkar Munsi.

self dealing with two questions while seeing the ongoing meaningful work by my colleagues from other countries and regions in ICTMD:

- 1. ICTMD for the countries/regions: How best to make ICTM's work accessible and meaningful among different constituencies of possible future members within the country/region one represents, and who may be able to contribute to or gain from the work of ICTMD?
- 2. The countries/regions as contributors to ICTMD work:
 How to structure the representation from countries and
 regions to be able to make meaningful contributions
 from these stakeholders visible in the global organisation in general and the global events in particular?

These questions point to basic recognition of three concerns that are specific to India and other developing and economically less privileged countries:

- * Unequal economic status necessarily does not mean lesser academic ability, and this certainly is not conducive to academic visibility/recognition
- * Fragility of scholars in non-tenured positions and lack of support leads to lesser control over long-term plans for international conferencing
- * Support for emerging scholarship ideally needs to look at GDP and other economic criteria

Addressing the two concerns from the Indian context:

In recent years, the numbers of memberships and conference participation (registration for online and offline events) from India have become more visible than before, but they still are not significant, given the number of university departments and art organizations the country currently has.

The principal reason for such irregular and poor attendance remains the expenditure that one needs to commit to, taking airfare, accommodation, local expenses, and registration into account. Just to give an example, the next global event in New Zealand would require anything between INR 250,000 and 300,000 to participate in the event, even if one stays away from tours and tourist activities. The economic inequalities create a sharp difference between the Euro-American members and most other parts of the world. Indian members remain most affected by the ever-rising dollar prices. Even out of the invested members who have been attending the ICTMD events mostly for the last five to six years, most remain uncertain about being able to get the funding to cover all or at least part of the expenses.

Under such circumstances, the Liaison Officer's position remains a vulnerable (and yet valuable) one. Round-the-year motivation of researchers/young academics, practitioners in the case of India, begins with helping research scholars to write for funds, apply on time, and also spread the word regarding ICTMD events, research, and publications. I think that being an academic in a performance studies/performing arts department is what has made my work comparatively easier so far.

To keep up with providing the same kind of support to emerging/young researchers, the position of the Liaison Officer needs academics who hold institutional/university positions and regular reviews. One way could be to make the position of the Liaison Officer to be a shared one, that involves cochairing/co-representation.

Another way is to hold or support niche local events, small and relevant but with the involvement of specific departments that have research degrees in aesthetics, music, theatre, dance, and/or performance studies. Such events could share information and provide support for local emerging scholars/new faculty through the process of encouraging participation across international borders.

Generalised top-down systems of editorial boards for journals manage to create linguistic hierarchies and scholarly biases. In my opinion, encouraging special issues/guest-edited volumes from regions/countries out of focused scholarship would be another way to promote participation and encouragement to multi-dimensional research from different parts of the world.

Creating a more transparent system of support/funding for emerging scholars by extending more or less the same amount of funds as per distance of the country from the conference destination is another way to support more scholars.

To sum up, it is essential to highlight that Indian participation has grown over the years. The scholars who have been able to travel with their institutional funds or supported by ICTMD Grants have become ambassadors for the organisation, helping my own work as the Liaison Officer. Their smiles and involvement tells us more about ICTMD than the certificates of participation they carry back as proofs.

Israel

by Moshe Morad, Chair of National Committee

In May this year, the National Committee for Israel hosted a special event titled "Ethnomusicology at Crossroads: An Open Conversation With Prof. Emeritus



Mark Slobin," in collaboration with the Department of Musicology and the Jewish Music Research Centre of Hebrew University, and the Levinsky-Wingate Academic Centre.

Slobin, one of the most prominent figures in the field of ethnomusicology, arrived in Israel at the invitation of the ERC project "Popular Yiddish Theater, 1880-1920: Performance as Knowledge" at Tel Aviv University, and honoured the ICTM Israel members with a very special presentation and an "open conversation" (as he described it), hosted by Edwin Seroussi (Hebrew University) at the Levinsky-Wingate Academic Centre in Tel Aviv.

Slobin presented us with highlights and engaging personal stories from his sixty-year-long career, which began in Afghanistan, moved to the musical cultures of Eastern European Jews, music in the USA, music and cinema, and most recently the musical scene of Detroit. We also discussed with him the theoretical concepts he had developed, and which became an integral component in the toolbox of ethnomusicologists in recent generations, including the concept of "micromusics of the world" and its relevance nowadays, in the age of digital globalisation.



Edwin Seroussi and Mark Slobin. Tel Aviv, Israel. May 2023. Photo by Moshe Morad.

Nigeria 🔲

by Christian Onyeji, Liaison Officer

ICTMD-Nigeria is a fast-growing group. Membership in the Nigerian chapter of ICTMD has grown from 49 in 2022 to 63 in 2023. These are members who are quite active in the affairs of the Council and are



always ready to interact and engage in conversations about ICTMD, indigenous music research and scholarship, issues of decolonisation of music studies, and the need to find new trajectories for music education and practice in Nigeria.

ICTMD-Nigeria is made up of men and women belonging to all different stages of their academic careers—some at the early stage, some in the middle stage, and some in the late stage. This brings a rich and varied background, and experiences that impact positively on the group. There are also members in the diaspora who actively contribute to the affairs of the group. In this way ICTMD-Nigeria is strongly motivated and always curious to engage and contribute to global scholarship. Indeed, the keynote address for the last ICTMD World Conference in Legon, Ghana, was presented by a diaspora member of ICTM-Nigeria, Olabode Omojola.

Since the previous World Conference in Lisbon, Portugal, in which ICTMD-Nigeria did not quite participate owing the visa issues, academic activities and conferences in Nigeria were disrupted in the greater part of 2022, due to a prolonged strike by the Academic Staff Union of Universities in Nigeria, which lasted for eight months (March–October). This affected or halted all conferences hosted by academic and research institutions in Nigeria. There were no academic activities during the period, coupled with the seizure of salaries of lecturers. This, however, did not affect individual research activities, as members still found time and energy to publish articles in both local and international journals and also contributed book chapters to different outlets.

It could be concluded that in 2023 conferences and workshops picked up in Nigeria. Two major music conferences took place in the country this year. The first was the National Conference the Association of Nigerian Musicologists, 12–18 August, University of Ibadan, Oyo State, Nigeria. This is the major association and platform for Nigerian musicologists, researchers, educators, performers, and experts in various tertiary institutions in Nigeria. The conference, which focused on "Music in a Digital Economy," drew papers and presentations on various aspects of digital processes and how music is contributing and benefiting from the digital economy



Nigerian delegates at the 2023 ICTMD World Conference in Legon, Ghana. Photo provided by Christian Onyeji.

in Nigeria and around the globe. The conference brought together various participants from institutions in various parts of the country. The second conference was that of the Society of Music Educators in Nigeria, held in May.

ICTMD-Nigeria members also leveraged the hosting of the 2023 ICTMD World Conference conference in Ghana. It was not difficult to understand the enthusiasm of Nigerian members to participate in this conference due to the proximity of the host country to Nigeria. Many proposals were enthusiastically submitted and many of them were accepted for presentation at the conference. Therefore Ghana, being a close country to Nigeria, witnessed a large turnout of Nigerian members, because many vowed to travel by road if they could not secure funding to fly. It is quite clear that members in Nigeria are highly motivated and take the activities of ICTMD very seriously. Regarding funding to participate at the Ghana conference, the Council graciously provided part funding to many Nigerian members to enable them travel to Ghana for the conference. This was a great boost that motivated many members to attend the conference. Some others who did not secure the funding still travelled by road. In all, there were more than 30 Nigerian participants present in the Legon conference, making it the largest contingent at the conference. While extending our deep gratitude to Council

for the financial support, it is also very important to acknow-ledge the strong will and commitment of the ICTMD-Nigeria members for their involvement and participation in ICTMD activities despite the challenges experienced in Nigeria. It is quite clear that with some support, ICTMD-Nigeria would continue to grow and be very active in ICTMD activities.

During the Legon conference, Marie Agatha Ozah was reelected to the Executive Board of ICTMD. She served as the
Co-Chair of the conference's Programme Committee, while I
served on the Programme Committee as well. We both participated actively in the review of the abstract/proposal submissions. We also participated in the launching of the digital
publication *DIALOGUES: Towards Decolonizing Music and Dance Studies*. The Executive Board Committee for the Dialogues, where I also serve, is working to have online presentations on various issues of music studies. I am also a member
of the committee looking at the terminologies not accepted
by publishers for possible inclusion, under the leadership of
ICTMD Vice President Tan Sooi Beng. Ozah is no doubt a
very active Executive Board member from Nigeria who is
very committed and very busy with ICTMD matters.

Nigerian members also belong to various Study Groups, such as on African Musics; Music, Gender, and Sexuality; and Music, Education and Social Inclusion. In all, Nigeria is playing very critical roles in ICTMD. They also actively participated in various election processes and voted in their capacity as full members, as requested by the Council.

There is a plan to host ICTMD-Nigeria's first online national symposium/meeting in 2024, relying on the increased membership and their commitment to the Council. Ozah has discussed with me the possibility and viability of such a symposium. The symposium is intended to provide a platform for members to deliberate on issues of significance to ICTMD, such as decolonisation of music and dance studies, research methods, the African Musics Study Group, gender and sexuality matters, as well as challenges of funding and publications of our research outputs. A Planning Committee has already been set up with their terms of reference, to ensure that the symposium will be held as planned. The theme and subthemes, modalities, and dates will be circulated in due course. It is intended that a member of the Executive Board would give a keynote address to the symposium.

The Nigerian members are quite motivated and happy with ICTMD, ready to participate and learn, eager to engage, and would be very glad to attend the next World Conference in New Zealand in 2025 to share their research output.

Papua New Guinea 💌



by Naomi Faik-Simet, Liaison Officer

My last report was published in the October 2016 *Bulletin*. I apologise for this long silence, but my reasons will be explained below.



Although national and regional festivals have been a staple in Papua New Guinea (PNG) for many years, within the past few years their numbers have increased significantly, particularly smaller scale festivals at a provincial, district, or even subdistrict level. Many of these have been supported by the government's National Cultural Commission (NCC). All these festivals highlight music and dance traditions, offering new contexts for performances and exposing traditions to much wider audiences.

Of course, the pandemic put a stop to most of these festivals and also most traditional Intangible Cultural Heritage (ICH) activities. The International Research Centre for ICH in the Asia-Pacific Region (IRCI), located in Osaka, Japan, sponsored a project exploring how such activities have been affected during and after the pandemic. As Assistant Direct-

or in the Dance Division at the Institute of PNG Studies (IPNGS), a cultural research institute under NCC, I did research for this project, which resulted in a number of presentations in PNG, a conference with other participants in Japan (in July 2023), and will ultimately lead to a publication.

