

Candidates for Ordinary Members of the Executive Board (2023–2027)

Daniel K. Avorgbedor (Ghana)



My first academic/professional encounter with ICTM took place in 1983 when, as a graduate student, I presented a paper at the 27th World Conference in New York City; I also conducted a performance workshop. This initial exposure was significant in the early inception of my publishing and research career focusing on urban ethnomusicology. Even before this 1983 event, I also gained early exposure to and participated in ICTM-related activities and scholarly/exchange opportunities during my undergraduate years at University of Ghana. For example, in 1975, during the establishment at Legon of the Secretariat of the International

Music Council's sponsored African Music Rostrum of the Union des Radiodiffusions et Télévisions Nationales d'Afrique (URTNA).

These contexts of early exposure to and participation in ICTM were further enriched by my personal curiosities towards discovering new and exciting sites of intellectual activities within and beyond ICTM. These multiple but closely interconnected routes, resources, and experiences within ICTM fostered my close understanding and appreciation of the organisation and its general membership activities; these will continue to inform and structure my career paths.

What do I (or can I) bring to ICTM, especially as an Executive Board member? First, I bring a background of early and sustained commitment, such as reflected in my previous or recent assignments and position as ICTM Liaison Officer for Ghana since 2015, founding member and current Co-Vice Chair of the ICTM Study Group on Sacred and Spiritual Sounds and Practices, and collaborator on the chapter "ICTM and Its Members" of the recent publication *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades*.

A second goal is to work intensively with my colleagues to increase African membership and participation, especially through the EB's Committee for Outreach With Africa—I will identify and publicise specific sources of funding, local and international, that would increase Africa's visibility in ICTM. I will work to take the new framework of mentoring African students to a more formalised protocol, such as establishing close relationship with journal editors who would encourage submission and publishing of young African scholars' papers, but nevertheless ensuring rigorous systems of mentoring, such as the current one in which I participate with *Ethnomusicology Forum* (I also continue to serve as a reviewer of the *Yearbook for Traditional Music*).

A third vision is to work closely with the current leadership of the ICTM Study Group on African Musics to reinvigorate collaboration in research, conference participation, and publishing. I will seek to create new (or realign extant) inter-institutional linkages and resources towards a more meaningful collaboration across the regions, such as encouraging publishers to institute more prizes to honour scholars whose works deserve exposure and recognition.

A final vision is to encourage ICTM membership and governance to develop and adopt a model of research practice that clearly involves, privileges, and significantly improve researchers' relationships with researched communities, from the inception of the research dream and design. Co-publishing, seasonal return to "the field," and selective but systematic sharing of field data (including photos and audiovisual material) as forms of "repatriation" to encourage community ar-

chiving, heritagization, and sense of ownership—these examples will be among those indispensable to the realisation of goals of decolonising our research practices.

Olcay Muslu (Turkey)



I am very excited to be nominated for the Board of the International Council for Traditional Music (ICTM) —hopefully soon to be ICTMD, which resonates with my strong background in Turkish traditional dance. I believe I have substantial contributions to make to the Council. My current work is on the crossroads of performance, education and sustainability. As one of the founding teachers of Hatay Mustafa Kemal University Antioch State Conservatory, I have been contributing to shaping, structuring and developing a new curriculum for teaching traditional musics there for the past five years (2017-2022). Before, I have

worked within and outside the academy for many years: as a professional dancer, as an industry professional, and as an educator using formal and non-formal education models in the training of young musicians, dancers, music scholars, and industry professionals. I believe this has given me valuable insights within and beyond academia, which have led to my current position on the executive of the vibrant Study Group on Applied Ethnomusicology, and I hope will prove useful in the Board.

