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Message from the Secretary General

by Lee Tong Soon

With the support of our membership, ICTM has navigated through the past two years of rapid changes and uncertainties with confidence and conviction in the roles the Council can play at the intersection of humanities, social well-being, and the arts. Our forthcoming 46th World Conference (Lisbon 2022), the two membership surveys, the ICTM Dialogues, and the relevant changes to the Statutes, are a few examples of how ICTM adapts and adjusts its organizational structures and processes, to explore innovative ways forward as we confront new challenges and opportunities.

At the core of ICTM's achievements are our individual members, Study Groups, and members of the World Network. In this *Bulletin* you will get a sense of how vibrant our communities are through the various reports sent from around the globe. I would like to highlight a few recent developments here. A warm welcome to Adrian Scahill, Tomie Hahn, and Susana Sardo, the new chairs of the National Committees for Ireland, the USA, and Portugal, respectively. We are delighted to welcome four new Liaison Officers: Ioanida Costache (Romania), Beatriz Herrera (Guatemala), Jamilya Kurbanova (Turkmenistan), and Sam-Ang Sam (Cambodia). You will find on pages 25–27 of this *Bulletin* the first ever report from Cambodia in ICTM's history. At this point in time, Ethiopia and Kuwait are no longer part of the ICTM World Network, and we look forward to future developments in these regions. We are also currently in search of a new representative for Tajikistan. If you have any suggestions, please do not hesitate to [contact the Secretariat](#).

In 2021, 14 Study Group symposia were held in either online or hybrid form, a sign that ICTM activities have, despite the pandemic, not stopped. I am also pleased to announce the establishment of the new Study Group on Indigenous Music and Dance. Its chair is Marcia Langton, the Vice Chair is Muriel Swijghuisen Reigersberg, and the Secretaries are Anthea Skinner, Shuo Niki Yang, and Xinjie Chen. Also in the past year the Secretariat has helped conduct the elections of the Study Groups on Music and Minorities; on Music, Gender, and Sexuality; on Music in the Arab World; and on Music of the Turkic-speaking World.

Please note that the analysis of the results of the 2020 membership survey is now available online in [the user area](#) of the ICTM website. In addition, the ratification ballot of the changes to the Statutes that were approved during the latest



General Assembly (24 July 2021) will be conducted before the end of the year.

I would like to take this opportunity to express the Secretariat's gratitude to Salwa El-Shawan Castelo-Branco and Ursula Hemetek for their leadership in steering ICTM so effectively, efficiently, and with utmost collegiality during their tenure as ICTM's President and Secretary General, respectively. Salwa has also stepped down as chair of the National Committee for Portugal, after being the country's representative for almost 40 years. Their reflections in this *Bulletin* provide important snapshots of the Council's history, of which they are inextricably a part, and in which they have played such important roles.

Message from the President

by Svanibor Pettan

Gratitude! This single word, with multiple implications, resonates in my mind as the most suitable one at this point, as I start a four-year-long presidential mandate. After almost four decades of being a member and two decades of service in the Council's governance (Executive Board, Secretariat), I remain thankful for an amazing, still-ongoing experience of interactions with colleagues from all over the world, gathered together around the study of music and dance. This has inspired me to continuously explore and improve my academic, administrative, diplomatic, and humane capabilities.

This long period has profoundly affected my life, by interconnecting its professional and personal domains into a heartfelt dedication to the Council's prosperity. Still, before the latest election, the verse "Should I stay or should I go?" resonated in my mind, and consequently also in conversations with colleagues and friends. Encouragements came from different parts of the globe, and from representatives of different generations of scholars and schools of ethnomusicology and ethnochoreology. As a result, I accepted to be nominated for perhaps the only role within the Council that I have not yet experienced in person. Fortunately, behind me are the years in which I was in a position to learn from the masters—our three latest presidents (Krister Malm, Adrienne L. Kaeppler, and Salwa El-Shawan Castelo-Branco) and to work closely—in the capacity of Secretary General—with the latter two.

My sense of gratitude goes back to my parents for providing me with positive values and academic groundwork; to Jerko Bezić, who introduced me to ethnomusicology and to ICTM when I was an undergraduate student; to Ankica Petrović,



who made possible my doctoral study in Baltimore; to my professors at the University of Maryland (see the picture next to my obituary for Jozef Pacholczyk on page 13); and to Kjell Skjellstad, who inspired me during my academic stays in Norway in the 1990s to think of music as a tool for social changes and to carry out a related project. These formative years were followed by numerous other encounters with colleagues to whom I am deeply grateful; and whom I won't mention by name out of fear that I would unavoidably forget to mention too many others.

The Council is mostly indebted to its founding mother Maud Karpeles, whose incredibly visionary enthusiasm combined with dedicated hard work remains a strong source of inspiration. While editing the upcoming representative volume with Naila Ceribašić and Don Niles, *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades*, I learned a lot about my twelve presidential predecessors (please read a report in this *Bulletin* written by my immediate predecessor). Reading these and other articles in the representative volume, I believe, will further elevate our collective appreciation of the Council and inspire our new actions. As far as I know, I am the first president from the “Slavic world” and from the southeastern part of Europe, and only the second one, after Anthony Seeger, with the experience of serving in both crucial capacities, as Secretary General and President.

Lee Tong Soon as Secretary General and I have started our mandates at the same time, under dramatically changed and still unpredictable circumstances caused by the Covid-19 pandemic. We are ready to meet the expected and unexpected challenges and, whenever possible, the Executive Board and the Secretariat will do their best to build a “bridge over troubled water” to transform the potential and real threats into new opportunities.

As stated in the election ballot, “my intention is to provide kind, active, experience- and cooperation-based, respectful leadership, sensitive to cultural specifics, health, ecological, and other challenges of our time.” I will do my best to:

- continue to expand the World Network and explore ways to increase and enrich communication within and beyond;
- encourage diversity and encounters of different themes and approaches that mark the study of traditional music and dance in various parts of the world;
- actively promote inclusiveness of different worldwide locations in hosting the Council’s academic gatherings;

- encourage joint symposia of Study Groups and the Council's cooperation with sister societies and international organizations;
- develop a stronger presence of younger colleagues in the executive decision-making and of intergenerational encounters within the Council;
- stimulate research with marginalized individuals and communities, and advocate the use of ethnomusicological knowledge and skills for the sake of social justice;
- represent the Council in new contexts in order to increase its presence and relevance on a worldwide scale.

To all members of the Council, I remain very grateful for the trust you have placed in me. I look forward to working with you all.

Minutes of 45th General Assembly of ICTM Members

The minutes of the 45th General Assembly of ICTM Members, held online on 24 July 2021, [can be accessed here](#). The minutes include the results of the 2021 election and the vote on a revision to the Statutes.

Executive Board’s Committee on the Name of the Council

by Catherine Foley, Chair of EB Committee



Following the surveys of ICTM members conducted in [2018](#) and [2020](#), and the vote on the name of the Council during the 45th General Assembly in July 2021, the Executive Board established a Committee on the Name of the Council. The remit of the Committee is to recommend an alternative name for ICTM, which will be voted on by the membership at the General Assembly during the 47th ICTM World Conference in Accra, Ghana, in July 2023. The process will include an examination of the name of the Council and the voting process, in consultation with the wider ICTM membership.

The Committee consists of the following ICTM members: Catherine Foley (Chair), Beatriz Herrera Corado, Urmimala Sarkar Muni, Don Niles, Marcia Ostashewski, Marie Agatha Ozah, Filip Petovski, Mayco Santaella, and Kendra Stepputat. Queries and comments can be sent to the committee’s Chair at catherine.e.foley@ul.ie.

Serving the ICTM as President

by *Salwa El-Shawan Castelo-Branco*,
President (2013–2021)



I had the honour of being elected President of ICTM at the 42nd World Conference in Shanghai, China, in 2013, and re-elected for a second term at the 44th World Conference in Limerick, Ireland, in 2017. This culminated my engagement with the Council for a period of over four decades. As a graduate student at Columbia University, I gave my first paper at the IFMC Conference in Oslo, Norway, in 1979. Since the 1980s, I served the Council in several capacities: Liaison Officer and Chair of the National Committee of Portugal (1982–1997; 1997–2021); Executive Board member (1986–1997); Vice President (1997–2001 and 2009–2013); Programme Committee Chair of the 41st ICTM World Conference, St. John's, Newfoundland, Canada (2011); guest co-editor of the *Yearbook for Traditional Music* (2012); Programme Committee member of the 28th and 31st World Conferences, held in Stockholm and Helsinki (1985), and in Hong Kong and Macau (1991); Programme Committee Chair of the 6th and 22nd ICTM Colloquia, held in Lisbon (1986) and Portel, Portugal (2011); Programme

Committee member of the 15th, 16th, and 18th ICTM Colloquia, held in Oviedo, Spain (1999), Visby, Sweden (1999), and Limerick, Ireland (2004).

Given my long-term engagement with ICTM, I was familiar with the Council's workings, needs, and potential when I was first elected president. Following the model of Anthony Seeger's presidency, in my two mandates I did not consider the president as just a figurehead. Rather, I regarded my new role as a mandate from the membership to engage actively in the Council's governance, working closely with the Executive Board (EB), the Secretary General, and the Executive Assistant.

I set several priorities for my presidency. Some appeared in my position statements for the 2013 and 2017 elections, while others emerged as I worked with the EB and the Secretariat. In my service to the Council I attempted to listen closely to and dialogue with the membership. My work was guided by the principles of professional ethics, democracy, transparency, cooperation, and shared responsibility.

When I took office in 2013, I proposed the establishment of EB Committees to focus on various of the Council's concerns, and to share responsibilities between the Secretariat, the EB, and the Committees. Drawing on EB members' vision and expertise, the Committees focused on a wide range of topics,



Salwa El-Shawan Castelo-Branco surrounded by some of the volunteers of the 43rd ICTM World Conference. Astana, Kazakhstan. July 2015. Photo by Kazakh National University of the Arts.



Break during 115th EB meeting. Limerick, Ireland. 11 July 2017. Photo by Trần Quang Hải.

such as publications, events, Study Groups, liaison with national and international organizations, revision of the Statutes, Memoranda, and Guidelines, the membership surveys, and UNESCO. Ten committees were initially formed in 2013, and [today there are 22](#). In all, this governing structure increased the Council's efficiency and facilitated the expansion of its activities and the accomplishment of its mission.

In 2013, one of the urgent tasks was to update and expand what were then known as the "Rules of ICTM," to reflect and guide the Council's mission, governing, and activities. The EB Committee for the Revision of the ICTM Statutes, Memoranda, Guidelines, and Terminology, which I chaired, proposed new Statutes that were approved at the 43rd General Assembly (Limerick, July 2017), and updated at the 45th General Assembly, held online in July 2021.

Other EB Committees carried out important work. The Committee for Ethics, chaired originally by Jonathan Stock and later by Naila Ceribašić, prepared the [Declaration of Ethical Principles and Professional Integrity](#). The Survey EB Committee that I chaired prepared and analysed two surveys in 2018 and 2020. Both surveys were seminal in helping the EB gain better knowledge of the membership, its perspectives, and needs. The UNESCO Committee, also chaired by Naila, has continued and expanded ICTM's historic collaboration with that international organization. The Committee for the ICTM Dialogues, chaired by Tan Sooi Beng, organized a year-long online series mobilizing ICTM members, loc-

al scholars, musicians, and cultural advocates from many parts of the world. The series created a platform for sharing and exchanging ideas that is contributing to materialize one of ICTM's central missions: "to bring together music and dance scholars, as well as artists, cultural activists, policy makers, and other individuals, collectives, and institutions in pursuit of equality, social participation, human rights, and sustainability in the performing arts" (see [ICTM Statutes](#)).

The Prize Committee, launched and chaired by J. Lawrence Witzleben, introduced a new practice that is contributing to the ICTM's mission of promoting excellence in research and documentation on music and dance.

Another of my goals was to develop closer ties with sister societies at national and international levels, bringing diverse perspectives to the debate on current issues in music and dance research. The first collaboration was launched through the SEM/ICTM Forum, held in Limerick in 2015, in which the European Seminar for Ethnomusicology also participated. Chaired by Beverly Diamond, then SEM's President, and myself, about 25 scholars and cultural advocates met to discuss how to transform ethnomusicological praxis through activism and community engagement. A two-volume anthology, *Transforming Ethnomusicology*, resulted from this Forum (Diamond and Castelo-Branco, editors, Oxford University Press 2021). Collaboration with other sister societies continued through two [additional ICTM Fora](#), held at New York

University in Abu Dhabi in 2017, and at the Central Conservatory of Music in Beijing, China, in 2018.

I also strived to consolidate and expand ICTM membership and activities, especially in Africa, Latin America, the Middle East, and Central Asia. Through the work of our Liaison Officers, National and Regional Committees, Outreach EB Committees; the travel support given to attend ICTM events, and the increased use of online platforms, the participation of scholars from different parts of the world in ICTM's activities has strongly increased. However, there is still a great deal to be done.

In all, during my two mandates as president, thanks to the commitment and hard work of the Secretaries General Svanibor Pettan and Ursula Hemetek, the Executive Assistant Carlos Yoder, the Executive Board members, and the membership, the Council has been a dynamic organization. Prior to the pandemic, the number of members increased steadily; eight new Study Groups were founded; four World Conferences, five ICTM Colloquia and tens of Study Group symposia were successfully held in different parts of the world, some resulting in excellent publications. The ICTM website covered more ground than ever before, and, starting in 2014, the *Bulletin*, diligently edited by Carlos Yoder, moved from two to three issues a year. Thanks to the hard work of its editors, the *Yearbook for Traditional Music* consolidated its place as a flagship international periodical in music and dance, and has been published by Cambridge University Press since 2019.

My two mandates as president were truly exciting and gratifying experiences in my career. This is due to the competence and commitment of colleagues on the Executive Board, the Executive Group (Vice Presidents Don Niles, Stephen Wild, Svanibor Pettan, and Razia Sultanova), the Secretaries General and the Executive Assistant. We have all worked as a team in a friendly, collegial, and constructive atmosphere, with the goal of making the Council an inclusive, representative, democratic, and transparent international scholarly organization. I am certain that ICTM will continue to grow under the capable leadership of Secretary General Lee Tong Soon, President Svanibor Pettan, Vice Presidents Don Niles and Tan Sooi Beng, and the members of the Executive Board.

My four years as Secretary General

by Ursula Hemetek, Secretary General
(2017–2021)



I was appointed Secretary General of ICTM by the Executive Board in June 2016, and assumed this role during the closing ceremony of the 44th ICTM World Conference in Limerick, July 2017. From then until July 2021 the Secretariat was located at the Department of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna. The rector of the university, Ulrike Sych, extended a warm welcome to ICTM twice: at the aforementioned conference in Limerick and during a symposium in Vienna in September 2017. This event, to officially welcome the Secretariat, was an international symposium organized by the Department and the University, titled “Musics Matter! Ethnomusicology and Its Socio-political Relevance Today” (28–30 September 2017). Articles resulting from the symposium were published in the edited volume *Ethnomusicology Matters: Influencing Social and Political Realities* (Hemetek, Kölbl and Sağlam 2019).

The International Council for Traditional Music has been the most important organization in my professional life, since I became a member in 1989 at the “scandalous conference” in Schladming, Austria. This event was not only a kind of scholarly initiation, but also a lecture in international NGO politics. The local organizer of this conference made the decision—without informing the Austrian ICTM members, there was no democracy involved—to invite the President of the Republic of Austria, Kurt Waldheim, for the opening ceremony. Waldheim was at that time internationally isolated because of his activities during the Nazi regime. On the national level I had participated privately in protests against Waldheim, but now I found myself within an international body that articulated its protest in a quite impressive way: the whole Executive Board stepped down for the duration of the opening ceremony, and left the room when Waldheim started his speech. Part of the audience also left the room, including me. So, politics were in the air when I first encountered ICTM. And socio-political agendas continued to be part of my work, because I dedicated my research and activities to music and minorities, and this is definitely a topic with socio-political implications.

When assuming the role of Secretary General of ICTM I thought of making some of these socio-political topics both my and ICTM's agenda. Maybe this was a bit naïve, because the principal task of the Secretary General is to manage the



Opening of the symposium, 28 September 2017. From left to right: Svanibor Pettan (ICTM Vice President), Salwa El-Shawan Castelo-Branco (ICTM President), Christian Meyer (Vice Rector, University of Music and Performing Arts Vienna), Ursula Hemetek (ICTM Secretary General), Ulrike Sych (Rector, University of Music and Performing Arts Vienna), Anthony Seeger, keynote speaker. Photo: Cornelius Holzer, IVE.

basics of daily operations. The Secretariat creates the foundations on which the Council is built, both financially and concerning organization. But the Secretariat is also involved in almost all of the Council's activities, and therefore it has a certain influence.

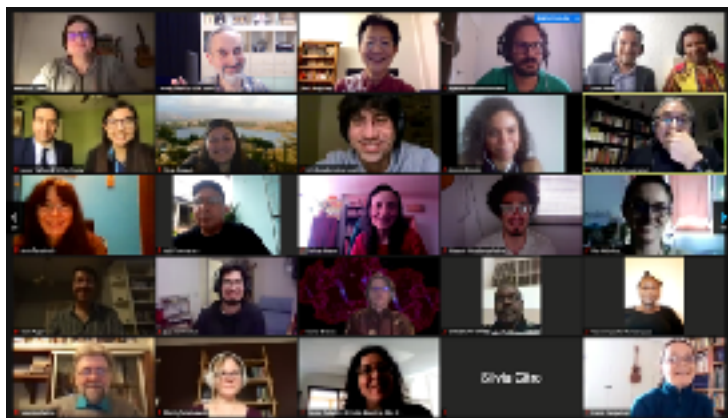
Some of my visions did materialize, as socio-political issues translated into an agenda important for the Council. It turned out to be decolonization, inclusivity, transparency, and democracy. It is important to mention that this is not primarily the merit of the Secretariat, but of the very active members of the Executive Board, and of many wonderful initiatives by ICTM members whom I owe thanks and great respect. The Secretariat tried to actively support and sometimes manage these activities.

Socio political relevance: decolonization

The [ICTM Statement and Activities in View of Decolonization of Music and Dance Studies](#) was established, circulated, and placed online. This document announced new activities, among them the [ICTM Dialogues 2021: Towards Decolonization of Music and Dance Studies](#). The dialogues have been held exclusively online, and the format is very innovative in

several aspects. They aim to (1) critically rethink theories and methods that have been imposed by hegemonic powers and too often accepted as “universal”; and (2) recognize and empower Indigenous and other local epistemologies and ontologies. Decolonizing approaches aim to decentre power hierarchies such as those between researcher/researched, academic/non-academic, university/community, theory/practice, centre/periphery, and the Global North/South. Decolonizing approaches also urge researchers to engage with relations of power and socio-political issues such as race and ethnicity, class, and gender and sexuality... Can we develop new collaborative forms of knowledge production and artistic creation that will engage culture bearers in research and in teaching and learning about music and dance?

The Call for Participation to the ICTM Dialogues was very successful, thanks to Tan Sooi Beng and the whole committee in charge of the initiative, and thanks to the commitment of our membership. All in all, there will be 24 dialogues in 2021, enabling remote participation from every part of the world, which is especially important to those who had been excluded from attending on-site events due to travelling costs and other restrictions.



Screenshot of the participants of the first ICTM Dialogue on Decolonization, February 2021.

I think the Dialogues have set a precedent for future ICTM events, articulating with the Council's mission. The role of the Secretariat in these events is a technical but important one. Carlos Yoder, the Secretariat's Executive Assistant, hosts the Zoom meetings, processes pre-recorded presentations, uploads the edited sessions to YouTube, and performs other technical tasks.

Inclusivity

There were several steps taken to raise inclusivity in ICTM. An application form was made available in January 2021 to **allow individuals to directly apply for supported memberships**. As of October 2021, 107 supported memberships have been granted via this mechanism.

Another means is to support the participation in ICTM events. As Study Groups are the most active bodies within the Council, a new way for supporting them was established to assist participants in Study Group symposia. The Secretariat liaised over the course of three months with the EB Committee concerning the Maud Karpeles, Young Scholars, and Other Funds, on the possibility of funding participation in Study Group symposia. Such assistance was first given to the Study-Group-in-the-Making on Music and Dance in Latin America and the Caribbean (Salto, Uruguay, May 2018), the Study Group on Mediterranean Music Studies (Essaouira, Morocco, June 2018), and the Study Group on African Musics (Legon, Ghana, August 2018). It was decided that a total of sixteen people would be funded to attend the Salto symposium, five for the Essaouira symposium, and two for the Legon symposium. From this experience, the Secretariat and the EB Committee for Funds created a proposal to establish a **biennial Study Group Allowance**, which was approved by the Executive Board at its 2018 meeting and it was launched in 2019.