In August 2019, before the pandemic, members of staff of IPNGS's Music Division (Don Niles, Gedisa Jacob, and Balthazar Moriguba) and anthropologist Christiane Falck brought copies of the music sent on the two Voyager spacecraft by the USA in 1977 to Kandingei village in East Sepik Province. A recording of bamboo music by men from Kandingei village was included on Voyager. The IPNGS staff attempted to answer questions about how their recording ended up on Voyager, who made the recording, why their permission was never sought, etc. While some people remain unhappy about these events, most were proud of their music representing their clan, village, province, country, the planet Earth, and the extraordinary creativity of human beings in general.

"True Echoes: Reconnecting Cultures with Recordings from the Beginning of Sound" was a three-year (June 2019–August 2022) collaborative project funded by Leverhulme Trust and the UK Department for Business, Energy, and Industrial Strategy, in partnership with the British Library Sound Archive, IPNGS, Vanuatu Kaljoral Senta, Solomon Islands Archives and Museum, New Caledonia Tjibaou Cultural Centre, Australian Institute of Aboriginal and Torres Strait Islander Studies, Pacific and Regional Archive for Digital Sources in Endangered Cultures at the University of Sydney, Cambridge Museum of Archaeology and Anthropology, and the British Museum. Don Niles was a Co-Investigator of the project, and IPNGS was a partner institution.

The main work in the project for IPNGS involved investigating early audio recordings that were made in PNG between 1898 and 1918, and reconnecting them with people living today in the areas in which they were recorded. These recordings included the very first tever made in PNG, and also some of the very first made as part of research. The PNG researchers, who were speakers of the 10 languages documented, were specially trained by IPNGS staff for this activity. The pandemic demanded a total rethinking of this project from when first imagined. Some of the results of this research are available at: www.true-echoes.com.

In 2022, the Dancing Ocean Project, funded by the New Zealand National Commission for UNESCO, established a cross-indigenous network for dance education between Fiji, PNG,



Papua New Guinea True Echoes researchers and IPNGS staff connecting via Zoom during the launch of the True Echoes website, 8 June 2022. Photo provided by Don Niles.

Australia, and Aotearoa New Zealand. In PNG, this involved video recording of students in dance activities at the Theatre Arts Division of the University of Papua New Guinea. The project was coordinated by Naomi Faik-Simet, and it is hoped the video will be available later in 2023.

As PNG works towards the ratification of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, various events have been held over the years around 21 May, to celebrate the World Day for Cultural Diversity for Dialogue and Development. In 2022 the National Cultural Commission and the Institute of PNG Studies hosted a student essay competition to address the theme of "Celebrating World Cultural Diversity." Grade 11 and 12 students from two schools in Port Moresby submitted a total of 12 essays. Three prizes were awarded and all the essays were published in Celebrating Cultural Diversity: Student Essays, edited by Naomi Faik-Simet, Justine Tuna, and Don Niles (Institute of Papua New Guinea Studies, 2023). A seminar on cultural diversity sponsored by these two institutions was held in 2023, when the publication was launched, and plans for another publication and competition are being explored.

Three important monographs appeared during this period. Pil: Ancestral Stories of the Lihir Islands, by Kirsty Gillespie (Boroko, 2018); Becoming a Garamut Player in Baluan, Papua New Guinea: Musical Analysis as a Pathway to Learning, by Tony Lewis (London, 2018); and Tracking the Ancestors on Their Journeys along the Sepik River in Papua New Guinea, by Jürg Wassmann (Heidelberg, 2022).

There were also a number of notable PhD dissertations and master's theses on PNG music and dance during this period, including those by:

- * Alphonse Yambisang, "Garamut (Slit-drums) Among the Kayan: A Case Study of the Historical and Contemporary Significance of Garamut Among the Kayan People of Madang, Papua New Guinea" (PhD, University of Queensland, 2015);
- * Francis Be, "O keknen ruk tenik; Lukara: Changing Rituals and Musical Performances of the Sulka People of Papua New Guinea" (Master of Music, University of Auckland, 2018);
- * Julie To'Liman-Turalir, "Buai: The Musical Identity and Knowledge System of the Gunantuna People of Rabaul, Papua New Guinea" (MA, University of Goroka, 2018); and
- * Naomi Faik-Simet, "Exploring *Buai* as a Pedagogical Knowledge System for Teaching and Learning Creativity Amongst the Tolai of Papua New Guinea" (PhD in Dance Studies, University of Auckland, 2021).

Between April 2017 and December 2020, I was a graduate student at the University of Auckland in Aotearoa New Zealand, and the pandemic greatly affected my research plans and connections with my family, particularly because of Aotearoa New Zealand's very rigid, yet effective, border restrictions. Nevertheless, after returning to PNG, I was able to complete all my remaining requirements for a Doctor of Philosophy in Dance Studies by November 2021. I presented a copy of my dissertation to representatives of the provincial government in March 2022. Although I could not attend the graduation ceremony in Auckland due to restrictions, the National Cultural Commission and the Institute of Papua New Guinea Studies celebrated the completion of my studies on 22 September when my supervisor, Nicholas Rowe, was in the country for another project.

Philippines

by José S Buenconsejo, Liaison Officer

A boxed set of four research documentaries in DVD format has been completed, and copies are currently being distributed to libraries and cultural institutions in the Philippines. Titled "Music Cultural Flows



in Maguindanao Region" (Southern Mindanao region), this project was materialised by funding from a research grant provided by the National Research Council of the Philippines to the project's leader, José S. Buenconsejo of the University of the Philippines (2020–2022). The films were directed by

Buenconsejo, with lone camera operator Rajji Marren Lunas and non-linear editing by Crisancti Macazo.

The series discusses the sharedness of Indigenous music traditions in a particular region of the country, despite differences in beliefs and ethnicity across a broad division in the land-scape, notably upriver (*ilaya*) and downriver (*ilaud*) areas in Southern Mindanao. Through a non-sensationalised, simple, and clear visual approach to documentary "film," the series focuses on the everyday life of ordinary culture bearers of Indigenous music, against the background of their day-to-day contemporary cultural economic activities.

The first video, titled Si Tokan: Ang Manggagawa ng Kulintang sa Maguindanao Ilaya [Tokan: Kulintang maker from upriver Maguindanao], presents the history of the kulintang, small gongs horizontally laid out in a row, which has been the Philippines' most "celebrated" deterritorialised "ethnic" instrument, having flowed to translocal spaces out of its origin. This video documentary gives us a glimpse of the "transcultural" context of the instrument from the point of view of local history: from being a study object when José Maceda, the "Father of Philippine Musicology," encountered it in 1954 for a doctoral dissertation in 1963; a teaching tool that broadened music curricula at the national university since 1968 thanks to Aga Mayo Butocan an "othered" hybridised music on stage; a marker of place in local touristic festivals sponsored by local government units; and an icon of transnational Filipino identity thanks to public intellectuals in the cosmopolis such as Danongan Kalanduyan and Usopay Cadar. The episode particularly presents the life of the musician and instrument maker named "Tokan" (Wahab Bano), whose family returned to their remote homeland in Maguindanao province in 2015 after militarisation. For the most part, the film highlights the entanglement of local innovation in gong making present since the 1990s, to its contemporary condition of circulation in cross-border exchanges.

The second video, titled Ang Kapitana: Women in Teduray Music and Ritual, began with the theoretical question of "Why the Teduray ensemble of celebratory hand-held gong music is normatively played by women?," with an initial postulate that it must have been related to their work in small-scale but intensive agriculture. Focusing on the lives of women centred around a female leader in highland Upi Maguindanao (Lolita M. Dionisio, Barangay Captain of a remote mountain village), the documentary reveals why women, and not men, have led this area of cultural reproduction. The video shows women's labour in agriculture and their support in bonding social relations during marriage ex-

changes. Thus, the task of traditional music-making, which is heard in village celebratory gatherings, is within their sphere.

The third video, titled Water of the Mountains: Traditional Music Among the Manobo Dulangan, was filmed in another remote location, in the mountains of South Cotabato, which is adjacent to the Maguindanao region. Despite the geopolitical division and the mixing of peoples (T'boli, Obo, and Manobo Dulangan) in this frontier area, a shared music culture from a deep past is revealed. The presentation of a common music heritage is gleaned from Manobo Dulangan performance of myth and song, and in the documented performances of and interviews about their instrumental music, which tuning system and scale (anhemitonic pentatonic) is parallel to that of the neighbouring groups Maguindanao and Teduray. This video contains rare ethnographic information on the primordial universal concept of axis mundi, which is the basis of the aforementioned music system.

Finally, the fourth video, titled Karatuan: Kudyapi sa Lumang Maguindanao [Karatuan: Kudyapi of old Maguindanao], deals with the Maguindanaon two-stringed lute kudyapi, a tradition sustained by Karatuan Kalanduyan, a teacher and instrument maker in Bulod, Sultan sa Barongis, Maguindanao. Associated with courtship in old Maguindanao culture, kudyapi music draws a resemblance in its tuning with kulintang. The sustained sound of drone and ornamented melody characterises the sensations that one gets in listening to both instruments. This aesthetic is also evident in the wooden and bamboo kulintang, as these are heard in between the seasons of waiting for growing rice that the irrigated plains of Maguindanao are known for.



From left: Grace Buenaventura, librarian of UP Center for Ethnomusicology, and Sheree Laguatan and Josephine Baradas, librarians of UP College of Music Library, receiving copies of the boxed set Music Cultural Flows in Maguindanao Region from cameraman Rajji Lunas (right). Photo provided by José S Buenconsejo.

The boxed set is accompanied by a research monograph that contains findings on the distribution of instruments in the Maguindanao region, and on ideas pertinent to the construction of musical instruments, particularly on the shared but implicit tuning system that is evidence of social relations in the very distant past. Meant to be a resource for teaching world music traditions and related humanities subjects, copies of the boxed set are available directly from the author.

In print, Ramon P. Santos's book Tunogtugan: Twenty Essays on Musical and Sonic Traditions was launched on 22 September 2023 by the University of the Philippines (UP) Press. The book is a collection of twenty essays from a composer, National Artist in Music, scholar, and teacher from UP. It critically reflects on issues in the diverse practices of Indigenous Philippine music and dance from the realms of globalisation, technology, modernism, aesthetics, and pedagogy.

Poland



by Ewa Dahlig-Turek, Chair of National Committee

The picture of Polish ethnomusicology is strongly influenced by the fact that, despite inevitable changes, traditional music in Poland remains a living element of culture. In some regions, especially in the



south and east of the country, this is the result of uninterrupted intergenerational transmission, while in other regions traditional music functions in revived forms, not infrequently stimulated by people from outside a given environment.

This lively presence of traditional music causes the interests of Polish ethnomusicologists to focus primarily on the study of indigenous traditions. As a result, the proper forum for discussion is the national environment. These needs are fulfilled by the Polish Seminar in Ethnomusicology (PSE), established in 2012, and since 2019 functioning as the Polish Ethnomusicological Seminar Association. Since 2016 the PSE has been publishing the yearbook *Etnomuzykologia polska* [Polish ethnomusicology]. It primarily publishes articles that are extended forms of conference presentations.

