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Message from the Secretary General

by Lee Tong Soon

As we approach the end of the first half of 2022, there are many exciting challenges for all of us at ICTM to look forward to.



The staging of our 46th World Conference in Lisbon is well on the way, thanks to Susana Sardo, Kati Szego, João Soeiro de Carvalho, and their wonderful team of colleagues and collaborators, the indefatigable Carlos Yoder, and the support of all ICTM members. Planning for our 47th world conference in Ghana has already begun, with Marie Agatha Ozah, Brian Diettrich, and Daniel Kodzo Avogrbedor blazing the path ahead.

The *Yearbook for Traditional Music* begins its two-issue format this year, and the journal's online submission and review system through the Cambridge University Press is functioning optimally.

Our meeting in Lisbon will be the first time ICTM holds a World Conference in both virtual and live formats, a practice that will almost certainly become the new normal for us. We ask for your support and understanding as we navigate these new practices, and the Secretariat welcomes [your feedback](#) as we move forward.

Message from the President

by Svanibor Pettan

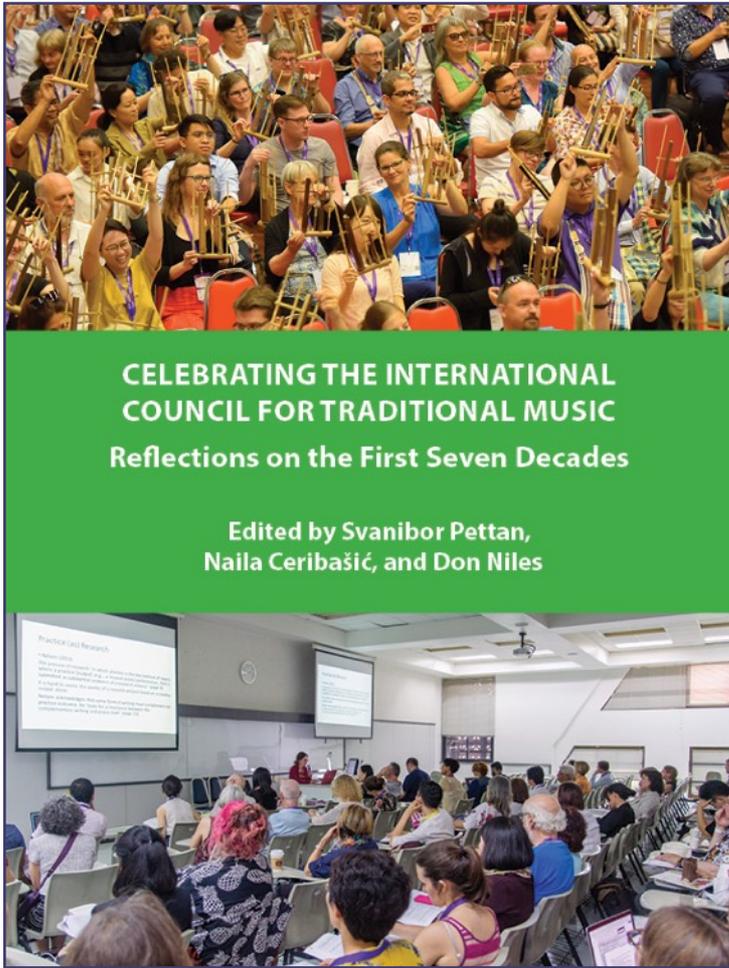
In his paper “Ethnomusicology in Times of Trouble,” presented at the 42nd ICTM World Conference in Shanghai in 2013, Timothy Rice identified disease, war and conflict, forced migration, and climate change as four emerging issues facing our discipline. It is clear that these issues (Rice later added poverty and particular tragedies) are becoming more and more a part of our lives, finding space in our research projects and writings, and yet affecting the functioning of ICTM at various levels. The COVID-19 pandemic forced us to postpone the 46th World Conference and several Study Group symposia, prevented the scheduling of Colloquia and Fora, and even caused a delay in the completion of this very *Bulletin*. A series of wars and conflicts in the world, from Afghanistan to Iraq, Libya, Syria, Yemen, and most recently Ukraine, to name but a few, have resulted in both displacement of people within their countries and increased forced migration internationally. In particular, the Russian invasion



of Ukraine prompted several ethnomusicologists and ethnochoreologists to become actively involved in establishing grants, providing space for guest lectures, preparing educational materials, contributing to community building between refugees and the local population, and expressing other gestures of support and compassion. Despite objective difficulties, we plan to have a plenary roundtable titled “Music, Research, and War at Home” at the upcoming World Conference in Lisbon. The fourth issue—climate change—finds space not only in bringing music together with ecology and sustainability in our scholarship, but also in our habits, as evidenced by the reduction of our conference- and lecture-related travel. These concrete situations illustrate the interconnectedness of the four/six issues singled out by Rice and remind us that we could and should increase our efforts as individuals and as a scholarly community for the present and future of humanity and for the only world we have and call home.

Under these circumstances, the publication of the representative edited volume *Celebrating the International Council for Traditional Music: Reflections of the First Seven Decades* has taken longer than planned, but has finally been completed and is ready for presentation at the 46th World Conference in Lisbon. It took more than 20,000 electronic messages among the editors, contributors, and publishers to bring this ambitious project to fruition. The trio of editors, in which I felt truly privileged to share the work of the past five years with Naila Ceribašić and Don Niles, coordinated the exciting collaboration with 65 contributors from Africa, Asia, Europe, Latin America, North America, and Oceania; together with their collaborators, the volume reflects the views and voices of more than one hundred ethnomusicologists and ethnochoreologists. In some cases, multiple authors have written a single chapter, while there are also some cases where a single author has written several chapters. The topics represent the history, current dynamics, and perspectives of the Council and draw on expertise gained through the examination of historical records and archival materials, in many cases combined with the authors’ first-hand experiences.

Structured into sections on the Council’s origins and operation, governance, scholarly events, Study Groups, publications and expertise, as well as the views of its members from around the world, the volume covers the first seven decades of the Council’s existence in a fully systematic and comprehensive manner. It is by far the most ambitious publication to address our beloved scholarly society and its place in the academic and socio-political contexts of music and dance studies on a global scale. The volume is dedicated to the six contributors who did not live long enough to see its publica-



**CELEBRATING THE INTERNATIONAL
COUNCIL FOR TRADITIONAL MUSIC**
Reflections on the First Seven Decades

**Edited by Svanibor Pettan,
Naila Ceribašić, and Don Niles**

tion: Peter Cooke, Adrienne L. Kaeppler, Bruno Nettl, Selena Rakočević, Barbara B. Smith, and Trần Quang Hải.

The 494-page volume is published jointly by the University of Ljubljana Press and ICTM. The Council's partner, an academic publisher guided by scholarly ideals and the intention to make the book available worldwide regardless of users' purchasing power, is determined to offer a low-cost printed version (EUR 49.99) and a freely accessible online version. This is possible thanks to Slovenian grants (our two applications were successful) and thanks to members' contributions collected during the 44th ICTM World Conference in Limerick 2017. Sales of the printed volume should cover the remaining costs of production. Please let the University of Ljubljana Press know at knjigarna@ff.uni-lj.si if you would like to purchase the printed volume at the discounted price of EUR 39.99 at the upcoming World Conference in Lisbon. Only pre-ordered and pre-paid copies will be shipped to Lisbon. Please inform all institutions and colleagues who would like to have the printed version of this volume of its availability. Thank you!

Anna Ilieva (1933–2021)

by László Felföldi

“I have made a good fight, I have come to the end of my journey, I have kept the faith” (2 Timothy 4:7)

“Be true till death, and I will give you the crown of life” (Revelation 2:10)

(The Holy Bible in Basic English)

Anna Ilieva, the internationally recognized Bulgarian dance folklorist, the Grand Dame of European ethnochoreology, an emerita researcher of the Institute of Folklore (now Institute of Ethnology and Folklore Studies with Ethnographic Museum) at the Bulgarian Academy of Sciences (BAS), and recipient of the Order of Saints Cyril and Methodius, passed away on 5 December 2021, at the age of 88. She was the heir of the grand generation of ethnomusicologists and ethnochoreologists operating in the first half of the twentieth century. She trained with Raina Katzarova, the musicologist of international fame who in turn trained with Erich Moritz von Hornbostel, Curt Sachs, and Béla Bartók. Anna faithfully followed her appointed path, paving the way for a talented young generation of scholars in Bulgaria. Her achievements in the different fields of dance are inestimable. We shall miss her clever and quick opinions on topics related to ethnochoreology and dance in general.

Anna was born in 1933 into an educated civilian family in Sofia, which provided her with an excellent background for a deep interest in music and dance. She graduated from the State Academy of Music in Sofia in 1956, and began working at the Institute of Musicology of BAS as Raina Katzarova's assistant. After Katzarova's death in 1984 and a structural reform of BAS, she joined the Institute of Folklore (1989), where she later became head of the Music and Dance Folklore Section. In 1978 she defended her Doctor of Arts dissertation titled “Problems of Form Creation of Bulgarian Folk Dances.” In the 1990s, after defending a second doctoral dissertation on “Bulgarian Female Ritual Dance,” she became Professor and Doctor of Art Sciences. Her research at the academies of sciences in Russia, Ukraine, and Romania, and her visit to Great Britain resulted in a deep insight into international ethnochoreology and dance anthropology studies at that time. Her active participation in the work of international professional organizations under the auspices of UNESCO and her collaboration with other committed dance researchers in Europe opened a broader perspective for her later work.



Anna Ilieva at the 22nd Symposium of the ICTM Study Group on Ethnochoreology in Szeged, Hungary (2002). Photo by Curt Larsen. Used with kind permission.

As a highly educated musicologist, ethnochoreologist and experienced specialist in cultural management, Anna was engaged in many different activities: research, dissemination of scientific knowledge, organization of festivals, archival, documentary and TV films, and archival sound recordings. We cannot give an exhaustive description of her life's work here; instead, we can provide some examples of her work that illustrate her versatility within the framework of European ethnochoreology.

As a researcher, Anna came to the field of ethnochoreology as a talented young musicologist with a strong interest in dance. Following her mentor Raina Katzarova, Anna Ilieva began to develop the systematic academic dance research in Bulgaria. I underline “systematic academic research” because at that time in Bulgaria, dance experts (e.g., choreographers, festival organizers) were eager to create a beautified, artistic picture of Bulgarian folk dance and music on stage. They also sought to establish an ideological background of their activity in literature. Following the Soviet example, they concentrated on the most exotic, acrobatic, and energetic forms of dance, to make Bulgarian folklore ensembles more marketable on the international scene. The situation was aggravated by dysfunctions in inter-institutional relationships in the academy. Anna Ilieva struggled for decades for a better understanding and more harmonious collaborations to make dance and music heritage as credible and trustworthy as possible in Bulgaria.

Her endeavours for intensive field documentation, analysis, interpretation and publication of collected materials, dissemination of the results of her research at home and abroad, and for the education of a new generation of scholars,

brought recognition of the achievements of academic folk dance research nationally and internationally. As she put it later: “It was a big struggle between the defenders of authentic folklore and those who adapt to the stage; how to maintain authenticity of folklore.”

Although she focused on the formal (functional) musical analysis, classification and regional stratification of dances in Bulgaria, the theoretical background and methodology she applied were in harmony with those of European ethnochoreology. This was due to her close collaboration with members of the IFMC Study Group for Folk Dance Terminology (from 1972), namely Vera Proca Ciortea, Anca Giurchescu, Rosemarie Ehm-Schulz, Milica Ilijin, György Martin, Ernő Pesovár, Grażina Dąbrowska, Kurt Petermann, Eva Kröschlova, Hannah Laudova, and Raina Katarova. The aim of the Folk Dance Terminology Study Group was to develop a unified terminology system for folk dance analysis in the 1960s and 1970s, to promote comparative European folk dance research. This period of collaboration resulted in Anna Ilieva’s most valuable works on the structural typology and classification of Bulgarian dances. As a trained musicologist, she was especially “at home” in the field of music/dance relations, instrumental dance music, and the rhythmic characteristic features of traditional dances.