Enabling participation in World Conferences is another means of inclusivity. More than EUR 34,000 was disbursed to **support delegates** to the Bangkok World Conference in 2019.

After March 2020, we learned that setting up **digital formats** of ICTM events was a creative way of dealing with the situation caused by pandemic, and another way of becoming more inclusive. Don Niles, ICTM Vice President, commented in one of the Dialogues that Zoom-powered meetings were a "liberating force," with which I agree.

There also have been efforts to **cross the language barriers** that pose a challenge for international organizations such as ICTM, and a new Executive Board Committee for Translations, chaired by Silvia Citro, has been recently established.

Transparency and democracy

A step towards increasing membership involvement into decision-making was taken by the first **General Survey of ICTM Members**, launched on 6 November 2018, a first in the history of ICTM. A second survey was conducted in November 2020, in which 351 of the 1,070 eligible participants responded to the questions. One of the consequences of the surveys was the decision to consult the membership at the 2021 General Assembly about a possible change to the name of the Council, forty years since the previous change.

Elections were held twice during my mandate, in 2019 and 2021. Participation in the elections strongly increased, due in no small part to implementing a third-party, online-only election platform. In the 2019 election, 49% of eligible voters participated, while in the previous election (2017) only 38% had done so. In 2021, the percentage of participation increased again to more than 55%.

Some final thoughts

The 45th ICTM World Conference in Bangkok in 2019 was a highlight in every respect during my mandate: the largest ever in the history of ICTM with more than 1000 participants, wonderfully organized, splendid, elegant, and unforgettable. And there was another personal aspect that made it a memorable event for me: for the first time in my life I met a princess in person...

Publishing the *Yearbook for Traditional Music* with a professional publisher, namely Cambridge University Press (CUP), was another milestone for ICTM. A contract was signed with CUP in 2018, and 2019 saw the publication of the first *Yearbook* with CUP. Thanks to the dedicated work of the General Editor (and now Secretary General) Lee Tong Soon, and the very good cooperation with CUP, it turned out to be

a success story, not only concerning the *Yearbook's* reach but also financially. Based on these experiences, the EB decided to publish the *Yearbook* twice a year, from 2022 onwards.

An organization like ICTM lives only through its members. I have always felt that the position of Secretary General is an important link between the membership and the Executive Board. It is important to know about the ideas of the many colleagues that make up the Council. Therefore, I tried to listen on many occasions, like at World Conferences and Study Group Symposia. Communication, listening, and understanding is very much dependent on a face-to-face environment. This possibility stopped abruptly in March 2020, and nearly half of my time as Secretary General was affected by the Covid-19 pandemic. All personal meetings had to stop, no more on-site conferences, cancellations of symposia, the postponement of the 2021 World Conference... A pandemic is also not something you would wish for if you are responsible for the finances of an organization, but ICTM survived, and also found creative ways of dealing with the situation.

Fortunately, there was much solidarity among our members to help the Council overcome this crisis. I want to thank you all for continuing to be part of, or newly joining, the ICTM family, and supporting ICTM in these troubled times.

I want to thank the wonderful Executive Board members, as well as the former and current Presidents Salwa El-Shawan Castelo Branco (2013–2021) and Svanibor Pettan (since July 2021), and Vice Presidents Razia Sultanova (up to 2019) and Don Niles (from 2019). It was a pleasure to work with you during these four years.

Last but not least, there is the Executive Assistant Carlos Yoder, with whom I cooperated the closest. He is the one who kept the engines running in every respect in a marvelous manner, and I thank you so much Carlos for these four years. I am very happy that you continue on the job which guarantees continuity in the operations of the Council.

All my best wishes to the new Secretary General Lee Tong Soon, the new Executive Board, Vice Presidents, and President of ICTM, the organization I conceive as the most important one in the world of ethnomusicology. I am grateful to have had the privilege to serve as Secretary General for these four years.



Ric Trimillos at 80. Photo provided by Mayco Santaella.

Happy 80th birthday to Ric Trimillos

by Salwa El-Shawan Castelo-Branco

On behalf of the International Council for Traditional Music, it is my pleasure and honour to extend to you our warmest and sincerest wishes on your 80th birthday.



We would also like to express our gratitude for your excellent service to ICTM in so many important capacities, such as: Programme Committee Chair of the 1977 IFMC Conference in Hawaii; Executive Board member from 1978 to 1993; founding chair and long-time active member of what is currently the Study Group on Music and Dance of Oceania (1979–83); Programme Committee Member for the 1st ICTM Colloquium (Kołobrzeg, Poland, 1981), and the 1981 and 1995 World Conferences in Seoul and Canberra, respectively; Guest Editor of the 1987 *Yearbook for Traditional Music*; Programme Committee Chair of the 10th ICTM Colloquium in 1990 (Falun, Sweden) and the 13th Colloquium in 1992 (Georgetown, Cayman Islands); Member of the Commission on Copyright and Ownership in Traditional Music and Dance, 1990–93; Chair of the USA National Committee, 1993–99. And, of course, we always look forward to your presence at world conferences and many Study Group symposia.

In all these multiple and seminal roles, your vision, insight, critical thinking, knowledge, wisdom, and global perspective have contributed much to the Council's development. Our gratitude is more than can be expressed in the simple words, **THANK YOU!**

From all your friends and colleagues on the Executive Board, Happy Birthday dear Ric! Our heartfelt wishes for many happy and healthy years to come. We look forward to seeing you as soon as it will be possible.

Ten years of the online *Bulletin*

by Carlos Yoder, editor of the *Bulletin of the ICTM*



I became the Executive Assistant of ICTM on 15 July 2011, during the Closing Ceremony of the 41st World Conference in St. John's, Canada. Since the Executive Board had decided the previous year to make the *Bulletin of the ICTM* an online-only publication, beginning with its October 2011 issue, one of my earliest tasks on the job was also one of the most daunting: to turn a 63-year-old printed newsletter into a modern, colourful, and dynamic digital publication.

The beginnings of the digital *Bulletin*

The first digital *Bulletin of the ICTM*, a full-colour A4 PDF file, was circulated via email on 6 October 2011, and placed online at the *Bulletin's* [homepage](#). Its layout was completely redesigned (see details on *BICTM* 119, Oct 2011:3–4), including the use of fonts that fully supported Unicode (to properly render diacritics and non-Latin scripts), formatting the text in three columns, and most notably, allowing for announcements and reports to include photos, illustrations, and clickable hyperlinks to online resources.

As a consequence of no longer having to print and distribute the *Bulletin*, deadlines for submissions were extended by two weeks, and the calls for submissions were distributed via the newly created mailing lists for the World Network and Study Group authorities. Since the new *Bulletin* would no longer be constrained by the cost of printing, and perhaps due to the interest generated by the new format, the size of the first electronic issue increased dramatically to 43,818 words, a 49% growth over the largest printed issue, which counted only 29,450 words.

The *Bulletin* also became an open-access publication, without any attachments to existing ICTM memberships or subscriptions, and protected only by a [Creative Commons BY-NC-SA 3.0 Unported License](#). This allowed the publication to reach a much larger audience and increase the visibility of the Council's aims and activities.

New frequency of publication

Incremental improvements to the *Bulletin's* layout continued over the years (see *BICTM* 123, Oct 2013: 4) to make a smoother transition from paper to PDF. Eventually, the size of the *Bulletin* became so massive that I appealed to the Executive Board to increase the frequency of publication. The goal was to maintain a similar yearly word count, but distributed over three issues a year instead of two, making them easier to produce, distribute, and read, as well as giving more flexibility to submitters.

In 2014 the first January *Bulletin* was circulated, and in the next seven years the idea of publishing an additional issue per year proved to be a good one, as the number of average words per year was maintained.

Ten years in numbers

You are currently reading the 29th online-only issue of the *Bulletin of the ICTM*. In its past 10 years and 28 issues, the *Bulletin* has counted 761,575 words, 1,392 pages, 249 announcements, 443 reports, 238 featured publications, 930 submissions, and 1,890 inline images.

Over the years I have had the inestimable help of the members of the EB Committee for the *Bulletin*: Svanibor Pettan, Ursula Hemetek, Don Niles, and Lee Tong Soon. The committee operates very much like an Editorial Board for the *Bulletin*, and I will be forever grateful for their advice, and will treasure the (usually late-night) discussions about the proper use of en dashes, the sort order of announcements, and just exactly how prominent an image's drop shadow should be.

Editing the *Bulletin* this past decade has been an unwavering pleasure to me, and I hope it was useful to our readers. You will be able to read more about the history of the *Bulletin* in the anniversary volume *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades*, forthcoming in 2022.



Barbara B. Smith on her 100th Birthday. Photo provided by Ricardo D. Trimillos.

Barbara Barnard Smith (1920–2021)

by Ric Trimillos

Barbara Barnard Smith was born on 10 June 1920 in Ventura, California, and passed away on 3 July 2021 in Honolulu, Hawai‘i, at the age of 101. We honour and celebrate a life well lived.

Professor Emerita Barbara B. Smith was a pioneer in ethnomusicology as an educator, researcher, cultural mover and shaker, and as a citizen-ethnomusicologist. This personal narrative draws upon six decades of “talk story” with Barbara—as she preferred to be called—and recites her engagement with ICTM (formerly IFMC).

Barbara began her 64-year-long relationship with ICTM in 1958, at the 11th IFMC Conference in Liège, Belgium, a city significant to her ethnomusicological journey. In 1953 she had attended a conference in Liège related to her new position at the University of Hawai‘i (UH), the UNESCO-sponsored International Conference on the Role and Place of Music in the Education of Youth and Adults (at which the International Society for Music Education was founded).

In 1949 Barbara was hired to teach music theory at UH’s Music Department, and she discovered that many of the Island students with Hawaiian, Pacific Island, and Asian heritages were already covertly bi-musical; while they learned Western elitist music at the University they practised (and sometimes were expert in) other traditions, including

Hawaiian *hūmeni*, Okinawan *koten*, and Korean dance. She was upset that these multiple musical intelligences were not recognized by the university, and were consequently devalued by the students themselves. She set about to correct this imbalance through her own *métier*—pedagogy. Her *entrée* into ethnomusicology was driven by pedagogy and her ethics concerning it. Barbara recounts a charming anecdote involving Klaus Wachsmann in this regard (Trimillos 2013, 5).

Barbara often remarked how ICTM shaped her vision of ethnomusicology. Upon joining ICTM she found many female colleagues—among them Maud Karpeles, the Council’s founder; Claudie Marcel Dubois of the Musée national des arts et traditions populaires; Anna Czekanowska from the University of Warsaw; and Alice Moyle, co-founder of the Australian Institute of Aboriginal Studies. Barbara particularly appreciated Karpeles’s graciousness toward all musics (Smith 2017, 452). She observed that in those early years the presence of women in ICTM leadership positions stood in contrast to the male-dominated US-based Society for Ethnomusicology, which she had joined in the same year and in which she found herself to be in a gender minority.

Although not a feminist in the the Second Wave sense, Barbara was well aware of her positionality as a female “making waves” in a (then) male-dominated profession. She admired Maud Karpeles and often cited her founding of IFMC in 1947 as reaction against the misogynist climate of the English Folk Song Society. As a “mover and shaker,” Barbara accomplished a number of firsts that made her a positive role model for generations of women entering the field.

Barbara was the first post-Pacific War researcher to undertake systematic collection of music throughout Micronesia and (to my knowledge) the first collector to repatriate sound documents to cultural institutions throughout the region, a project which—with the help of Brian Diettrich—occupied the final two decades of her career. Her work in Micronesia led her to the leadership of the ICTM Study Group on Music and Dance of Oceania (SGMDO), 1983–2001. She was a pioneer in a variety of ways: director of the first instructional film on Hawaiian *hula kahiko* (*Ula no Weo* featuring *kumu hula* Eleanor Hiram in 1961), producer of the first full-length recording of Korean *sanjo* (for *kayageum* performed by Hwang Byongki in 1965), and editor of the first issue dedicated to world music of *Music Educators Journal* (1972).

Barbara’s contributions to ICTM were of many kinds beyond SGMDO. She served on the Executive Board from 1966 to 1970. In 1977 she hosted the 24th World Conference in Honolulu, the first to be held in the Pacific. Concerned about the

continuity and impact of ICTM in 2006, she established the Barbara Barnard Smith Travel Fund to support attendance at the World Conferences, and in 2016 created a second travel fund for researchers to attend SGMDO symposia. In addition to these public acts of patronage, she gave funds—unsolicited and unannounced—to colleagues she deemed to be in need.

The Council has celebrated her contributions in many ways. In 2001, SGMDO honoured her with a festschrift (Lawrence and Niles 2001). In 2013 she was named Honorary Member of the Council, the highest honour that ICTM may bestow on a member. She always deflected recognition away from herself and gave credit to colleagues, to former students, and to relevant programmes/institutions.

In closing, I leave the final word to Ka'upena Wong, distinguished Hawaiian chanter and the first heritage instructor Barbara brought to the UH Music Department faculty:

“Barbara Smith helps all of us to bridge the rhythms of the Pacific, of Asia, and of the West. And for so many of us indeed, for all of us who have benefited from her work..., we understand and identify with this universal melody, the people’s cultural power.”

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Felix van Lamsweerde in 2018. Photo from uni-goettingen.de.

Felix van Lamsweerde (1934–2021)

by Bernard Kleikamp

On 31 July 2021 I received the sad news that Felix van Lamsweerde, ethnomusicologist and indologist, had died at age 86.

I first met Felix during my ethnomusicology studies at Amsterdam University in the late 1970s, when he was the curator of the ethnomusicology department at the Royal Tropical Institute in Amsterdam, a position he held until his retirement in 1999. We only got to know each other better in the early 1990s, after I had started releasing ethnic music on Pan Records, and Felix became a valued cooperator and a dear friend. I recall my numerous phonecalls and emails with research questions, to which Felix always had a quick and detailed answer. His knowledge on the music and traditions of India was vast, and he was always happy to share his knowledge.

Felix van Lamsweerde studied with Jaap Kunst at Amsterdam University in the 1950s, becoming Kunst’s assistant (together with Ernst Heins) until Kunst died in 1961. He went on countless fieldtrips to India, many of those with Nazir Jairazbhoy, with whom he had a lifelong friendship. As far as I know, they first met in London when they both studied at SOAS with Arnold Bake.

Several years ago Felix donated his collection of Indian field recordings to the University of Göttingen, as he was loath to keep it in an institution in the Netherlands when the Dutch government was not really supporting the arts.

There is so much more to say, but I leave that to others. The last time he and I met was a few weeks ago in Amsterdam, at the launch of a new record label, a proof of his continuing interest in all developments in ethnic music. He looked well

then, and he told me he felt good. We agreed to meet soon again. Alas, that will not happen anymore.

Felix was a dear friend. I will miss him. My thoughts and condolences go to his family and friends. May he rest in peace.



Jozef Pacholczyk, Karl Signell, Svanibor Pettan, Philip Schuyler, Mantle Hood. Photo by Hanna Pacholczyk.

Józef M. Pacholczyk (1938–2021)

by *Svanibor Pettan*

Józef Marcin Pacholczyk's major interests as a student in his native Warsaw, Poland, were philology and music. He earned his master's degree from the University of Warsaw, with a thesis on Arabic lexical elements in Sejarah Melayu and a piano diploma at what is today the Fryderyk Chopin University of Music. He then went on grants to Egypt and Italy, from where he proceeded to the United States to pursue doctoral studies in ethnomusicology at University of California, Los Angeles. After earning his doctoral degree with a dissertation on regulative principles in the Qur'anic chant of Shaikh 'Abdu'l-Bāsiṭ 'Abdu'ṣ-Ṣamad, he held various posts at UCLA and a teaching post at the University of Ottawa. In the 1980s, he founded a graduate programme in ethnomusicology at the University of Maryland Baltimore County (UMBC). It was a respectable programme with a rich variety of international students, frequent guest lecturers, and contacts with local communities. After the programme was closed due to the new projections of the university's leadership, he joined the faculty of the University of Maryland College Park campus. During his retirement in Tucson, Arizona, he was a performing and recording pianist specialized in European art music.

His areas of interest in ethnomusicology encompassed, for the most part, the world of Islam, from Morocco and Egypt to Central Asia, Indonesia, and Indian Kashmir. He authored *Ṣūfiyāna mūsīqī: The classical music of Kashmir* (1996) and other books, articles, encyclopedic entries, and conference papers. Within ICTM, he was particularly active in the Study Group on Maqām. Jürgen Elsner, its founder and long-time Chair "highly valued his open-mindedness, commitment, and ability to convey and create understanding, for which he was able to use his East-West linguistic competence. Through his research in Central Asia, he was well anchored in the world of *maqām*, and he significantly expanded the sphere of activity of the Study Group. The musical traditions of Kashmir, which he explored through extensive fieldwork and study of sources, led him to the far-reaching considerations of the intercontinental existence of the *maqām* phenomenon. I have good memories of his honest, friendly, and highly professional personality."

Salwa El-Shawan Castelo-Branco "first met him at the eighteenth annual meeting of the Society for Ethnomusicology in 1973. He asked if I was related to the Egyptian composer Aziz El-Shawan. When I answered that he was my father, his face beamed and he shared fond memories of the time he spent in Cairo in the 1960s and his encounter with Aziz El-Shawan, who was instrumental in organizing his piano recitals there. I share with many colleagues the admiration for his exceptional human and professional qualities and am grateful for his friendship."

Cheng Te-Yuan, Pacholczyk's student from Taiwan, in 2003 founded the UMBC-inspired ethnomusicology programme at the Tainan National University of the Arts (TNNUA), adding that "One thing I will remember all my life. Prof. Pacholczyk said to me, if I stay a few more years in America, I will learn more about ethnomusicology, but if I return to Taiwan earlier on, I will be in a position to make my dream come true sooner. I took his advice and built the first ethnomusicology programme."

Ethnomusicology at TNNUA was strengthened by the later appointments of Ted Tsung-Te Tsai and Made Mantle Hood, both linked (in different ways) to UMBC; hosting the 6th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia in 2021 pointed to its growing presence. In Tsai's words, "Dr. Pacholczyk's amiable face always reappears in my mind. As a scholar, educator, and pianist, strong in both theory and practice, he was always enthusiastic about ethnomusicology and was a respectable music practitioner."

I gratefully remember his warm welcome and initial stay in his home, following my arrival to the US in 1988 to start my doctoral studies, his eye-opening classes, Indian music events in his home, and especially his empathy and motivational strength at the times when writing my dissertation was paralleled by the wars in the territories of Yugoslavia, a disappearing state in which I was born. Following the end of my doctoral studies, I asked him how could I ever pay him back for his generosity? His answer still resonates in my mind and affects my doings: “If you think that you got something valuable from me, just make sure to share your valuables in the best possible way with your students and colleagues.”



Adelaida Reyes (1930–2021). Photo by Kate Katigbak

Adelaida Reyes (1930–2021)

by Alessandra Ciucci

“*Alessandra, mangia!*” she would urge me, in perfect Italian diction, every time we got together. And I would happily obey her gentle command for the chance to taste more of her delicious cooking. Feeding anyone who came through her door, as her daughter Mia reminds us, was an instinctive act that she effortlessly carried out in her kitchen, but also beyond. Grilled chicken and white rice with roasted almonds and steamed green beans were a few of the many dishes at her table. But the real nourishment we all received was the way she replenished our minds. She helped us clarify complex ideas, break through impasses in our research, and recognize flawed paradigms and deep-seated assumptions, always stressing what was perhaps most important to her: methodo-

logy. “We cannot write about a particular minority without considering them in relation with the majority,” she would adamantly remind me each time we discussed migration. She was passionate about this topic—as her groundbreaking work attests—and convinced that it would remain an essential ethnomusicological concern in the twenty-first century and beyond.

Adelaida Reyes—“Dely” to those who knew her—was a scholar whose thoughtful and incisive intervention in writings, lectures, and informal discussions transformed the thinking of colleagues, students and, for that matter, anyone with whom she so generously engaged. She was nothing short of a constant source of professional and personal inspiration... if the two really can be separated. Dely certainly didn’t think so! Her keen ear for the rhythms and tones of her interlocutors’ voices, and her attentiveness to subtle gestures and expressions that revealed their human condition permeates her elegant writing without ever overwhelming it. “As a ‘foreigner,’” she reflected, “a stateless person with no state to protect her/his rights; a person whose existence is dependent on the good graces of whoever his/her hosts happen to be at any given moment, the migrant learns to adapt to wherever s/he is, learning the language, customs, etc. which, consciously or unconsciously become part of his/her creative resources.”