In addition to actively participating in the ICTM Conferences, I have been most active in the emerging field of applied ethnomusicology, which elicits key questions on the position and role of all ethnomusicologists today, touching on ethics, agency, different ways of knowing, (post)colonialism, diversity, equity and inclusion. Over the past twelve years, my focus has been cultural sustainability, with fieldwork focusing on women’s music and dance in Anatolia. With this experience in conducting projects on the sustainability of traditional music and dances of Turkey and the constructs underlying such work, I believe that I bring relevant perspectives to ICTM. In addition, I’ll bring contemporary knowledge and experience of the Middle East and Eastern Mediterranean region, which I feel are often underrepresented in forums like ICTM. I understand there has not been Turkish representation at Board level since Adnan Saygun, who joined the organisation as a representative of Turkey, and served as an elected member of the IFMC executive board during 1947-1962. He took an active part in the post-war cultural debates on authenticity and revival of national dance and music repertoires, and giving visibility to traditional dance and music from Turkey. Sixty years later, I’d be proud to be in his footsteps and contributing to the future of ICTM(D) in any way I can.

Latest Publications

Muslu, Olcay. “UNESCO-Based and UNESCO-Free.” In *Music, Communities, Sustainability*, edited by Huib Schippers and Anthony Seeger. Oxford: Oxford University Press, 2020. DOI: 10.1093/oso/9780197609101.003.0007 ([link](#))

Parkinson, Tom and Muslu Gardner, Olcay (2021). “Nation, Memory and Music Education in the Republic of Turkey: A Hegemonic Analysis.” In *The Routledge Handbook to Sociology of Music Education*, edited by Ruth Wright, Geir Johansen, Panagiotis Kanellopoulos, and Patrick Schmidt. London: Routledge.. ISBN 978-1-138-58636-9. DOI: [10.4324/9780429504631](#)

Marie Agatha Ozah (Nigeria)



In 2009 I attended the 40th ICTM World Conference in Durban, South Africa, hosted by the University of KwaZulu-Natal Howard College Campus. Since then I have remained attracted to ICTM for its international profile and have continued to be active, attending and making individual and panel presentations at World Conferences and serving the Council in varied capacities.

I was a founding member of the Study Group on African Musics and a member of its Executive Committee and editorial team. In 2013, the year I became a life member of ICTM, I co-founded the North American Subsection of the Study Group on African Musics, became its first Interim Chair, and organised and hosted its inaugural symposium in 2014, at Duquesne University, Pittsburgh, USA. At the 2017 World Conference in Limerick, Ireland, I initiated and organised students and early career scholars into a group that would become the ICTM Student and Early Career Researchers. This move was to enable students and younger generation scholars to ascertain their position within and have a voice in the Council. In Nigeria, I started the “ICTM Nigeria” group in order to increase the presence of the Council in the area. Members of this group continue to be very active, presenting their research at World Conferences. They also participated effectively in the 2021 Dialogues on Decolonisation. Currently, I am serving as a co-chair of the Study Group on Music, Education and Social Inclusion, member of the Council’s Executive Board, and co-chair of the Programme Committee for the 47th ICTM World Conference, to be held at the University of Ghana, Legon.

I am grateful to accept the nomination. If elected, I hope that my various activities with ICTM will act as a springboard to help me serve members better. Schooling and working in Nigeria, Italy, and North America, has broadened my experience both multiculturally and interculturally. This multifaceted experience will help me continue to work with the focus on expanding the activities of ICTM to new frontiers, thus increasing membership and diversity of experience and scholarship in music and dance. I will continue to advocate and promote discourses on exchange, diversity, and social inclusion among ICTM members for better representation in the World Network, particularly for Africa.

Presently, I am a Senior Lecturer and the Acting Head of the Department of Music at the University of Port Harcourt, Rivers State Nigeria. My research interests include the exploration of the cultural and gender perspectives in traditional African women’s rituals, dance and music, African continuities in the diaspora, cross-cultural issues, Indigenous music, Christian religious/sacred music with a focus on chants, and the science of African music. I have published in peer-reviewed local and international journals, including *Journal of the Association of Nigerian Musicologists* (ANIM), *Yearbook for Traditional Music*, *Ethnomusicology*, and *The SAGE Encyclopedia*. I have served as Council member and co-chair in sections of SEM African Music Section and SEM Crossroads on Diversity, Difference, and Under Representation of the Society for Ethnomusicology (SEM).