The other most important scene of her international co-operation was the ICTM Study Group on Ethnochoreology from 1981, where she met dance experts from around the world. She shared the process in which “Western anthropologists” and “Eastern folklorists” were/are trying to approach each other’s views and to create a common platform for the investigation of “traditional dance practice” globally. Here, her deep insight into the Southeast European collective, less free, mostly ritual dance cultures, became an integral part of the shared knowledge and succeeded in contributing to international research. Bulgarian dance traditions and Bulgarian folk dance research had a worthy place “on the map” and attracted a great many experts from around the world. Anna welcomed everybody with great hospitality. Roderyk Lange, the Polish dance anthropologist and ethnologist, was especially interested in and supportive of Anna’s research results. He published her papers in English in his journal *Dance Studies*, and provided technical assistance with her film recordings. Lisbet Torp, former Chair of the Study Group on Ethnochoreology, said she was indebted to Anna for her oral and written assistance for her book on European circle and chain dances. In the USA, there was strong interest in Anna’s writings, several of which were translated into English. It is also worth mentioning Martin Koenig, the American

an dance expert, collector, and teacher who, alongside Margaret Mead and Alan Lomax, made invaluable recordings of Bulgarian folk music and dance for the Smithsonian Institute between 1966 and 1979. We are sure that this would not have been possible without the assistance of Bulgarian experts, among them Anna.

From the 1980s onwards, Anna’s work was stimulated by the research themes of symposia set biennially by the Study Group on Ethnochoreology. Several papers written in this period were published in collaboration with her daughter, Anna Shtarbanova, a talented member of a new generation of ethnochoreologists. With her assistance, Anna Ilieva became acquainted with perspectives and approaches of anthropology, heritage studies, and other disciplines.

A significant part of Anna Ilieva’s *oeuvre* is her writings on “authentic” stage performances of Bulgarian folk dance, and disseminating folk dances and play among children. To help in the realization of her professional principles, she actively participated as an adjudicator of domestic and international festivals, and in the establishment of exemplary new festivals. She was a co-founder and one of the imaginative specialists in the establishment and maintenance of the Koprivshitsa Festival—the meeting place of village ensembles nationwide, held every five years and visited by experts and tourists from around the world. She disseminated her experiences at international conferences and festivals. We, Hungarians, were happy to host Anna several times at the International Kalocsa Festival (Hungary), presenting the dance folklore of the peoples living along the Danube River. As the Danube Festival was also a meeting place for European dance professionals (from Turkey to Spain to Norway), Anna was able to encounter various opinions and perceptions about the revival of folklore in the adjudicating jury. She supported all credible initiatives, but stood firmly against national-ethnic chauvinism, the traces of which were either overt or covert.

As dance researchers, as witnesses of her hard work and sacrifices for the safeguarding of dance heritage on national, regional, and international levels, we pay tribute to Anna Ilieva. We shall never forget her tenderness, gentleness, and fragility, alongside her rock-hard, ironclad academic rigour, elements that were all mixed in her personality. Anna remains in our memory for her fidelity to her beloved Bulgarian dance traditions, her mentor Raina Katarova, her Academy, and the ICTM Study Group on Ethnochoreology, of which she was a member for several decades.

Adrienne Lois Kaepler (1935–2022)

by Brian Diettrich and Judy Van Zile

Adrienne Lois Kaepler passed away on 5 March 2022 in Washington DC.

Kaepler was known widely across ICTM for her close involvement with the Council's activities and Study Groups, but especially for her role as President of ICTM from 2005 to 2013. Kaepler was well known to ICTM members as a friend, mentor, colleague, and leader. She was widely recognized for her work as a specialist of Oceania, with positions held at the Bernice P. Bishop Museum in Honolulu and 37 years as Curator of Oceanic Ethnology at the National Museum of Natural History in Washington DC, but to many ICTM members Kaepler was well known as a scholar of dance. Her decades of research and publication in dance offered new insights into movement analysis and greater understanding of dance from the Asia-Pacific regions, but her efforts also assisted in the development and wider recognition of the study of dance, drawing on perspectives from ethnomusicology and ethnochoreology, anthropology, art history, and cultural studies. Kaepler contributed significantly to ICTM and its mission through decades of commitment and leadership, but her work also extended well beyond this, as an influential and internationally acclaimed scholar.

Kaepler was born in Milwaukee, Wisconsin, where she undertook undergraduate studies. Her research interests in the Pacific and with dance developed more fully after she took up further study at the University of Hawai'i in Pacific anthropology. In Honolulu, while surrounded by music and dance cultures of the Asia-Pacific region, and with encouragement from Barbara B. Smith (1920–2021), Kaepler began performance study of such traditions as *nong ak* (Korean farmers' band dance and music), *gagaku* and *bugaku* (court music and dance of Japan), and especially hula. In 1964, on a visit to Tonga, her research came to the attention of Tonga's Queen, Sālote Tupou III, who subsequently invited Kaepler to stay in the Kingdom to learn about Tongan dance forms. Based on this work Kaepler completed her PhD in 1967, with a pioneering dissertation in the anthropology of dance titled "The Structure of Tongan Dance." Kaepler would continue with a life-long love of Tongan art, culture, and dance. Vava'u Press in Nuku'alofa later recognized her work in the Kingdom with the publication of the important essay collection, *Poetry in Motion: Studies of Tongan Dance* (Kaepler 1993).



Adrienne Kaepler at the 9th Festival of Pacific Arts in Palau in 2004. Photo courtesy Pat Cowillon.

A hallmark of Kaepler's research and publication was her close engagement with movement analysis, which influenced many younger scholars to embrace this important facet of dance research. Stemming from the inclusion of Labanotation scores and verbal movement descriptions rooted in Labanotation principles in her 1967 doctoral dissertation, Kaepler became an advocate for documenting structured movement systems in written form, often including Labanotation, and allowing for detailed analysis and publication of "scores" together with verbal analysis. Her work on movement analysis was originally published in 1972 and informed numerous other of her publications, including a comparison with early work of the ICTM Study Group on Ethnochoreology, in a 2007 volume she co-edited, of works by other Study Group members, and her 1993 major work on hula lineages that included Labanotation scores and verbal analyses of sixteen hula. These, as well as other publications, became mainstays of reading lists in many areas of dance studies.

Kaepler was a strong advocate for ICTM Study Groups. She especially contributed to the Ethnochoreology Study Group and the Study Group on Music and Dance of Oceania, through regular attendance at meetings, and contributions to and leadership of Study Group publications. Her research presentations at meetings of the Ethnochoreology Study Group helped to bring greater awareness to dances from the Pacific and Asia, alongside other long-standing geographic foci. Rooted in engagement with the ICTM Study Group on Iconography of the Performing Arts, she was instrumental in establishing the Ethnochoreology's Sub-Study Group on

Dance Iconography, leading to the group's co-edited *Imaging Dance: Visual Representations of Dancers and Dancing* (Sparti, Van Zile, Dunin, Heller, and Kaeppler 2011), and she also contributed a chapter to the volume. A fond memory for members of the Ethnochoreology Study Group was Kaeppler's sense of humour and her own creativity with poetry, for which she composed and read a symposium-specific limerick at the conclusion of each Study Group gathering; most were later included in published proceedings. As part of her leadership with dance in ICTM, she assisted in having the 1991 and 2001 issues of the *Yearbook for Traditional Music* dedicated to dance, serving as co-editor for the former and guest editor for the latter, and to which members of the Ethnochoreology Study Group contributed. As a leader in dance scholarship, Kaeppler was a strong advocate for formally changing the name of the ICTM to include dance.

Kaeppler was also a frequent contributor to and original member of the Study Group on Music and Dance of Oceania, through its publications and symposia, and especially at events linked to the quadrennial Festival of Pacific Arts. Her co-editing, with Jacob Love, of Volume 9 of the *Garland Encyclopedia of World Music: Australia and the Pacific Islands* (Kaeppler and Love 1998), contributed significantly to work on dance and music in the Pacific, and also included many essays by members of the Oceania Study Group. Kaeppler also published extensively on the aesthetics and history of the visual arts in Polynesia and broader Oceania. In 2021 members of the Study Groups on Music and Dance of Oceania and on Ethnochoreology came together to publish *Perspectives in Motion: Engaging the Visual in Dance and Music* (Stepputat and Diettrich 2021), which explored her contributions over several decades of scholarship.

Kaeppler contributed widely to the global leadership of the council. She served as an elected Board Member (1999–2001) during a time of significant transition for ICTM, and members later elected her as Vice President (2001–2005). In 2005 Kaeppler became the first woman and the first dance scholar elected to the role of ICTM President, and which she served until 2013. Many Council members will remember Kaeppler's opening as President, when she used her arms to physically spell out the acronym ICTM in a take-off of the popular song "YMCA" by Village People, highlighting the significance of dance experience as central to ICTM in a fun and inclusive way. Her tenure as ICTM President was marked by the increasing internationalization of ICTM World Conferences, with new meetings hosted in Vienna (2007), Durban (2009), St. John's (2011), and Shanghai (2013), and with planning undertaken for the conference in Astana (2015). These efforts

significantly extended the influence of the Council and its mission internationally, something that Kaeppler saw as important during her Presidency mandate. In 2015, in recognition of her substantial contributions to and leadership in the Council, she was granted an Honorary Membership to ICTM.

Her contributions as a global, interdisciplinary scholar are attested to in the wide recognitions and honours she received for her scholarship. In 2003 she received the prestigious Frigate Bird Award by the Pacific Arts Association for her lifetime contribution to and excellence in the study of Pacific Arts. In 2006 she was invited to deliver the Seeger Lecture for the 51st Annual Meeting of the Society for Ethnomusicology in Honolulu (subsequently published as Kaeppler 2010b). Also in 2010 she presented the Distinguished Lecture for the Association for Social Anthropology in Oceania and the Smithsonian Secretary's Distinguished Research Lecture. In 2019, the Smithsonian Institute recognized Kaeppler as one of its leading women of science. For her contributions to the study of Tongan culture, in 1997 she was awarded the Silver Jubilee Anniversary Medal by King Tāufa'āhau Tupou IV, and in 2015 she was invested with the Commander of the Royal Tongan Household Order during the royal honours ceremony for the coronation of King Tupou VI. Kaeppler's scholarship was instrumental to the 2003 designation, by UNESCO, of the Tongan *lakalaka* as a Masterpiece of the Oral and Intangible Heritage of Humanity.

With the passing of Adrienne Kaeppler, we fondly remember our mentor, colleague, and friend, and someone who made an extraordinary impact on ICTM, its mission, and development across the past half-century.

Speranța Rădulescu (1949–2022)

by Margaret H. Beissinger

Speranța Rădulescu, who died on 21 January 2022, was the leading contemporary Romanian ethnomusicologist and a person of exceptional distinction, integrity, warmth, strength, honesty, intellectual drive, and generosity. She was born in Buzău (Romania) on 13 February 1949, and later moved to Bucharest where she studied at the Conservatory (now the National University of Music). From 1973 until 1990 she was employed at the Institute of Ethnography and Folklore as a researcher in ethnomusicology, during which time she earned a doctorate (in 1984) from the Academy of Music in Cluj. From 1990 on she was an ethnomusicologist at the Museum of the Romanian Peasant in Bucharest, and in 2005 accepted a position as associate professor at the National University of Music.