She liked to describe herself as a “troublemaker.” This epithet she adopted—her humour was uncanny and she would often remind me to have fun citing the old saying “all work and no play makes Jack a dull boy”—marked the impossibility of limiting her to a single field or even geography. “People did not know what to make of me and so, they allowed me to do what I wanted to do.” This is how she modestly recalled her graduate experience at Columbia University, where faculty and cohorts always recognized her brilliance, and where she was indebted to her dissertation supervisor, Willard Rhodes, for allowing her to cross boundaries. And throughout her career, she continued to cross those boundaries even when her work risked being considered *not* ethnomusicology. The opening paragraph of her keynote address to a conference on music and migration in Venice allows us to peek into the breadth of her knowledge, and also into the intellectual curiosity that motivated her to continue to cross boundaries.

“Browsing through publications arranged on a library shelf one day, I saw an issue of a magazine called *Air and Space* published by the National Air and Space Museum, an important research centre and part of the Smithsonian Institution in Washington, DC. The first two words of the magazine’s lead article—‘*Terra Cognita*’—caught my atten-

tion. What, I wondered, would qualify as *terra cognita* to researchers and writers on matters of air and space? Might this article offer a clarifying contrast to the subject of the present paper—migration in an ethnomusicological context, a terrain so full of ambiguities and unknowns that I had to qualify the label I use for it with a parenthetical prefix?” (Reyes, forthcoming).

In one of our last email exchanges, where she humorously described herself as an “old teacher,” she thanked me for relaying my students’ reactions to her work on Vietnamese migrants: “This old teacher is still curious about those.” As her student, I had been privileged to experience that which she called “curiosity”: her ability to spark and nurture our interests and passions, her undying commitment to see us through, devoting time and energy to carefully guide us before setting us free as birds to sing our songs, to borrow a conceit from her seminal monograph *Songs of the Caged, Songs of the Free*. She seemed unable to give up on anyone, particularly if her “gut” told her not to (it was thanks to her and her “gut” that I rejoined academia after a long hiatus).

She would often lament that migration continues to sound only in the background of the ethnomusicological landscape. She was right. But its echo grows in the work of countless students, colleagues, readers, and in her decades-long involvement with ICTM—as the chair of the programme committee of the 27th ICTM World Conference held at Columbia University in 1983, as the guest editor of the *Yearbook for Traditional Music* in 1983 and 2007, and her undying commitment to the ICTM Study Group Music and Minorities, first as Secretary and then as Vice Chair. It is in these that she left her most enduring mark on her field, and on her world.



Mikis Theodorakis. Photo by [ERT International](#)

Mikis Theodorakis (1925–2021)

by Athena Katsanevaki

Mikis Theodorakis passed away on 2 September 2021. Mikis was a charismatic Greek musician and composer, who was deeply affected by his relationship with the traditional music of Greece, the Rebetiko style, Byzantine music, and his knowledge of European musical initiatives.

Being from a mixed background of Cretan and Asia Minor refugee descent, his musical compositions embodied both Cretan and traditional Greek music. His compositions became a symbol of the struggle against social injustice in Greece and everywhere.

His political will to resist injustice and to protect freedom led him to collaborate very strongly with the leftist powers in Greece. He was imprisoned and was physically abused. Later, he characteristically made some political shifts (which were strongly and aggressively criticized by the anarchists in Greece) and made decisions imposed on him by the needs of the time and his love for his country. One might say that Mikis considered that politics should serve the country and its people, not the other way around.

Theodorakis’s compositions and songs were sung and translated into several languages. Greece paid and will be paying tribute to his memory. His passing away (again, characteristically) coincided perfectly (as his soul, personality, and work) with the celebration of the 200th anniversary of the Greek revolution for Independence and Freedom.

Our dearest Mikis, may you rest in peace.

46th ICTM World Conference

21–27 July 2022

New University of Lisbon, Lisbon, Portugal



Colégio Almada Negreiros, Faculty of the Social Sciences and Humanities of the Nova University of Lisbon, one of the venues that will host the 46th ICTM World Conference

Revised Call for Proposals

by *Susana Sardo and Kati Szego*,
Programme Committee Co-Chairs

You are cordially invited to attend the 46th ICTM World Conference which will be held between 21 and 27 July 2022 by the [Institute of Ethnomusicology - Center for Studies in Music and Dance](#) and the [NOVA School of Social Sciences and Humanities, New University of Lisbon \(NOVA-FCSH\)](#), Lisbon, Portugal.

Due to the global health situation that we face in 2020, the Programme Committee, in consultation with the ICTM Executive Board, has updated the first theme proposed for the July 2022 conference. In addition to its original focus on environmental concerns, the theme now invites papers related directly to the impact of the COVID-19 pandemic.



The ICTM World Conference is the leading international venue for the presentation of new research on 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 with colleagues from all over the world.

Programme Committee

Susana Sardo (Co-Chair) — Portugal

Kati Szego (Co-Chair) — Canada

José S. Buenconsejo — Philippines

Kirsty Gillespie — Australia

Catherine Grant — Australia

Susana Moreno Fernandez — Spain

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Susana Sardo

Daniel Tércio

Conference Themes

1) ENGAGING GLOBAL HEALTH AND CLIMATE CRISES THROUGH MUSIC AND DANCE

Expressive culture often reflects and shapes public sentiment toward societal problems; it can also open up non-violent, relational, humane pathways to achieving their solutions.

This theme invites critical reflection on topics related to the intersection of sound/music and movement/dance with ecological and health concerns broadly defined. These concerns include relationships between cultural and environmental sustainability, between cultural and biological diversity, and between each of these with human and planetary health.

Contributions to this theme might explore music and dance in relation to: the COVID-19 pandemic; activist approaches to climate emergency; built and natural environments; and other-than-human life forms. How can an understanding of the role of expressive culture in complex systems contribute to global health or environmental policy? What practical benefits can sounding and moving offer in the face of widespread disease or ecosystemic peril? What are the environmental and health costs/benefits of our research practices—for us, for the people we work with, and for the planet?

2) DANCE, MUSIC, AND HUMAN RIGHTS: COEXISTENCE AND INEQUALITIES IN THE CONTEMPORARY WORLD

Violations of human rights often manifest in the control or suppression of artistic activity, including music and dance; assertions of human rights, on the other hand, often take the form of artistic expression. Taking as its centre-point the fundamental human right to express one's culture, this topic invites papers on the intersection of human rights with dance and music across ethnicities, religions, sexualities, and other

forms of human identification. It invites research on the histories, philosophies, and politics of migration, citizenship, and post/colonialism. It also invites research on stigmatization based on geography, economic and health status, age, and gender.

Contributions to this theme might offer dance- and music-based strategies that effect change where human rights are violated, including war zones and situations where artistic freedom is restricted. We encourage scholarly and intimate voices, as well as theoretical papers discussing tools for understanding music and dance as processes/products through which to promote ideals of freedom, justice, peace, and human dignity.

3) APPROACHES TO ARCHIVAL PRACTICES

For ethnomusicologists and ethnochoreologists, archival work is not as much a decision about using resources as it is a condition of our research: in the act of collecting, selecting, incorporating, and classifying repertoires, we build our own archives. Hence, the archive is no longer simply a place to store physical objects, but a process which defines a vast field of knowledge creation and mediation.

This theme invites papers on critical approaches to archival practices. In the age of digital humanities and open science, what is the place of institutional archives, of community or family archiving? In the domains of music and dance, what constitutes “data”? Who has the right to produce archives? What are the limits of authorship, privacy, and ownership in the context of open data policies? Contributions to this theme might also explore: archives as embodied individual and social memory; institutional ideologies and epistemologies; processes of assemblage; and methods for developing collaborative sound/music and dance/movement archives. Transdisciplinary approaches are very welcome.

4) CONNECTED COMMUNITIES: OCEAN TRAJECTORIES AND LAND ROUTES

Music and dance are not only eminently portable forms of knowledge, but also permanently etched into the bodies and memories of their carriers. They are thus crucial to understanding communities connected through migratory, diasporic, colonial, post-colonial, and even touristic routes. Recent developments in oceanic studies focus on seas as sites for knowledge construction and, thus, as spaces for transdisciplinary inquiry. In addition to viewing oceans as places of passage/separation between continents, we can explore them as creative spaces that foreground processes of coexistence and alliance, conflict and conciliation. Are there differences between land and sea routes in building music and dance

knowledge between communities? What challenges do music and dance scholars face today when oceans are again places of death, despair, political dispute, and an appeal for the right to life?

Contributors to this theme are encouraged to address historical and contemporary processes of interaction and interlocution through music and dance between communities connected by land and sea. Epistemological and methodological approaches are particularly welcome in grounding study cases.

5) MUSIC AND DANCE COSMOPOLITANISMS

Cosmopolitanism advances the idea of a common engagement among all human beings. Ethnomusicologists and ethnochoreologists can take advantage of globalization's heterodox opportunities to improve the conditions of conversability, to benefit from diversity and from its resultant cross-fertilizations. For a long time, the constructs of nationalism and the nation were upheld by approaches to music and dance research; we must now critically assess the impact of exploring boundaries between nations/territories/cultures in academic discourse. From the early twentieth century, music industries designed strategies for acknowledging and creating otherness in national and geographic terms—that is, until the emergence of World Music and Dance. Recent digital media have further blurred the characterization of musical and dance systems based on bounded cultures.

Contributors to this theme are invited to address the relevance of boundaries in the narratives of ethnomusicology and ethnochoreology—their conceptual importance, their methodological role, and their impact on knowledge production. They are also invited to explore the ways that cosmopolitanist approaches can enlighten the ethnography of dance- and music-making.

6) MUSIC AND DANCE INDUSTRIES

Music, including music related to dance, is one of the most prolific cultural industries worldwide. Yet traditional music and dance industries have rather low profiles in ethnomusicological and ethnochoreological studies. Traditional music and dance are often conceptualized outside of or in opposition to industrial concepts such as supply and demand, goods and services, economic development, the division of labour, mass production; additionally, industrial models may be seen as threats to the sustainability of music and dance cultures.

Contributors to this theme are invited to address: current and historical processes of producing and distributing traditional music and/or dance styles; genres and traditions that fall under the aegis of the recording industry and its related

publishing and media sectors; the organization of performance settings; professional associations and unions. What are the structural and performative features of recorded music and dance, their contexts of production, and consumption patterns? How do musicians and dancers manage competing industrial and non-industrial pressures on their work? How do artists position themselves in local and national markets, especially in transitional societies? How do music and dance industries reflect and/or create (new) social and political realities?

7) NEW RESEARCH ON OTHER TOPICS

We invite submissions that fall within the broad area of “new research.”

Timeline

- * ~~First notice: October 2019~~
- * ~~First call for proposals: January 2020~~
- * ~~Second call for proposals: April 2020~~
- * ~~Revised call for proposals: October 2020~~
- * ~~Deadline for submission of proposals: 15 September 2021~~
- * Notification of acceptances: December 2021
- * Registration opens: January 2022

47th ICTM World Conference

13–19 July 2023

University of Ghana, Legon

Message from the Local Arrangements Committee

by Daniel Kodzo Avorgbedor, LAC Chair



The [University of Ghana](#), with the support of the country's government and in collaboration with local tertiary institutions, is the selected site and in full readiness to host the 47th ICTM World Conference on 13–19 July 2023.

Ghana (formerly the Gold Coast) was the first West African country to gain full independence in 1957, and has since remained a regional leader in the frontiers of political, economic, educational, and Pan-African initiatives. The country continues to serve as a major tourist destination, even in these precarious times of Covid-19. We are certainly prepared and have accumulated a wealth of experiences, strategies, and resources, both from our local contexts and from the international community that would enable us provide ideal, safe, and comfortable meeting experiences, irrespective of the final meeting format(s).

We hope to provide a rich experience for all delegates, including conference themes and sessions devoted to local creativities and intellectually stimulating initiatives that well reflect local responses to the pandemic, among others. In addition, the 2023 meeting in Ghana will provide access to and opportunity for participation from a variety of local cultural resources, individual and groups, both within and outside of formal academic environments; it will also encourage the creation of new paths for collaborative research across genres, research specializations, and across geocultural interests. A preliminary Local Arrangements Committee is already in place and we are actively engaged in exploring additional ways in which the 2023 event would leave a permanent positive record in the chronicles of ICTM.

Message from the Programme Committee

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



The Programme Committee of the 47th ICTM World Conference is currently accepting suggestions for conference themes.

If you would like to propose a theme for the 2023 conference, please send them to pc2023@ictmusic.org.



The final themes will be announced in the January 2022 issue of this *Bulletin*.

Announcements — ICTM

Announcements in this section are sorted alphabetically by title.

Call for new General Editor of the *Yearbook for Traditional Music*

The Executive Board has established a search committee for a new General Editor of the *Yearbook for Traditional Music*, comprising Jean Kidula, Lee Tong Soon (*ex officio*, non-voting member), Don Niles, Svanibor Pettan (chair), Kendra Stepputat, and Lisa Urkevich.

The *Yearbook for Traditional Music* is published by Cambridge University Press on behalf of ICTM. Beginning in 2022 (volume 54), the journal will be published twice a year, in July and December.

The incoming General Editor will begin the appointment with the 2023 volume for an initial period of three years (may be renewable). The editor is responsible for all aspects of the *Yearbook for Traditional Music*, including:

- Appoint, and collaborate with, review editors
- Communicate with prospective authors
- Initial evaluation of submissions
- Solicit referees for peer reviews
- Work with authors and copy editor in the editing and revision process
- Work with guest editor(s) (if any) to oversee the editing and revision process
- Collaborate with production editor at Cambridge University Press to edit and prepare proofs

A General Editor should meet following criteria:

- ICTM membership in good standing and a commitment to ICTM's mandate
- Committed to ICTM's engagement to enhance diversity, equity, and inclusivity
- Fluency in spoken and written English, the journal's primary language
- Prior experience in academic editing
- Familiarity with Microsoft Word, Adobe Acrobat, music notation and image editing tools

- Strong organizational and communication skills
- Access to reliable communications infrastructure (internet, email, telephone, courier services)

The General Editor is appointed by, and is responsible to, the Executive Board. A written report to the Executive Board is required of the General Editor at Board meetings. The General Editor is an *ex-officio* member of the Board for the duration of their mandate. Interested members should feel free to contact the current general editor, Lee Tong Soon, at ytm-editor@ictmusic.org, with any queries about the position. Formal applications should be submitted to [the ICTM Secretariat](#) by 15 January 2022.

Study Group on Ethnochoreology: Symposium

29 July–5 August 2022

Brežice, Slovenia

Submissions deadline: 1 November 2021

The 32nd Symposium of the ICTM Study Group on Ethnochoreology will be hosted by the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) in cooperation with the Posavje Museum Brežice and the Slovene Ethnological Society. The themes for the symposium are (1) Reconsidering Knowledge Production in Dance Research; and (2) Inclusion/Exclusion in Dance Communities.

The symposium will be organized in hybrid mode, though we urge participants to consider joining in person. We invite you to [submit a proposal](#) by **1 November 2021**. For more information please visit [the Study Group's website](#).

Study Group on Historical Sources: Symposium

3–7 November 2021

Almaty, Kazakhstan

The 23rd Symposium of the Study Group on Historical Sources, to be held originally in Almaty, Kazakhstan in 2020, has been postponed due to the Covid-19 situation.

The symposium will be a hybrid event, and the new dates are 3–7 November 2021. For more information, please visit [the Study Group's website](#).

Study Group on Music and Dance in Southeastern Europe: Symposium

9–15 May 2022

Istanbul, Turkey

Submissions deadline: 10 January 2022

We are pleased to announce the 8th Symposium of the Study Group on Music and Dance in Southeastern Europe will take place in Istanbul, 9–15 May 2022, in hybrid form.

We invite proposals under the three themes: (1) Gender and Sexuality in Music and Dance in Southeastern Europe; (2) Music and Dance in Virtual Communications; and (3) Legacies of Empires on Dance and Music in Southeastern Europe; to be submitted by 10 January 2022. For more information, including the call for papers, please visit [the Study Group's website](#).

Study Group on Musics of East Asia: Symposium

13–15 May 2022

Online

Submissions deadline: 15 December 2021

Due to concerns for personal safety, potential difficulties with local and international travel, and other issues caused by the Covid-19 pandemic, the LAC of the 7th MEA symposium (originally scheduled for August 2020), has decided to postpone it.

The symposium's new dates are 13–15 May 2022. The dates were chosen to avoid coinciding with the 46th ICTM World Conference. The symposium will be held online, co-organized and co-hosted by the School of Languages (Monash University), Royal Holloway University of London, Graduate Institute of Ethnomusicology (National Taiwan Normal University), the Department of Music Education (Nara University of Education), the Department of Music (University of Hong Kong), the College of General Education (Kookmin University), and the World Music Center Cultural Foundation Korea. For the first time in MEA's history, the 7th Symposium will be co-hosted by several institutions located in different continents. Additionally, the symposium will be partly sponsored the Association for Asian Studies.

The theme for the symposium is “East Asian Performing Arts at the Vanguard of Global Expressivities.” Please note that abstracts submitted for 2020 must be [re-submitted via email](#) for review by the programme committee. For more information visit [the Study Group's website](#).

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

26–29 October 2022

Barcelona, Spain

We are excited to announce that the 2nd Symposium of the ICTM Study Group on Sound, Movement, and the Sciences (SoMoS) will take place on 26–29 October 2022 hosted by Universitat Autònoma de Barcelona (Spain).

During our 1st Symposium in 2020 we experienced the advantages that an online format can provide in terms of inclusivity, but we are also conscious that human interaction in person is irreplaceable; therefore our 2nd Symposium will take place in a hybrid format. We welcome papers of ethnomusicological and/or ethnochoreological research that include methodologies and/or theoretical approaches from other scientific disciplines, including but not limited to psychology, linguistics, computer science, mathematics, biology, physics, and medicine. The call for papers will be announced soon [on our website](#). We hope to meet you in Barcelona next year!

Sub-Study Group on Music and Dance in the Black Sea Cultural Basin: News

The Black Sea cultural basin can be defined as a very large area that unites the Balkan, Crimea, Azov, Caspian, Caucasian and Anatolian geographically. Although there have been many ethnic and cultural layers and intersections across different regions of the Black Sea, there have been relatively few studies until today in the field of music and dance. Therefore, we would like to reveal new studies with the idea of discovering the links from the past of the Black Sea cultural basin in different perspectives. Please join us, and let us rethink the music and dance in the Black Sea cultural basin together. This Sub-Study Group of the Study Group on Musics of the Turkic-speaking World aims to develop mutual studies and activities with new partnerships and to create a new academic platform in this field.

Contact: [Abdullah Akat](#), Istanbul University, Turkey.

Reports from ICTM National and Regional Representatives

Belgium

by *Hélène Sechehaye, Chair of National Committee*

The first year of activities of the ICTM National Committee for Belgium since its creation took place in a context marked by the Covid-19 pandemic. The two Belgian lockdowns (March–July 2020, October 2020–May 2021) were successive blows to the country's whole population, and especially to the artists, who had no place to perform and very little state support in terms of finance and future perspectives. Cultural organizers also had to cope with reduced venue capacities, very strict sanitary rules, and a general despondency among their teams and spectators. Some venues did not survive their closures. This situation was hard for many traditional musicians who make their living from weddings and community celebrations, for whom life came to a complete halt. ICTM Belgium would like to draw attention to the situation of undocumented musicians and workers, who only survived thanks to the solidarity of the citizens.

Universities and high schools had to engage in remote teaching, which, despite the hard work and goodwill of teachers and students, led to increased failure and drop-out rates.

However, and in spite of these difficulties and uncertainties, ICTM Belgium took up the digital challenge, thanks to which we were able to carry out our first activities and to reach an international community we would otherwise never have dreamed of. We now welcome 17 standard members, 3 supporting members, and 3 institutional members.

Our main activities for the academic year 2020–2021 were five online seminars in ethnomusicology at the Université Libre de Bruxelles, and one online guest lecture at the Katholieke Universiteit Leuven. The topics discussed were decolonization of ethnomusicology (Stéphanie Weisser, ULB; and Tom Beardslee), Intangible Cultural Heritage and Applied Ethnomusicology (Anaïs Verhulst, Cemper; and Mark Jacobs, University of Antwerpen), Museums and Ethnomusicology (Marie-Pierre Lissor, TAEC; and Claire Chantrenne, MIM), African Musicology (Suzanne Fürniss, FNRS; Léo Palayeng



and Rémy Jadinon, RMCA) and Musical Mobilities in the diaspora (Maïté Maskens, ULB; Emir Mahieddin, CNRS/EHESS; Hélène Sechehaye, CRB).