PSE membership includes renowned researchers from important academic institutions, as well as individuals from smaller centres, often associated with cultural institutions. Several members of the ICTMD National Committee for Poland are also members of PSE. Three members of this group play a special role as both excellent researchers and success-

ful educators of younger generations of ethnomusicologists: Bożena Muszkalska (Wrocław University), Tomasz Nowak (Warsaw University) and Lukasz Smoluch (Adam Mickiewicz University, Poznań).

Recently ethnomusicology is present in the curriculum of five Polish universities. In addition to the three mentioned above, these are Jagiellonian University in Cracow and the Catholic University of Lublin. Due to limited employment opportunities in academic institutions, many graduates take up jobs in cultural institutions, combining their research interests with artistic practice in the field of traditional music, and the National Ethnomusicological Seminars give them the opportunity to share their experiences. Among the leading topics of these seminars so far have been Traditional Music and the City (2016); Musical Traditions in the Face of Cultural and Civilisational Changes (2017), Musical Families: History, Memory, and the Present (2018); Individuality in Traditional Music (2019); Festivals and Traditional Music: Interactions— Contexts-Transformations (2021); and Capturing Tradition: Sound-Word-Motion-Image (2023). Due to the pandemic, the continuity of the conference was disrupted.

As mentioned above, most of the presentations focus on domestic topics, and presentations related to other cultures appear only sporadically. This may explain why the representation of Polish ethnomusicologists at ICTMD is sparse—only seven people in 2022 and nine in 2023.

In view of the persistence of the tradition, field research in Poland is being carried out all the time on various scales, either in an institutionally formalised manner or as individual activities. It results in scattered collections of recordings that are not more widely known, and to which there is no access, because their owners do not have the means, knowledge, and/or technology necessary to process and make them available.

The Institute of Art of the Polish Academy of Sciences in Warsaw (IAPAS), which has the largest and oldest collection of traditional music recordings, has for years been conducting numerous projects aimed at expanding the digital infrastructure for phonography. Guided by its mission to merge the scattered ethnophonographic heritage, since 2014 the IAPAS Phonographic Archive, on the initiative and under the leadership of Jacek Jackowski, has been developing the central repository of recordings <u>Etnofon</u>. The idea behind the project is to collect, digitise, develop, and make available institutional and private collections that have not yet been completely secured and recognised, or even remained completely unknown. These are collections of phonographic and film re-



Oleksandr Kropywnyj (PhD student from Ukraine, left) and Jacek Jackowski (head of the Phonographic Archive of the Institute of Art, Polish Academy of Sciences) at their workstation. Photo by Magdalena Bill-Kunce.

cordings of traditional music and folk dance in Poland. Since 2022, researchers from Ukraine have also been occasionally involved in the project.

The *Etnofon* repository currently consists of the following categories of collections:

- * Scientific collections (5), including such institutions as
 Phonographic Collections of the Institute of Art of the
 Polish Academy of Sciences, Archive of Religious Musical
 Folklore at the Institute of Musicology of the Catholic
 University of Lublin, the Ethnolinguistic Archive of the
 Institute of Polish Philology at the Maria CurieSkłodowska University in Lublin, the Institute of Musicology of Adam Mickiewicz University in Poznan, the Institute of Musicology of the University of Warsaw
- * Phonotheques and radio archives (1)
- * Museum collections (10)
- * Collections established at regional cultural institutions (2)
- * Collections at associations, foundations, regional organizations, etc. (3)
- * Private collections (12)

As one can see, some of the institutions where members of the National Committee have been employed (IAPAS, Warsaw University, Adam Mickiewicz University in Poznań), are also cooperating in the field of *Etnofon*.

Etnofon was presented on 21 October 2022 at the 24th Symposium of the ICTM Study Group on Historical Sources (ICTM) in Brussels, Belgium, where Jacek Jackowski presented the paper "Do We Know (And What Do We Know) About Our Ethno-Phonograhic Heritage?"

As for cooperation with other ICTMD National Committees, the Polish NC co-organised the joint symposium of the National Committees of the Czech Republic, Poland, and Germany at the Martin-Luther University in Halle (Germany), on 13–15 February 2020. The main theme of the conference was "Music and Local/Regional Languages."

Zambia 🗾

by Kapambwe Lumbwe, Liaison Officer

The Pamodzi carnival is the major cultural event of Zambia, which showcases the main traditional music, dance, food, drink, and handcrafts. The carnival is organised by the Department of Arts and Culture in conjunction with the Ministry



of Tourism. The word pamodzi is derived from one of the languages from the Eastern province of Zambia and it means

"together." However, at a national and philosophical level, the word refers to "togetherness."

Culturally, Zambia draws musical and other art traditions from 73 ethnic groups. That is why the Pamodzi Carnival was initiated in 2015 to specifically celebrate the unity that exists among all the ethnic groups through song, dance, visual arts, cuisine, and crafts. Furthermore, the carnival was created to showcase the wide cultural variety across Zambia and give an added attraction for tourist and other visitors who come to the country. All such visitors spend little time in Lusaka, but go on to the country's national parks or to the Victoria Falls in Livingstone, and the carnival hopes to bring tourist visitors also to the capital city.

This year's carnival has grown bigger and better than the previous editions. The 2023 Pamodzi Carnival attracted local cultural dance groups representing all the ten provinces of Zambia, plus participants from Botswana, Namibia, Zimbabwe, and Seychelles, all members of the Southern

African Development Community (SADC) in a spirit of promoting oneness just as the word *pamodzi* literally means.

Dance displays were performed along the main streets of Lusaka, ending at the Agricultural and Commercial show grounds where the exhibition and sale of visual arts, crafts, and traditional foods took place. As the procession paraded the streets of Lusaka, tens of thousands of spectators lined up the streets to cheer the various dace groups present.

All traditions and performances were represented in Zambian colours, in the spirit of cultural diversity, reaffirming a unique national identity that presents a rare spectacle to the country, fast becoming Africa's major cultural tourism destination of choice. In addition, the tripartite nature of the events which include traditional dances, visual arts and crafts, and traditional cuisine, is in recognition of the growing importance of the arts as an economic sector whose purpose is to empower, unite, and build the nation.



Dance of Zambia's Eastern Province during the 2023 Pamodzi Carnival. Photo by Kapambwe Lumbwe.

Reports from ICTMD Study Groups

Global History of Music

by Kanykei Mukhtarova, Study Group Secretary

The ICTMD Study Group on Global History of Music is pleased to report on the successful completion of its 2nd symposium, held on 7–9 June 2023 at the Antonio



Pasqualino International Puppet Museum in Palermo, Italy. The meetings were held in an alternative format, seamlessly combining hybrid and in-person activities. The symposium was a very special event: the first in-person meeting after the pandemic, and located in a historical venue. The museum's captivating interiors, coupled with Palermo's overall beauty, lent a unique and picturesque charm to the meeting. The symposium brought together more than fifty scholars from seventeen countries, including Albania, Argentina, Austria, Azerbaijan, Canada, China, Germany, Ireland. Italy, Kazakhstan, Kyrgyzstan, Malaysia, the Netherlands, Portugal, Russia, UK, and the USA.

The symposium, titled "'An Entire Ocean in a Drop of Water': Island Musics, Performance Identities, and Sound Archives," referencing the great Persian Sufi poet Jalāl al-Dīn Muḥammad Rūmī (1207–1273), had the following main themes: (1) Archives in Motion: From the Preservation of Immaterial Memories to Their Uses and Functions in the Contemporary World; (2) Global Paths of Making Music? Is Difference the "Third Way"?; and (3) Islands Sounds and the Echoes of Diasporic Cultures.

As formulated in the Call for Papers, "the problem of archives, of their nature and quality, of their arrangement and conservation, in this era of hasty technological innovations is crucial also in terms of methodological reflection and new questions on the roles of the observer and of the observed imposed by contemporaneity. Such a theme, fruitful and stimulating in itself, is declined in a specific way starting from the idea of an island, and from the many ways in which it can be articulated: in a geographical sense, first of all, but also in a linguistic, political, and cultural sense overall. There are islands within islands and there are networks of routes that connect complex archipelagos, and the latter often act as bridges to continents: small spaces at the intersection of large ones, not 'a drop in the ocean' but 'the entire ocean in

a drop,' as the great Persian Sufi poet Jalāl al-Dīn Muhammad Rūmī (1207-1273) once said."

Three distinguished keynote speakers explored these themes in their presentations: Anthony Seeger (University of California Los Angeles, USA) with "Audiovisual Archives and Ethnographic Recordings in the Age of YouTube"; Peter Wiegold (Brunel University, Director of The Third Orchestra, London, UK) with "'Between Two Waves of the Sea': In Search of the Third Orchestra's Performance Identity"; and Sergio Bonanzinga (University of Palermo, Italy) with "The Sicilian Sound: Waves in the Wide Sea of Tradition."

There were three thematic discussions: (1) Musical Heritage in Contemporary Audiovisual Narratives by Chinese Experience, organised by Qiaoqiao Cheng, Xiao Mei, Liu Guiteng, and Yan Dujiukun; (2) Exiled and Re-exiled Performance Practices From Africa, presented by Gisa Jähnichen, Chinthaka Meddegoda, Rastko Jakovljevic, and Lin Zhi; and (3) History and Ethnography of Double Clarinets in the Mediterranean Area: A Shared Approach Between Ethnomusicologists and Instrument-makers and Players, introduced by Nico Staiti, Danilo Gatto, Rosario Altadonna, and Giuseppe Roberto (Sicilian makers and players of various pastoral aerophones in Messina).

Individual and group papers responded to all three themes. The geographical scope of the research encompassed a diverse range of national cultures. The presentations included investigations into the musical phenomena of Tuva, the Canary Islands, Cambodia, Indonesia, Burma, and Bali; as well as the Portuguese Crypto-Jewish communities of Portugal, the Dungan diaspora in Kyrgyzstan, the Tunisian diaspora in Italy, the Orthodox diaspora in Sicily, the instrumental culture of the Kazakhs living in the Xinjiang Uyghur Autonomous Region in China, Azerbaijani music recordings from the 1920s, and others.

It is worth emphasising that most speakers were from Italy. While Giovanni Giuriati noted in his 1995 article that Italian ethnomusicology was "little known outside of Italy," (Yearbook for Traditional Music 27, 104–131) today, nearly 30 years later, it is evident that Italian ethnomusicology has evolved into one of the most dynamic, influential, and globally-recognised groups within the field. Today Italians are making significant contributions to the field of ethnomusicology, with a substantial number of books and journals being



Participants of the 2nd Symposium of the ICTMD Study Group on Global History of Music. Antonio Pasqualino International Puppet Museum, Palermo, Italy. 9 June 2023. Photo provided by Sergio Bonanzinga.

published. Additionally, they are actively engaged in the production of ethnomusicological documentary films. Furthermore, Italy plays an active role in numerous international conferences, often hosting them at their national universities. One remarkable example of such success was the symposium held in Palermo. We were delighted to witness the participation of numerous prominent Italian ethnomusicologists, along with leading experts, who made invaluable contributions to our symposium.