Although Speranța's scholarship before the Romanian Revolution of 1989 was impressive, the post-communist freedoms of expression and travel enabled her to pursue more fully her own intellectual and professional agenda. Her field research expanded significantly as she explored oral traditional musics and musicians in virtually every corner of Romania. Moreover, she regularly travelled abroad, taking musicians on dozens of concert tours throughout Europe. She was extremely prolific and, over her nearly fifty years of scholarship, published no less than 135 articles and book chapters as well as authored or edited ten books. She issued countless recordings of traditional music, for which she received several prestigious awards. Already between 1982 and 1984 Speranța oversaw six LPs, each devoted to a particular region, in the "Document" series "Romanian National Collection of Folklore." And from the late 1980s until 2020, seventeen of her CDs were published abroad and thirty in the distinguished "Ethnophonie" series—including recordings of the renowned "Taraf de Haidouks" (that she discovered in the 1980s in the village of Clejani), brass bands ("*Fanfare*") from Zece Prăjini in Moldova, and the "*Taraf (Gypsy Lăutari)* of Bucharest," not to mention other Romanian, Romani, Jewish, Hungarian, Ukrainian, and Aromanian traditional musics. Speranța was an active member of ICTM, particularly in the Study Group on Music and Dance in Southeastern Europe, and belonged as well to the Romanian Union of Composers and Musicologists and the Société Française d'Ethnomusicologie. She lectured and spoke frequently at conferences both nationally and internationally.

Speranța's mission was to bring to the attention of both local and global audiences the nature of oral traditional music and musicians in Romania. She aimed to pay homage to the oral traditional music genres of contemporary Romania as well as to represent—for posterity—traditional musicians from the many ethnic groups and regions of the country. She sought to strip away the packaged, kitsch, homogeneous music that was imposed and paraded as "folklore" on stage and television during the communist period (the legacy of which continues to this day), finding and relishing instead the oral traditional forms that are still—or were until recently—performed by traditional musicians. Indeed Speranța's "philosophy" of oral traditional music informed virtually everything she pursued as the ardently driven, lively, and indomitable ethnomusicologist that she was. Anyone who worked with Speranța knew that she could be opinionated on occasion, but her "quest" was pure, earnest, and immensely important.

Speranța loved and was beloved by the many musicians from all over Romania with whom she worked, musicians from all



Speranța Rădulescu. Photo courtesy of her family.

different ethnic and social backgrounds. She had, however, a special relationship with *lăutari*: Romani—or, as Speranța who knew them so well insisted on calling them, "Gypsy" musicians. She admired and appreciated the oral traditional genres that *lăutari* excelled in—*muzică lăutărească*—and she worked closely with them for decades, building mutually strong bonds of loyalty and friendship. She cared personally for each one, and felt great empathy for them as they so frequently struggled to earn their livelihoods making music. "Her" *lăutari* affectionately called her "*Doamna Speranța*" ("Mrs. Speranța," although this hardly captures the old-world veneration that the Romanian language conveys). They respected, cherished, and deferred to her—while she in turn held them in highest esteem for their profession and dedication. She understood *lăutari* and treasured their music, their artistry, and the culture—steadily slipping away—that they, as traditional musicians, represented.

Speranța was also a supremely generous teacher, mentor, and colleague. She was always ready to help students and colleagues who sought her wisdom and advice. They included countless Romanians, but also Europeans and Americans who came to her door. All of them attest to her remarkable generosity of spirit, her willingness to listen, offer advice, and work with them. She was never possessive about "her" musicians and materials as are so many scholars. Co-enthusiasts of traditional music found her gracious, ready to impart her expertise with them, welcoming them to join her in fieldwork, rehearsals, interviews, and concerts. Moreover, despite her own renown, she was never, ever pretentious.

Finally, Speranța was also a cherished, loyal friend to so many throughout Romania, elsewhere in Europe, and beyond. She is and will continue to be sorely missed. Yet those of us who knew Speranța also feel privileged to have had the opportunity of learning and growing from the wisdom and experience that she shared with us. We lost her too soon—our dear colleague and friend who graced our lives with her intellectual spark, her spirit, elegance, sincerity, loyalty, marvellous sense of humour, and her ever-so-big heart—*sufletul ei mare*.

Birthe Traerup (1930–2022)

by Lisbet Torp

Birthe Traerup was a dedicated member of IFMC/ICTM for decades, and a member of the Study Group on Musical Instruments from its early years as well as of the Study Group on Historical Sources.

When the late president of IFMC/ICTM, Poul Rovsing Olsen (1922–1982) founded in 1981 the Danish National Committee of the newly renamed ICTM, Birthe Traerup was a natural choice for the first chairman of the committee, a position which she cherished during 1981–1986, followed by many years of active contribution to its activities and scholarly work.

Birthe was born into a musical family, her grandfather being a fiddler and the rest of the family playing some instrument as well. In 1953, during her studies at the Department of Musicology at the University of Copenhagen, she received a one-year state scholarship from Yugoslavia to study at the Academy of Music in Belgrade. During her stay she also followed classes at the Institute of Musicology, University of Belgrade. This enabled her to pursue her growing interest in South Slavic traditional music and opened the world of ethnomusicology to her, which in time led her to become the first female musicologist at a Danish university, thus making her a pioneer in our field.

After finishing her studies at the University of Copenhagen in 1959, she was one of an international team of three ethnomusicologists, consisting of Ernst Emsheimer (Stockholm), Felix Hoerburger (Regensburg), and herself, studying the music of Albanians living in Yugoslavia and Greece on site. When after three months the field trip came to an end and her two colleagues left, Birthe remained for two more years doing her own fieldwork on a scholarship financed by the state of Yugoslavia.



Felix Hoerburger, Birthe Traerup, and Ernst Emsheimer in Pristina, Kosovo, 6 August 1959. Photographer unknown. Photo kept at the Danish Folklore Archives at the Royal Library.

After returning from Yugoslavia, she became attached to the Danish Folklore Archives, where she worked alongside of Poul Rovsing Olsen, followed by a long-time engagement as consultant in Slavic languages and ethnomusicology at the Royal Library. Since her early years, Birthe had developed a strong interest in foreign languages, of which she mastered several, among them Esperanto which she became acquainted with as early as the age of 15.

From 1959 to 1976, Birthe returned regularly to the Muslim Albanian communities living in Kosovo—Albania itself not being open to foreigners during those years—as well as to the Yugoslav Republic of Macedonia, studying the vocal and instrumental traditions of these regions in context, resulting in numerous radio programmes and articles, including her work *East Macedonian Folk Songs* (1970).

In 1972 Birthe was engaged as associate professor in ethnomusicology at the Institute of Musicology, University of Copenhagen, a position she held until her retirement in 1997. Following her retirement, she took pride in organizing her archive minutely, leaving it with the Danish Folklore Archives at the Royal Library for posterity. In her last years, she lived a quiet life, suffering from dementia.

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

Preliminary Programme and registration website available

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

We are happy to inform you that **the preliminary programme** of the 46th ICTM World Conference (New University of Lisbon, Lisbon, Portugal, 21–27 July 2022) **is now online**. To view the programme please visit the following website: ictmusic.org/ictm2022/programme.

As you are aware, the 2022 ICTM World Conference is a hybrid conference. While we hope to greet as many of you as possible in Lisbon, we know that some of you will be joining us virtually. In either case, please check the day and time of your presentation on the preliminary programme to fully ensure your availability.



If you plan on attending the Lisbon conference **in person**, please ensure that your arrival and departure times for the conference will allow you to make your presentation on the scheduled day and time. If you plan on attending the conference **virtually**, please ensure that you calculate any time zone difference accurately. Because ICTM has members across the globe, you may find yourself presenting at unusual hours of the day! We apologize in advance for the inconvenience.

IMPORTANT: If you present a paper at the conference, you must pay your registration and be an ICTM member in good standing by 13 May 2022, or your name will be taken off the programme. To register for the conference, please visit this website: www.ictm2022.org.

To renew your existing membership or join ICTM as a new member, please visit [this page](#) on the ICTM website.

We look forward to seeing you at the conference.

47th ICTM World Conference

13–19 July 2023

University of Ghana, Legon



Buildings at the campus of the University of Ghana, Legon, the host institution of the 47th ICTM World Conference

First Call for Proposals

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

You are cordially invited to attend the 47th ICTM World Conference which will be held between 13 and 19 July 2023 at the [University of Ghana](#), Legon.

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

Co-Chair: Marie Agatha Ozah (Nigeria)

Co-Chair: Brian Diettrich (New Zealand)

Sylvie Le Bomin (France)

Beatriz Herrera Corado (Guatemala)

George Worlasi Kwasi Dor (USA)

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Daniel Kodzo Avorgbedor (Ghana, *ex-officio*)

Lee Tong Soon (Singapore/USA, *ex-officio*)

Local Arrangements Committee

Daniel Kodzo Avorgbedor (Chair)

Conference Themes

1) AFRICAN MUSIC AND DANCE: PAST, PRESENT, AND FUTURE APPROACHES TO RESEARCH

The 2023 Ghana conference marks the third time an ICTM World Conference has been hosted on the continent of Africa, and the second time in Ghana since the initial 1966 meeting. The return of ICTM to Africa in 2023 marks a significant moment to reconsider and evaluate the state of research within African music and dance, inclusive of all regions of the continent, within national and transnational cultural contexts, but also within African diasporic practices and their impacts. This theme encourages presenters to revisit past research priorities and practices in African music and dance, but also look to the future to identify new scholarly frameworks and approaches. What new themes and areas of research are emerging in the ethnomusicology and ethnochoreology of African music and dance, within scholarly traditions as well as national, transnational, regional, and global priorities? How might we evaluate and reassess past research and scholarly practices in the music and dance of African traditions? What new topics, approaches, and methodologies are being considered by scholars working with African music and dance? This conference theme invites new research on music and dance, broadly considered, and asks presenters to critically reflect on the state of research with practices and contexts, studies of performers, composers, scholars, and in new research that explores emerging cultural and social issues. Presentations might also focus on African diasporic musics and dances. Scholars might consider the implications of diasporic practices, the central role that musics of Africa have played in the development of myriad forms, some locally and others globally, and their extensive impacts, musically and culturally. Presenters might consider theoretical, comparat-

ive, analytical, and/or methodological approaches for papers on this theme.

2) DECOLONIZATION IN MUSIC AND DANCE STUDIES

Scholars across the globe have affirmed decolonization as a urgent priority in society as well as in approaches to research. Decolonization not only identifies issues and structures of discrimination, but it also seeks to locate and reimagine new engagements with ethics and equity, locally and globally. ICTM has offered commitment to decolonization in music and dance studies through major new initiatives across 2021, including the Dialogues series. This conference theme asks presenters to extend these discussions through new research, case studies, and theorizing about decolonization within presentations at the World Conference. What is the current state of decolonization in ethnomusicology and ethnochoreology? What progress has been made and what ideas, practices, and methodologies are emerging to further decolonize disciplines and approaches globally? Scholars might consider individual case studies of decolonization within specific practices, cultural contexts, and institutions as well as within new methodologies of research that underscore questions of equity and ethics. Moreover, how does decolonization open up new critical approaches and analysis of music and dance, in problems of racism and oppression, poverty, environment and climate change, and migration, and in other areas? Scholars might consider decolonization within their individual research, but also within new ways of undertaking research, drawing on creative practices, local and Indigenous methodologies of research, and new frameworks of scholarship. Presenters might also consider decolonization in relation to music curricula, in the inclusion of underrepresented, minority, and historically marginalized groups, and the need for critical evaluations of canons in music and dance programmes.