The period in question also saw achievements in the field of ethnomusicology in addition to the work of our association. On 1 May 2021, the online platform MELCHIOR was launched. Initiated by the IMEP (Institut Royal Supérieur de Musique et de Pédagogie), it is a platform dedicated to traditional music from Wallonia. It offers a sound dive into the musical past of Wallonia thanks to numerous archives, as well as educational tools that will enable everyone to grasp this collective heritage.

The year 2020 saw the launch of the new department “Rhythms and Rhythmics” at the Royal Conservatoire of Brussels, directed by Arnoud Massart. This programme intends to fill a gap in higher artistic education by offering a course in which rhythm is envisaged as the motor, expressive, and structuring core of human feeling and of the temporal art forms. It provides future bachelors with a complete, in-depth training, bringing together a wide range of disciplines among which are ethnomusicology (Hélène Sechehaye) and anthropology of music (Barbara Meunier), dance and music practice of the rhythms of Brazil (Victor da Costa), the Middle East (Simon Leleux), Cuba (Ruben Hernandez), (West)-Africa (Sidonie Madoki & Muriel Kouyaté), India and Europe (Aurélie Giet).

Brazil

by *Marília Stein, Chair of National Committee*



Since 2011, the Brazilian Association of Ethnomusicology (ABET) has represented the ICTM National Committee (NC) for Brazil. As of September 2021, ABET has 180 members, and there are currently 35 members of ICTM based in Brazil. ABET's board is formed by President Marília Stein (Federal University of Rio Grande do Sul [UFRGS]), and also the NC's Chair since February 2021), Vice President Luciana Prass (UFRGS), First Secretary Luana Santos (Federal University of Pampa), Second Secretary Hellem Figueiredo (Juiz de Fora Federal University), First

Treasurer Estêvão dos Reis (Campinas State University [UNICAMP]), Second Treasurer Lúcia Campos (State University of Minas Gerais), Editor Suzel Reily (UNICAMP), and Vice Editor Guilhermina Lopes (University of São Paulo [USP]). Five geopolitical regions make up the fortune and complexity of Brazil. This report will present some aspects of Brazilian ethnomusicology in the past two years, reported by the regional ABET representatives (RR-ABET) for the Southeast, Midwest, Northeast, and North regions of the country, as well as by the NC's Chair.

Report from RR-ABET Southeast

Eduardo Rosse (Federal University of Minas Gerais [UFMG], RR-ABET Southeast) reports on the work of ethnomusicologists in supporting the movement to include masters of knowledge of traditional peoples, Indigenous, Afro-Brazilians, *quilombolas*, and other popular cultures, as teachers of regular courses in universities. In recent years, the number of dialogical, shared, and collaborative ethnomusicological activities has increased in Brazil. ABET has been acting as an enabler of different activities related to the foregrounding of bearers of practices and knowledge. On 28 May 2020, UFMG became the first university in the southeast of Brazil to adopt a resolution ([Resolução Complementar 01/2020](#)) that regulates the awarding of the title of “doctor” to people outside of academia who possess high qualifications, and recognizing “other scientific, artistic, and cultural traditions, such as indigenous, Afro-Brazilians, *quilombolas*, of the popular cultures and other traditions.” This resolution on “notorious knowledge” virtually covers every field of knowledge, including traditional performing arts. With the collaboration of ABET representatives, a first group of applications linked to black and indigenous universes have been submitted during 2021, and [some have already been approved](#). The collective work in preparing and supporting these applications intends to widen the epistemic horizon and the social representativeness in the university, in a culturally and ethnically very diverse country, but at the same time very unequal socioeconomically and in regards to respect for human rights. Mobilizations of this nature are closely related to the project “Meeting of Knowledge,” of epistemic and pedagogical innovation in higher education and research, initiated in 2010 by the National Institute of Science and Technology for Inclusion in Higher Education and Research, coordinated by José Jorge de Carvalho (University of Brasília), whose expansion has already reached 14 public universities in Brazil, one in Colombia, and one in Austria. ([Carvalho & Vianna, 2021](#))

Report from RR-ABET Midwest

Evandro Higa (Federal University of Mato Grosso do Sul [UFMS], RR-ABET Midwest) reports on scholarly events held in the Brazilian Midwest. The ABET Midwest Ethnomusicology Journey (28 September 2018) was held as part of the More Culture Festival at UFMS, titled “Music and Borders in Mato Grosso do Sul.” The event, coordinated by Higa, counted among its participants Suzel Reily (then-President of ABET), who presented the paper “Networks and Collaborations in Ethnomusicological Research”, and William Teixeira (UFMS), who presented the paper “Contributions of Ethnomusicology to the Study of Musical Performance. Giovani Garci and Maycon Vianna, students UFMS, presented their ongoing research. During the research exhibition of the UFMS Music Course (shown remotely and broadcast via YouTube), the roundtable “[Ethnomusicology: Objects, Methods and Perspectives](#)” (28 May 2021) was held, moderated by Evandro Higa and joined by Marília Stein, Alberto Ikeda (USP), and Felix Eid (Federal University of Latin American Integration).

Report from RR-ABET Northeast

Jorge Vasconcelos (Federal University of Reconcavo da Bahia [UFRB], RR-ABET Northeast), in collaboration with Rodrigo Heringer (UFRB), describes important activities carried out regionally despite the impacts of the pandemic and budget cuts. The project “[Circle Knowledge](#)” (Federal University of Paraíba [UFPB]), a collaborative production of video classes about *coco de roda* in Paraíba, adapted its activities to the demands brought by the pandemic, promoting remote classes with masters of popular culture. In February 2021, the dossier [African Hues in Brazilian Music](#) was published, a special volume of the periodical *Claves* (Postgraduate Programme in Music, UFPB), in addition to the cycle of live events “Brazilian Music Hues,” linked to the discipline of the Programme “[Atlantic Resonances in Brazilian Music](#)” given by Nina Graeff. Social isolation severely impacted the performance of professional musicians in Brazil, motivating the creation of the “[Entrenotes Series](#),” a series of webinars on the professional performance of musicians, coordinated by Rodrigo Heringer. The [Laboratory of Ethnomusicology, Anthropology and Audiovisual Arts](#) (UFRB), coordinated by Francisca Marques, organized “#3M - More Women in Music - Festival online,” a series of live “Meeting with Women Composers,” and open meetings of the Interdisciplinary Study Group Ernestina Santos Souza titled “Dialogues with Authors: Texts and Debates”. In 2020 and 2021, “Feminária Musical: Research Group and Sound Experiments,” coordinated by Laila Rosa (Federal University of

Bahia [UFBA]), carried out three projects, promoting online classes, presentations, and other activities. Juracy do Amor (Federal Institute [IF] Baiano) has been a researcher, teacher, musician, and agent of transformation in the “Street Population Movement” (IF Baiano/Circo Picolino/Feminária Musical group). Marília Santos (Federal University of Pernambuco [UFPE]), active in the multidisciplinary research team of the project “Inventory of the Craft of Artisans of Clay From Alto Do Moura” (Caruaru/PE), published four scientific articles related to the themes addressed in the aforementioned group, one of them co-authored with João do Pife, a musician, doctor Honoris Causa by the University of Florida, and Living Heritage of Caruaru. Researchers in the region are involved in two processes of registration of cultural assets: the *choro* and the traditional matrices of *forró*.

Report from RR-ABET North

Karine Saunier (UNICAMP, RR-ABET/North), highlights pioneering initiatives in the states of Amazonas and Pará. In Amazonas, ethnomusicology is beginning to gain space beyond classrooms and university walls. The “Jazz in the Room” project, carried out during the academic programme of the [10th Amazonas Jazz Festival](#) (May–June 2020), promoted the online debate “[Ecomusicology, Ethnomusicology: Amazon in Focus](#),” bringing together a diverse audience of musicians, researchers, non-musicians, and people interested in expanding their knowledge of Amazonian sounds. The virtual environment provided opportunities for activities by the group “Ethnomusicology and Percussion” of the State University of Amazonas, such as the projects “Backyard Music” and “[Music in Praxis](#),” coordinated by Bernardo Mesquita, and a cycle of workshops at [LAPEREC – Laboratory of Percussion](#), conversation circles and debates among undergraduate and postgraduate students and masters of popular culture from Amazonas. In the state of Pará the joint event [7th Journey of Ethnomusicology and 5th Amazonian Colloquium of Ethnomusicology](#) stands out, titled “Ethnomusicology in Times of Pandemic: in Teaching, Research and in Extension” (November 2020). These initiatives aimed to promote online actions to spread ethnomusicology in the North region of Brazil, as well as to maintain the production of knowledge about music in Amazonas. Actions that provide an intense ecology of knowledge among undergraduate and postgraduate academics, independent musicians, and popular culture masters have been carried out collaboratively by [LabEtno - Ethnomusicology Laboratory of the Federal University of Pará](#) (UFPA), the Research Group Music and Identity in the Amazon, and the Study Group on Music in Pará (both from



Poster of an event organized by ABET in 2021

UFPA), and the Music Studies Group of the Amazon from the University of the State of Pará (UEPA).

Activities organized by ABET (2020–2021)

- Roundtable “[Contemporary Ethnomusicology in Brazil: Sound Reflections Against the Colonial Paradigm](#)” (7 October 2020, 72nd Annual Meeting of the Brazilian Society for the Advancement of Science [AMSBPC]). Speakers: Eurides Santos (UFPB), Deise Lucy Montardo (Federal University of Amazonas [UFAM]), and Ana Lucia Ferreira (Federal University of Grande Dourados [UFGD]); coordinator: Marília Stein
- Panel “[Original Voices and Ancestral Listening: Decolonial Contributions to Music Education and Ethnomusicology](#)” (22 July 2021, 73rd AMSBPC, carried out by ABET and the Brazilian Association of Music Education). Speakers: Anderson dos Santos (Pankararu People, UFBA), Djuna Tikuna (Tikuna People), and Cristiane de Almeida (UFPE); coordinator: José Jorge de Carvalho
- Roundtable “[Black Sounds, Voices and Performances: Dialogues Between Ethnomusicology and Anthropology](#)” (23 July 2021, 73rd AMSBPC, produced by ABET and Brazilian Association of Anthropology). Speakers: Pedro da Rosa (UFRGS/UFPB), Jaqueline de Oliveira e Silva (UFMG), and Carlos da Silva (UFMA); coordinator: Maria Andrea Soares (University of the International Integration of Afro-Brazilian Lusofonia)

- [Cycle of Debates in Ethnomusicology](#) (November 2020–September 2021), linked to ABET's 20th anniversary. Co-ordinator: Edilberto Fonseca (Federal Fluminense University); adviser: Samuel Araújo (Federal University of Rio de Janeiro [UFRJ]); realization: ABET, UFF, and UFRJ; support: UEPA. Monthly virtual interviews with researchers and traditional masters on ethnomusicology in Brazil.
- For current information, please visit [ABET's website](#), Facebook, [Instagram](#), and the website of the [10th ABET National Meeting](#) (8–12 November 2021)

Cambodia

by *Sam-Ang Sam, Liaison Officer*



The present country report, a quick overview, focuses primarily on ethnomusicological, traditional, classical, popular, and contemporary music programmes, activities, and situations in Cambodia.

In Cambodia, the only institution that provides formal education in music is the Royal University of Fine Arts and its sibling School of Fine Arts in Phnom Penh, both of which are under the jurisdiction of the Ministry of Culture and Fine Arts. The primary and secondary general schools do not offer courses in music in their curricula. Besides the aforementioned university and school, music transmission is passed on orally from master to pupil in an informal situation most often within a family of musicians, father to son. Virtually every village in Cambodia possesses a music ensemble. Female musicians are not commonly found. Female vocalists, however, are generally the norm.

Music education in Cambodia

I will examine three distinct levels of music education: the practical/technical primary level, the theoretical/intellectual secondary level, and the philosophical/humanity tertiary level, with more focus.

Music education or teaching traditional performing arts enhances ethnic harmony and forms an image of a multicultural nation. It widens students' views on cultures other than their own. It increases appreciation of other cultures through teaching and learning. It tolerates other cultures and fosters multicultural health and diversity.

My view and approach are not of "either/or" but of an "and." School plays an important role in providing students with knowledge, skills, techniques, the love for a profession, spirit, wisdom, and humanity.

PRIMARY LEVEL

At the primary level, music education provides young students with opportunities to be exposed to various kinds of music and to learn music history, theory, and fundamentals, including techniques and skills to sing or to play musical instruments. It teaches students the forms and contents, and gradually provides students with a sense of aesthetics and appreciation of music, being a part of general culture and an introduction to humanity. This is an important child development, as it helps the children's brain function. Music education at this primary level is important and valuable in and by itself in terms of learning skills and techniques, respect, and discipline. I refer to this as lower order, initiation and technique, practical and external.

SECONDARY LEVEL

At the secondary level, students further their practical knowledge, skill, and techniques to a more sophisticated level. They also experiment with various musicalities while developing their creativity in the musical realm. Some who are musical and music lovers may use this opportunity to explore and try out their musical ability, a career development at this trial stage, which in turn, may lead them to taking up music majors at colleges and universities, or a music career.

HIGHER LEVEL OF MUSIC EDUCATION

Music education helps a human being develop her/his potential of becoming a complete, whole person, balancing the physical and mental attributes. It makes a person human. The truth of the matter is that the knowledge learned from music education can be the catalyst for a broader view and understanding, thus appreciation of others. It helps people to have a positive attitude towards everything and everybody.

The tertiary level of music education is a deeper and higher realm of education. It is education of the mind and spirit, shaping and forming a meaningful human being, with value, esteem, pride, and integrity. As an extension, it provides youth, in particular, with a sense of nationalism and patriotism, if taught properly.

In today's world of globalization and regionalization in which economic development is a trend and is one of the most important factors in life for many, the ideas of education for development and development for education cannot be underestimated. Furthermore, it is a stage of future-directed effort to gain spirituality and humanity while hoping to also leave a legacy for the future generations.

ARTS (MUSIC) EDUCATION IN GENERAL SCHOOL CURRICULA

Arts (music) programmes should be included in the curricula of public school. Courses in arts (music) appreciation and some applied courses on the arts should be seriously considered. Short-term and long-term residencies should be designed to bring artists to the school, so that children can be introduced to their culture early. This should be a national policy of Early Childhood Education. A clear focus and goals help them define scope and parameters for effective teaching and learning, while a curriculum provides them with a solid base and framework.

Arts (music) education is good insofar as it is beneficial to artists. It is vibrant in the paradigm (equation) of needs, demands, and supplies. Arts education in the general school, for instance, helps create jobs for artists. Where schools need arts teachers to teach arts classes, artists will have jobs. In Cambodia this gives incentive to the institution, such as the Royal University of Fine Arts, to produce more artists to supply to the needs and demands.

SCORE AND NOTATION

Musical scores and notations are a relatively recent phenomena in Cambodia. They have been introduced to Khmer musicians by Europeans. The musicians who most commonly use musical scores and notations are those of the University of Fine Arts, particularly at the Faculty of Music, and popular musicians. Traditional musicians do not have the knowledge of scores and notations, and consequently do not utilize them. They teach, learn, and perform pieces from memory. This situation, in fact, is characteristic of Khmer music, in that it gives Khmer musicians great flexibility and freedom in the rendition of musical pieces. No two renditions are alike.

The Royal University of Fine Arts (RUFA)

RUFA is the only institution in Cambodia that offers higher courses in the arts. Graduates from the University, upon successful examination, enter and become members of the Department of Arts and Performing Arts (also known as the National Troupe). Both the University and the Department are under the jurisdiction of the Ministry of Culture and Fine Arts.

The Royal University of Fine Arts, since its reopening in 1980, has a student population of 1,147, 133 of whom are female.

RUFA has five faculties: Faculty of Architecture and Urbanism, Faculty of Archaeology, Faculty of Plastic Arts, Faculty of Choreographic Arts, and Faculty of Music.

RUFA's Faculty of Music was founded as the *Ecole Nationale de Musique* [National school of music] in 1959. It became the Faculty of Music in 1965, and in 1975 it was completely closed under the Khmer Rouge regime. It reopened in 1980. The faculty is divided into two sections: one dedicated to classical Western music, and another to traditional Khmer music.

FACULTY AND STUDENTS

There are currently 54 faculty members (60% teaching Western music and 40% teaching Khmer music) and 354 students (70% studying Western music and 30% studying Khmer music).

PROGRAMMES

The Faculty of Music offers the following programmes: Diploma of Arts, Baccalaureate of Arts, Bachelor of Arts, and Master of Arts. The major studies are: Instrumental Studies, Voice/Choral Singing, Ethnomusicology, and Music Composition.

Below are some of the courses offered at the Faculty of Music.

Pre-college level (secondary level)

- Instrument
- Singing
- Epic Singing
- Repartee Singing

Undergraduate level (tertiary level)

- History of Music
- Theory of Music
- Musicology
- Ethnomusicology
- Instrumental studies
- Singing
- Music Composition

Conclusion

In Cambodia, what is traditional has deeper roots and is more conventional and accepted than new things. When dealing with "tradition" we are talking about systematic development. There is an expectation which is the norm, something with which the audience is already familiar. As the result, they can easily enjoy, say, a musical experience.

A tradition that is relevant, vibrant, appealing, and meaningful will naturally be supported by the audience. In Cambodia, change happens in the name of socio-economic reality. Projects and productions respond to public demands and survival, regardless of intellectuality or integrity. What is important is what pays. This is all rooted in the aspiration of young people, who grow up and acculturate under global trends, the internet, technological advancements, and the unstoppable incoming flow of foreign culture, particularly the popular one.

How do we do to encourage and foster innovation, in a thoughtful and healthy way? How do we defend “tradition” and, at the same time, support “innovation”? Is “innovation” a threat to “tradition”? If not, why worry?

Cameroon

by *Kisito Essele, Liaison Officer*

Collaborations initiated between the Catholic University of Central Africa and the Open University (UK) have resulted in several activities: on the one hand, the Central Africa Fortnight of Liturgical Music, and on the other, a number of research projects, one of which has led to the production of an article in *Ethnomusicology*, currently in press.



The onset of the Covid-19 pandemic has meant that no collective gatherings can take place, and therefore, the aforementioned Fortnight of Liturgical Music had to be cancelled for the second year in a row. The event is a meeting between traditional musicians and directors of Catholic liturgical music from different regions of Cameroon.

The organization of other events in 2022 has begun, including the “Burst of Cultures” festival in Mbandjock, which will gather the musics and musicians from various populations of Cameroon.

Ireland

by *Adrian Scahill, Chair of National Committee*

The ICTM National Committee for Ireland actively supports, promotes, and fosters connections among a very vibrant and engaged scholarly community of researchers, academics, musicians, dancers, and students in Ireland (and abroad).



Conferences

The National Committee has continued to support postgraduate researchers by providing them with an opportunity to present their research in a friendly and supportive environment. In 2021 we continued our joint co-hosting of the Annual Postgraduate Plenary Conference with the Society for Musicology in Ireland (SMI), which took the form of an online conference, organized with the support of Maynooth University, Dundalk Institute of Technology, and the Dublin Musicology Collective. Delegates presented online lightning presentations, and the keynote was given by Nicole Grimes (University of California, Irvine). Thanks are due in particular to Hannah Millington and Bryan A. Whitelaw, and the conference’s organizing committee.

Our 2021 annual conference was also jointly held with SMI at Trinity College Dublin on 27–31 May. This was an online conference, and featured a stimulating range of papers on topics including urban scenes, music and gender, music and politics, and Irish music and dance. The inaugural Oirdhearchas Award, which honours a person who has contributed in a very significant way through their research/practice to the work of ICTM Ireland, was due to be presented to Thérèse Smith (University College Dublin). Unfortunately she was unable to attend, and the presentation, along with her keynote address, will take place at a later conference.

Bursary

As a response to the difficulties faced by musicians and academics during the onset of the pandemic, the National Committee created a bursary as a small gesture of support to the researchers and practitioners who had been affected by the cancellation of festivals, concerts, conferences, and other events, and the uncertainty of early career academics working in short and medium term employment. Gerry O’Connor, the noted fiddler and researcher from Dundalk, Co. Louth, was the recipient of the award for his lecture/recital entitled “The Rose in the Gap: Dance Music of Oriel from the Donnellan Collection.” This online presentation combined performance with his research into the music of Oriel (a region in the north-east of Ireland), particularly focusing on the dance music collected by Luke Donnellan in the area during the turn of the twentieth century. The presentation can be viewed [here](#).