Tiago de Oliveira Pinto (Germany/Brazil)



Introduction

A native of São Paulo, Brazil, Tiago de Oliveira Pinto, musician and anthropologist, received his PhD in ethnomusicology in 1989 (Free University of Berlin). In 1990 he joined the International Institute for Traditional Music. In 1996 he served the Brazilian Foreign Ministry in the department of foreign cultural policy, as director of a cultural institute. In 2001 he was appointed full professor of Social Anthropology at the University of São Paulo.

Since 2009 he holds the Chair on Transcultural Music Studies at the University of Music Franz Liszt, Weimar. This is the first musicological UNESCO Chair worldwide.

He became a Life Member of ICTM in 1986, while still a student, and participated in World Conferences and ICTM Study Group meetings. In 1993 he co-organised the 32nd ICTM World Conference in Berlin. In 2014 he hosted the annual conference of the ICTM National Committee for Germany (NC). In 2023 the Weimar UNESCO Chair will organise the annual conference of the NC under the main conference theme “Music/Dance as ICH.” He published papers in the *Yearbook for Traditional Music* and other ICTM related publications.

Personal statement

When the Taliban took over the political power in Afghanistan in 2020, music became a matter of crime; musicians would risk their lives. Having cooperated with Afghan musical institutions for many years, I was able to immediately submit a list of outstanding traditional musicians to the German Foreign Office for their evacuation out of the country. Holding a UNESCO Chair was decisive to realise this desperate act of support. Responsibilities linked to institutional affiliation, knowledge obligations, and collaborative actions have become important indicators within our field of study.

With the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) we face the challenge that almost 60% of the words ICH are musical (musical instruments, musical genres, ensembles etc.) or directly related to musical practices (rituals, festivities, and the performing arts). This diversity of musical phenomenon also opens up for a fascinating diversity of new methodological approaches.

One of my visions for ICTM and its members is strengthening the ideas and the spirit of the 2003 Convention within our profession, research, and actions. I’m convinced that we can go beyond mere consultative relations with UNESCO. Our achievements in the field and the varied outcome of our projects have the potential to be better acknowledged by UNESCO and also further outside academia. One of many possibilities is to offer side events under the umbrella of ICTM at the Intergovernmental Committee Sessions of UNESCO as an annual platform (every year in another country) for local presentations of our members to a global audience. A new generation of potential researchers will become acquainted and interested in our field of study.

A few of the keywords I'd like to fill with substance are: safeguarding of living heritage, local musics and their traditional knowledge in education, musical dimensions in the UN Sustainable Development Goals, intersectionality in music, musical transculturation, music in contexts of risk and crisis, music and a new humanism, etc.

Mayco A. Santaella (Malaysia/Argentina)



I am Associate Professor at the Department of Film and Performing Arts and Associate Dean (International) for the School of Arts at Sunway University, Malaysia. I studied at University of Hawai'i at Mānoa as an East-West Center fellow, researching music and dance traditions of the extended Sulu Zone (east Malaysia, southern Philippines, and eastern Indonesia) and its links to the Nusantara region. My research for doctoral studies was in Central Sulawesi (Indonesia) as a Fulbright research grant recipient. Recent publications include *Made in Nusantara: Studies in Popular Music* (2021) published by Routledge, and *Popular Music in East and Southeast Asia: Sonic (Under)Currents and Currencies* (2022) published by Sunway University Press.

I have contributed to ICTM in various capacities at the global, regional, and national levels.