The evening performances, showcasing Italian arts and music, were a remarkable highlight provided by the host country. On the first day, participants were treated to a captivating Sicilian puppet show. As the event reached its conclusion, the audience was enchanted by the mesmerising sounds emanating from Sicily, Calabria, and Cyclades Islands (Greece), shedding light on lesser-known Italian musical genres. Performers were Rosario Altadonna and Giuseppe Roberto (Sicilian bagpipe a paro, single-reed and double-reed cane flutes, accordion, jew's harp, voice); Danilo Gatto (Calabrian bagpipe menzetta); Nico Staiti (frame drum); Antoniou Yiannis (tsampouna, lyra); and Manos Vasilas (ntoumpaki).

We would like to express our heartfelt gratitude to our Italian colleagues Sergio Bonanzinga, Ignazio Macchiarella, Domenico Staiti, Serena Facci, Francesco Serratore, Giovanni Giuriati, Fulvia Caruso, and to the gracious Director of the

Antonio Pasqualino International Puppet Museum, Associate Professor of Cultural Anthropology Rosario Perricone, for their exceptional assistance and hospitality during our symposium, making those three days truly unforgettable.

Founded in 2019, the ICTMD Study Group on Global History of Music focuses on the global interaction of regional musical cultures, resulting in a global network of crosscultural relationships largely neglected by conventional musical historiography. Our mission is to further cultivate this work, bringing together musicologists and ethnomusicologists to add value to work currently underway in both disciplines. Together, we aspire to contribute valuable insights and perspectives to the ever-evolving discourse in the realm of global music history.

Minutes of the 3rd Welcome Meeting of the ICTMD Study Group on Global History of Music, held on 18 July 2023 at the University of Ghana

The meeting was called to order by Razia Sultanova, Chair, at 13:00.

1. Introductory remarks, greetings, and apologies for absence

The Chair warmly welcomed everyone and offered a brief overview of the Study Group's history. The meeting agenda, previously distributed to all participants, was approved.

2. Minutes of the previous business meeting

The minutes from the 2nd business meeting (Lisbon 2022) were approved without amendments.

3. Report on Study Group activities

Sergio Bonanzinga delivered a concise report about the 2nd Symposium in Palermo, offering valuable insights and outcomes. He also presented a comprehensive plan for publishing of the 2nd Symposium papers. Two editors were appointed to oversee this work.

4. The Next Study Group Symposium

Gisa Jähnichen presented a proposal for hosting future symposia. The Ethnology Museum of Berlin Germany extended a gracious invitation to our Study Group to organise the 3rd Symposium in September 2025 as part of their Humbold Forum Section.

5. New Members

Razia Sultanova welcomed the new members who attended the meeting and who briefly introduced themselves.

6. Adjournment

The Chair thanked the participants and adjourned the meeting at 13:56.

Mediterranean Music Studies

by Séverine Gabry-Thienpont and Olivier Tourny, on behalf of the Study Group

The 14th Symposium of the ICTMD Study Group on Mediterranean Music Studies took place on 26–30 June 2023 on the theme "Music, Bridges, Passages: To-



wards a Mediterranean Paradigm?" For the first time in the Study Group's history, the symposium was held in France, in the cosmopolitan city of Marseille, a crucible of Mediterranean cultures. Strongly supported by Institut d'Ethnologie Méditerranéene, Européenne et Comparative (Idemec, CNRS-Aix-Marseille Université), the event was hosted by Musée des Civilisations de l'Europe et de la Méditerranée (MUCEM), perched in proximity to the Mediterranean littoral, and the participants had the opportunity to explore the imposing Fort Saint Jean, overlooking the sea. The evocative vista of the span linking the fort to the museum, conspicuous on the event's poster, substantiated the idea of bridges and passages—fictive, symbolic, or material constructs—that shape the Mediterranean space; a space which, with its shared cultures, its encounters, and its extraordinary

heritage, remains trapped by the tragedies, migrations, borders, and obstacles that have marked its history. It was this motivation to explore this aquatic space through the prism of musical anthropology that led to the establishment of the Study Group in 1992, by our esteemed colleague Tullia Magrini, who passed away almost 20 years ago.

The symposium was co-organised by Olivier Tourny (Idemec, CNRS-Aix-Marseille Université) and Séverine Gabry-Thienpont (Idemec, CNRS-Aix-Marseille Université) who also served as programme co-chairs. They were assisted by a programme committee formed by Panagiota Anagnostou (École Française d'Athènes), Sergio Bonanzinga (University of Palermo), Ruth Davis (University of Cambridge), Vanessa Paloma Elbaz (University of Cambridge), and Susana Moreno (University of Valladolid Local). For the two local ethnomusicologists, organising the symposium in Marseille represented not only organisational and administrative challenges, but also an intellectual one. Since the field of ethnomusicology was not highly represented at the University of Aix-Marseille, hosting this event provided an opportunity to focus on the discipline in the region, and showcase the richness and complexity of the issues it addresses and documents. The organization of the symposium received invaluable support from Aude Fanlo and the MucemLab team, Anne Faure and Soraya Zahaf, as well as the director (Cyril Isnart), the secretary general (Carole Le Cloiërec) and the administrator (Marion Dumoulin) of Idemec, CNRS-Aix-Marseille. One of the highlights of the week in Marseille was a concert at L'Éolienne by the Rassegna company, led by Bruno Allary, whose compositions and repertoire brilliantly illustrated the concept of bridges and passages in the Mediterranean, much to the participants' delight.

The goal of the programme committee was to rejuvenate Tullia Magrini's original vision by exploring a potential Mediterranean paradigm in light of the technological, cultural, religious, and political developments that affect our fields of study. While the Mediterranean has always been marked by exchanges and contacts, it was the nature of these exchanges and contacts in the present day, as well as what musical practices can tell us about them, that were the focal points of discussion. Thus, the symposium focused on bridges and points of cultural and musical circulation, delving into the extent to which the Mediterranean world still offers a relevant comparative and evolving framework for the configuration, affirmation, display, and dissolution of imaginaries and identities.

Bridges inevitably imply borders, and borders bring forth migrations. In continuation of the previous symposium's

theme on the relationships between music, power, and space, brilliantly organised by Vanessa Paloma Elbaz in Tangier (virtually due to the pandemic), three panels examined the history of migratory movements in the Mediterranean. This included contributions from Judith Cohen, Gabrielle Messeder, Salwa El-Shawan Castelo-Branco, Kawkab Tawfik, Samuel Sami Everett, Simona Wasserman, Areej Abou Harb, George Kokkonis, Stéphane Aubinet, Samir Ferjani, Panagiota Anagnostou, and Nikos Ourdoulidis. Circulations were also explored through generational transitions. Jumps into the later history of music and musical transfers in the basin allowed us to listen to presentations by Francesc Orts-Ruiz, Dorit Klebe, Ilana Webster-Kogen, and Aliosha Pittaka Bielenberg, discussing the more intimate aspects of nostalgia and exile. Symbolic, artistic, and political boundaries were also debated, with a panel focusing on encounters and artistic, literary, and musical works featuring talks by Ruth Davis, Alexandra Morgou, and Christophe Levaux. Another panel delved into music through the lens of politics, offering insights from Ed Emery, Séverine Gabry-Thienpont and Nicolas Puig, and then from Jillian Fulton-Melanson, Michal Moch, and Dalia Ibraheem, particularly concerning the Cairo scene since 2011. As circulations unfold, boundaries dissolve into new transnational configurations, a topic explored by Abderraouf Ouertani, Hélène Sechehaye, and Laïla Amezian.

What would these bridges, passages, and circulations be without the sound technologies that carry and transform them? A panel organised by Jean Lambert with Yassir Bousselam, Ghassan Sahhab, and Moustafa Said, examined the construction of identities coinciding with the emergence of recorded sound. Oded Erez and Francesc Magaro explored recent stakes in NTCI (New Technologies, Communication, and Interfaces) in music. The potential of sound archives in creative spaces was explored by Caroline Boë, Christine Esclapez, Joséphine Simonnot, and Franco Fabbri. Instruments and their organologies also circulate, bringing along their own set of challenges, as discussed through specific case studies by Kira Weiss, Salvatore Morra, and Tarek Abdallah.

Finally, what would these musical circulations be without bodies? Whether as a constraint or a creative vector, a musical body or a sealed-off body, music and bodies travel together in various ways. The gender dynamics within music were extensively discussed in two panels, featuring talks by Naomi Cohn Zentner, Sara Antonini, Loren Chuse, Blanche Lacoste, Abigail Wood, and Kendra Salois. Another panel delved into the theme of bodily involvement through music, dance, and trance in the Mediterranean, presenting insights from Corinne Frayssinet Savy, Maya Saïdani, Faycel Mchiri,



Concert of Compagnie Rassegna, led by Bruno Allary.

Marseille, France. June 2023. Photo provided by Ruth Davis.

and Richard Jankowsky. This rich and intense week concluded with a panel directly focused on "Bridges, Borders, Encounters: Musical Negotiations of Cultural Contact in the Western Mediterranean," featuring the works of Vanessa Paloma Elbaz, Eric Petzoldt, Matthew Machin-Autenrieth, and Alaa Zouiten.

The Study Group held its business meeting on 29 June, led by Ruth Davis, the Study Group's chair. She began by warmly thanking and congratulating the symposium coorganisers and programme co-chairs, as well as all others involved in the successful organization of the event. Among topics discussed were arrangements for the next symposium, and it was agreed that this should be held in 2024 if at all possible, to re-establish the alternating odd/even year pattern with ICTMD World conferences. Davis, who had expressed her intention to step down as chair, was warmly thanked by all members present for her leadership since 2014 and it was agreed that elections for her successor would be held electronically. There followed a presentation of the Study Group's blog and call for contributions by Giuseppe Sanfratello, co-editor with Cassandre Balosso-Bardin since September 2022. The meeting concluded with two contributions in the form of proposals. The first was from Olivier Tourny, who, on the basis of his new research in Corsica, suggested that members of the Study Group should gather to share their current field experiences in the Mediterranean (inventory of traditional music and dance, state of the arts, methodologies, archives, art/science experiments, etc.). The second came from Alexandre Biville, an artist-photographer from Marseille, who offered to contribute to the Study Group's blog with his photographic work on the historic sites of the Rebetiko in Athens.

Multipart Music

by Ardian Ahmedaja, Study Group Chair

The 7th Symposium of the ICTMD Study Group on Multipart Music was hosted by the Department of Musicology and Cultural Heritage of the University of Pavia in Cremona, Italy, on 4–8 September 2023.



Three main topics were discussed: Multipart Music, Technology and Social Distancing; The Body and Embodiment in Multipart Music; and New research. The presentations and discussions on the first topic included issues of strategies developed and experienced in various places for various events (e.g., pilgrimages, festivals, clandestine music events, ear training in the virtual classroom, "singing with the radio") and by various communities when making music together in lockdown conditions with the help of technology. The discussions on the topic of body and embodiment focused both on the possibilities of the human body to make and perceive music as well as on the interaction between performers during a performance act. Issues of new research included questions concerning privilege and inequality in music festivals during lockdown, analysis by means of music information retrieval as well as archives, repositories, and open science.