National Committee

At the Annual General Meeting, held virtually in February, Adrian Scahill was elected Chair, and Ann Marie O’Hanlon and Colm Kelly were welcomed as new members by the out-

going Chair, Helen Lawlor. Thanks were also extended to Stephanie Ford, who had completed her term on the committee. The committee usually meets on a bimonthly basis throughout the year, to plan events and discuss how to best support, communicate with, and promote our community. The new committee would like to thank Helen Lawlor for her outstanding work during the past two years as Chair.

Publications

The sixth issue of our online, peer-reviewed journal *Ethnomusicology Ireland* was published in July 2020 and is available [here](#). It features articles from scholars both in Ireland and abroad, including work on Irish music in Brazil, country music in Ireland, the violin in Karnatak music, and folk music in Germany. The seventh issue was published in March 2021, and contains selected articles drawn from the “Women and Traditional/Folk Music Research” symposium, which was hosted by Comhrá Ceoil at the Centre for Irish Studies, National University of Ireland Galway, in conjunction with FairPlé, an Irish organization founded in 2018 to achieve gender balance in the production, performance, promotion, and development of Irish traditional and folk music.

Ethnomusicology Ireland welcomes submissions from all locations and relevant disciplines. More information is available by contacting the general editor, Jaime Jones [via email](#). The committee also publishes an annual bulletin for our members, *Spéis*. This is available online [here](#).

Israel

by Moshe Morad, Chair of National Committee

In spite of Israel’s successful Covid-19 vaccination programme, the pandemic continues ruling our lives and modus operandi, so in July 2021 we again held our summer meeting online.

Five of our members earned their doctoral degrees this year, and presented their PhD theses at the meeting. Adam Yodfat’s “A Thousand Songs and a Song: Five Decades of Mizrahit and Rock Songs in Israel: Musical Analysis”; Yair Hashachar’s “Producing Musical Pan-Africanism: On the Continental Circulation of Music in Postcolonial Africa, 1960s–1990s”; Roe Ben Sira’s “Recrossing the Atlantic: The Case of Brazilian Choro”; Nabil Shair’s “Improvisationally Rich Vocal Genres in Modern Secular Arab Art Music”; and Dafna Dori’s “The Brothers Al-Kuwaiti and the Iraqi Song 1930–1950”.



Moshe Morad (top), Chair of ICTM NC for Israel, Yair Hashachar (right), Vice Chair of ICTM NC for Israel, and Ben Aylon (left), workshop presenter during ICTM Israel's summer meeting. Photo provided by Moshe Morad

Two of our members presented their recently published monographs: Nili Belkind presented her book *Music in Conflict: Palestine, Israel, and the Politics of Aesthetic Production*, which studies the complex relationship of musical culture to political life in Palestine/Israel, where conflict has both shaped and claimed the lives of Palestinians and Jews. Merav Rozenfeld-Haddad presented her book *Judaism and Islam: One God One Music*, which offers the first substantial study of the history and nature of the Jewish paraliturgical song, which developed in the Arabo-Islamic civilization between the tenth and the twentieth centuries.

Two current research projects were presented by our members:

Oded Erez presented his collaborative research project “Songs of Subordinate Integration: Music Education and the Palestinian Arab Citizens of Israel During the Mapai Era” (with historian Arnon Degani), recently published in *Ethnic and Racial Studies*. Reviewing the emergence of formal music education for the Arab school system, this study traces the role of music in Arab public schools during Israel’s early decades, as a unique window into the dynamics of inclusion and exclusion that underline the encounter between the state and its Palestinian citizens. Focusing on one infamous Independence Day song, it explores its persistent function as a *lieu de mémoire* for an entire generation of Palestinian citizens of Israel.

Ofer Gazit presented his current research project “Tensions: African Drums, American Dreams and the New York Jazz Scene in the 1960s.” The presentation included Gazit’s recent film *A Change in Tones: The High Life of Solomon Ilori*,

which tells the musical migration story of Nigerian-American composer, singer, and master drummer Solomon Ilori. In the film, Ilori discusses his childhood in Ghana and Nigeria, his arrival to New York in 1958, and the establishment of his acclaimed dance/drumming group, the Ilori Dancers. Accompanied by a rich soundtrack of original music, the film features Ilori's collaborations with American jazz musicians Art Blakey and Randy Weston, and his own African-jazz albums for Blue Note Records. The screening was followed by a presentation by Ron Levi, titled "New York Is Like Johannesburg: The Relationship Between Johnny Dyani and Charles Mingus." The paper, also part of Gazit's project, considers how a single encounter between jazz bassists Johnny Dyani and Charles Mingus came to represent for the South African exile an encounter between the European, American, and African elements in jazz. Levi shows how elements Dyani associated with "European" music education—such as the use of music notation and the use of "correct" intonation—are explicitly rejected while elements associated with African folk—such as vocalization of instruments—are incorporated in two compositions that the South African bassist dedicated to Mingus.

The meeting ended with a workshop by Ben Aylon, a border-breaking Israeli musician, known for his contemporary Senegalese drumming and cutting-edge hybrid drumming techniques, as well as playing the *djeli ngoni/xalam*. In January 2020, Ben gained nationwide recognition in Senegal, after being featured on famous Senegalese TV shows with millions of viewers, having solo shows around the capital, Dakar. His activity in Senegal led to a personal meeting with Youssou N'Dour and musical collaborations with Cheikh Lô, Omar Pene, Awadi, and Doudou Ndiaye Rose. Ben's workshop came in perfect timing following the release of his debut international album "Xalam" and the 5-star review he received for it in the July edition of *Songlines*.

Finally, due to Covid-19 we had to postpone our 2020 International Summer Workshop on African music, which included master classes by Simha Arom (CNRS) and Lucy Durán (SOAS). We hope to be able to hold it in the summer of 2022. Updates to follow.

Pakistan

by Shumaila Hemani, Liaison Officer



*Bol, keh lab azaad hain tere; bol,
keh zubaan ab tak teri hai.*

*Speak out! Your words are free.
Speak up! Your tongue is still
your own.*

Faiz Ahmad Faiz, Urdu poet and Lenin Peace Prize laureate

Historically there has been very limited representation from Pakistan in ICTM. The *Bulletins of the IFMC* of the 1950s mention a Mr. Jasmuddin from Dacca and a Mr. Mansooruddin from East Pakistan, who contributed discussions on the folk music of Bengal at the ICTM annual meetings. From 1992 to 1995, the *Bulletins* mention Uxi Mufti, the founder of the National Institute of Traditional and Folk Heritage, also known as Lok Virsa, as ICTM's Liaison Officer for Pakistan. However, the *Bulletins* do not feature any reports from Pakistan. Being the first of its kind, this country report, founded on my research dating from 2009, continues the legacy of my mentor, Regula Burckhardt Qureshi, in expanding the understanding of Pakistan within the discipline of ethnomusicology. Based on in-depth conversations with Uxi Mufti and many others who contributed cultural leadership to Pakistan's institutional building, this report summarizes key points from my ethnomusicological research in Pakistan.

Pakistan is an underrepresented area in ethnomusicology, and some people working in South Asian performing arts believe that the regions of Pakistan do not have anything new to contribute to our understanding of Hindustani art music or the folk music of South Asia. The *Garland Encyclopedia of World Music* brings voices of regional musicologists, including Adam Nayyar and others, but it does not offer a comprehensive and critical understanding of Pakistan's musical cultures. Sindh is eliminated from the discussion altogether. On the other hand, the entry on Pakistan in the *Oxford Encyclopedia of Music* and the *Garland Encyclopedia*, contributed by Regula B. Qureshi, alongside her articles on *qawwali* in Pakistan create a context for understanding the development of music patronage in Pakistan and its regions. My M.A. thesis, "Representing Pakistan Through Folk Music and Dances," and her entry on Pakistan in *Women and Islamic Cultures* (Brill 2017), extends Qureshi's scholarship by emphasizing the cultural politics of developing infrastructure to support folk music research and representation in the state (2011).

Since Pakistan emerged from the partition of India in 1947, the founding elite tried to distinguish Pakistan's music from India's. Emphasizing the Muslim nationalism that led to Pakistan, they also emphasized the Muslim identity and replaced Hindu mythological figures with Muslim figures in music, including Allah, Mohammed, Ali, and Hussain. Even though the majority of ethnic groups did not speak Urdu, it was established as the national language because it was considered to be a unifying force for nation building in Pakistan.

At the national level, folk-music research began in Pakistan with the UNESCO mission in the late 1960s, at Pakistan's Ministry of Education. At the time, the main institutions that were working to support music were through radio. Radio Pakistan was formed in 1947 by Z. A. Bokhari, an apprentice of Lionel Fielden at All India Radio in the 1930s. Bokhari was notorious for marginalizing regional expressions. When a radio station was established in Hyderabad in the 1950s, the Sindhi cultural elite began promoting Sindhi folk music; likewise, radio stations in other provinces promoted their regional poetry and music. Sindhis also created the Bhitshah Cultural Committee to research the poetry of Sufi mystic Shah Abdul Latif Bhitai and Sindhi music—an initiative that continued the research on Shah Latif in colonial India.

Therefore, research on folk music in Pakistan had two origins: one was local and stemmed from the need to preserve the history and cultural heritage of the regions, particularly as a response to the dominance of the Urdu-speaking elite and their promotion of Urdu poetry and singing, and the second, which came later with the UNESCO mission in 1968, that introduced the category of “folk music” in the ways that the International Folk Music Council was defining. The regional initiatives in Sindh, in particular, led to the establishment of the Institute of Sindhology in 1962, and the UNESCO initiative culminated in the establishment in 1974 of the National Institute of Folk and Traditional Heritage, also known as Lok Virsa.

“Folk” referred to regional poetry, music, and crafts that stemmed from non-Urdu-speaking ethnic groups, primarily Sindhis, Punjabis, Baluchis, Siraikis, Khowar, Pakthuns, and others. Moreover, “folk music” was defined as poetry and music where the writer and composer were acknowledged as an ethnic group rather than an individual. Even though the poetry and music of Sufi mystics were distinguished from “folk music” in principle by the cultural leadership, in the radio programme, Sufi poetry from the regions with its emphasis on regional tales was promoted as part of folk music alongside other folk musical genres.



Allan Faqir, a Sufi folk singer from Sindh. Photo taken from Lok Virsa Manual (1976), provided by Shumaila Hemani

The state's central elite resisted folk-music research because voicing regional identities in Pakistan was considered a threat to nation-building in the founding years. The dominant ruling elite believed that Pakistan had a singular national culture, and they propagated that Islam would be its basis. Based around the Lahore Arts Council, this pro-establishment elite looked towards Mughal arts and painting and the predominant genre of *qawwali* and Urdu *ghazal* as representations of Pakistan's art and music. The All Pakistan Music Conference, established in 1959, also supported this thinking, but they responded to the limited state support for art music and the music families (*gharanas*). Radio Pakistan's research cell also supported research on Hindustani art music, which was locally referred to as “Eastern classical music.”

Even though Pakistan's ruling elite was hesitant to support folk-music research within the state in the early years, in 1965 Pakistan started to identify its national representation with folk music and dances, because of its cultural diplomacy with the People's Republic of China. In 1965, the Lahore Arts Council and Bul Bul Academy in Dacca came together to establish the first national dance ensemble that would represent Pakistan in China. Later, this ensemble was supported by Pakistan International Airlines in 1966, and this ensemble travelled around the world to perform for world dignitaries, thereby creating cultural diplomacy for Pakistan.

Domestically, however, there were debates on how to support music and cultures. A report published in 1975 by Faiz Ahmed Faiz, called “the Faiz Report” created a controversy in the national elite. Faiz emphasized that Muslim countries have distinct cultures based on their ethnicities. If Pakistan were to distinguish its identity within the Muslim world, it should have to acknowledge its ethnic diversity. The dominant elite found the voicing of ethnic differences as antithetical to national unity. Many parts of Faiz’s report were rejected, particularly those that considered Pakistan not to be a singular nation but multiple nationalities. This debate is still relevant, in the way music history is taught at the meagre music programmes at universities in Pakistan today. While the pro-establishment elite sought to date the music history of Pakistan back to Mohammed Bin Qasim in the eighth century, who, according to state ideologies, created Islamic culture in pre-colonial South Asia, the anti-establishment elite reject these constructions. They teach Pakistan’s music history as 5,000 years old, dating back to the Indus Valley civilization. While the former tries to under-represent the non-Muslim musical cultures in the regions of Pakistan and advocate Pakistan as a distinct culture based on Islam, the latter emphasizes that the different areas of Pakistan have diverse cultures and histories.

These institutions for folk-music research also provided the impetus for cultural exchanges and academic presentations by ethnomusicologists. Regula B. Qureshi from the University of Alberta presented a paper emphasizing the value of the ethnomusicological approach to studying music in Sindh at the “Sindh Through the Centuries” conference in Sindh in 1975. In 1976, Nazir Jairazbhoy from UCLA came to Pakistan to represent the Smithsonian Institution. He collaborated with Lok Virsa and invited folk musicians from Pakistan to perform at the Smithsonian folk-life festival celebrating the bicentennial of the USA later that year. Lorraine Sakata also visited Pakistan in the 1980s, and her collaborations culminated in the entries on Pakistan in the *Garland Encyclopedia of World Music*. However, the regional entries do not discuss Sindh because, according to Sakata, there was a dearth of sound folklorists and musicologists in Sindh at the time. However, ethnomusicology remains an underdeveloped discipline in Pakistan, with most universities offering performance-based programs in musicology. A research-based approach, grounded in discourses within arts and humanities, is required to expand critical music research on Pakistan, and understanding the cultural politics as the basis of national constructions provides a necessary paradigm to critically examine institutions and voices of the cultural leaders who have contributed to music research in Pakistan.

Republic of Korea

by Sheen Dae-Cheol, Chair of National Committee



2021 Lee Hye-Ku Prize and conference for new generations

On 20 February 2021, a young scholar was awarded the 2021 Lee Hye-Ku Prize for academic activities on researching traditional Korean music. The prize was established by the late Lee Hye-Ku (1909–2010) in 1998, to enhance and inspire Korean scholars under 45 who study traditional Korean music.

Lee was the organizer of the 26th IFMC (now ICTM) World Conference held on 25–31 August 1981 in Seoul, and served on the Executive Board of IFMC. He is called “the father of Korean musicology” and the founder of systematic, modern Korean musicology. He founded the Korean Musicological Society (KMS) in 1948, mainly focusing on Korean music, and established the Korean Music Department at the College of Music, Seoul National University (SNU) in 1959. The KMS was the first musicological society founded in Korea (the Musicological Society of Korea, mainly focusing on Western music, was established in 1981). As a professor at SNU, Lee introduced the discipline of ethnomusicology to Korea.

The winner of the 2021 Lee Hye-Ku Prize is Chang Yunhee. After getting her BA from SNU, she continued her studies and earned her master’s and doctoral degrees from Indiana University, Bloomington, USA. After her return to Korea, she studied Korean music based on an ethnomusicological perspective, and her endeavours were justly rewarded with the Lee Hye-Ku prize.

The prize is awarded biennially, based on the study output of the most recent two years. The chance to be the winner of the prize is open to any young scholar who studies Korean music, irrespective of nationality. A total of 16 young scholars, including one American scholar and four times joint winners, have won the prize since its establishment in 1998.

Before the ceremony awarding the prize took place, an online academic conference was held for young scholars who recently earned their master’s or doctoral degrees in Korean music. The chance of presenting their dissertations is open to any young scholar who wishes to present their research publicly. This conference is held annually every February, the commencement season in Korea, and is organized by KMS. Elev-



The winner of the 2021 Lee Hye-Ku Prize, Chang Yungee (centre). Photo provided by Sheen Dae-Cheol

en master's theses and ten doctoral dissertations were presented at the conference. The following topics were presented.

Master's theses: three on *p'ansori*, the long narrative art song performed by a singer and a drummer; two on the music of Korean bamboo flute, *daegeum*, and another two on the instrumental and vocal music of the literati of the Joseon Dynasty (1392–1910). Other topics included Korean shaman music, the philosophy of Korean music, the music of two female musician groups in the first half of the twentieth century, and 17 pieces of Korean music in *Die Koreanische Musik* by Andreas Eckardt (1884–?).

Doctoral dissertations: three on the Korean impromptu musical genre *sanjo*, and two on the classical Korean art song *gagok*. Other topics included *p'ansori*, *daegeum* music, newly composed music in traditional styles, court musicians of the Joseon Dynasty and the music of Yun Yunseok (1939–2006).

International conference on ethnomusicology in the era of Covid-19

On 21 August 2021, an international conference on “contact-free ethnomusicology” was held in Seoul, organized by the Asian Music Research Institute of Seoul National University.

The theme for the conference was “Doing Ethnomusicology in the Time of the New Normal.” Frederick Lau (Chinese University of Hong Kong) gave a keynote address on “Ethnomusicology in the Age of the Pandemic,” followed by the

five papers: Yuji Niimi (Durum University, Japan) with “Digital Fieldwork and the Future of Ethnomusicological Research: Investigating the Impact of Coronavirus on Japan Folk Music Tradition”; Kim Myoshin (Ewha Woman's University, ROK) with “The Influence of Covid-19 as Seen in Degree Theses Published in the US Between 2020 and 2021”; Anna Yates-Lu (Seoul National University) with “Teaching Ethnomusicology During Covid and Beyond”; Hilary Finchum-Sung (Association for Asian Studies, USA) with “Taming the Mills: Reshaping Music's Social and Connective Capacities in a Virtual Space”; and Kim Hee-sun (Kookmin University, ROK) with “Reflections on Ethnomusicology After Covid-19: Music Cultures, Research, and Globalization.” Each presentation was reviewed by a discussant, followed by a roundtable discussion and Q&A session.

Republic of Moldova

by Diana Bunea, Liaison Officer



Despite the many issues which prevent offering wider support to artistic environments and to the scientific community in relation to safeguarding traditional music in the Republic of Moldova, an important scientific project took place between 2015 and 2019, at the Academy of Music, Theatre and Fine Arts (AMTAP) in Chisinau, in collaboration with the Academy of Sciences and the Government of the Republic of Moldova. The project is titled “The Musical Heritage of the Republic of Moldova (Folklore and Composition): Update, Systematization, Digitization” and you can [read more about it here](#).

From the perspective of ethnomusicological research, the project was aimed at the largest audio folklore archive of the republic, which consists of about 14,000 recordings of Romanian (Moldovan), Gagauz, Bulgarian, Ukrainian, Russian, Jewish, and Gypsy, musical folklore, among others. These sound documents represent the musical heritage of our country, and were collected between 1964 and 1999 by generations of researchers, teachers, and students of AMTAP. The project team consisted of ethnomusicologists Diana Bunea, Svetlana Badrajan, and Nicolae Slabari, who have a rich experience in the scientific and didactic fields, and are all professors at AMTAP.

The main goals of the project included the digitization of the recordings of the Folklore Archive of AMTAP off reel tapes, and creating new digital records. As a result, we managed to digitize the aforementioned recordings with the technology available in the project. The first five volumes of the *Digital*

Register of the Folklore Archive of AMTAP were published, which contain metadata of over 2,000 audio files, covering the full spectrum of categories, genres, and species of traditional music of Moldovan Romanians and other ethnic groups cohabiting on the territory of Moldova. The project's team developed a metadata system that features 20 grids with statistical and scientific information that allows the possibility to document, research, and utilize for further performance the materials preserved in the archive. For the first time in our country we worked on systematizing the information on musical folklore at the Folklore Archive of AMTAP in electronic format, whereas the published *Folklore Archive Registers* represent a first digital database of our musical heritage. This scientific achievement will have an impact in the field of ethnomusicological research and in musical life, stimulating further activities of safeguarding musical folklore.

During the five years of the project, five international scientific conferences and one international scientific symposium were organized (“The Centennial Symposium Gleb Ciacovschi-Mereșanu 1919–2019”), with the purpose of discussing scientific issues in the field. Five volumes of scientific articles titled *The Study of Arts and Culture: History, Theory, Practice* were also published. The results of the project are reflected in numerous scientific publications authored by the project's team members: monographs, articles, methodological works, and presentations at national and international scientific conferences.

It should be noted that the project was carried out in accordance with the Law on the Protection of Intangible Cultural Heritage, elaborated according to UNESCO recommendations on the protection of traditional culture and folklore, and adopted in 2012 in the Republic of Moldova.