Among others, I served as a member of the EB Committee for the Name of the Council; member of the EB Committee for Translations; Programme Committee member of the ICTM 2023 World Conference; and vice-chair of the ICTM Study Group on Music and Minorities. In Southeast Asia I served as programme chair for the symposium of the ICTM Study Group on the Performing Arts of Southeast Asia; co-chair of the Local Arrangements Committee for the ICTM Study Group on the Performing Arts of Southeast Asia (Myanmar); and as Executive Committee member for the same study group. Lastly, in Malaysia I have served as Secretary of the ICTM National Committee for Malaysia; programme committee chair for the joint IASPM-SEA & ICTM Malaysia 2023 Joint Conference; and will host the upcoming 2024 symposium of the ICTM Study Group on Music, Gender, and Sexuality.

I am honoured to be nominated for Executive Board member and accept this nomination with both gratitude and a great sense of responsibility. I have enjoyed my participation at national, regional, and world conferences given the collegiality, rigour, and sense of community that characterise them. If elected, I will contribute to the development of various ongoing projects such as initiatives of diversity and inclusion, the role and relevance of archives in the twenty-first century, and the Dialogues project. Additionally, I am keen to explore and support initiatives dealing with early and mid-career researchers and practitioners; develop collaborations with other organisations such as IASPM, SEM, and CMS; and explore ways that ICTM can address new paradigms and approaches while maintaining current best practices. I believe that the organisation can continue to grow with the inclusion of a younger demographic, additional participation from the global South, and cultural experts that operate beyond the realm of higher education institutions. I look forward to continuing my service to the organisation as member of the Executive Board, cultivating stronger links among ICTM colleagues, strengthening relations with partner institutions, and developing new strategies to remain a relevant organisation in the twenty-first century.

Susana Sardo (Portugal)



I am Associate Professor of Ethnomusicology at the University of Aveiro, Portugal, and Visiting Professor at the University of Goa, India, for the JH Cunha Rivara Chair. Since 1987 I have carried out fieldwork in Goa, especially on music performed by the Catholic community. My research interests include music and post-colonial approach, sound archives, music in the lusophonic world and post-dictatorship regimes. For the past 10 years, I have been dedicated to applying shared research practices in ethnomusicology using research as a tool for social transformation in the field.

I have been an ICTM member since 1990, and my first participation in a World Conference was in Hong Kong and Macau (1991), as a PhD Student. Since then, I have participated in several World Conferences and been accepted as a member of the following Study Groups: Applied Ethnomusicology; Sources and Archives for Music and Sound Studies; Performing Arts of Southeast Asia; and Audiovisual Ethnomusicology. In May 2014 I was the host and local organiser of the 20th Symposium of the ICTM Study Group on Historical Sources of Traditional Music (now Sources and Archives for Music and Sound Studies) of which I was co-chair with Gerda Lechleitner between April 2018 and October 2023, when I became the Study Group's Secretary. I was a member of the Programme Committee of the 44th ICTM World Conference (Limerick, Ireland, 2017), and co-chair of the Programme Committee, with Kati Szego, of the 46th ICTM World Conference, held in Lisbon, Portugal, in July 2022, for which I also worked as a member of the Local Arrangements Committee. Consequently, I will be co-editor, with Kati Szego and Ana Flávia Miguel, of issue 2 of Vol 55 of the *Yearbook of Traditional Music* (December 2023). Since 2020 I have been chair of the ICTM National Committee for Portugal (PNC). In this role, I organised the 2nd Symposium of the PNC in October 2021, along with [SIBE+2021](#). The 3rd meeting will take place in May 2023, at the University of Aveiro ([CFP](#)).

If I am elected, I would like my role as a member of the Executive Board to increase the Council's commitment to the millennium goals for sustainable development and, in particular, to the [22 UNESCO](#) thematic indicators for the culture. Examples of this commitment would be: (1) Promoting the implementation of ethnomusicology in contexts where ethnomusicological research has always been carried out by foreigners (e.g., Portuguese-speaking in African countries and India, places where ethnomusicology does not exist in the academic context); (2) Promote greater access to academic production in non-canonical languages, proposing a multilingual ICTM library; (3) Design an ICTM editorial project using alternative supports, namely film and sound ethnography, promoting more balanced opportunities for the production of knowledge in ethnomusicology; and (4) Promote the discussion around sound as heritage, placing ICTM as an important interlocutor in the decolonisation project of sound archives and museums.