On behalf of the Study Group Executive Committee, I would like to thank all participants, a good number of whom were new members, for making this event a very fruitful and pleasant experience. A particular thank you goes to the programme committee members Fulvia Caruso (chair), Ignazio

Macchiarella, and Žanna Pärtlas, as well as to the local organising committee for the preparation of the symposium's programme.

The two newest publications of the Study Group were also presented in a separate symposium session: Shaping Sounds and Values: Multipart Music as a Means of Social and Cultural Interaction (2021) and Emotion and Aesthetic Experience During the Performance Act: Explorations on the Making of Multipart Music (2023). In another session, Study Group members presented their activities (a podcast, an online database, publications, and initiatives of music-making as social inclusion). The positive resonance of both presentation formats was connected with the interest in knowing about the end result of each symposium project, as well as about activities carried out by individual members of the Study Group. Accordingly, both presentation formats will continue to be included in the upcoming Study Group symposia.

Among the questions discussed during the business meeting were also those concerning the dissemination of the Study Group activities. We are grateful to Ignazio Macchiarella (University of Cagliari), who is taking care of both websites of the Study Group. The latter website is supported by the University of Cagliari, for which we express our gratitude. Furthermore, two new Study Group members will help with the dissemination process. Giovanni Cestino will work together with Macchiarella, while Alma Bejtullahu has taken the initiative to disseminate Study Group activities on Facebook. We thank both of them for their help!



Participants of the 7th Symposium of the ICTMD Study Group on Multipart Music. Cremona, Italy. Septemer 2023. Photo by Ivan Fumagalli.

As usual, guided visits and music performances formed part of the symposium's programme. More information about each can be found in the symposium's programme, published on the aforementioned websites. The visits to the department's Instruments and Player-Piano Rolls collections were guided by the highly experienced specialists Massimiliano Guido and Pietro Zappalà, who are remarkably engaged with the holdings of their respective collections and efforts to increase the collections. Also very impressive was the visit to the world-renowned violin museum in Cremona, and the meetings with violinmakers (luthiers) in their shops.

In addition, the symposium participants enjoyed the multimedia lecture-performance "Chants, Places, Sources" in the San Bassano Church, by the ITER Research Ensemble, the members of which are university students. On another evening, Stefano Valla on *piffero* and Daniele Scurati on *fisarmonica* played and sang open-air music (without microphones, a principle they are very proud of) from the Apennine area known as the "Four Provinces." The concert took place in front of the cathedral and a very enthusiastic audience, who obviously knew the tradition well (some couples danced near the stage while the artists performed dance tunes).

The presentations and discussions from the symposium will be published in a double peer-review process in <u>Philomusica on-line</u>, the journal of the Department of Musicology and Cultural Heritage of the University of Pavia. It will be edited by Fulvia Caruso, to whom I express my gratitude for her readiness to lead this symposium project to the end!

Music and Dance of Oceania

by Georgia Curran, Study Group Chair

The Study Group has had a busy few months, with a number of members attending the ICTMD 47th World Conference at the University of Ghana in Legon. The Music and Dance of Oceania Travel



Award, bequeathed by the late Barbara B. Smith to support Indigenous scholars to travel to conferences, was awarded to Meri Haami. Meri presented a paper from her $hap\bar{u}$ (subtribal) community titled "He Whiringa Hīnaki: A Kaupapa Māori Ecomusicological Framework Using Te Awa Tupua." Other papers representing the Oceania region included Kirk Sullivan's "Sounding the Diaspora: The Homeland Imaginary in Popular Cook Islands Song," as well as a number of contributions from Australia and Aotearoa to a panel on "Ecomusicologies of Performance" convened by Myfany Turpin

and Georgia Curran, with presentations also by Clint Bracknell, Sudiipta Dowsett, and Sebastian Lowe.

At the conference closing ceremony, Brian Diettrich and Meri Haami announced the 48th ICTMD World Conference location at Te Whanganui-a-Tara (Wellington). As part of this announcement they played a video of Rob Thorne playing the $p\bar{u}t\bar{a}tara$ (conch shell trumpet), which mimicked the karanga (ceremonial calls of encounter) to welcome ICTMD members to Aotearoa. Meri closed with a $k\bar{o}rero$ (speech) and waiata (song) that she composed with her grandmother, Angel Haami, for her doctoral thesis.

In Ghana, the Study Group also held a meeting which welcomed a number of new members. Our Study Group member, Don Niles, was acknowledged for his significant contributions as Vice President of the ICTM (2019–2023), from which he stepped down during the conference. During the meeting, Study Group members discussed the plans for our next symposium to be held in Honolulu, 4–5 June 2024, in the days preceding the Festival for the Pacific Arts and Culture (FestPac 2024). The symposium theme will be "Oceania Networks of Music and Dance: Performing Continuities, Regeneration and Resonances Across Cultures." A Call for Papers has now been circulated and our Study Group looks forward to gathering again in Hawai'i next year.

The Study Group for Music and Dance of Oceania Online Seminar Series has been ongoing and included monthly contributions from the members, on various topics surrounding music and dance research in the Oceania region. An impressive lineup of seminars have been presented in the last year, by Andrew Gumataotao on "Fieldwork Through Filmmaking: Listening to Narrative Medicine in 'Tahdong Marianas'"; Irene Hundleby and Kirsty Gillespie on "The Marson Collection of Musical Instruments at the Queensland Museum"; Denis Crowdy on "Music Ecosystems, Data Ecologies and the Value of Music in the Contexts of Livelihoods (PNG)"; Sam Curkpatrick on "From Unknown to Known: Interpreting Cultural Difference Through Warlpiri Ngurra-Kurlu and Indonesian Pancasila"; Meri Haami on "He Whiringa Hīnaki: A Kaupapa Māori Ecomusicological Framework"; Peter Toner on "Who Sings With Whom and Why? Understanding Yolngu Socio-Musical Worlds"; Jessica Schwarz on "Radiation Sounds and Remembering Justice in the Republic of the Marshall Islands"; Jodie Kell and Tara Rostron (Ripple Effect Band) on "Njárra-Djorrka Wíba: We Carry Our Country With Us"; and Sally Treloyn, Rona Charles, and Pete O'Connor on "Dirna Arrun (We Hold It): Archival Collections and Living Knowledge of Junba in the Kimberley, Northwest Australia." These hour-long seminars, including



Participants of the Welcome Meeting of Study Group on Music and Dance of Oceania. Legon, Ghana. Photo provided by Georgia Curran.

discussion with Study Group members, have been recorded and are available on the Study Group website.

Music, Gender, and Sexuality

The last symposium of the ICTMD Study

by Marko Kölbl, Study Group Chair

Group on Music, Gender, and Sexuality took place at the Music Academy in Zagreb, Croatia, on 24–28 September 2021, after it had been postponed from its initial date in 2020 due to known reasons. The meeting was wonderfully put together by the local organising committee, chaired by Naila Ceribašić from the Institute of Ethnology and Folklore Research and Mojca Piškor from the Academy of Music, University of Zagreb. The rich programme featured 32 speakers from various regional and professional back-

32 speakers from various regional and professional backgrounds and diverse career stages. Since there were still restrictive measurements against the virus in place worldwide, the majority of the participants attended online. The most palpable streams of approaches and topical foci were intersectionality in ethnomusicological research; queer approaches, especially music and dance expressions of queer groups and individuals; as well as feminist resistance and activism, implicitly and explicitly present in and through music and dance practices.

During the world conference in Ghana, 13–19 July 2023, an exceptionally high number of papers addressed music- and

dance-related research on gender and sexuality, since the fourth theme of the conference was "Gender and Sexuality in Global Music and Dance." A panel sponsored by the Study Group highlighted West African approaches to the field of gender and sexuality in music and dance in a plenary session titled "Negotiating Gender and Sexuality in Global Music and Dance," chaired by the Head of the Department of Music of the University of Legon, Adwoa Arhine. The merits of holding the conference in Sub-Saharan Africa was noticeable during the Study Group's welcome meeting on 19 July 2023, where a great number of new members from the region and its surroundings, as well as other parts of the world, joined the Study Group.

The Study Group's attempts to decentralise Europe and Western-centric conceptualisations of gender and sexuality also became apparent in the choice of the next symposium's site. The 12th Symposium of the ICTMD Study Group on Music, Gender, and Sexuality will take place at Sunway University in Kuala Lumpur, Malaysia, on 27–31 August 2024, as voted by the membership present on-site and online during the Study Group's welcome meeting in Legon. This will be the first time in the history of the Study Group that a symposium will be held outside Europe—a long overdue move to decentralise, internationalise, and diversify the Study Group's membership and prevalent research areas. The local organising committee is chaired by Mayco Santaella from Sunway University Kuala Lumpur, to whom we owe great thanks for his dedication and support. The programme committee is chaired by Cornelia Gruber from the Vienna Phonogram Archive of the Austrian Academy of Sciences, and consists of Linda Cimardi, Patricia Hardwick, Thomas Hilder, and Rachel Ong. While new research in the area of gender and sexuality is always welcome at Study Group symposia, some of the thematic streams suggested in the call for papers will address postcoloniality and gender/sexuality, citizenship and gender/sexuality, as well as trans studies. The call for papers will be issued on 15 October 2023, the deadline for proposing abstracts will be at 1 December 2023.

After four years of service, the terms of the Study Group's Vice Chair Rachel Ong (University of Music and Performing Arts Graz, Austria), and Secretary Rasika Ajotikar (University of Hildesheim, Germany) will come to an end. Both have done valuable and dedicated work for our Study Group, ranging from everyday administrative errands to countless board meetings via Zoom and their efforts for the Zagreb symposium 2021 and the Kuala Lumpur symposium 2024. I would like to extend my sincerest thanks to Rasika and Rachel for their impactful service for the Study Group. After

a call for nominations for both positions that ended in September 2023, the elections for new Vice Chair and new Secretary of the Study Group will run until the end of October 2023. The members of the Study Group who are ICTMD members in good standing will be informed by the ICTMD Secretariat about the voting procedure.

After the Study Group's name change from "Music and Gender" to "Music, Gender, and Sexuality," as voted unanimously by the membership presented at the Study Group's business meeting during the World Conference in Bangkok, Thailand, in July 2019, we now propose an inclusion of "dance" into the Study Group's name. This idea was already discussed in Study Group business meetings before the Council's name was changed to International Council for Traditions of Music and Dance, a move received with joy by the Study Group's board. The Study Group's mission statement (formulated in 1987) will also be subject of a revision. We will vote on a change of both, the Study Group's name and mission statement, during the 12th symposium in Kuala Lumpur in 2024. A discussion on suggested new names and possible changes to the mission statement will be possible on the Study Group's listsery, if you are interested in joining the listsery, please subscribe here.

We hope to see many of you in Kuala Lumpur in August 2024, to further the discourse on gender and sexuality in the study of traditions of music and dance worldwide.