The activities aimed at safeguarding the musical heritage of the Republic of Moldova will continue, with a new scientific project at AMTAP, recently selected (August 2021) by the government's programme “Horizon 2020.”

Spain

by Francisco J. García Gallardo, Chair of National Committee

After the latest report from ICTM Spain (NC) was published in the *Bulletin* 140 (April 2019), the activity of the NC has been affected since March 2020, due to the impact of the Covid-19 pandemic. In autumn 2019, the SIBE ([Spanish Society of Ethnomusicology](#)) conference (Jor-



nadas SIBE 2019), organized by the NC, was held. But the 3rd conference of the NC, the 16th SIBE Conference (Congreso SIBE 2020), was rescheduled to autumn 2021.

International Conference “Tradiciones musicales” (Jornadas SIBE 2019)

The conference “[Tradiciones Musicales: Experiencia Social y Creación Musical](#)” [Musical traditions: Social experience and musical creation], organized by SIBE, ICTM Spain, ICTM Portugal, and the [University of Huelva](#), was held on 16–17 October 2019 in Huelva (Andalusia, Spain).

The conference was opened by Beatriz Aranda Louvier (Vicerectora de Ordenación Académica, Grado y Posgrado), Heliodoro Pérez Moreno (Vicedecano de la Facultad de Educación, Psicología y Ciencias del Deporte), and Francisco J. García Gallardo (Chair, ICTM Spain). The opening talk “¿Popular Music Studies en la Investigación Sobre Flamenco? Algunos (Des)Encuentros Metodológicos a Través de Otras ‘Músicas Andaluzas,’” was given by Diego García Peinazo (University of Córdoba), awardee of the 2016 Musicology Prize presented by SEdeM, the Spanish Society of Musicology.

The closing session was led by Salwa El Shawan Castelo-Branco (former ICTM President) and presented by Enrique Cámara (President of SIBE), who would once again participate at the closing with Susana Sardo (University of Aveiro, INET-md Institute of Ethnomusicology), and Francisco J. García (University of Huelva, ICTM-Spain). After its completion, the annual SIBE Assembly was held.

Most the remaining sessions were articulated into paper sessions, research panels, live traditional music, a flamenco workshop, and a presentation of publications. The three paper sessions were moderated by members of the SIBE Musical Traditions Group: Herminia Arredondo (University of Huelva), Llorián García Flórez (University of Oviedo), and Susana Moreno Fernández (University of Valladolid). A large group of researchers from various universities and research centres participated, with the following contributions:

- Aarón Pérez Borrajo (Universidad de Salamanca, Universidade de Coimbra): “Procesos de Experimentación Musical a Partir Del Empleo de la Simbología Nacional. Baiuca: Electrónica y Música Tradicional Gallega”
- Adrián Fernández Cao (Conservatorio Superior de Vigo): “La Música del Programa Infantil Xabarín Club Como Aglutinador Generacional de los Millennial en Galicia”
- Patrícia Costa (Universidade de Aveiro): “O Ensino Oficial da Música Tradicional em Portugal”



Participants of the Jornadas SIBE 2019. Huelva, Spain. Photo provided by Fran García

- José Francisco Sánchez Salsamendi (Universidad de Valladolid): “Aportaciones del Padre Hilario Olazarán (1894–1973) a la Pedagogía del Txistu”
- Julio García Ruda (Universidad de Granada): “Prácticas Musicales Comunitarias: La Tradición Musical Sefardí en Melilla”
- Adrián Besada Filgueiras (Universidad de Valladolid): “Tradición y Vanguardia en el Jazz Gallego”
- Julia Escribano Blanco (Universidad de Valladolid): “Templos, Retratos y Cruces: La Materialidad Como Medio de Memoria Del Pasado Músico-Ritual Religioso Soriano”.
- Rui Marques (Universidade de Aveiro, INET-md): “‘Queremos Desextinguir Este Instrumento’: Um Estudo de Caso Sobre o Processo de Revitalização da Viola Toeira”
- Antonio Ventura (Universidade de Aveiro, INET-md): “Dinâmicas Bottom-up na Performance Musical: Encomendação Das Almas Em Proença-a-Velha”
- Maria do Rosário Pestana (Universidade de Aveiro, INET-md): “A ‘Bridge Over Troubled Water’: Wind Bands in S. Jorge Azores Island”
- Lucas Wink (Universidade de Aveiro, INET-md): “UM Estudo Etnomusicológico Sobre os Bombos Portugueses”

- Francisco Javier del Toro (Universidad de Huelva): “‘Coplas Al Santo’ para las Fiestas de San Antonio Abad en Trigueros (Huelva)”

Two panels on research in ethnomusicology in Portugal were held, on competitive ongoing projects at [INET-md](#), coordinated by Salwa El Shawan Castelo-Branco and Susana Sardo. The following INET-md researchers participated:

- Salwa Castelo-Branco: “O Instituto de Etnomusicologia - Centro de Estudos em Música e Dança (INET-md): Trajectória, Estrutura e Investigação”
- Filippo Bonini Baraldi (Universidade Nova de Lisboa-FCSH): “HELP-MD O Poder Emocional e Curativo da Música e da Dança”
- Iñigo Sanchez (Universidade Nova de Lisboa-FCSH): “SONDANDO LISBOA Como Cidade Turística: Som, Turismo e a Sustentabilidade das Atmosferas Urbanas na Cidade Pós-industrial”
- Pedro de Moura Aragão (Universidade de Aveiro): “Sons e Memórias de Aveiro (SOMA): Construção de um Arquivo Colaborativo de Som e de Memória para a Região de Aveiro”
- Marco Roque de Freitas (Universidade Nova de Lisboa-FCSH): “Timbila, Makwayela e Marrabenta: Um Século de Representação Musical de Moçambique”

- Jorge Castro Ribeiro (Universidade de Aveiro): “Atlântico Sensível (AtlaS): Memória e Mediação das Práticas e dos Instrumentos Musicais na Circulação entre Comunidades Interligadas”
- Leonor Losa (Universidade Nova de Lisboa-FCSH): “ORFEU (1956–1983): Políticas e Estéticas da Produção e Consumo de Popular Music no Portugal Moderno”
- Maria do Rosário Pestana (Universidade de Aveiro): “EcoMusic - Práticas sustentáveis: Um Estudo Sobre o Pós-folclorismo em Portugal no Século XXI”

On Wednesday, a presentation and live performance of traditional *flauta y tamboril* music was given by the Huelva *tamborileros* José Antonio Raya and José Manuel Clemente.

On Thursday, the attendees participated in a practical session entitled “Flamenco Workshop” thanks to the collaboration of two professors from the [Master’s in Research and Analysis of Flamenco](#) at the University of Huelva, the percussionist and composer Agustín Diassera and the *bailaora* Rocío Fernández.

On the last day, several publications were also presented by various SIBE researchers:

- [To Get To Know You Better: Institutional and Bibliographic Resources for Research in Traditional and Popular Music](#). Enrique Cámara and Leo Díaz Collao
- [Music of India](#). Website of the music classroom of the University of Valladolid. Enrique Cámara and José Francisco Sánchez
- “[Andalusia and its popular musics](#)”, dossier of the journal *Andalucía en la Historia*. Herminia Arredondo and Diego García.

The conference, coordinated by professors of the University of Huelva, Herminia Arredondo and Francisco J. García Galardo, with the participation in the organizing committee of Teresa Fraile (Complutense University) and Luis Carlos Martín (Higher Conservatory of Music of Seville), was possible thanks to the support of CIPHCN–Centre for Research in Historical, Cultural, and Natural Heritage of the University of Huelva.

Conference “Music and Dance Research” (Congreso SIBE+2021)

The 3rd Conference of the Spain ICTM National Committee, 16th SIBE Conference, titled “Music and Dance Research: Practices of Social and Political Responsibility,” was sched-

uled for 2020 but postponed to 2021. The conference also hosted the 2nd Conference of the Portuguese ICTM National Committee, the 4th Conference of Popular Musics of the Hispanic and Portuguese Worlds, and the 11th IASPM Spain Conference.

The Institute of Ethnomusicology–Centre for the Study of Music and Dance will host the international conferences at the University of Aveiro, Portugal, on 20–23 October 2021. The official languages of the conference will be Portuguese, Spanish, and English.

In line with the 2030 Agenda for Sustainable Development and with the Millennium Goals of the United Nations, SIBE+2021 proposes to approach research in music and dance as practices of social and political responsibility grounded on the following themes:

- Sounds, Territories and Ecological Consciousness
- New Demographies, Coexistence and Social Vulnerability
- Music, Archives, and the Digitalization of Memory
- Artivism, Public Space, and Social Networks
- Queer-Activism, Feminism and New Masculinities
- Music and Dance for an Education Based on Social Responsibility
- Heritage Practices and Sustainability

For more information, [visit the Conference website](#).

Sudan

by Mohamed Adam Sulaiman, *Liaison Officer*



It’s my pleasure to write about a Sudanese singer, researcher, and teacher, as the first grand celebration in the times of the Covid-19 pandemic. On 23 July 2021, people came from different parts of Sudan to celebrate and honour **Abdul Gader Salim Abdl Gader**, the “King of *Mardoum*,” for his 50 years of contributions in the field of Sudanese music, singing, research, and documentary-making at national, regional and international institutions.

He was born on 1946 in Dalang, one of southern cities in the province of Kordofan in western Sudan. In 1963, after graduation, he started working as an elementary school teacher at the Dalang Teacher Institute. His interests in traditional music and songs began in that era. He learned to play the lute

and joined the Kordofan Arts Group in the city of El-Obeid as a singer, and he became well-known all over Sudan in 1971. Abdl Gader graduated from the Vocal Department of the Institute of Music and Drama in 1974, where he studied the traditional music of Kordofan and Darfur. In 2005 he was the first Sudanese singer to earn a PhD in Music Philosophy from the College of Music and Drama of the Sudan University of Science and Technology.

A review by *World Circuit Arts* (London, July 1992) described Abdl Gader's performance in this way:

"It was the first time that British audiences have ever heard live Sudanese music, and its lyrical melodies and impressive rhythms took London by storm ... Inspired by the songs of desert nomads of western Sudan, Salim's music draws on Arabic traditions, with their heart-rending melodies and spacious rhythms."

Many singers from different parts of the region frequently sing his songs, such as the Amazigh singers of North Africa, the Rahel of Israeli, and other singers from the Horn of Africa. Abdl Gader is famous by composing new songs forms and folk rhythms such as *Mardoom*, *Ja rary*, *Kayssa*, and *Tom tom*.

A documentary film on Abdl Gader's tours was screened during the event, reviewing his contributions to the musical culture of Sudan throughout 50 years. At the end of celebration, Abdul Gader Salim Abdl Gader was honoured by the President of the Sudan Transitional Government, and representatives from many other institutions.



Abdul Gader Salim Abdl Gader. Photo provided by Mohamed Adam Sulaiman

Repertoire

Abdul Gader Salim Abdl Gader has recorded more than 70 songs at Sudan National Radio in Omdurman, and more than 20 video clips. He recorded the following internationally-distributed CDs:

- *King of Mardoom* (1990)
- *Khartoum Blues* (1989)
- *Nojoom Alaayl* [Night Stars] (1988)

He collaborated with other musicians on the following CDs:

- *Stop Shooting Fire* (2005) with Immanuel Jal (a singer from South Sudan)
- *Vocals from Sudan* (1984) with Abd Alaziz Almobark and Muhamed Jubara

Contributions

Abdl Gader contributed to many music fields:

- Secretary General of Sudan's Union of Professional Musicians
- President of the Union (2018–present)
- President of the Council of Music Professionals (2018–present)

Regional and international participations:

- Kermis Festival, 2011, Austria
- Horn of Africa Festival 2008, Djibouti
- Oman Tourism Festival, 2006, Oman
- Sudan Festival, 2010, the Netherlands
- Africa Mix Festival, 2005 London, UK
- Accord Festival, 2004, Barcelona, Spain
- Lass Class Snatcher Festival, 2002 and 2003, France
- Bosnia Festival, 2002, Italy
- Barcelona Festival, 2002, Barcelona, Spain
- Anger Festival. 2002, France
- Cornish Festival, 2002, France
- Digon Festival, 2002, France
- Amsterdam Festival, 2002, the Netherlands
- Malose Festival, 2002, France

- The Nile festival, 2002, Barcelona, Spain
- Nancy festival, 2002, France
- Antigolom festival, 2002, France
- Arabs Music Festival, 2000, Arab world Institute, Paris, France
- Festival of Gather Musician, 1993, Berlin, Germany
- Roots festival, 1993, Amsterdam, the Netherlands
- African Festival, 1993, Switzerland
- Womeet Festival, 1993, UK
- Horn of Africa Festival, London, UK
- Bow Festival, 1993, Norway
- Or ail Festival. 1992, the Netherlands
- High Life Festival, 1990, Tokyo, Japan
- Orient Arab Festival of Music, 1984, France

For further information please visit the following Wikipedia articles:

- [عبد_القادر_سالم](#)
- [ميوزك_برينز](#)

and the following YouTube videos

- [الفنان_عبدالقادر_سالم - المريود](#),
- [بسامه | عبدالقادر سالم اغاني و اغاني](#)
- [عبد_القادر_سالم_حليوه_يا_بسامه](#)
- [راشيل_الأمريكية_أو_راحيل_الإسرائيلية_حليوة_يا_بسامة](#)

Reports from ICTM Study Groups

African Musics

by *Sylvie Le Bomin, Study Group Chair*



It was initially planned to hold the 3rd Symposium of the Study Group on African Musics in Dar el Salam, Tanzania, but our Tanzanian colleagues were not able to meet the necessary conditions. Our colleagues in Maputo, Mozambique, then agreed to take over with great enthusiasm. Thus, we announced the symposium on the theme of “Dialogue of African Musics and Cultures Through Space and Time.” The symposium would be hosted by Eduardo Mondlane University, Maputo, on 23–26 September 2020.

We sent the following call for presentations to all Study Group members:

The organization of the symposium in Maputo is particularly favourable to the presentation of themes allowing intercultural studies to be shared on different research topics. Thus, we propose to explore the reciprocal influences generated by the encounters of cultures and musical traditions on the African continent and in particular in this sub-region that welcomes us. We also propose to present latest works carried out on musical instrument heritages of the African continent, as witness to the diversity of practices and the history of populations.

We attach particular importance to the presentation or discussion of common research and teaching programmes. In addition to advancing the knowledge of African traditional music and its pedagogical practices, we hope that these particular sessions will explore possible sources of funding.

Some of the sub-themes to be addressed include:

- The Lusophone presence in African musics;
- Inventories, descriptions, uses, and cross-cultural studies on traditional musical instruments;
- Music from the Swahili world, at the crossroads of Arab and sub-Saharan musics;
- Influence of traditional musics in modern genres;
- Discussion on the construction of scientific projects and/or teaching programmes.

The programme committee selected about fifty very rich and diverse proposals. Unfortunately, we were not able to organize the symposium due to the global health crisis.

We considered holding the symposium online, but we faced organizational difficulties which we were not able to solve at the time. Also, from a personal point of view, I am still recovering from a “long covid” process which does not help managing the organization of a symposium. However, having since organized an online symposium in the beginning of June with Susanne Fűrnis, it now seems possible to relaunch the organization of the symposium for January 2022.

It has not been particularly easy to maintain links with the different members of the group, as all were dealing with issues making the work of the Study Group not necessarily a priority, which is understandable. We had to learn to work in new ways, and to prioritize. We always expected, with naïve optimism, that the situation would improve and that the future months would be better than the past ones. We now know that this is not the case, and we have learned to manage this context better.

I am therefore optimistic about the organization of the 3rd Symposium in January 2022, in an online format.

Ethnochoreology

by *Chariton Charitonidis, on behalf of Study Group*



The 31st Symposium of the ICTM Study Group on Ethnochoreology was held in Klaipėda, Lithuania, on 12–18 July 2021, after it was postponed from 18–25 July 2020 due to Covid-19. It was hosted by the Department of Ethnomusicology at the Lithuanian Academy of Music and Theatre, in partnership with Klaipėda University, the Council for the Safeguarding of Ethnic Culture, the Klaipėda Ethnic Culture Centre, and the Lithuanian Ethnic Culture Society. This was the first symposium in the history of the Study Group that combined in-person and virtual ways of communication and presentation, since the majority of the participants were able to attend the event exclusively online, because of difficulties related to Covid-19.

The Local Organizing Committee was formed by Dalia Urbanaičienė (Chair), Kristina Dolinina, Gaila Kirdienė, Vid-

mantas Mačiulskis, Lina Petrošienė, and Nijolė Sliužinskienė. The members of the Programme Committee were Selena Rakočević and Anne von Bibra Wharton (Co-Chairs), Linda Dankworth, Gediminas Karoblis, Daniela Ivanova-Nyberg, Urmimala Sarkar, and Stephanie Smith. Both committees carried through well with the extremely challenging coordination of the event, effectively synthesizing on-site and virtual participation.

Themes

Papers were presented on two themes: (1) Dance and Economy, and (2) Dance Transmission. A total of 18 presentations referred to the first topic, distributed into five sessions. One of these sessions featured a panel titled “Dance as a Commodity: How and for Whom,” exploring different case studies from the Czech region.

The majority of presentations, 51 in total—four of them being poster presentations—contributed to the second theme, together with the roundtable “Breaking Which Rules? Aesthetical Values in Transmission Processes of Traditional Dance in Contemporary Norway.” Five panels focused on specific topics such as “Aspects of Traditional Dance Transmission in Contemporary Greek Contexts,” “Transformation in Transmission: Embodied and Online Exchanges,” “Thinking Through Gender in the Transmission of Traditional Dance,” “Points of Contact, Acts of Transfer: Social, Geographical, Textual and Virtual Interfaces,” and “Reflections on György Martin’s Legacy in Dance Theory and the Transmission of Dance Knowledge.”

THEME 1: A SUMMARY OF “DANCE AND ECONOMY”

During the second day of the symposium—dedicated to the first theme—there was a detailed discussion on the ways in which dancers, dance(s), and dancing are implicated in interacting in worlds of diverse economic exchanges. From a broader point of view, such an interaction takes place between economic policies of industrial societies and the economic practices of the local/agricultural societies diachronically, resulting in transformations in various aspects of traditional dance. Various interactions, such as between dancers and musicians—as a cultural practice and performance—dancers and impresarios, dancers and government funding, were examined in a historical perspective. The paradigm of “the shift from the Socialist planned to a free market economy” after 1989/90 in Eastern Europe is indicative of certain political and economic transitions, which affected dance(rs), since, on the one hand there was a reduction in institutional funding, that on the other hand led—among other things—to an emergence of dance freelancers.

Professional dancers and dance artists were examined as commodities for sale, in relation to their social status, artistic evaluation, and political opinions, examining both inner (the dancers’) and outer (the society’s) points of view. Through different paradigms, dancers were approached both as active agents in their career development and as a capital, since this career and the implicit creative and economic struggles develop their soft skills and many qualities necessary in related professional fields, in cultural and social management. There was a particular focus on the job of the dance instructor and “the articulation between pleasure and constraint” regarding the characteristics of this occupation in leisure evenings, workshops, camps, etc.

Various studies focused on the professionalization and the commercialization of dance. Dance was viewed as labour and/or a commodity, as a cultural product with both economic and symbolic value, and as a popular export product. In this respect, there was a lot of discussion on dance and cultural economy, cultural industry, tourism, the “traditions market,” and related phenomena, such as the emerging of dance professionals within and without a local community and its tradition, and the “transnational travelling of dance.” Furthermore, examining the aforementioned processes, there was reference to the resulting transformations regarding relationships—“how and for whom?”—the function of the dance, and the interpretation of gender or ethnic identity.

At the end of the week it became obvious that “Dance and Economy” was closely related to the second theme.

THEME 2: A SUMMARY OF “DANCE TRANSMISSION”

Transmission, as “the process of passing something from one person or place to another,” is implicit in the concept of “tradition.” In practice, dance transmission refers to a rather complex, multi-layered and multi-way process, which entails the interaction between individuals, generations, among the individual(s) and the community, the teacher and learner, the choreographer and the performer(s), the recreational group and the members of it, the dance ensemble and the audience, and across geographic interfaces, between migrant communities and their homeland.

Where does this transmission take place? As it was discussed within particular presentations, dance can be transmitted in many various contexts: within a local community, a rural area and in contemporary urban settings, in the social/public sphere, in formal and non-formal education, during cultural projects, in revival movements and folklore festivals, in dance competitions, or on the internet.