3) MUSIC, DANCE, AND WELL-BEING: IMPACTS FROM AND RESPONSES TO THE COVID-19 PANDEMIC

Music has long been recognized for its capacity in well-being and as a practice connected to issues of health. New questions around well-being have emerged with urgency during the global COVID-19 pandemic, with impacts experienced across the globe. COVID-19 has resulted in changes across societies and cultures and in music and dance, with its impacts felt in institutions, transmission and education, performance and events, but also in the expansion of online environments for music and dance practices, offering new opportunities and challenges. In some cases, the pandemic has resulted in further exposing existing inequities, but it has also resulted in new problems and questions for practitioners,

institutions, and societies. What new means of research and methods have emerged during the pandemic? In turn, how have music and dance practices offered new pathways for well-being during COVID-19? This theme asks presenters to critically reflect on the role of music and dance in issues resulting from and in response to the COVID-19 pandemic, including local cases and across global trajectories. Papers might focus on the transformative function of music and dance during the pandemic in communicating health issues, and the challenges and complex problems presented by the pandemic. In addition, presenters might also explore the adaptive processes of community building during and after periods of lockdown. Presenters might consider the connections between performance and health in specific contexts of musical activism and practice, as well as within broader contexts, including new online experiences created during the pandemic.

4) GENDER AND SEXUALITY IN GLOBAL MUSIC AND DANCE

Identities in gender and sexuality are an integral part of music and dance practices globally. Just as our identities shape our approaches to music and dance, so music and dance practices impact our subjectivities regarding gender and sexuality. This theme invites presenters to deepen our understanding of musical and dance relationships regarding gender and sexuality globally through new scholarship and case studies internationally. While expressive practices are long understood to be vehicles for communicating identities, performances also challenge normative frameworks and forms of discrimination and oppressions. Music and dance may bring greater awareness of marginalized identities, but likewise move us toward notions of equity. How are ideas about gender and sexuality carried in specific musical genres, contexts, instruments, and ideas? In what ways do music and dance experiences both offer pathways to affirm individual, LGBTQ+, and non-binary identities, and how do these intersect and challenge cultural and social norms globally?

Presenters might consider such topics related to intersectional contexts, marginalized subjectivities, feminism, queer theory, new histories related to LGBTQ+ identities, and contemporary contexts of subverting gender binaries. Still another topic might be how local institutions in music and dance affirm identities related to gender and/or sexuality, and how they bring new insights and reshape ideas in broader society.

5) POPULAR MUSIC, DANCE, AND ACTIVISM

Popular music and dance have long been at the forefront of social, cultural, and political activism. Individual musicians,

performing groups, their lyrics, music, and movements have been effective tools for communicating activist stances in issues globally, just as musicians and dancers regularly align their work with national, revolutionary, and international issues. Presenters for this theme might choose to focus on musicians, popular bands and groups, styles, and genres, both historically and in the present that reflect activist approaches locally and globally. What specific forms of analysis lend themselves to exploring music and dance within activist agendas? How have musics and dances provoked change in examples nationally and internationally, through effective communication and sensorial approaches to complex social and political problems? How can we better understand musicians and dancers as effective activists in social and historical contexts? Other topics that link with this theme include censorship, inter-regional mobilities, and the role of festivals. Presenters might revisit past cases of activism in popular music within new analysis, or explore how new, current forms, practices, and styles are actively confronting, transforming, and reshaping current problems in societies.

6) CONFLICT AND PEACE-MAKING THROUGH MUSIC AND DANCE

Within ongoing and emerging escalations of violence and warfare internationally, we prompt ICTM members to critically explore themes of conflict and peace-making through music and dance. Music and dance have long been employed in situations of warfare, and in relation to propaganda and nationalism, state violence and its escalation, and in broad forms of social disruption. At the same time, music and dance are long recognized for their potential in conflict resolution, diplomacy, and processes of peace-making. How are the expressive, social qualities of music and dance situated within processes of conflict and mediating peace? What insights might new scholarship offer to better understand the local shapes of music and dance within warfare and violence, and in turn as valuable practices in the establishment of social peace? This theme invites presenters to consider these questions in local and regional case studies and within culturally defined ideas of cultural diplomacy and conflict resolution, and especially in new emerging areas of social and political dispute. Presenters might offer new analyses of past circumstances or new ethnographic approaches to conflict and mediation, while considering the multivalent capacity of music and dance in the establishment of peaceful social relations.

7) EXPLORING THE MATERIALS OF MUSIC AND DANCE: INSTRUMENTS, BODIES, TECHNOLOGIES

This theme takes as its focus the materiality of music and dance. These include musical instruments and sound objects, including those worn as part of structured movement, but also attire and regalia, and technologies as part of performance and listening contexts. These materials are deeply connected within cultural heritage, just as they are often at the centre of cultural revivals and innovations. What does a material focus bring to studies of music and dance? What new dimensions to the 'material turn' might be considered by studies for music and dance? Approaches to this theme might examine materiality as part of organology and new perspectives on instruments, or studies of the interconnected visual aspects of music and dance, including in relation to the body, its adornment, decoration, and movements. Materials also involve the environment, including within increasing concern for ideas of sustainability in cultural practices. Moreover, how might we encapsulate the range of material technology involved in music and dance in local and global contexts, including in new digital spaces, as part of cultural and material worlds? A focus on the material explores a broader range of sensorial elements that comprise music and dance internationally. Presenters also might consider the conflicts and challenges that surround materials and technology in areas such as inequality, data ownership, and knowledge access. Papers for this theme might approach the material world through a theoretical or practical lens, drawing on case studies as well as broadly comparative work.

8) NEW RESEARCH

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

Timeline

- * First notice: October 2021
- * First call for proposals: April 2022
- * Deadline for submission of proposals: 30 September 2022
- * Notification of acceptances: December 2022

**Submit your proposal to the
2023 ICTM World Conference now using
the following link:**

<https://ictmusic.org/ictm2023/submit>

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 to 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.

Following are a few videos that show the institution that will host the 47th ICTM World Conference:

- [Aerial tour of the University of Ghana main campus](#)
- [Campus tour of University of Ghana Legon \(2022\)](#)
- [This Is the University of Ghana-Legon](#)

Announcements — ICTM

Announcements in this section are sorted alphabetically by title.

Study Group on African Musics: Symposium

13–18 June 2022

Paris, France, and online

Submissions deadline: 1 March 2022

The ICTM Study Group on African Musics is pleased to announce its 3rd Symposium on the theme “Dialogue of African Musics and Cultures Through Space and Time.” The symposium will be held online on 13–18 June 2022, from the Musée de l’Homme in Paris.

Some of the topics 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; and
- Discussion on the construction of scientific projects and/or teaching programmes.

Study Group on Historical Sources: Symposium

18–22 October 2022

Brussels, Belgium

The 24th Symposium of the ICTM Study Group on Historical Sources will take place in Brussels, Belgium, jointly hosted by Musical Instrument Museum (Brussels), Africa Museum (Tervuren), and Katholieke Universiteit Leuven, on 18–22 October 2022.

The following topics are proposed: (1) Can we decolonize archives? Is a re-reading of the archive scene necessary today to present sound documents as representative of a culture, a single group, a community or a particular place? (2) How do artists, performers, tradition bearers, collectors, and users (as well as institutions like museums and their curators and employees) appropriate archives and for what

purpose? (3) What are the challenges of the digital-virtual environment when archiving (historical) sound documents?

The call for papers is [available at the Study Group’s website](#).

Study Group on Indigenous Music and Dance: Symposium

30 November–3 December 2022

Melbourne, Australia, and online

The 1st Symposium of the ICTM Study Group on Indigenous Music and Dance will be held on 30 November–3 December 2022 at the University of Melbourne, in conjunction with the 21st National Recording Project for Indigenous Performance in Australia (NRPIPA) Symposium on Indigenous Music and Dance and the 45th Annual Conference of the Musicological Society of Australia. Hosted by the Indigenous Knowledge Institute, the joint symposium will primarily be delivered in an online format and coincide with the International Day of People with Disabilities on 3 December 2022.

More information about the Symposium can be found [on the Study Group’s website](#).

Study Group on Musics of East Asia: Symposium

13–15 May 2022

Online

The 7th Symposium of the ICTM Study Group on Musics of East Asia will take place online on 13–15 May 2022. It will be co-organized and co-hosted by the School of Languages at Monash University, Royal Holloway University of London, the Graduate Institute of Ethnomusicology at National Taiwan Normal University, the Department of Music Education at Nara University of Education, the Department of Music at the University of Hong Kong, the College of General Education at Kookmin University, and the World Music Center Cultural Foundation Korea, and sponsored in part by the Association for Asian Studies.

Further information and the symposium's programme can be found on both [the Study Group's website](#) and the [MEA 2022 Symposium website](#).

Announcements — Related Organizations

International Symposium: Motif-Centricity and Micro-Variation in Traditional Music

9–12 November 2022

Vienna, Austria

The Department of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna is pleased to announce the interdisciplinary symposium on motif-centricity (motif repetition, cyclicality, modularity) and micro-variation in traditional music, with Michael Tenzer (University of British Columbia) as the virtual keynote speaker. Further information, including the Call for Proposals, can be found on the [symposium website](#).

Reports from ICTM National and Regional Representatives

Australia and New Zealand

by *Brigitta Scarfe, Chair of Regional Committee*



The biennial Regional Committee business meeting took place in conjunction with the annual conference of the Musicological Society of Australia in December 2021. A key concern at the meeting was how the Regional Committee can maintain and nourish their networks amid increasing stressors—namely, shifting workloads and job insecurity—that have flowed on from the pandemic. These stressors have resulted in a much quieter year for the Regional Committee, but the small executive committee is committed to finding new ways to connect with new regional committee members and with one another in 2022.

Colombia

by *Juan Sebastian Rojas, Liaison Officer*



This report from Colombia focuses mostly on key research-dissemination activities and events that have taken place nationally since 2019. While music and dance research fields in Colombia are still small within academia, perspectives from ethnomusicology and ethnochoreology are even more marginal, yet this trend has been growing steadily in the past 15 years. In this regard the number of activities related to these fields is also increasing, as well as the number of Colombian PhD students/candidates abroad, and the number of hires at Colombian and international universities. Here I will summarize some of the most important music/dance research events that gathered members of this growing community of scholars in Colombia.

The SIMM-Posium is an international knowledge dissemination event aimed at scholars and practitioners that focus their work on the social impact of music-making. The [fourth version](#) of this event, organized by the European research platform SIMM, took place in Bogotá on 26–27 July 2019, hosted by Fundación Universitaria Juan N. Corpas and Universidad Distrital Francisco José de Caldas. This event was organized in different sessions around the following topics:

perspectives from the Global South, peacebuilding and post-conflict, intercultural perspectives on music education, coexistence and citizenship, large ensembles, and music, the arts and cultural practices. It gathered 30 researchers, mostly from Colombia, but also from Argentina, Australia, India, Japan, UK, and USA, including John Sloboda, Gloria Zapata Restrepo, Geoff Baker, Gillian Howell, Juan Sebastián Ochoa, Lukas Pairon, and Fiorella Montero, among others.