Musical Instruments

by Lin Zhi, on behalf of the Study Group

The 24th Symposium of the ICTMD Study Group on Musical Instruments was held on 29 March–1 April 2023, hosted by the Music Faculty of the University of the Visual and Performing Arts, in Colombo,



Sri Lanka. Study Group symposia are held biennially and this was the second consecutive symposium hosted by the same venue. The event consisted of 13 sessions, including workshops, scholarly presentations, one business meeting, and a final excursion.

The 28 participants focused on two topics: (1) Sound Manipulation on/through Musical Instruments: Refining Versus Simplification in Transmission and Performance; and 2) Humans and Their Musical Instruments as Part of Nature. All online presentations were prerecorded and played back by the organisers. This presented a challenge for the technical team

due to the constant switching between video and live streaming and poor stability of the electric power supply.

A short opening ceremony, chaired by Saman Panapitiya and Ranjith Fernando, was followed by a *guqin* workshop by Hoh Chung Shih, who pointed out the relationship of movement, sound, and perception in the context of live performance.

Huang Wan, who also chaired the programme committee, presented "A Newly Emerging and Socially Inclusive 'Pitiful' Sound: Okinawan Ryukyu Karen in the View of Art Therapy and Musical Well-Being," also briefly introducing the thirteen-string musical instrument Ryukyu karen. Wan cited the experimental research conducted by Japanese scholars on the instrument, indicating that the Ryukyu karen is an easy-toplay and emotionally-stabilising instrument, which can have a therapeutic effect and is useful for further research in the field of neuroscience and rehabilitation. Choduraa Tumat and Bernard Kleikamp emphasised the relationship among singing, musical instruments, and nature, in "The Tuvan Khöömei Throat-Singing and Its Igil Accompaniment as Instruments of Nature," arguing that all sound is part of nature. Saida Daukeyeva, speaking about "Making the Kazakh Qobyz: Musical Instrument as a Sentient Being," illustrated that for Kazakhs, the *qobyz* is a musical instrument and a sentient being by observing the making of the instrument by performer Tölegen Särsenbaev.

Gisa Jähnichen took an ephemeral look at the production and use of musical instruments in "The Future of Instrumental Sound and Instrumentalists." She pointed out that automation and artificial intelligence cannot take over the creation of music or any sound production. Jocelyn Clark, in "From Folk Music to Art Music: The Evolution of Sanjo," provided an overview of the development of sanjo by outlining the experiences of successive generations of intangible cultural bearers. Yang Chen presented "Studies on Resonators of Local Wind Instruments in Southwest China," using audio and video recordings from research in a large number of wind instruments and resonators collected in southwest China. Zhong Weicheng analysed in "The Functionality of Instrumental Timbre in Religious Rituals" the sound of instruments by looking at the selection, playing methods, and timbre. Nicola Renzi presented "Biegga, Cáhci, Duoddarat, and Other 'Geo-Phones': Polyorganicity of Sápmi and Environmental Accompaniments to Sami Joiks," discussing Sami's use of all matter in nature as musical elements, recommending opening up to more-than-human ontologies.

Chinthaka Prageeth Meddegoda's topic was "The Mandoharp Creation of Amaradheva and Its Use in the 1980s and



Participants of the 24th Symposium of the ICTMD Study Group on Musical Instruments and UVPA staff. Colombo, Sri Lanka. April 2023. Photo courtesy of UVPA.

1990s," concluding that all parts of the instrument played an important role in achieving the desired sound and that inventions like that had their specific time period. Iranga Samindani Weerakkody's topic was "The Use of Conch Shells in the Sri Lankan Cultural Context," showing the evolution of the *hakqediya* and its significance as a musical instrument. In "Refining Pluralism or Over Simplification of Musical Cultures," Gerald Ng Kea Chye examined the Orkestra Traditional Malaysia, which originated from a supposed multicultural community, highlighting the orchestra's challenges resulting from using a European tuning system, which deviated from some traditional Malay music features. Lu Song presented "The Long Drum of Yao Lusheng in the Fuchuan Area of Guangxi," also explaining the dance steps associated with the drum. Nishadi Meddegoda discussed in "The Production of Tabla in Sri Lanka" the form and methods for making tabla drums and the reasons for it.

Yang Yujia briefly reported in "Stones Can Also Be Used as Musical Instruments" on instrument makers and musicians who should discover new concepts and fresh ideas as environmental opinions and ideological goals. Xue Tong illustrated in "The Flow of Han: Woong Yi Lee's Transnational Musicking Research," the role and significance of the *daegeum* as an important apparatus for the construction of dual identities. Rūta Žarskienė presented "The Lithuanian Diaspora Brass Bands in the USA," focusing on their activities and significance for an awakening of Lithuanian self-consciousness. "Bamboo Siblings: The Mouth Organs in Continental Southeast Asia and China" by Liu Xiangkun introduced four types of mouth organs popular in mainland Southeast Asia and China. Sahereh Astaneh's contribution "The Role of Spirituality and Nature in Iranian Performance Traditions," ex-

amined the performance of Ashura, an activity of mourning by Shia Muslims and ritual traditions.

W.M.D.A.L.B. Tilakaratna presented "Vocalised Strings: Uniqueness in the Layers of Alice in Chains," providing a case study of the band Alice in Chains to understand the expressionism of using simplistic riffs and how layering is used in the band's music to create a larger sound. Adilia Onying Yip, in "Re-constructing the Azande Manza Xylophones of Northern DR Congo Through Artistic Experimentation," revealed the xylophone's performance, listening processes, and specific experiences of the instrument's social meaning and function through the production of replicated sound installations and artistic experiments. Andrew Filmer and Sulwyn Lok talked about "A New Conversation of Viola and Zhongruan," bringing together a performer/researcher and a performer/composer for a composition that explores not just the two instruments chosen for performance but also a wide range of Southeast Asian traditional musical instruments and associated traditions, from which the music repertoire gained inspiration.

Chu Zhuo presented "On the Relationship Between Zhuang Qīxiánqín and Similar Musical Instruments," introducing the form and structure of a Zhuang seven-stringed musical instrument and its origins. Massimo Cattaneo's presentation "Timbral Manipulation of Flute Sound in Flamenco as a Process of Indigenisation" examined the reasons for manipulating the flute's sound to undergo a process of localisation in the tradition, by comparing playing methods currently developed in flamenco with those taught in classical and jazz schools. Ahmad Faudzi Musib's focus was on "Refining vs. Simplification in Sape Players Tusau Padan, Matthew Ngau Jau, Jerry Kamit, and Tuyang Tan Ngan's Transmission and Performance on and Through Sound Manipulation."

Timkehet Teffera spoke about "Embracing Nature and Producing Instruments: The Case of Waza Trumpets of the Bertha," as the result of field research carried out in 2005 in the Benishangul Gumuz region of western Ethiopia. Christopher A. Miller examined in "Pa'O Khaya Revealed: New Materialism in Ethnographic Organology" the *khaya* to varying degrees through an ontological framework. The final presentation was titled "Nurturing Music with Nature: Sound Construction of vaCopi Timbila and Cimbveka" by Joaquim Borges Gove. This paper used indirect observation and focus groups to gather data. The next session showed a research documentary on Sri Lankan drums prepared by Kamani Samarsinghe and her colleagues.

The business meeting of the Study Group was carried out in a hybrid way. It was decided to organise the next symposium in New York, according to an invitation made by Rastko Jakovljevic. Furthermore, submission details to the Study Group Publication SIMP were widely discussed.

Participants and organisers thanked all people involved in holding this symposium. The success of the event was based thankfully on the support of the team from the Music Faculty of the University of the Visual and Performing Arts in Colombo. It is worth mentioning that the Study Group chair traveled to Sri Lanka to attend the conference, despite having recently undergone two surgeries on her left ankle.

The day after, all offline attendees were taken to Kurugama, where the process of making a drum was observed. The participants also had the opportunity to visit the Kandyan Tooth Temple, one of the holy places in Sri Lanka.

The symposium was a unified presentation of the arguments and academic results of scholars from all over the world, from documentary/historical research and current state of musical instruments to ecological sustainability on the future development of musical instruments.

Other reports

54th IASA Conference & 4th ICTMD Forum

by Svanibor Pettan

Fora, the youngest of ICTMD's four types of scholarly gatherings, marked by collaboration of ICTMD with one or more sister societies, received considerable interest among the membership since its first event, organised together with the <u>Society</u>



for Ethnomusicology (SEM) and the European Seminar in Ethnomusicology in Limerick, Ireland, in 2015. The second Forum, co-organised with the International Musicological Society (IMS) and the International Association of Music Libraries, Archives and Documentation Centres (IAML) in Abu Dhabi, UAE, in 2017; and the third one, co-organised with SEM, IMS, IAML, the International Association for the Study of Popular Music, and the Society for Traditional Music of China in Beijing, China, in 2018, were followed by a long pause caused by the COVID-19 pandemic. Finally, in 2023, we were able to move forward, and we did it promptly and efficiently, for the first time hand in hand with the Inter-



national Association of Sound and Audiovisual Archives

(IASA), "a professional association and the body that sets the standards for the long-term care, access, and preservation of the world's sound and audiovisual heritage. Through active members around the world and its training initiatives, IASA supports and advocates for the development of best professional standards and practices among organisations and individuals who share these goals." IASA was founded in 1969 and holds conferences on an annual basis in different parts of the world.

The joint event, which took place in the representative historical halls of Istanbul University, located in the largest and most famous city of Türkiye, benefited 168 onsite and 99 online registered participants from fifty countries all over the globe. 122 participants were members of IASA, 49 of ICTMD, 19 of both societies, and the rest of neither of them. There was a clear sense of welcome to all participants to take part in the whole programme, regardless of their affiliations. The event was managed by three committees: a Planning Committee, chaired by representatives of IASA (Perla Olivia Rodriguez), ICTMD (Svanibor Pettan) and Istanbul University (Abdullah Akat), a Programme Committee, chaired by Jennifer Vaughn, and a Local Arrangements Committee chaired by Abdullah Akat. The key initiators of the event were Marija Dumnić Vilotijević, an active member of both IASA and ICTMD, and the ever-present Abdullah Akat. It was a true pleasure to work together with IASA President Tre Berney and many other colleagues whose names can be found here. Both IASA and Istanbul University proved to be excellent partners, and the result couldn't be anything less than a fully successful and mutually beneficial encounter.

The overarching title of the event was "Collaborating to Preserve and Safeguard Audiovisual and Related Heritage." The themes included: Digital Preservation in Sound and Audiovisual Archives—New Collaborative Tools and Strategies;

Metadata and Curation; Migration and Sound and Audiovisual Archives; Collaborative Ideas to Protect Sound and Audiovisual Heritage at Risk; Research and Dissemination; Diversity, Accessibility, and Inclusivity in Archives; The Past and Future of Archival Studies and Audiovisual Archives in Türkiye and the Turkic World; and Collaborating to Preserve, Document, and Safeguard Traditional Music and Dance.