How is dance transmitted? Dance transmission was viewed as a lifelong process, in the context of a local community where one acquires dance knowledge by participating and “growing in the dance.” Additionally, focusing on dance transmission as a teaching/learning process, the presentations examined the role of the teacher as mediator, and the learner’s way(s) of experiencing and learning dance. Dance transmission refers also to a combination/interaction of teaching learning and participating processes, especially in a contemporary urban context. There was discourse on the role of transcriptions using Laban’s system of movement notation—which demonstrates three different and culturally constructed approaches—and on the use of archival material and audiovisual media, which introduced the conflict between embodied and disembodied/displaced transmission, and the relative distinction between (“frozen”) dance(s) and dancing.

A central topic was online dance exchanges and the process of digitization, which implies the absence of the physical body, and new forms of embodiment that take place through “virtual bodies.” In this respect, the digital era could revoke kinesthesia and bring back the Cartesian dualism between mind and body. Furthermore, there were discussions about an appropriate pedagogy for blind or visually impaired dancers, about the importance of interpersonal communication through physical, emotional, and social connection, and the need for an “education of attention.” There was also an introduction to “Ludochorelogy,” a new field of research in dance studies.

What is transmitted through dance? Is it the concept or the realization of the dance that is transmitted in certain contexts? The “object” of dance transmission is dance knowledge, and there was reference to the importance of tacit (unspoken) knowledge—an inseparable element of dance knowledge. Among other things, historical facts, religious beliefs, and stereotypes are transmitted as well. Aesthetic and cultural values as the “object” of dance transmission comprised the roundtable discussion, which examined the balancing and negotiating among “keeping or safeguarding rules” and “challenging or breaking” the rules.

What affects the dance transmission process, and how? According to different case studies, history, politics, power relations, nationalism, economy, technology, dance revival movements, and gender issues are some of the main factors that intervene in the dance transmission process in diverse ways.

In addition, many papers referred to the “power” or impact of (traditional) dance as a medium for education and entertainment—merging as “edutainment”—for preservation of

traditions, political actions in the public sphere, changing gender perceptions, forming identities, inclusion and integration of the “others,” and inter-human understanding.

Social events and interaction

During the week, beyond the paper presentations, the symposium’s programme included a cultural event that took place in the Ethnic Culture Centre at Klaipėda City Municipality, as well as dance workshops at Klaipėda University. These social events were streamed for virtual participants. However, only the on-site participants had the opportunity to visit the UNESCO World Heritage Site of the Curonian Spit and to enjoy a sail boat trip and lunch in the resort city of Nida. Finally, it is particularly important to refer to the contribution of the “break-out rooms” in between presentations. The brief meetings in this virtual space offered the opportunity for further discussions and social interaction, and contributed to shortening the distance between the on-site and virtual participants.

Global History of Music

by Razia Sultanova, Study Group Chair



On 13–14 May 2021, the 1st Symposium of the ICTM Study Group on Global History of Music was held online in Sichuan Conservatory of Music, China. This symposium was co-hosted by the Sichuan Conservatory of Music, undertaken by its Academy of Chinese Traditional Music, and supported by the Department of Musicology. The topic was “Mobility and Transcultural in Music and Performance in Global Civilization,” with three sub-topics: (1) Isolation, Collaboration, Adaptation: Performance Practices Along and Beyond the Regions of the Great Silk Road; (2) Economic Perspectives of Musical Change and Exchange: The Role of Trade in Music History of Global Civilizations; and (3) Music, Dance, Drama, and Puppetry: Inclusive Performance Practices and Their Histories.

A total of 63 abstracts were received, of which 54 were approved by the Programme Committee. During the two days of the symposium, scholars from 19 countries gathered on Zoom meetings to present their papers. In addition to 13 sessions (in two parallel sessions), there were also two keynote addresses, which were attended by up to 1000 scholars and students from all over the world.

At the opening ceremony, Liu Liyun, Dean of Sichuan Conservatory of Music, welcomed the participants and expressed his honour in hosting this symposium. He also invited the

participants to visit Chengdu in the future. Then, ICTM President Salwa El-Shawan Castelo-Branco congratulated the organizers of the symposium, fully appreciated the significance and importance of this symposium, and wished everyone its great success. Razia Sultanova, Chair of the Study Group on Global History of Music, introduced the symposium's topics and expressed her gratitude to the Programme Committee and local hosts for their preparatory work.

The two honoured keynote speakers were Edwin Seroussi and Tan Sooi Beng. Seroussi's speech was titled "Diasporas and Global Musical Networks: Jewish Perspectives," in which he emphasized the concept of "diaspora" with its connotations of "separate consciousness" and "gulf", and discussed diaspora and globalization from Jewish perspectives. He mentioned that Jews have maintained extensive communication networks among the continents over the course of two millennia, and that they are "fluid dispersed groups" instead of unchanged constants. As music-making remains an important profession among the Jews, their fluidity has made them unexpected agencies of musical globalization. In his speech, Seroussi also gave examples of the connections between Jewish music and its influence on global cultures from medieval times up to the present.

Tan Sooi Beng's keynote speech was titled "Mobile Performers, Multiple Centres, Modern Sounds: An Alternative History of Global Musical Contact in British Malaya." Tan believes that during the past two centuries, the cross-border flow of trade, entertainment, pilgrimage, immigration, and labour was crucial to the transformation of economics, politics, and cultures of many societies around the world, especially in Asia, where it brought new technologies to create new forms of cultural expressions both globally and locally. In her speech, she proposed her concept of "multi-centred cultural production" for the various peoples in Malaysia and Singapore, with sound mixing being a means to challenge the colonial hegemony of art and express their alternative experience of modernity.

Besides excellent presentations, the Local Arrangements Committee prepared special promotional videos on Sichuan Province and the Sichuan Conservatory of Music. The committee spent three months producing the musical ethnographical film *The Sound Memories of China*, featuring 13 traditional Chinese music genres including Guqin, Jiangnan Silk-and-Bamboo, Grand Songs of the Dong People, and Sichuan Zither Storytelling. The film was screened during the breaks between sessions. It was the committee's hope to showcase the music soundscape of Sichuan and China to international scholars by means of this "virtual concert."

The symposium's Programme Committee consisted of Razia Sultanova (University of Cambridge), Xiao Mei (Shanghai Conservatory of Music), Margaret Walker (Queen's University, Canada), and Yang Xiao (Sichuan Conservatory of Music). Sultanova and Xiao Mei were responsible for general preparation and organization, Walker for contacting participants, and Yang Xiao, serving on both the Programme and Local Arrangements Committees, for the arrangement of sessions. Other symposium staff consisted of faculty members and students at Sichuan Conservatory of Music.

Thanks to the Programme Committee, Local Arrangements Committee, and local staff, the 1st Symposium of the ICTM Study Group on Global History of Music came to a successful close. As Yang Xiao said at the opening ceremony, "focusing on the global interaction of regional musical cultures reminds us to face the intimate relationship of human-beings and the destiny of our community, and this is the realistic meaning of our meeting." We look forward to the profound influence of this symposium, as well as to the next symposium of the ICTM Study Group on Global History of Music!

Indigenous Music and Dance

by *Anthea Skinner, Study Group Secretary*



In May this year the ICTM Study Group on Indigenous Music and Dance was officially affiliated to ICTM. The Study Group would like to thank the ICTM Executive Board and Secretariat for their support.

The Study Group's Executive Committee, Marcia Langton, Muriel Swijghuisen Reigersberg, Anthea Skinner, Xinjie Chen, and Shuo Niki Yang have also worked extremely hard and without them the formation of the Study Group would not have been possible.

The Study Group is already hard at work preparing its next symposium, which will be held in Melbourne, Australia, in December 2022. The symposium will be hosted by the Indigenous Knowledge Institute (IKI) at the University of Melbourne, and we would like to thank IKI's director Aaron Corn for his support. If you would like to volunteer to be on the organizing committee, [please contact us](#).

The Study Group is also preparing to publish the proceedings of their inaugural symposium, jointly hosted by the National Dong Hwa University, the National Chiayi University, and the University of Melbourne in 2021. If you presented at the symposium, you are invited you to submit your work by 15 November 2021, please [visit the website](#) for more information.

We are currently putting the final touches on [our website](#), check it out to stay up to date with all Study Group activities. Alternatively, you can email Study Group Secretary Anthea Skinner (anthea.skinner@unimelb.edu.au) for more information.

Music and Dance in Southeastern Europe

by Bengi Çakmak, Nevin Şahin, Suna Başlantı, and Maja Bjelica, on behalf of Study Group

The 2021 Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe took place online on 23–25 April. It featured 47 presentations grouped under three themes: (2) “Music and Dance in the Cultural Basin of the Black Sea” (7 presentations); (2) “Dance and Music as Resistance, Integration, and Separation” (13 presentations), and (3) “Performance Places and Spaces: How These Are Constructed” (27 presentations).

The welcome session consisted of words by representatives of the programme and organizing committees, after which Abdullah Akat, the Study Group’s Secretary, introduced Susanne Ziegler, the guest of honour. He stressed her work in phonogram archives and her research of the music of Turkey, the Caucasus, Georgia, and East and Southeast Europe. Her talk focussed on the history of the Study Group and the recent transformation of the political and cultural frames in southeastern Europe, including “Europeanization” and a “return to national roots.” She emphasized the importance of the Study Group’s symposia, and expressed her hope that its work would continue.

The theme “Music and Dance in the Cultural Basin of the Black Sea” covered topics including cultural interactions, fieldwork, the gender binary, transformation processes, and migration. Sevi Bayraktar discussed the reinforcement of the gender binary in fieldwork in the Black Sea region, and Andrea Pascaru examined female mountain repertoire of laments among Romeyka speakers in the Pontic Alps. Several presentations covered the connections, interactions, and exchanges between Northern Turkey and Greece following twentieth-century migrations. İdris Ersan Küçük presented the migration of the *horon* tradition following population displacements. Spiros Delegos gave an example of intertextu-

ality and syncretism in the musico-cultural sphere through a case study of Ioannis Eitziridis, who migrated from Kastamonu to Istanbul and then to Pireaus (Greece). Abdullah Akat proposed to form a Sub-Study Group on Black Sea music and dance. He explained that the Black Sea basin had previously been researched mainly at the micro/local level, and that a new group could provide an incentive to rethink Black Sea music and dance on a macro level.

The theme “Dance and Music as Resistance, Integration, and Separation” focused on rethinking historical events, social and political changes, identity forming, and migration. Selda Öztürk presented collective and individual practices within the musical activity of Syrian and Iraqi refugee women in Istanbul and Antep. Berna Kurt presented the feminist artistic project “Dansöz,” in which she took part. Füsün Aşkar focused on a case study of staging the *horon*, a predominantly male dance, for female dancers. Athena Katsanevaki presented research on two linguistic/ethnic groups, Vlachs and Greeks, who share one community dance. Maja Bjelica examined the plurality of roles in the music of Turkish Alevis and the Alevis’ public performance of *semah* ritual whirling practices, proposing that their musical practices allow them to form a safe, communal, common space.

Gergana Panova-Tekath discussed the role of Bulgarian folk dance in intercultural communication between different diasporas, refugees, and the host community through the concepts of “strange and stranger.” Selena Rakočević examined dances as mediums of integration and separation among Serbian and Romanian communities in the Danube Gorge in Romania. Carol Silverman examined politics in Bulgarian wedding music and changes, restrictions, and resistance in the performative relationship between folk music, the market, and the state. Muzaffer Sümbül discussed changes in the socio-cultural structure caused by the Balkan immigrant communities to the Çukurova region since the last period of the Ottoman Empire, through dance and music practices. Kai Åberg evaluated Gypsy dances in terms of exoticism, stereotype, gender, identity, political ideologies, and dominant power, based on the data obtained from 25 years of fieldwork.

Ivona Opetcheska Tatarcevska examined the role of music during recent protests in Macedonia, where music took a core role in symbolizing and leading the intensity. Velika Stojkova Serafimovska focused on the role of music within these protests as a means of enhancing the cultural and collective memory of the social-political soundscape. Andrianopoulou Panayiota elaborated on the influence of traditional dance within recent social movements in Greece as an alternative



political manifestation of resistance in terms of culture and heritage. Burcu Yıldız focused on the integration of early twentieth-century Armenian immigrants in the USA through 78 RPM records. Nevin Şahin shared her data on early twentieth-century music publications in Turkey, asserting both multilingual and stylistic integration in regards to the segregation of art and folk music. Teja Turk investigated the popularization of Slovenian traditional music by transforming the understanding of genres. Gül Kaplan and Cenker Ekemen contextualized the Praksis Music Band within the framework of the Gezi uprisings in Turkey.

The theme “Performance Places and Spaces: How These Are Constructed” included accounts on performances, displacements, modernization, and performer-audience relations. Mehmet Öcal Özbilgin offered a theoretical background to the understanding of space and place within choreology studies, offering an epistemological frame that understands the body in connection to space and culture. Eirini Loutzaki presented the work of the Lyceum club of Greek Women, which had a crucial role in preserving Greek traditional folklore. Marija Dumnić Vilotijević used the analysis of musical events in local Serbian taverns—*kafane*—as specific cultural and popular soundscapes. Liz Mellish and Nick Green provided a comparative account of the use of space during village days in Romanian Banat.

Iva Niemčić and Joško Čaleta examined how the change of locations for performances of traditional *ojkanje* singing in the twentieth century, from an “authentic” setting to the stage, led to a change in the audience. Ana Petrović discussed the sonic and temporospatial construction of space and place, focusing on gender, during fieldwork recording processes in Pešter, Serbia. Ardian Ahmedaja examined the impact of cultural policies and public control of local music and dance during the Albanian communist era, through the female performances of ballads accompanied by *fyell* during the National Folklore Festival.

Pınar Kasapoğlu Akyol considered folk dances exhibitions in Intangible Cultural Heritage Museums, using examples of Fangango’s Living Museum and “Leyli Nights” at Mardin Museum. Tanja Halužan described a new singer-songwriter scene that has flourished in Zagreb for twenty years, in which the live performance space and listening behaviour of the audience have created a specific scene. Dilek C. and Aziz Ali Elyagutu focused on Caucasian folk dances performed in Kars and Iğdır (Turkey), in terms of the dynamic and changing nature of culture. Marko Kölbl examined Croatian popular music among the Burgenland Croats in Austria, which has become more popular, bridging the sense of modernity

and Croatian ethnic identification. Aleksandra Kuzman examined changes in Macedonian *chalgia* music over time, in relation to the performance space and attitudes of the performers regarding their perception of the tradition.

Ventsislav Dimov discussed folk music practices in media in socialist Bulgaria as a field of power, where the narrative behind non-professional local music practices standardized a style of “cultivated folk music” for broadcast, recordings, and concerts through Stalinist party slogans. Lozanka Peycheva provided an account of the Pirin Folk Festival, which celebrated its 28th edition in 2020, with the dominance of authored songs based on folklore. Dilyana Kurdova focused on the revival of Bulgarian folklore dances and the effect of the pandemic and moving from actual spaces to the online sphere. Daniela Ivanova-Nyberg discussed the practices of Bulgarian folk dance on the internet.

Serkan Şener shared the influence of gatherings in Abdullah Nail Bayşu’s house on music production through examples from early *arabesk*. Irene Markoff provided an account of Bulgarian performance practices in Canada and their connections with Bulgaria through intersectionality and multilocality. Urša Šivic connected two symposium themes in the performance practices of ethnic minority communities in Slovenia. Hamraz Lotfi Korun offered an insight into the musical creative environment of Iranian musician Mohsen Namjoo, who shares his music in concerts all over the world without needing the audience to know his religion, politics, or language.

The panel “Methodological Approaches for the Musical Culture and Sounding/Moving Nature” was centred around the understanding of “eco” as the place and the environment where music and dance take part, forming soundscapes and choreoscapes. Bengi Çakmak presented the general framework of critical ecology, which primarily deals with the understanding of co-existence and multiple interconnected ecosystems. Suna Başlantı exemplified the ecological perspective by focusing on the relationship between soundscape, intersensoriality, and music. Aslı Kayhan investigated the connection between urban space and music through a music-mapping project on the soundscape/landscape connection. Belma Oğul shared new concepts which integrated dance with ecology, sound, and multispecies, coining the term “ecochoreology,” that examines dance both within an ecosystem and as an ecosystem.

The closing session included reports by Belma Oğul, Programme Chair, as well as the newcomers on the prominent topics of discussion. The efforts of the local committee, the

technical team, and the Executive Committee were acknowledged by acting chair Mehmet Öcal Özbilgin, who emphasized the desire to include participants from less represented countries of southeastern Europe and the hope that we will come together in person for the next symposium in 2022.

Music and Dance of Oceania

by Brian Diettrich

10th Symposium

The ICTM Study Group on Music and Dance of Oceania held its 10th Symposium online on 9–12 April 2021 (Hawai‘i time). Following the postponement of our 2020 meeting in Honolulu, members expressed strong interest in gathering, and this was the first time the Study Group came together in a fully online format. The newly reorganized symposium was titled “Connecting Oceania Through Music and Dance.” The event was a collaboration between the East-West Center (Honolulu), the New Zealand School of Music—Te Kōkī at Te Herenga Waka, Victoria University of Wellington, New Zealand, and the Ethnomusicology Programme and Music Department of the University of Hawai‘i at Mānoa.



With a wide the range of time zones involved, the programme was organized into short sessions across each day. The symposium had good attendance globally, with some 160 people registered for the event and an average of 50 attendees each day. The programme represented new research that engaged closely with contemporary issues in music and dance, with regional connections to Tuvalu, French Polynesia, Palau, American Samoa, Papua New Guinea, Hawai‘i, Guam, the Federated States of Micronesia, Solomon Islands, Māori music in Aotearoa, Australia, Taiwan, Malaysia, and globally. The full programme is found on the [Study Group website](#).

The opening of the symposium on day one sounded connections across the Pacific, between Aotearoa and Hawai‘i, with performances by Tāmihana Katene (in Wellington) and Aaron Salā (in Honolulu) followed by opening comments. Day one consisted of two paper sessions: “Performance and Listening Experiences” and “Historical Consciousness in Music and Dance”, followed by a social gathering online. Day two opened with a performance from Australia by Otto Jungarrayi Sims. Three sessions followed: “Indigenous Relationships with Place: Aotearoa and Australia,” then “Pacific Legacies: Barbara B. Smith’s Contributions to Music and Dance in Micronesia,” which addressed Smith’s pioneering

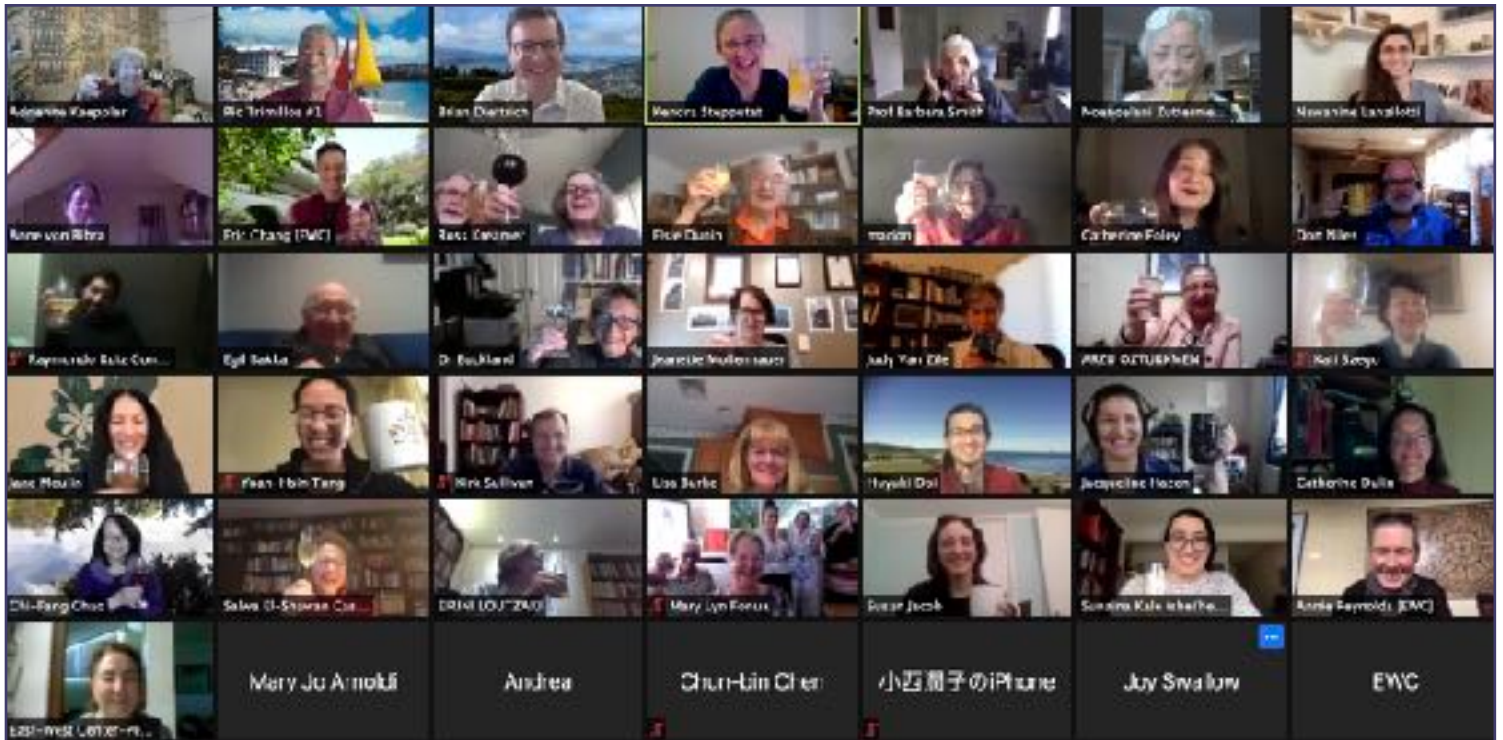
work in the region; this session was followed by “Moving Across Boundaries in Music and Dance.” Day three opened with an instrumental performance by Rob Thorne from Wellington, and this was followed by two organized roundtables: the first, titled “Community and Covid-19: Perspectives from Oceania,” explored current challenges of Covid-19 for music and dance in the region, and the second, titled “Asia-Pacific Modernities: Cultural Solidarities, Connections, and Boundaries,” examined linkages between Asia and Oceania.