Banco de la República, Colombia's central bank, also sponsors the largest cultural programme nationally, with representation in every region, only behind in dimension to the Ministry of Culture. As part of this enterprise, the bank has sponsored the Music Research Conference in Colombia (*Congreso de Investigación en Música*) four times. The conference is held biennially and is hosted in the western cities of Cali and Buenaventura. The 3rd and 4th versions of this event took place on 25–27 September 2019 and 1–3 September 2021, respectively. The theme of the [3rd Music Research Conference in Colombia](#) was “With What Do We Make Music?” and its subtopics were: Creation and Musical Performance; Education and Social Transformation Processes; Heritage, Memory, and Territory; Musical Instruments Making; and Musical Production, Cultural Work, and Circulation. The [4th Music Research Conference in Colombia](#) had as central question “How Does Music Transform Others and Itself?” and was organized around almost the same subtopics as the previous version: Creation and Musical Performance; Education and Social Transformation; Heritage, Memory, and Territory; and Musical Production, Cultural Work, and Circulation.

Universidad de Los Andes, in Bogotá, is one institution that has, in the last ten years, shown a growing commitment to the development of Colombian musicology and ethnomusicology. Besides their opening of a full-time postdoctoral position in these fields, they have produced meaningful international events that have sought to integrate scholars working in the discipline. The [international symposium “Music, Tradition, and Creativity in the Digital Age: New Ethnomusical Perspectives From the Global South,”](#) organized by Ons Barnat in 11–12 October 2019, involved the participation of dozens of Latin American and European scholars. It included a keynote lecture by Samuel Araújo, as well as a

roundtable about applied ethnomusicology featuring Araújo, María Eugenia Londoño, and Carlos Miñana as speakers, and myself as a moderator. This event was characterized by the diversity of topics covered, which included Ethnomusicology, Activism, and Transmedia Projects; Musical Production, “Tradition” and New Technologies; Applied Ethnomusicology; Tradition and Continuity; and Networking With Virtual Reality Experiences.

Just like in other parts of the world, in 2020 and part of 2021, events in Colombia, including music research conferences, moved online.

In 16–17 October 2020, Los Andes also hosted the [International Music Research Colloquium “Musical Histories and Practices in Colombia,”](#) organized by Sergio Ospina-Romero and Rondy Torres. This online colloquium was aimed at publicly presenting the chapters of a book currently being edited by the aforementioned scholars at Universidad de Los Andes. Some of the presenters were Carolina Santamaria-Delgado, Ana Maria Ochoa-Gautier, Michael Birenbaum-Quintero, Óscar Hernández, Carlos Miñana, Beatriz Goubert, María Victoria Casas, and Juliana Pérez, among others, who participated in the following panels: Nature/Culture, Traditional/Massive, Public/Private and Other Worlds of Meaning in the Study of Musical Practices in Colombia; Beyond Reinventions, Musical Stages Forged in the Midst of Circumstances of Inclusion and Exclusion; Symbolic, Aural, and Discursive Architectures; Transnationalism, Modernity, and Cosmopolitanism; and “Brave New World?” Musical Perspectives and Alternatives to Capitalism, War, and Institutional Frameworks.

On 2–3 and 9–10 July 2020 the [5th M\[A\]C Colombian Music Conference: “Musics in State of Resistance”](#) was held, organized by Fundación Bandolitis, Corporación Sonidos Enraizados, and Fundación Canto por la Vida, in which I participated as a member of the organization team, on behalf of Sonidos Enraizados. This online event, which would normally take place in person every two years in the town of Ginebra (Valle del Cauca province), had three panels with three presenters each: (1) musics in state of resistance and resistance through music; (2) musics in state of revitalization; and (3) musical archives, memory, and society. There were also three keynote presentations, by Carlos Miñana, Guillermo Rosabal, and Santiago Niño, and a plenary roundtable, where all participants discussed decolonization, musical archiving, musical activism, and music and social impact, among other topics.

Later that year, from 30 November to 4 December 2020, the Latin American Branch of the International Association for the Study of Popular Musics (IASPM-AL) held its [14th Conference: “Got the Cold Sweat: Education, Work, and Economies of Popular Music in Latin America,”](#) at Universidad de Antioquia, in Medellín. IASPM-AL is probably the largest music studies association with representation across Latin America. Its history of publications, events, mailing lists, and community-building around music scholarship in the region is remarkable, although not as widely visible in a global scale. This environment makes IASPM-AL an interesting potential partner for specific ICTM Study Groups, such as the ICTM Study Group on Music and Dance in Latin America and the Caribbean. This large online event was organized around 16 thematic symposia, which you can explore at the link above, representing current topics in the international discussions about traditional and popular musics.

Another important scholarly event worth mentioning was the [2nd International Conference and 6th National Conference of Dance Research](#), held online by Universidad de Bogotá Jorge Tadeo Lozano and Red de Investigación Cuerpo, Danza y Movimiento, on 24–27 August 2021. This event was structured in seven different symposia, which dealt with the following topics and issues: The Political, Politics, and Cultural Work; From a Pedagogical Perspective; Pedagogical Practices (Demonstrative/Practical); Archive and History Around Dance; Creation-Research; Research Around Creation (Demonstrative/Practical); and Theoretical Approaches to Dance. The event included the participation of 36 researchers and their papers, with participants from Argentina, Chile, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Germany, Mexico, Peru, Spain, Uruguay, USA, and Venezuela. The keynote presentations were provided by Eduardo Nivi6n and Ana María Díaz Olaya.

Additionally, the Colombian Patronage of Arts and Sciences—a Colombian non-profit organization in consultative status with the Ministry of Education regarding topics related to folklore—started an online talks series on May 2021, which has included diverse topics revolving folklore, popular arts, and other forms of expressive culture, including music and dance, relevant to the Colombian context. Music and dance researchers, such as Carlos Miñana, Raúl Parra-Gaitán, and myself, have participated in this series. As of today, they have streamed and uploaded twelve talks to their [YouTube channel](#).

Given the thin line of historical collaboration between Colombia and ICTM, it is not a small challenge to continue bridging the activities of one and the other. Nonetheless, I

believe that extending efforts to conduct joint events with some of the ongoing national initiatives is a good way to start strengthening this emerging collaborative relationship.

Malaysia

by Tan Sooi Beng and Mayco Santaella, Elina Djebbari, Chair and Secretary of National Committee, respectively

Members of the ICTM National Committee of Malaysia established *MyArchives* (Malaysian Audio-Visual Archives), a non-governmental organization now officially recorded in the Malaysian Registry of Societies. *MyArchives* facilitates the documentation and archiving of Malaysian performing arts, working with ethnomusicologists, ethnochoreologists, academics, and culture aficionados that have collections or recordings of music and/or dance. The website of the organization is www.myarchives.online, and for further inquiries, you can email us at myarchivesictm@gmail.com.

MyArchives is also concerned with the repatriation of past recordings housed overseas. As such, it has been working with Indiana University to digitize the collections of ethnomusicologist William P. Malm, in partnership with Patricia Matusky. The organization is currently a partner of DeCoSEAS (Decolonizing Southeast Asian Sound Archives), a transnational research project funded by the Joint Programming Initiative on Cultural Heritage and Global Change, supported by the European Union's Horizon 2020 Research and Innovation Programme.

This past year, *MyArchives* has been developing a database and software in order to ensure public access to materials on site (Penang, Kuala Lumpur, and Kota Bharu). The materials can be accessed for research, revitalization projects, and sustainability of Malaysian performing arts. During 2021, *MyArchives* received submissions from Gini Gorkinski (*Kerintuk* Sung Epics of the Kenyah Lepo' Tau and the Sampe Music of the Kenyah of Long Makaba, Sarawak), Patricia Matusky and Ghulam Sarwar (*Wayang kulit* and *Makyong* theatre and storytelling from Kelantan), Aki Uehara (*Wayang Gedek*, shadow puppet theatre from Kedah), Clare Chan (Music of the Mah Meri, Semai and Semelai Indigenous peoples), and Jaap Erkelens and David Murray (78 RPM early twentieth century Malay recordings).



The ICTM National Committee of Malaysia also organized a roundtable discussion with the topic "Navigating the Pandemic: Challenges and Opportunities for the Performing Arts in Malaysia." The roundtable discussion was moderated by Raja Iskandar and featured Jennifer Thompson (event manager and industry expert), Kamrul Hussin (lecturer and culture bearer), Bernard Goh (founder and artistic director of Hands Percussion), and Patricia Hardwick (ethnomusicologist). The roundtable discussion was held online via Zoom and broadcast live on the [National Committee's Facebook page](#), where you can watch the event.

**27
NOV
2021**
10:30 am

JENNIFER THOMPSON
Event Manager

**MOHD. KAMRULBAHRI
BIN HUSSIN @ Wak Long**
Universiti Teknologi MARA

BERNARD GOH
Hands Percussion

PATRICIA HARDWICK
Universiti Pendidikan Sultan Idris

**NAVIGATING THE PANDEMIC
CHALLENGES AND OPPORTUNITIES
FOR THE PERFORMING ARTS IN MALAYSIA**

Zoom (for registered participants)
LIVE ICTM MALAYSIA

The National Committee's yearly meeting took place on 27 and November 2021 and included a number of updates from its members. Among others, Hardwick received a grant to digitize her *Makyong* recordings and is submitting copies of digitized versions to *MyArchives*. Chan received a grant to record the music of the indigenous Semai group located in Kampar and the Jakun communities located in Johor. Her recordings of the Jahai indigenous group will be organized and sent to *MyArchives*. Anis Nor is carrying out a comprehensive documentation of *Zapin* and *Ronggeng* dance traditions in Johor and other states of Malaysia. Nor Izzati is digitizing her *Mek Mulung* recordings for submission. Joseph

Kinzer is organizing and digitizing his *Gambus* recordings. Connie Lim is reviewing her collections from Sarawak and annotating these for submission to *MyArchives*. ICTM Malaysia members were supportive of the various initiatives carried out and are working towards the contribution of their audio and visual materials for the archives. The organization will continue to work on the development of the interface for the database, categorize the material, and develop a search mechanism for public access.

Mexico

by Miguel Olmos Aguilera, *Liaison Officer*

In Mexico in 2021, academic activities were in most cases carried out virtually.

As is tradition in recent years, our colleague Benjamín Muratalla, director of the Fonoteca of the National Institute of Anthropology and History, organized the 17th International Forum on Traditional Music, titled “From the Winds of Foreboding to the Sounds of Resistance: Music, Songs, and Dances of the Conquest and the First Years of Independent Mexico.” Also in 2021, the seminar “Anthropology, History, Conservation and Documentation of Music in Mexico and the World” was held, in which around 55 papers were presented online.



On the occasion of the 500th anniversary of the fall of Tenochtitlan, the seminar “500 Years of Music in Mexico” was held in the second semester of 2021, at the Arturo Márquez Extraordinary Chair of Musical Composition, organized by the National Autonomous University of Mexico. This seminar was carried out through various modules, including Music in the Novo-Hispanic Era and Society, Independence to Modern Mexico, and Cuentos Y (Re)cuentos Del Siglo XX Musical Mexicano, coordinated by Alejandro Madrid.

Some of the published works can be found at the following links on Google drive: [link 1](#), [link 2](#).

Switzerland

by Britta Sweets and Helena Simonett, *National Committee Chair and Secretary, respectively*



The annual meeting of the National Committee was held via Zoom on 8 May 2021. Matthias Lewy was welcomed as a new board member and Britta Sweets as the new president.



In the meantime, the Swiss Society for Ethnomusicology (CH-EM) launched [a new website](#) that documents the society’s history and will serve as platform for future activities.

The autumn conference took place on 23 October 2021, and was hosted by the Music Department of Lucerne University of Applied Sciences and Arts. The programme of the day-long conference was packed with wide-ranging presentations of exciting new research: from doing ethnomusicology beyond academia (Lea Hagmann) to applied projects such as the Topophonics sound exhibition (Fulvia Torricelli), and a documentary on a music cognitive study on yodelling (Yannick Wey); from typologies of human-bird sound narratives (Matthias Lewy) to responsible listening (Natalie Kirschstein), to historical research on a nineteenth-century manuscript (Brigitte Bachmann-Geiser).