The programme included a keynote address delivered by Anthony Seeger (long-time member of both societies), papers, organised panels, workshops, tutorials, posters, films, a concert, professional visits to Istanbul's cultural heritage institutions, and a boat excursion which proved to be a perfect tool for informal discussions and for setting future collaborations. The presentations took us to a variety of settings, enabling participants to learn about challenges, approaches, and solutions in different parts of the world. Some of them provided practical tips on how to deal with specific problems, exercises on how to build, for instance, a community archive or how to use advanced technologies. The complementarity of IASA and ICTMD, mentioned at several occasions during the event, was nicely summarised by Naila Ceribašić, who pointed out in her presentation to the key concepts such as preservation (IASA) and safeguarding (ICTMD), shared aims at

glocalising archives, in decolonizing music and dance studies, and in addressing UNESCO and WIPO (World Intellectual Property Organization) UN agencies, as well as to joint perspectives for IASA committees and ICTMD Study Groups in the shared brainstorming and projects in the future. The only surprising fact was how the first joint event of these two very international and complementary societies took place as late as 2023.

The event's nicely designed online programme, including abstracts and biographical information for each participant, <u>can</u> <u>be found here</u>, while more photographical documentation will be soon added to the ICTMD Online Photo Gallery. Among the attendants were also the guest of honour, Dusen Kasseinov, former Secretary General of Turksoy, and Pia Shekhter, the President of IAML.

The same majestic venue will host yet another ICTMD event in 2024: the joint symposium of our Study Groups on Applied Ethnomusicology and on Sacred and Spiritual Sounds and Practices.



Participants of the 54th IASA Conference & 4th ICTMD Forum. Photo by Aytekin Akay.

Upcoming ICTMD events

2023

★ 5-8 Dec 2023: 12th Symposium of Study Group on Music and Minorities Location: Kelaniya, Sri Lanka

2024

- ★ 1 Jan 2024: Deadline for submissions of manuscripts to issue 2024-2 of <u>Yearbook for Traditional Music</u>
- ★ 1 Mar 2024: Deadline for submissions to ICTMD Article, Book, and Documentary Film or Video Prizes
- ★ 4-6 Jun 2024: 11th Symposium of Study Group on Music and Dance of Oceania Location: <u>Honolulu, Hawai'i, USA</u>
- ★ 20-26 Jun 2024: 7th Symposium of Study Group on Performing Arts of Southeast Asia Location: Iloilo City, Philippines
- ★ 11-13 Jul 2024: 3rd Symposium of Study Group on Music and Allied Arts of Greater South Asia Location: Dhaka, Bangladesh
- ★ 21-28 Jul 2024: 33rd Symposium of Study Group on Ethnochoreology Location: İzmir, Türkiye
- ★ 23-25 Aug 2024: 8th Symposium of Study Group on Musics of East Asia Location: Osaka, Japan
- ★ 18-20 Sep 2024: 3rd Symposium of Study Group on Sound, Movement, and the Sciences Location: Oslo, Norway
- ★ 23-27 Sep 2024: 15th Symposium of Study Group on Mediterranean Music Studies Location: Palermo, Italy
- ★ 8-12 Oct 2024: 25th Symposium of Study Group on Sources and Archives for Music and Sound Studies

Location: Berlin, Germany

- ★ 21-27 Oct 2024: 9th Symposium of Study Group on Music and Dance in Southeastern Europe Location: Cluj-Napoca, Romania
- ★ 23-27 Oct 2024: Joint Symposium of Study Groups on Applied Ethnomusicology and on Sacred and Spiritual Sounds and Practices Location: Istanbul, Türkiye
- ★ 15-18 Nov 2024: 2nd Symposium of Study Group on Indigenous Music and Dance Location: Chaiyi, Taiwan

2025

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

Featured publications by ICTMD members

After Intangible Cultural Heritage: An Investigation and Research on China's Intangible Cultural Heritage

Xiao Mei and Yang Xiao. Shanghai: Shanghai Music Press, 2023. Paperback, 416 pp. In Chinese. ISBN 9787552325058. Purchase (RMB 83.20)

These are the survey and research results of 11 intangible cultural heritage projects focused on the singing activities of important folk rituals, such as the Grand Songs of the Dong People and the Jiangnan Silk-and-Bamboo, which have been passed down for over two hundred years. The book provides a detailed research report on the inheritor, intangible cultural heritage system, re-contextualising, multiple overlapping of performance



forms, and dynamic relationships among participants, etc., providing detailed references for inheritance and protection of intangible cultural heritage.

Asian-European Music Research 11

Xiao Mei and Gisa Jähnichen, eds. Berlin: Logos, 2023. Hardcover, 131 pp, p-ISSN 27012689, e-ISSN 2625378X. Purchase (EUR 22)

This issue is a mixture of different and very comprehensive studies on cultures along the Great Silk Road, from Indonesia to the United Arab Emirates to the Sudan. The issue 11 is special in only comprising 10 contributions, including 2 short review essays.



Music, Dance and the Archive

Amanda Harris, Linda Barwick, and Jakelin Troy, eds. Sydney: Sydney University Press, 2022. Paperback and e-book, 206 pp. ISBN 9781743328675. <u>Purchase</u> (AUD 50) - <u>Open access</u> (free)

Music, Dance and the Archive reimagines records of performance cultures from the archive through collaborative and creative research. In this edited volume, Amanda Harris, Linda Barwick, and Jakelin Troy bring together performing artists, cultural leaders, and interdisciplinary scholars to highlight the limits of archival records of

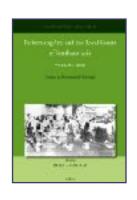


music and dance. Through artistic methods drawn from Indigenous methodologies, dance studies and song practices, the contributors explore modes of re-embodying archival records, renewing song practices, countering colonial narratives and re-presenting performance traditions.

Performing Arts and the Royal Courts of Southeast Asia, Volume One: Pusaka as Documented Heritage

Mayco Santaella, ed. Brill, 2024. Hardback and e-book. ISBN 9789004535602 (print), 9789004686533 (PDF). $\underline{\text{Purchase}}$ (from EUR 135)

This publication brings together current scholarship that focuses on the significance of performing arts heritage of royal courts in Southeast Asia. Royal courts have long been sites for the creation, exchange, maintenance, and development of myriad forms of performing arts and other distinctive cultural expressions. The first volume,



Pusaka as Documented Heritage, consists of historical case studies, contexts and developments of royal court traditions, particularly in the nineteenth and twentieth centuries.

Tíha a beztíže Folkloru: Folklorní hnutí druhé poloviny 20 století v českých zemích

Daniela Stavělová, ed. Prague: Academia, 2021. Hardback, 694 pp., 210 photos. In Czech. ISBN 9788020032867. Purchase (CZK 520)

This collective monograph is the result of long-term research of the so-called folk-lore movement of the second half of the twentieth century, and it is the first work to deal in such a comprehensive scope with this significant and contradictory phenomenon of then Czechoslovakia, i.e., in all its cultural and especially social contexts. The initial question was wheth-



er the folklore movement was an instrument of political propaganda of the communist regime, or were they, on the contrary, islands of human and artistic freedom that became a kind of safe place for the realisation of their own strategies and alternative ideas?

Traditional and Contemporary Interpretation of National Instrumental Music

Xiao Mei and Yan Xu. Shanghai: Shanghai Conservatory Music Press, 2023. Paperback, 177 pp. In Chinese. ISBN 9787556104062. <u>Purchase</u> (RMB 52)

This volume reproduces workshops by artists like Tan Longjian, Cai Yayi, Chen Silai, Li Fengyun, Wang Jianxin, Wu Man, Zhong Yufeng, Deng Jiandong, Yan Huichang, Na Risu, and Anda Group, as well as lectures by the editors and study discussions between teachers and students on different topics, with chapters embedded with reflections and feedback



from course participants. It presents musicological interpretation and reflection in vivid examples, discussing the choices and challenges that "national instrumental music" has made in its historical construction, and its diversity due to diachronic processes.

Translated Works on Historical Ethnomusicology

Lin Da and Qi Kun, eds. Shanghai: Shanghai Music Press, 2023. Paperback, 196 pp. In Chinese. ISBN 9787552325607. Purchase (RMB 71.3)

Translated Works on Historical Ethnomusicology is a collection of nine selected papers authored by Bruno Nettle, Kay Kaufman Shelemay, Philip Bohlman, Edward Bruner, Shi Xiangsheng, Arnd Adje Both, and Caroline Bithell, who have made outstanding contributions in the field of ethnomusicology. The aim of this



volume is to present the exploration process of historical ethnomusicology as a concept, method, discipline, and field by Western scholars.

World Network

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

As of October 2023, the International Council for Traditions of Music and Dance is officially represented in 132 countries or regions.

Afghanistan

Mirwaiss Sidiqi, Liaison Officer

M Albania

Ardian Ahmedaja, Liaison Officer

Algeria

Salim Dada, Liaison Officer

New vacancy — In search of new representative

Argentina

<u>Adriana Cerletti</u>, Liaison Officer

Marmenia Armenia

Tatevik Shakhkulyan, Liaison Officer

🌌 🌌 Australia 🤨

New Zealand

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Austria

Sarah Weiss, Chair of National Committee

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Bahrain

Noor Al Qassim, Liaison Officer

Bangladesh

<u>Sayeem Rana</u>, Liaison Officer

Belarus

New vacancy — In search of new representative

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Bhutan

Sonam Dorji, Liaison Officer

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<u>Daniel Avorgbedo</u>r, Liaison Officer

Greece

John Plemmenos, Chair of National Committee

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<u>Urmimala Sarkar Munsi,</u> Liaison Officer

Indonesia

Wayan Sudirana, Liaison Officer

☑Iran, Islamic Republic of

Mohammad Reza

Azadehfar, Liaison Officer

Iraq

<u>Farah Zahra</u>, Liaison Officer

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Moshe Morad, Chair of National Committee

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<u>Sergio Bonanzinga</u>, Chair of National Committee

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Oshio Satomi, Chair of National Committee

ZJordan

<u>Fadi Al-Ghawanmeh</u>, Liaison Officer

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Zakiya Sapenova, Liaison Officer

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Kanykei Mukhtarova, Liaison Officer

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🍱 Lebanon

Guilnard Moufarrej, Liaison Officer

🍱 Libya

Abdulmonam ben Hamed, Liaison Officer

Lithuania

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<u>Tan Sooi-Beng</u>, Chair of National Committee

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Mohamed Ikram, Liaison Officer

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Miguel Olmos Aguilera, Liaison Officer

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Montenegro

Zlata Marjanović, Liaison Officer

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Myanmar

Ne Myo Aung, Liaison Office

▶ Nepal

Ram Prasad Kadel, Liaison Officer

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<u>Huib Schippers</u>, Liaison Officer

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Man Oman

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New vacancy — In search of new representative

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Yassine Ayari, Liaison Officer

Republic of

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<u>Sheen Dae-Cheol</u>, Chair of National Committee

■Republic of

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<u>Diana Bunea</u>, Liaison Officer

■Romania

<u>Iaonida Costache</u>, Liaison Officer

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Federation

Olga Pashina, Liaison Officer

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<u>Fadil Alturki</u>, Liaison Officer