Through a collaboration with members of the ICTM Study Group on Ethnochoreology, day four focused on the launch of a new book published in celebration of Adrienne Kaeppler, an enthusiastic member of both Study Groups and former President of ICTM. *Perspectives in Motion: Engaging the Visual in Dance and Music* (Berghahn 2021), edited by Kendra Stepputat and Brian Diettrich, explores Adrienne’s contributions during more than five decades of scholarship. The book launch brought together scholars, colleagues, and friends of Adrienne’s; it featured comments by book authors and statements from Catherine Foley and Salwa El-Shawan Castelo-Branco. Noenoelani Zuttermeister in Hawai‘i offered moving chants to begin the event. From Tonga, HM Queen Nanasipau‘u presented a personal address to Adrienne about her contributions to Tonga, and this was followed by a new performance of the *lakalaka* ‘Aho e tuē, ‘aho e mavava (Day of Cheering, Day of Applauding), danced in Nuku‘alofa, Tonga, for the book launch.

The Study Group is grateful to Irene Karongo Hundleby and Reuben Brown, who joined Brian on the Programme Committee, Eric Chang, Ric Trimillos, and the staff at the East-West Center for all online arrangements, and all performers, presenters, and session chairs. The event brought increased advocacy for the music and dance of Oceania, and made connections throughout the region and globally in new ways through its online format.

New book publication

Members of the Oceania Study Group collaborated with members of the Ethnochoreology Study Group to publish the aforementioned collection *Perspectives in Motion: Engaging the Visual in Dance and Music* (Berghahn 2021). Contributors include: Nanasipau‘u Tuku‘aho, Kati Szego, Kendra Stepputat, Egil Bakka, Judy Van Zile, Jane Freeman Moulin, Mohd Anis Md Nor, Don Niles, Brian Diettrich, Irene Loutzaki, Ojeya Cruz Banks, Elsie Ivancich Dunin, Kirsty Gillespie, Irene Karongo Hundleby, Ricardo Trimillos, Adrienne L. Kaeppler, and Jess Marinaccio.



Participants raising a glass to Adrienne Kaeppler on Day Four of the 10th Symposium of the Study Group on Music and Dance of Oceania. Photo provided by Brian Dietrich

In Memoriam: Barbara B. Smith (1920–2021)

Members of the Oceania Study Group wish to convey a special acknowledgement upon the passing of Barbara B. Smith, a founding member of the Study Group and its longest-serving chairperson (1983–2001). Barbara was a tireless supporter of the Study Group for more than forty years, and she was a friend and colleague to many. After decades of work with Pacific music in Hawai'i and internationally—including pioneering research in Micronesia, in 1977 Barbara was influential in the founding of the Study Group during the IFMC World Conference in Honolulu. Later she would go on to lead the group as its longest-serving chairperson and to help organize its first four symposia. In 2001 at the 4th Symposium in Canberra, Study Group members acknowledged Barbara's contributions with a festschrift that brought together scholars from across the globe. After her term as chair, Barbara continued to work closely within the group for the next twenty years, enthusiastically taking part in symposia and business meetings, and in April 2021 she participated in the 10th Symposium online from her home in Honolulu. Alongside her dedication to Oceania, Barbara was closely involved with the broader council since the 1950s, with the Council awarding her an Honorary Membership in 2013.

Calendar of ICTM events

- ★ **20–23 Oct 2021:** 3rd Symposium of Study Group on Music and Dance of the Slavic World
Location: [Poznań, Poland](#)
- ★ **23 Oct 2021:** ICTM Dialogue 19—The Necessity of a Decolonial Frame: Undoing the Inscriptions of Colonial Modernity in the Study of Sikh Musical Traditions
Location: [Online](#)
- ★ **25–30 Oct 2021:** 11th Symposium of Study Group on Music and Minorities
Location: [Uppsala, Sweden](#)
- ★ **30 Oct 2021:** ICTM Dialogue 20—Decolonizing Tunisian Mālūf: Articulation and Struggles in French-Tunisian Matrix of Power
Location: [Online](#)
- ★ **3–7 Nov 2021:** 23rd Symposium of Study Group on Historical Sources
Location: [Almaty, Kazakhstan](#)
- ★ **13 Nov 2021:** ICTM Dialogue 21—Cucumbis, Jongo and Samba de Partido Alto: The Sounds from the African Diaspora in Rio de Janeiro
Location: [Online](#)
- ★ **27 Nov 2021:** ICTM Dialogue 22—“Who Are We Through Our Music?” Shifting Identities on the Journey From the Soviet Empire to Independent Nations
Location: [Online](#)
- ★ **4 Dec 2021:** ICTM Dialogue 23—Multílogos: Knitting our Movement Network (Vernos a Nosotros Mismos)
Location: [Online](#)
- ★ **11 Dec 2021:** ICTM Dialogue 24—Towards Decolonization of the Curricula in Nigerian Musical Arts Education
Location: [Online](#)
- ★ **9–15 May 2022:** 8th Symposium of Study Group on Music and Dance in Southeastern Europe
Location: [Istanbul, Turkey](#)
- ★ **13–15 May 2022:** 7th Symposium of Study Group on Musics of East Asia
Location: [Online](#)
- ★ **21–27 Jul 2022:** 46th ICTM World Conference
Location: [Lisbon, Portugal](#)
- ★ **29 Jul–5 Aug 2022:** 32nd Symposium of Study Group on Ethnochoreology
Location: [Brežice, Slovenia/Online](#)
- ★ **26–29 Oct 2022:** 2nd Symposium of Study Group on Sound, Movement, and the Sciences
Location: [Barcelona, Spain](#)
- ★ **13–19 Jul 2023:** 47th ICTM World Conference
Location: Legon, Ghana

Featured publications by ICTM members

Drums and Drum Ensembles Along the Great Silk Road

Xiao Mei and Gisa Jähnichen, eds. Berlin: Logos, 2021. Hardcover and e-book, 226 pp., ISBN 978-383-255-398-2. [Purchase](#) (EUR 49)

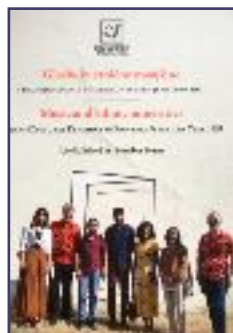
This volume comprises fifteen selected papers from the 27th ICTM Colloquium “Drums and Drum Ensembles Along the Great Silk Road.” Despite the obvious prevalence of drums among all peoples around the world, their understanding and their repertoires vary due to different contexts. The studies of music originating on the Silk Road presented in this volume pay particular attention to the multiple flows of knowledge between numerous distinctive regions in the narrower geographical and temporal scope.



Glasba in etnične manjšine: (trans)kulturalna dinamika v Sloveniji po letu 1991 / Music of Ethnic Minorities: (Trans)Cultural Dynamics in Slovenia After the Year 1991

Svanibor Pettan, ed. Ljubljana: Ljubljana University Press, Faculty of Arts, 2021. Paperback and e-book, 282 pp., photos, graphs, tables. In Slovene and English. ISBN (paperback) 978-961-06-0463-1, ISBN (e-book) 978-961-06-0462-4. [Purchase](#) (EUR 24.90) and [free download](#)

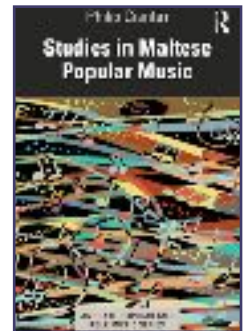
This bilingual edited volume dedicated to Adelaida Reyes explores the dynamics of change in minority musics and related research following the independence of Slovenia from Yugoslavia in 1991. Most chapters are in Slovene with English summaries, others are in English with summaries in Slovene. The authors include Slovenes and non-Slovenes from the fields of ethnomusicology, ethnochoreology, historical and systematic musicology, psychology, and political science.



Studies in Maltese Popular Music

Philip Ciantar. Routledge, 2021. Hardback and e-book, 210 pp., 57 illustrations. ISBN 978-963-414-680-3. From GBP 29.59. Use code SMPM230 on [the publisher's website](#) for a **35% discount** until end of January 2022.

This book examines the diverse facets of popular music in Malta, paying special attention to *ghana* (Malta's folk song), the wind band tradition, and modern popular music. Through a series of ethnographic vignettes, the book explores the music as it takes place in bars, at festivals, and during village celebrations, and considers how it is talked about in the local press, group gatherings, and on social media. Furthermore, it examines how all this impacts on the way this music is produced, transmitted, and consumed within an endless array of personal and institutional interests. The ethnography adopted is that of a native musician and ethnomusicologist and therefore blends the author's memories with ongoing observations and their evaluation.



The Folk: Music, Modernity, and the Political Imagination

Ross Cole. Oakland: University of California Press, 2021. Paperback, hardback, download. 276 pp., 25 illustrations. ISBN 978-052-038-374-6. [Purchase](#) (USD 29.95/GBP 24)

Who are “the folk” in folk music? This book traces the musical culture of these elusive figures in Britain and the US during a crucial period of industrialization from 1870 to 1930, and beyond to the contemporary alt-right. Drawing on a broad, interdisciplinary range of scholarship, *The Folk* examines the political dimensions of a recurrent longing for folk culture and how it was called upon for radical and reactionary ends at the apex of empire.



ICTM World Network

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

As of October 2021, the International Council for Traditional Music is officially represented in 120 countries and regions.

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Study Groups

ICTM Study Groups are formed by ICTM members sharing a common area of scholarly study. Their general provisions are defined by the [Memorandum on Study Groups](#), and may be further governed by their own bylaws. Study Groups organize symposia and business meetings, and publish their own works.

African Musics

Chair: [Sylvie Le Bomin](#)

Applied Ethnomusicology

Chair: [Huib Schippers](#)

Audiovisual Ethnomusicology

Chair: [Leonardo D'Amico](#)

Ethnochoreology

Chair: [Catherine E. Foley](#)

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Chair: [Razia Sultanova](#)

Historical Sources

Co-Chairs: [Gerda Lechleitner](#) & [Susana Sardo](#)

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Chair: [Zdravko Blažeković](#)

Indigenous Music and Dance

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Chair: [Alexander Djumaev](#)

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Chair: [Ruth Davis](#)

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Chair: [Richard K. Wolf](#)

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Co-Chairs: [Nora Bammer](#) & [Javier Silvestrini](#)

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Chair: [Svanibor Pettan](#)

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Chair: [Abdullah Akat](#)

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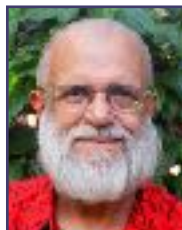
Executive Board

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.



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Secretariat

The Secretariat is the body responsible for the day-to-day operations of ICTM, 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 Assistant, who are both appointed by the Executive Board for an initial period of four years. The current Secretariat has been based at the Department of Music of Lehigh University (Bethlehem, PA, USA) since July 2021, with Lee Tong Soon as Secretary General and Carlos Yoder as Executive Assistant.

Contact information

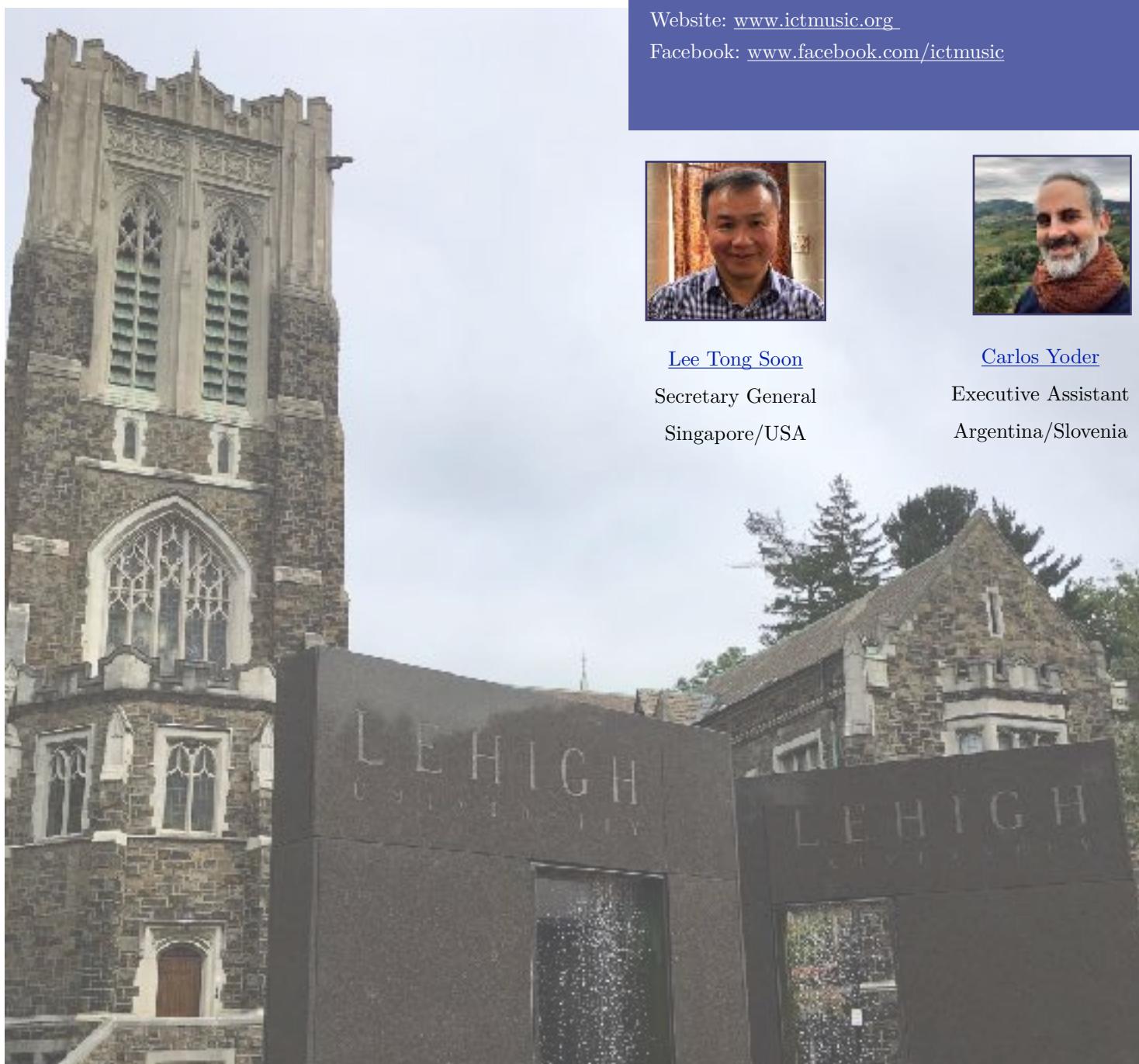
International Council for Traditional Music

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[Lee Tong Soon](#)

Secretary General
Singapore/USA



[Carlos Yoder](#)

Executive Assistant
Argentina/Slovenia

Lehigh University, host institution of the ICTM Secretariat

Membership Information

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

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

Membership

All ICTM 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 ICTM scholarly events (World Conferences, Study Group symposia, Colloquia, and Fora)
2. Receive the printed *Yearbook for Traditional Music*, published yearly in December, and three issues of the electronic *Bulletin of the ICTM*, 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 ICTM elections
5. Access premium website content, such as the [ICTM 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 ICTM 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 ICTM for at least five years.

Memberships for organizations

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

Payment methods

Remittance payable to the ICTM 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@ictmusic.org.

Publications by ICTM

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.

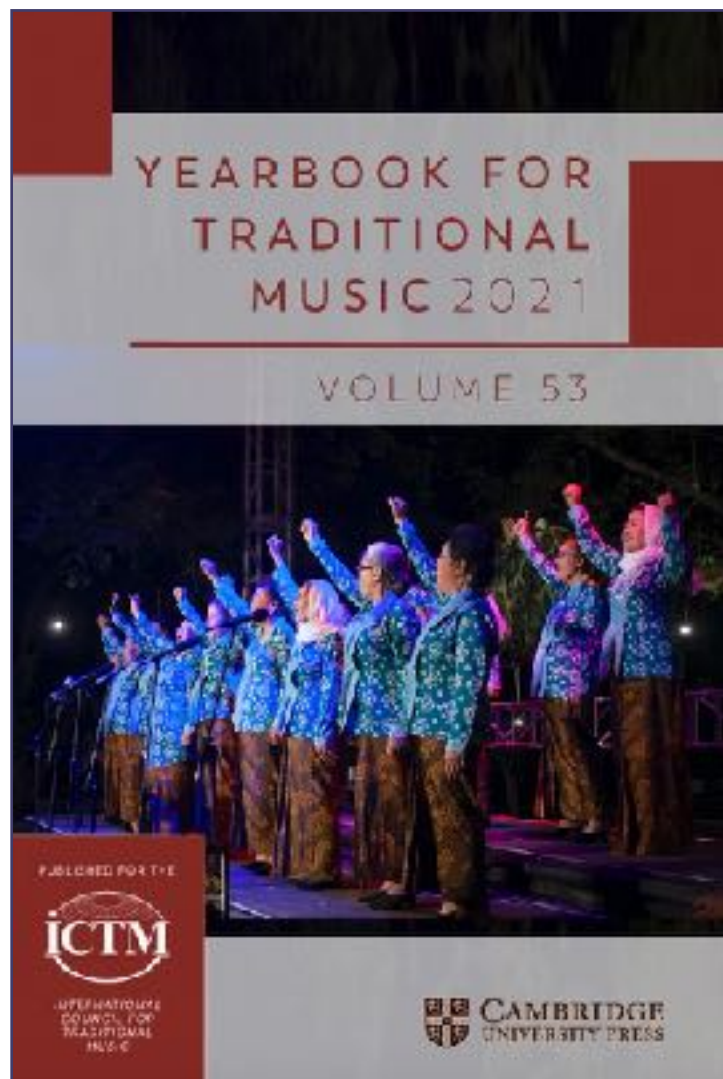
ISSN (Print): 0740-1558

ISSN (Online): 2304-3857

General Editor: [Lee Tong Soon](#).

The *Yearbook* was established in 1949 as the *Journal of the International Folk Music Council*. It is published in English every December. All ICTM members and institutional subscribers in good standing have access to the *Yearbook* online and/or in printed form.

The 2021 issue the *Yearbook* (Vol. 53) will be published in December. 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 ICTM

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

ISSN (Online): 2304-4039

Editor: [Carlos Yoder](#).

The *Bulletin of the ICTM* 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 ICTM* is made available through the ICTM's website in January, April, and October each year. It can be downloaded free of charge, and all are encouraged to redistribute it according to the [Creative Commons BY-NC-SA 3.0 Unported License](#), which protects it.

For more information about submissions, and how to access or purchase back issues, please visit [the Bulletin's home page](#). The full collection of past *Bulletins* can be accessed and downloaded from [this page](#).