Reports from ICTM Study Groups

Ethnochoreology

by Catherine Foley, Study Group Chair

Responding to the Russian invasion of Ukraine on 24 February, the continued conflict in Ukraine resulting in many injuries and deaths, and millions of Ukrainians fleeing from Ukraine, the Study Group on Ethnochoreology presented the Zoom webinar “Ukrainian Traditional Dance in Its International Context” on Friday, 11 March 2022. The webinar was introduced by Catherine Foley, Chair of the ICTM Study Group on Ethnochoreology; Catherine was also the Chair of the webinar. The event was a step towards supporting the Ukrainian people at this moment in time and acknowledging and highlighting their rich culture. Catherine gave further context by quoting from the [ICTM’s home page](#), that is, that the ICTM “acts as a bond among peoples of different cultures in order to contribute to the peace of humankind.” She also drew attention to one of [the objectives](#) of the ICTM Study Group on Ethnochoreology “to contribute to cultural and societal understandings of humanity through the lens of dance.” She hoped that the webinar might contribute to participant knowledge and understandings of Ukrainian culture through the lens of Ukrainian traditional dance.



Andriy Nahachewsky, Huculak Chair Emeritus at the University of Alberta, Canada, and Study Group Secretary, presented the one-hour webinar (see the webinar flyer below). Andriy has been a participant and a scholar of Ukrainian dance in both Ukraine and his native Canada for five decades. His ethnographic fieldwork experience, spanning Ukrainian communities in ten countries, brought to the webinar a broad comparative perspective to the intense, rich, and diverse world of Ukrainian dance. Andriy provided a broad historical overview of Ukrainian traditional dance, and supported his presentation with video excerpts from his own field research as well as that of other Ukrainian dance researchers. A thirty-minute Q&A followed, while Siri Maeland, Study Group Vice Chair, monitored the webinar’s chat.

There were approximately 140 participants from 35 countries/regions at the webinar, which was recorded by the Study Group and disseminated via YouTube to interested parties to draw awareness to the traditional dance culture of the people of Ukraine and to provide a resource for archival,

teaching, and research purposes. The link to the webinar can be found [here](#).

Music and Minorities

by Svanibor Pettan, Study Group Chair

Following two postponements due to the COVID-19 pandemic, the 11th Symposium of the Study Group on Music and Minorities was finally held in Uppsala, Sweden, on 25–29 October 2021. The invitation to this symposium, delivered by Dan Lundberg on behalf of Svenskt visarkiv and four other institutions (the Royal Gustavus Adolphus Academy for Swedish Folk Culture, the Royal Swedish Academy of Music, the Department of Cultural Anthropology and Ethnology at Uppsala University, and the Institute for Language and Folklore) had been accepted at the previous symposium in Vienna in 2018. The Local Arrangements Committee (Charlotte Hyltén-Cavallius, Mischa van Kan, Dan Lundberg, Oscar Pripp, and Sverker Hyltén-Cavallius as chair) and the Programme Committee (Cassandre Balosso-Bardin, Sverker Hyltén-Cavallius, Adelaida Reyes, Hande Sağlam, Jasmina Talam, and Svanibor Pettan as chair) worked hand in hand on different aspects of the complex hybrid event, which included more than thirty generationally diverse presenters from nineteen countries on four continents (Asia, Australia, Europe, and North America). The programme was well integrated thanks to the separate grouping of on-site and online presentations, and to the professional skills of Thorbjorn Ivarsson and Film Alive Team, who provided a live broadcast with excellent sound. The recording can be accessed at www.isof.se/mmlive, which is part of the [official symposium website](#).



The symposium was structured around the following themes: Music of Minorities as National Cultural Heritage; Theoretical and Methodological Considerations; Ecological Issues; and New Research. Day One began with a focus on musical instruments, highlighting the journey of a steelpan in Trinidad from outcast to national symbol (Krister Malm) and the bronze drum of the Zhuang minority to a national cultural heritage of China (Gretel Schwörer). The next session featured papers on minorities based on gender (the Equality March in Wrocław by Jakub Kopaniecki), religion (interreli-



Caption: Symposium participants in front of the Erik Sahlström Institute in Tobo, 27 October 2021

gious aspects of gamelan performances in Bali by Nico Mangifesta), digitalization among Swedish-speaking Finns (Johannes Brusila), and virtual Jewishness in Poland (Božena Muszkalska). The next two interconnected sessions were dedicated to Adelaida Reyes, Study Group Vice Chair, who had recently passed away. The founding Chair of this Study Group, Ursula Hemetek, together with Marko Kölbl, drew inspiration from Reyes' work in their presentations on theoretical and methodological considerations, while Svanibor Pettan led a memorial section. The day ended at Uppsala Castle, where the Governor hosted a memorable reception for the participants.

Day Two began with a session on Kazakh music from a new perspective of music and minorities (Valeriya Nedlina), music in the concentration camp of Theresienstadt, ending with the question of why this topic was not included in school education (Zuzana Jurkova), and political and cultural visibility of ethnic minorities in Latvia (Ieva Tihovska). This was followed by a panel organized by Alenka Bartulović and Alma Bejtullahu on music and minorities as national cultural heritage. It featured presentations on minorities in Italian policies past and present (Fulvia Caruso), the institutionalization of tango in postwar Japan (Yuiko Asaba), transnational aspects of music in the Albanian diaspora (Alma Bejtullahu), and the affective negotiation of Bosnian *sevdalinka* in post-

Yugoslav Slovenia (Alenka Bartulović). The next session included presentations on conflicting musical choices in a Greek Orthodox church in Israel (Essica Marks) and multimodal presentations of Sapmi in Sami CD productions over the past two decades (Xinjie Chen). The day concluded with a session on *joik* as UNESCO Memory of the World. The focus was on the collection of nearly 300 wax cylinders made by Karl Tirén (1869–1955), the most important collector of Sami *joik* in Sweden in the early twentieth century.

On Day Three, the field trip day, we all felt sorry for the online participants who were deprived of a most educational and enjoyable hands-on experience. Thanks to our wonderful hosts Magnus Holmström, the director of the Erik Sahlström Institute in Tobo, and Esbjörn and Åsa Hogmark, who opened their home to us, we were able to enjoy a true *nyckelharpa* day with presentations, demonstrations, a workshop, and a concert celebrating this keyed fiddle.

Day Four began with several presentations fitting into New Research on the endangered transmission of Aşık tradition in Sivas, Turkey (Hande Sağlam), music and migrants in Swedish news coverage (Jonas Ålander and Ulrik Volgsten), traditional music of the Tatar minority in Kazakhstan (Saida Yelemanova), music and identity construction among Bosnians in Sweden (Jasmina Talam), and sound recordings of



Esbjörn Hogmark lecturing on nyckelharpa at his home, 27 October 2021. Photo by Svanibor Pettan

national minorities from the Russian Empire in European archives (Fatima Nurlybayeva). The theme on ecological issues featured music cultures of refugee communities in Germany (Dorit Klebe) and music in the time of farm vs. green debate in southwest India (George Pioustin). The day included the presentations on decolonization and de-nationalization of Sikh musical heritage (Francesca Cassio) and on product vs. process in Finnish Romani music (Kai Viljami Åberg). The main points of the subsequent business session are presented later in this report.

Day Five, the last day of the symposium, featured a session on ecological issues with papers on South Sudanese Australians and global music media (Catherine Ingram), and Sarigol Roma in Turkey threatened by gentrification (Burcu Yaşın), and a session on the theme of music of minorities as national cultural heritage with papers on musical performances by forced migrants from Syria in Europe (Ioannis Christidis) and indigenous voices at the UN climate change conferences (Hilde Binford). In between, we were given a glimpse into the relevant collections of the Institute for Language and Folklore. The symposium was brought to a close with a final discussion (“symposium counterpoint”) and concluding remarks.

The data presented at the business meeting confirmed that the Study Group is indeed in good shape, with more than 180 members of different generations and schools of thought from all continents. Thanks to the volunteer efforts of Alma Bejtullahu and Ioannis Christidis, [the Study Group is now on Facebook](#).

In the 2020 special elections, Mayco Santaella succeeded Vice Chair Adelaida Reyes after she resigned due to health reasons. In the 2021 regular elections, Svanibor Pettan and Hande Sağlam were re-elected Chair and Secretary, respectively. A list of nine new publications on music and minorities was presented to the participants and is currently available at [the Study Group’s website](#) under the title “Online publications on music and minorities.” Please download them free of charge and use them for your research and teaching if you wish. Finally, selected articles based on the symposium presentations will be published in the Swedish journal *Puls*; the editors are Owe Ronström and Madeleine Modin.

The next symposium will be hosted by the University of Kelaniya, Sri Lanka, in December 2023, following the invitation by Lasanthi Manaranjanie Kalinga Dona. It will include an important novelty: one day will be organized in collaboration with another Study Group, that on Indigenous Music and Dance.

Performing Arts of Southeast Asia

by Made Mantle Hood, Study Group Chair



The 6th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia (PASEA) was originally scheduled to be held in Bagan, Myanmar. However, due to the February 2021 military coup and the ongoing conflict, PASEA’s Myanmar colleagues at Gitameit advised that an alternative venue was necessary. With heavy hearts and concern for colleagues, PASEA moved its symposium to Taiwan.

In March 2021, PASEA held an Executive Committee election. Its current executive committee members are Made Mantle Hood (Chair), Pornprapit Phoasavadi (Vice Chair), and Christine May Yong (Secretary/Treasurer).

From 29 July to 5 August the Tainan National University of the Arts (TNNUA) [hosted the 6th symposium](#), sponsored by the Taiwan Ministry of Culture and Ministry of Education. Because of COVID-19 travel restrictions, all papers, performances, roundtables, and panels were asynchronous, followed by virtual question and answer sessions.

The symposium's livestream began with opening remarks from Gene-Eu Jan, President of TNNUA and Tehwa Shih, Dean of TNNUA's College of Music. This was followed by heartfelt greetings from Tsung-Te Tsai, Chair of the Local Arrangements Committee, and Made Mantle Hood, Chair of PASEA and Co-Chair of the Programme Committee. A wonderful performance by the Onini Singers, a contemporary Siraya chorus of the Pingpu plains indigenous peoples of Taiwan, closed the first of 23 sessions over six days.

In addition to New Research, the 6th symposium featured two main themes: (1) Movementscapes and Soundscapes; and (2) Expressing Heritage-Inviting Encounter: Intersections between Scholars and Performing Artists in Southeast Asia. Both questioned established ways of researching to consider overlapping theoretical and epistemological issues.

Although the symposium was virtual, the programme committee upheld the "excursion day" that usually comes in the middle of its week-long meeting. Members had a day off from their computer screens, given the considerable screentime over the length of the six-day meeting.

Scheduling paper presenters who live in various time zones from Asia, Europe, the Americas, and the Pacific was also challenging. Some stayed up late at night. Others woke early in the morning but despite these difficulties, PASEA's first virtual symposium was professional thanks to an excellent technical support team of graduate students from TNNUA's Graduate Institute of Ethnomusicology.

The Study Group's business meeting was held on 3 August via Zoom. The Local Arrangements Committee reported that over 200 participants from 24 countries had registered for the symposium. In addition, a publications committee was appointed and led by Co-Chairs Patricia Matusky and Felicidad Prudente. In March 2022, 50 hardcopies of the *Proceedings of the 6th Symposium of PASEA* were published by the Tainan National University of the Arts as well as a free-to-download PDF made available on the [ICTM website](#).