Mar. Serbia

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<u>Lee Ming-yen</u>, Liaison Officer

Slovakia

Bernard Garaj, Chair of National Committee

Slovenia

Mojca Kovačič, Chair of National Committee

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<u>Irene Karongo Hundleby,</u> Liaison Officer

South Africa

<u>Alvin Petersen</u>, Liaison Officer

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Francisco J. García Gallardo, Chair of National Committee

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Lasanthi Manaranjanie Kalinga Dona, Chair of National Committee

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Sulaiman Abo-Albashar,
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Sverker Hyltén-Cavallius, Chair of National Committee

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<u>Britta Sweers</u>, Chair of National Committee

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Mohamad Hamami, Liaison Officer

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Ma Ming-Hui, Chair of Regional Committee

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<u>Chorshanbe Goibnazarov</u>, Liaison Officer

Thailand

Pornprapit Phoasavadi, Liaison Officer

Tunisia

Ala El Kahla, Liaison Officer

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<u>Nicholas Ssempijja</u>, Liaison Officer

Ukraine

Olha Kolomyyets, Liaison Officer

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United Kingdom

<u>Lea Hagmann</u>, Chair of National Committee

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<u>Imani Sanga</u>, Liaison Officer

United States of

America

<u>Tomie Hahn</u>, Chair of National Committee

Uruguay

<u>Marita Fornaro</u>, Liaison Officer

= Uzbekistan

Alexander Djumaev, Liaison Officer

≥ Vanuatu

Monika Stern, Liaison Officer

Venezuela

<u>Katrin Lengwinat</u>, Liaison Officer

☑ Viet Nam

Phạm Minh Hương, Chair of National Committee

Yemen

Rafik al-Akuri, Liaison Officer

Zambia

Kapambwe Lumbwe,
Liaison Officer

運 Zimbabwe

<u>Jerry Rutsate</u>, Liaison Officer

Study Groups

ICTMD Study Groups are formed by ICTMD members sharing a common area of scholarly study. Their general provisions are defined by the <u>Memorandum on Study Groups</u>, and may be further governed by their own bylaws.

Study Groups organise symposia and business meetings, and publish their own works.

1. African Musics

Chair: Sylvie Le Bomin

2. Applied Ethnomusicology

Chair: <u>Huib Schippers</u>

3. Audiovisual Ethnomusicology

Chair: Leonardo D'Amico

4. Ethnochoreology

Chair: Placida Staro

5. Global History of Music

Chair: Razia Sultanova

6. Iconography of the Performing Arts

Chair: Zdravko Blažeković

7. Indigenous Music and Dance

Chair: Yuh-Fen Tseng

Secretariat: Shuo Niki Yang & Xinjie

Chen

8. Magām

Chair: Alexander Djumaev

9. Mediterranean Music

Studies

Chair: <u>Ruth Davis</u>

10. Multipart Music

Chair: Ardian Ahmedaja

11. Music and Allied Arts of

Greater South Asia Chair: Richard K. Wolf 12. Music and Dance in Latin
America and the Caribbean

Co-Chairs: Javier Silvestrini ${\mathcal E}$

Katharina Döring

13. Music and Dance in Southeastern Europe

Chair: Mehmet Öcal Özbilgin

14. Music and Dance in the Turkic World

Chair: Abdullah Akat

15. Music and Dance of Oceania

Chair: Georgia Curran

16. Music and Dance of the Slavic World

Chair: <u>Ulrich Morgenstern</u>

17. Music and Minorities

Chair: Svanibor Pettan

18. Music Archaeology

Chair: Raquel Jiménez Pasalodos

19. Music in the Arab World

Chairing Committee: <u>Hayaf Yassine</u>, Michael Frishkopf, & Anas Ghrab

20. Music, Education and

Social Inclusion

Chair: Sara Selleri

21. Music, Gender, and Sexuality

Chair: Marko Kölbl

22. Musical Instruments

Chair: Gisa Jähnichen

23. Musics of East Asia

Chair: Yang Yuanzheng

24. Performing Arts of Southeast

Asia

Chair: Made Mantle Hood

25. Sacred and Spiritual Sounds and Practices

Co-Chairs: Irene Markoff & Marcia

Ostashewski

26. Sound, Movement, and the Sciences

Chair: <u>Kendra Stepputat</u>

27. Sources and Archives for Music and Sound Studies

Co-Chairs: <u>Gerda Lechleitner</u>

& Miguel A García

Executive Board

The Executive Board consists of a President, two Vice Presidents, and nine Ordinary Members elected by the Council's membership. The Executive Board may additionally co-opt up to three Ordinary Members. The General Editor of the *Yearbook for Traditional Music* is an ex officio member of the Executive Board for the duration of their mandate.



Svanibor Pettan
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Samuel Araújo
Brazil
Vice President (2023–2027)



Tan Sooi Beng
Malaysia
Vice President (2021–2025)



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Brian Diettrich
New Zealand
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Türkiye EB Member (2023–2025)

Olcay Muslu



Lonán Ó Briain
Ireland/UK
General Editor of YTM



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Mayco A. Santaella
Argentina/Malaysia
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Susana Sardo
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<u>Urmimala Sarkar Munsi</u> India EB Member (2023–2025)



Kendra Stepputat
Austria
EB Member (2021–2027)



<u>Jasmina Talam</u> Bosnia and Herzegovina EB Member (2021–2027)

Secretariat

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

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

Contact information

International Council for Traditions of Music and Dance

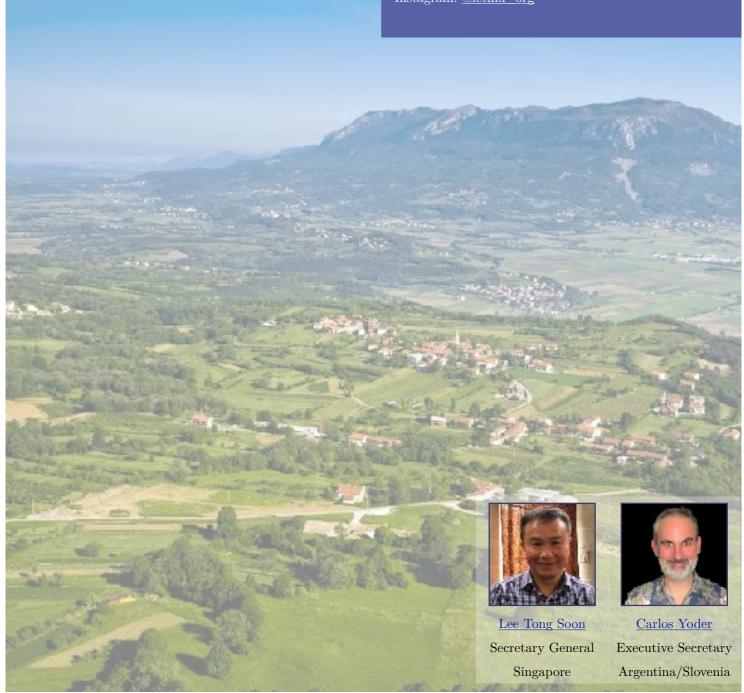
Lokavec 130B 5270 Ajdovščina

Slovenia

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Website: www.ictmd.org

Facebook: facebook.com/ictmd.org

Instagram: <u>@ictmd_org</u>



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

Membership Information

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

As a non-governmental organisation in formal consultative relations with UNESCO and by means of its wide international representation and the activities of its Study Groups, the International Council for Traditions of Music and Dance acts as a bond among peoples of different cultures and thus contributes to the peace of humankind.

Membership

All ICTMD memberships run from 1 January to 31 December, except for Life and Joint Life Memberships (see below).

Members in good standing are entitled to:

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

Memberships for individuals

- * Standard Membership: EUR 60
- * Joint Membership (*): EUR 90
- * Student Membership (**): EUR 40
- * Emeritus Membership (***): EUR 40
- * Life Membership: EUR 1,200
- * Joint Life Membership (*): EUR 1,500
- (*) Joint Memberships are available for partners who both wish to join. They receive only one set of ICTMD publica-

tions, but otherwise enjoy all the other privileges and responsibilities of Ordinary Members.

- (**) Individuals may take advantage of Student Membership rates for a maximum of five years. Proof of student status will be required.
- (***) Available only to applicants retired from full time work who have been members of the ICTMD for at least five years.

Memberships for organisations

Institutional Memberships are available to institutions, libraries, regional scholarly societies, radio-television organisations, and other corporate bodies. Institutional Members are able to choose the number of individuals they would like to attach to their Institutional Membership (a minimum of four). These "Institutional Related Members" enjoy the same benefits as full Ordinary Members, i.e., participation in the Council's activities, voting in elections, receipt of publications, and access premium website content.

Institutional Subscriptions to the Yearbook for Traditional Music are available in electronic-only, print-only, and print+electronic formats. Please visit this page for more information.

Supporting memberships

All members who are able to sponsor individuals or institutions in a soft-currency country are urged do so by paying an additional fee of EUR 30 for each sponsored individual or institution. If the recipient is not named, ICTMD will award the supported membership to one or more individuals or institutions in such countries.

Payment methods

Remittance payable to the ICTMD Secretariat is preferred in euros via Electronic Funds Transfer (also known as bank transfer, giro, wire transfer, or SEPA/UPO order). Other currencies and payment methods are accepted (major credit and debit cards, PayPal, cheques), but additional charges may apply.

For any questions regarding memberships, please write to secretariat@ictmd.org.

Publications by ICTMD

Yearbook for Traditional Music

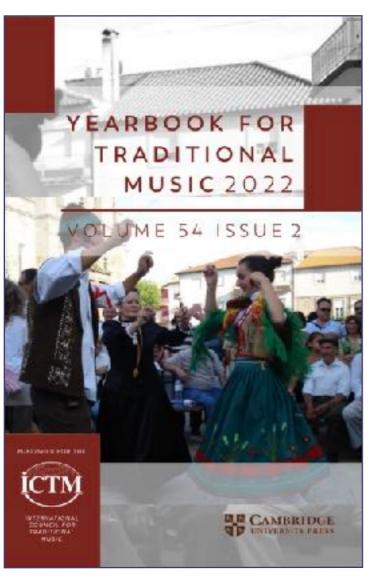
The Yearbook for Traditional Music is a refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research. Since 2019 it is published on ICTMD's behalf by Cambridge University Press.

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

General Editor: Lonán Ó Briain.

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

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



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

Bulletin of the ICTMD

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

* ISSN (Online): 2304-4039

* Editor: Carlos Yoder

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

The Bulletin of the ICTMD was established in 1948 as the Bulletin of the International Folk Music Council. Until its April 2011 issue (Vol. 118), the Bulletin was printed and posted to all members and subscribers. Starting with its October 2011 issue (Vol. 119), the Bulletin became an electronic-only publication.

The Bulletin of the ICTMD is made available through the Council's website in January, April, and October each year. It can be downloaded free of charge, and all are encouraged to redistribute it according to the <u>Creative Commons BY-NC-SA 3.0 Unported License</u>, 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.