Also noted during the business meeting was LaVerne C. Dela Peña, Dean of the College of Music, University of the Philippines Diliman, who expressed his university's interest in hosting the 7th ICTM-PASEA Symposium, which would be co-hosted by the College of Music and UP Center for Ethnomusicology. The Executive Committee is currently deliberating on whether the 7th symposium will be held in 2023 or 2024, given that the ICTM World Conferences will be held in 2022 and 2023.

From the [ICTM Online Photo Gallery](#)



Participants of a workshop during the joint symposium of the ICTM Study Groups on Music and Minorities and on Music, Gender, and Sexuality. Vienna, Austria. 30 July 2018. Photo by IVE/Carlos Yoder.



A moment during the 28th Symposium of the ICTM Study Group on Ethnochoreology. Korčula, Croatia. 10 July 2014. Photo provided by Catherine Foley

Other reports

Reflections on the ICTM Dialogues 2021: Towards Decolonizing Music and Dance Studies

by Tan Sooi Beng, Chair of the Executive Board Committee for the ICTM Dialogues 2021



ICTM members from different parts of the world look forward to meeting, interacting, making music, dancing, and sharing research findings at the biennial World Conferences as well as at the smaller symposia organized by the diverse Study Groups. This did not happen in 2020–2021 because of the COVID-19 pandemic. Instead, we were challenged to adjust to the work-from-home paradigm and mobility restrictions. We had to experiment with different technologies and remote working platforms in order to communicate and connect with our students and colleagues.

At the same time, the BIPOC (Black, Indigenous and People of Colour) and Black Lives Matter movements brought to the fore issues related to racism, decolonization, and the rights of Indigenous and marginalized peoples and minorities. We were compelled to critically reflect on ways to nurture inclusivity, equality, diversity, and social justice in the Council and in our academic research methods, teaching, and performances.

These challenges were unsettling, but they also provided opportunities for ICTM members to explore alternative approaches to navigate them. In line with ICTM's [Declaration of Ethical Principles and Professional Integrity](#), the Council's Executive Board encouraged the organization of a series of virtual dialogues that would provide a podium for members to not only meet and network online, but to conduct meaningful conversations about decolonizing music and dance studies at the global level.

An international Executive Board Committee was created towards the end of 2020 to organize the ICTM Dialogues 2021. The members of the committee included Tan Sooi Beng (Malaysia, Chair), Silvia Citro (Argentina), Irene Karongo Hundleby (Solomon Islands/New Zealand), Jean Kidula (Kenya/USA), Urmimala Sarkar Munsu (India), Christian Onyeji (Nigeria), Marcia Ostashewski (Canada), Susana Sardo (Portugal), Kati Szego (Canada), Shzr Ee Tan (Singa-

pore/UK), and J. Lawrence Witzleben (USA). The committee made [a call for proposals](#) requesting multiple perspectives on decolonization from various parts of the world. A total of 42 proposals were evaluated and 24 were selected for the series. It is remarkable that [the majority of the selected proposals](#) were from countries underrepresented in ICTM, such as Latin America (41%) and Africa (20%). Other presentations were from India, Malaysia, Taiwan, Tunisia, and countries of the former Soviet Union.

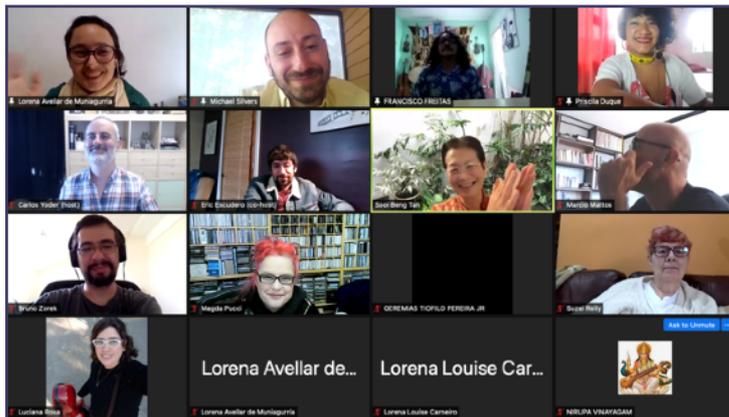
The online sessions attracted the participation of academics, students, cultural activists, and heritage bearers. Out of a total of 2,445 people who registered for the 24 sessions, 27% were faculty members, 33% graduate students, 10% university affiliate employees, 6% undergraduates, and 23% others, including social activists and Indigenous and minority knowledge holders. The Dialogues also drew the interests of people who had not attended any ICTM meetings before; they made up 44% of those who registered.

Additionally, statistics show that about half of those who registered actually attended the live sessions; others watched the videos that were posted on YouTube and Bilibili. As of January 2022, the four most widely viewed sessions were Dialogue 1: A Latin American Dialogue for Social Inclusion: Community Musics, Ethnicities, and Identities (681 attendees and YouTube viewers); Dialogue 4: Collaborative Methodologies for Decentering Power Hierarchies in Education, Artistic Research, and Museum Curating (601 attendees and YouTube viewers); Dialogue 3: Insider Dance Research and Resulting Discourses in Seven African Countries (365 attendees and YouTube viewers); and Dialogue 2: From Cosmopolitanism to Cosmology: Forging Decolonial Praxis in Contemporary South Africa (331 attendees and YouTube viewers). However, due to the many online seminars that were organized at the time, busy schedules of colleagues, timezone differences, and Zoom fatigue, the number of attendees and YouTube viewers decreased substantially towards the latter half of 2021.

What were the key themes that emerged? Panellists spoke about the different approaches they had embraced to decolonize music education, dance and music research methodologies, composition, artistic research, historical research, and museum curation. They underscored that there were multiple and diverse ways of knowing beyond the dominant or colonial narratives. Moreover, the inclusion of and collaboration with Indigenous, colonized, and minority research participants in



showed sensitivity towards the application of Western-based theories and methodologies for dance research and performances, especially since their education had been based on those models. The presentation by the scholars from the former Union of Soviet Socialist Republics (USSR) was timely with the current military invasion of Ukraine. These scholars are developing alternative methodologies and studying local and minority traditions that were forbidden during the Soviet Union era so as to create their separate national identities.



On a related aspect, the speakers underscored the importance of multilingual platforms and alternative modes of presentation as ways to decentre power relations between academics and heritage bearers in dance and music studies. Notably, the Dialogues allowed for presentations and comments in multiple languages that helped to convey local cultural concepts and reduce the top-down mediation of and interpretation by academics. Some panels experimented with performances or scripted plays in local languages, as well as coffee-shop conversational formats that were more accessible to non-academics.



Reflections and Moving Forward

Many of the panel presenters remarked that participation in the 2021 ICTM Dialogues had been thought-provoking and inspiring. The Dialogues provided a launching pad for music and dance researchers to reflect on the multiple perspectives, practices, and approaches to decolonize, co-produce, and co-disseminate knowledge with artists, performers, and activists. In turn, many Indigenous tradition bearers and knowledge holders—especially those in Latin America and Africa—commented that the opportunity to speak at the Dialogues gave them the confidence to voice their opinions in academic settings.



Equally significant, the Dialogues promoted new transnational conversations and collaborations between groups and individuals with similar interests, the publication of essays by a few African scholars in international journals, and access to collections of Indigenous music in European sound archives by knowledge holders. A list of terminologies that have not been accepted by international music journals and book publishers is being developed.

Participants of several sessions of the the ICTM Dialogues 2021: Towards Decolonizing Music and Dance Studies

knowledge making and dissemination were fundamental to recover and affirm their identities, knowledges, and histories. Additionally, the postcolonial scholars from Africa and India

In response to the presenters' concerns about the need to continue the critical dialogues at the transnational level, the Dialogues committee looked for other platforms that could engage the ICTM members asynchronously. An immediate alternative is the publication of a digital book building on the abstracts and videos of the 2021 ICTM Dialogues. This

type of publication can be updated easily and is accessible to tradition bearers, artists, non-academics, and academics alike.

Co-edited by Tan Sooi Beng and Marcia Ostashewski, the forthcoming book will use [Scalar](#), an open access publication platform hosted by the University of Southern California that highlights visuals such as images and videos. To avoid advertisements that appear in YouTube videos, we will stream from the [ACENET/Compute Canada](#) cloud space. ACENET, funded by the Canadian federal government, works in partnership with [Compute Canada](#) to provide advanced computing resources to Canadian researchers such as Marcia. By hosting with ACENET/Compute Canada, videos in the digital publication will be accessible in China, where YouTube is blocked.

To further foster accessibility, the co-editors of the digital publication have encouraged video presentations and abstracts in multiple languages. Although some presenters, particularly those from the Global South, faced challenges regarding internet instability, accessibility to technology, and unexpected climate events—as seen in the unedited dialogue session videos—the videos nonetheless enable the non-English-speaking heritage bearers to voice their opinions in their own terms.

Through this digital publication we hope to continue the emergent dialogues about decolonizing music and dance studies within ICTM, and building communities of practice and praxis across institutional, national, and regional boundaries. Significantly, the hybrid [46th ICTM World Conference](#) in Lisbon will feature papers on decoloniality, alternative means of presentation which will include video and performance, as well as the inclusion of Indigenous knowledge bearers as presenters. Some of the ICTM Study Groups have also begun to hold online sessions on this important topic.

The Dialogues would not have been possible without the help of many people. We would like to thank the members of the Committee for the ICTM Dialogues 2021 for their prompt evaluations of the proposals, Carlos Yoder (ICTM Secretariat) for running the Zoom sessions and editing the resulting videos so efficiently, Eric Taylor Gomes Escudero (graduate student) for his technical assistance during the sessions and publication process, Silvia Citro and Mayco Santaella for editing the Spanish translations, and Shzr Ee Tan for uploading the videos on Bilibili (until she was blocked). Thanks also to Crystal Chan for the digital design and Chris Geroux for setting up the ACENET/Compute Canada video hosting platform and cloud space for the publication. We are grateful

to Marcia Ostashewski for facilitating the use of ACENET/Compute Canada for video streaming. In collaboration with several members of our international Dialogues committee as well as Indigenous community-based researchers, Marcia and Sooi Beng (as co-lead applicants) managed to secure a connections grant from the Social Sciences and Humanities Research Council (SSHRC) of Canada that provided the resources for the digital publication. Last but not least, our heartfelt thanks to all the panel organizers and presenters, as well as the Indigenous heritage bearers for sharing their rich experiences and knowledge; we could not have asked for more.

The digital publication *Dialogues: Towards Decolonizing Music and Dance Studies* will be launched at the panel on Reconceptualizing Decoloniality during the 46th ICTM World Conference in Lisbon, on Thursday 21 July 2022 at 14:30.

Calendar of ICTM events

ICTM

- ★ **13–18 June 2022:** 3rd Symposium of Study Group on African Musics
Location: [Paris, France / 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](#)
- ★ **19–24 Sep 2022:** Joint Symposium of Study Groups on Applied Ethnomusicology & Music and Dance for Latin America and the Caribbean (1)
Location: [Rio de Janeiro, Brazil](#)
- ★ **26 Sep–1 Oct 2022:** Joint Symposium of Study Groups on Applied Ethnomusicology & Music and Dance for Latin America and the Caribbean (2)
Location: [Santiago de Chile, Chile](#)
- ★ **18–22 Oct 2022:** 24th Symposium of Study Group on Historical Sources
Location: [Brussels, Belgium](#)
- ★ **26–29 Oct 2022:** 2nd Symposium of Study Group on Sound, Movement, and the Sciences
Location: [Barcelona, Spain](#)
- ★ **30 Nov–3 Dec 2022:** 1st Symposium of Study Group on Indigenous Music and Dance
Location: [Melbourne, Australia / Online](#)
- ★ **29 Mar–1 Apr 2023:** 24th Symposium of Study Group on Musical Instruments
Location: [Colombo, Sri Lanka / Online](#)
- ★ **13–19 Jul 2023:** 47th ICTM World Conference
Location: [Legon, Ghana](#)

Related organizations

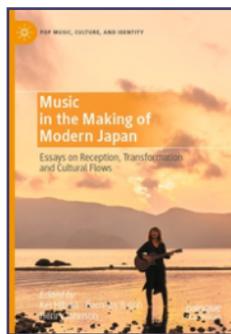
- ★ **9–12 Nov 2022:** International Symposium: Motif-Centricity and Micro-Variation in Traditional Music
Location: [Vienna, Austria](#)

Featured publications by ICTM members

Music in the Making of Modern Japan: Essays on Reception, Transformation and Cultural Flows

Kei Hibino, Barnaby Ralph, Henry Johnson, eds. Cham, Switzerland: Palgrave Macmillan, 2021. Hardcover, softcover, and e-book. 215 pp. ISBN 9783030738266 (hardcover), p-ISSN 26346613, e-ISSN 26346621. [Purchase](#) (EUR 109.99 hardcover)

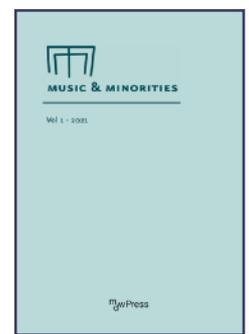
Looks at modern Japanese musical cultures, including music education, traditional music, Western art music, and popular music. Provides perspectives on the relationship between Japanese music culture and global flows. Draws together new research from international scholars working in the fields of cultural studies, ethnomusicology, history, theatre studies and related areas.



The Kecak and Cultural Tourism

Kendra Stepputat. New York: University of Rochester Press, 2021. Hardback, 389 pp., musical examples, 81 b/w illust. ISBN 9781648250316. English with Indonesian summaries. [Purchase](#) (GBP 29.59 e-book/GBP 96 hardback)

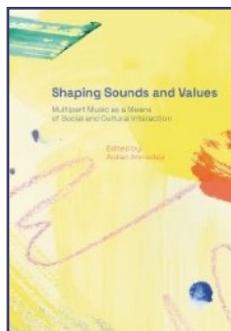
This publication is a comprehensive study of the history, form, and cultural significance of the *kecak*, one of the best-known dramatic dance performance practices on Bali. The first part of the book focuses on the *kecak* in its present form, including musical, choreographic, and dramatic elements, and the connection between cultural tourism and *kecak* performances. The second part deals with the genesis and development of the *kecak* from the 1930s onward, exploring how it became and stayed a tourist genre for more than eighty years.



Shaping Sounds and Values: Multipart Music as a Means of Social and Cultural Interaction

Ardian Ahmedaja, ed. Riga: Musica Baltica, 2021. Hardcover, 224 pp., 51 colour figures, 27 audiovisual examples. ISBN 9789984588674 [Purchase](#) (EUR 45)

This volume is the result of presentations and discussions during two symposia of the ICTM Study Group on Multipart Music, which took place at library@esplanade in Singapore in 2016 and at Guangxi Arts University in Nanning, China, in 2017. The contributions—by Ardian Ahmedaja, Anda Beitāne, Enrique Cámara De Landa, Chong Pek Lin, Gertrud Maria Huber, Tony Lewis, Lu Yu-Hsiu, Ignazio Macchiarella, and Žanna Pärtlas—employ epistemological approaches to elucidate particular ways of music-making in an ontological context of multiple realities that are constantly interpreted and shaped anew during each performance act.



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 May 2022, the International Council for Traditional Music is officially represented in 122 countries and regions.

Afghanistan

[Mirwaiss Sidiqi](#), Liaison Officer

Albania

[Ardian Ahmedaja](#), Liaison Officer

American Samoa

[Kuki Motumotu Tuiasosopo](#), Liaison Officer

Argentina

[Silvia Citro](#), Liaison Officer

Armenia

[Tatevik Shakhkulyan](#), Liaison Officer

Australia & New Zealand

[Brigitta Scarfe](#), Chair of Regional Committee

Austria

[Sarah Weiss](#), Chair of National Committee

Azerbaijan

[Sanubar Bagirova](#), Liaison Officer

Bangladesh

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[Elina Seve](#), Chair of National Committee

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[Elina Djebbari](#), Chair of National Committee

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		Peru Pablo Molina , Liaison Officer

Philippines

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Slovakia

[Bernard Garaj](#), Chair of National Committee

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Switzerland

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[Lee Schu-Chi](#), Chair of Regional Committee

Tajikistan

New vacancy — In search of new representative

Thailand

[Pornprapit Phoasavadi](#), Liaison Officer

Tonga

New vacancy — In search of new representative

Tunisia

[Anas Ghrab](#), Liaison Officer

Turkey

[Arzu Öztürkmen](#), Chair of National Committee

Turkmenistan

[Jamilya Kurbanova](#), Liaison Officer

Uganda

[Nicholas Ssempiija](#), Liaison Officer

Ukraine

[Olha Kolomyjets](#), Liaison Officer

United Arab Emirates

[Aisha Bilkhair](#), Liaison Officer

United Kingdom of Great Britain and Northern Ireland**Ireland**

[Shzr Ee Tan](#), Chair of National Committee

United Republic of Tanzania

[Imani Sanga](#), Liaison Officer

United States of America

[Tomie Hahn](#), Chair of National Committee

Uruguay

[Marita Fornaro](#), Liaison Officer

Uzbekistan

[Alexander Djumaev](#), Liaison Officer

Vanuatu

[Monika Stern](#), Liaison Officer

Venezuela, Bolivarian Republic of

[Katrin Lengwinat](#), Liaison Officer

Viet Nam

[Pham Minh Huong](#), Chair of National Committee

Yemen

[Rafik al-Akuri](#), Liaison Officer

Zambia

[Kapambwe Lumbwe](#), Liaison Officer

Zimbabwe

[Jerry Rutsate](#), Liaison Officer

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](#)

Global History of Music

Chair: [Razia Sultanova](#)

Historical Sources

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

Iconography of the Performing Arts

Chair: [Zdravko Blažeković](#)

Indigenous Music and Dance

Chair: Marcia Langton

Secretariat: [Anthea Skinner](#), [Shuo Niki Yang](#), & [Xinjie Chen](#)

Maqām

Chair: [Alexander Djumaev](#)

Mediterranean Music Studies

Chair: [Ruth Davis](#)

Multipart Music

Chair: [Ardian Ahmedaja](#)

Music and Allied Arts of Greater South Asia

Chair: [Richard K. Wolf](#)

Music and Dance in Latin America and the Caribbean

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

Music and Dance in Southeastern Europe

Chair: [Velika Stojkova Serafimovska](#)

Music and Dance of Oceania

Chair: [Georgia Curran](#)

Music and Dance of the Slavic World

Chair: [Ulrich Morgenstern](#)

Music and Minorities

Chair: [Svanibor Pettan](#)

Music Archaeology

Chair: [Arnd Adje Both](#)

Music in the Arab World

Chairing Committee: [Hayaf Yassine](#), [Michael Frishkopf](#), & [Anas Ghrab](#)

Music of the Turkic-speaking World

Chair: [Abdullah Akat](#)

Music, Education and Social Inclusion

Chair: [Sara Selleri](#)

Music, Gender, and Sexuality

Chair: [Marko Kölbl](#)

Musical Instruments

Chair: [Gisa Jähnichen](#)

Musics of East Asia

Chair: [Kim Hee-Sun](#)

Performing Arts of Southeast Asia

Chair: [Made Mantle Hood](#)

Sacred and Spiritual Sounds and Practices

Co-Chairs: [Irene Markoff](#) & [Marcia Ostashewski](#)

Sound, Movement, and the Sciences

Chair: [Kendra Stepputat](#)

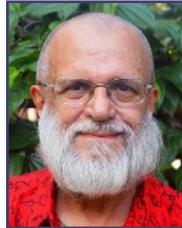
Executive Board

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.



[Svanibor Pettan](#)

Slovenia
President (2021–2025)



[Don Niles](#)

Papua New Guinea
Vice President (2019–2023)



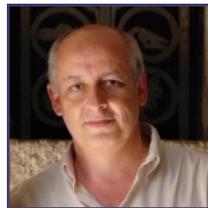
[Tan Sooi Beng](#)

Malaysia
Vice President (2021–2025)



[Daniel Kodzo Avorgbedor](#)

Ghana
EB Member (2021–2023)



[João Soeiro de Carvalho](#)

Portugal
EB Member (2021–2023)



[Naila Ceribašić](#)

Croatia
EB Member (2017–2023)



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Argentina
EB Member (2021–2027)



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[Jasmina Talam](#)

Bosnia and Herzegovina
EB Member (2021–2027)



[Louise Wrazen](#)

Canada
EB Member (2019–2025)

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 is registered as a non-profit organization in the Republic of Slovenia since July 2011.

Contact information

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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.

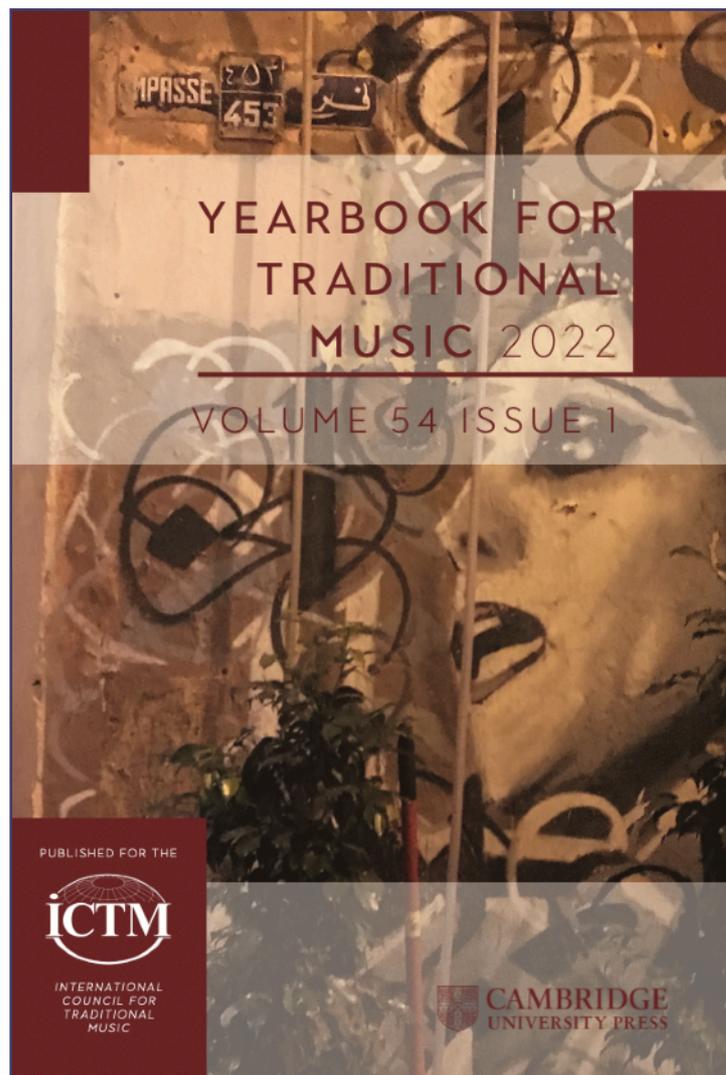
ISSN (Print): 0740-1558

ISSN (Online): 2304-3857

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

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

Issue 1 of Vol. 54 of the *Yearbook* will be published in July 2022. 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](#).