Candidates for ICTM Vice President (2023–2027)

Samuel Araujo (Brazil)



Statement

I expect to contribute to the ICTM in opening new dialogues between world academic communities focusing on the roles of music and sound in human relations, in mapping new and multiple institutional channels of cooperation in a changing world context, as well as in fostering debates over new forms of interaction between academic researchers and the social groups and communities they work with in current struggles for socio-political recognition and representation.

Short CV

Samuel Araujo holds a PhD in Musicology from the University of Illinois at Urbana-Champaign (1992) and is a Professor of Ethnomusicology at the Federal University of Rio de Janeiro (UFRJ). Having served on the ICTM Executive Board from 1999 through 2001, when he acted as local chair for the 37th ICTM World Conference, he currently serves as First Vice President of the Society for Ethnomusicology (2021–2023) and in the respective editorial boards of the *Latin American Music Review*, the *Malayan Journal of Music*, and *Música e Investigación* (Argentina). He has also been president of the Brazilian Association for Ethnomusicology (2006–2008) and Music Coordinator at Rio de Janeiro's Secretary of Culture. His research interests include music and power relations, dialogical music ethnography, applied ethnomusicology, and the history of world ethnomusicologies. Having published extensively in Brazil and abroad, two of his publications in English are articles co-authored with residents of a Brazilian urban community in the fiftieth anniversary issue of *Ethnomusicology*, 2006 ("Conflict and Violence as Theoretical Tools in Present-Day Ethnomusicology") and in the collective volume *Music in Conflict* (Urbana, University of Illinois Press, 2010) co-edited by John Morgan O'Connell and Salwa El-Shawan Castelo-Branco. His latest publication, the book *Samba, Sambistas e Sociedade, Um Ensaio / Etnomusicológico*, was released in 2021 by the Federal University of Rio de Janeiro Press.

J. Lawrence ("Larry") Witzleben (USA)



I have spent almost half of my adult life living, studying, and teaching in East and Southeast Asia, and a central mission in my academic life has been sharing and critiquing ethnomusicology as I learned it in the US and helping students and colleagues in and from other parts of the world to adapt and globalise the field to better suit their own musical cultures and research interests. Although at the time I did not use the word "decolonisation," back in 1997 I argued for a de-centring of the field in my article "Whose Ethnomusicology? Western Ethnomusicology and the Study of Asian Music," which was shaped by my experiences as

a student at the Shanghai Conservatory of Music and teacher at the Chinese University of Hong Kong. The ICTM has become a professional, personal, and spiritual home for me, and I have presented papers at many World Conferences, including the most recent ones in St John's, Shanghai, Astana, Limerick, Bangkok, and (virtually) Lisbon.

I have served on the Executive Board, as Programme Chair for the Shanghai World Conference, as Guest Editor or co-Guest Editor for two volumes of the *Yearbook for Traditional Music*, as a founding Executive Committee member and chair of the Study Group on Musics of East Asia, and on numerous committees, including the EB Committee for Ethics, which crafted the [ICTM Statement and Activities in View of Decolonization of Music and Dance Studies](#) and on the subsequent organising committee for the ICTM Dialogues. I am particularly gratified to have chaired the EB Committee for Prizes when we established the first-ever ICTM prizes for best book, article, and documentary film—now in their fourth year and expanded to include a student paper prize. My books include *Silk and Bamboo Music in Shanghai* (winner of the Alan Merriam Prize), the East Asia volume of the *Garland Encyclopedia of World Music* (co-edited with Robert Provine and Tokamaru Yosihiko), and the bilingual collection *Plucked Lutes of the Silk Road: The Interaction of Theory and Practice from Antiquity to Contemporary Performance* (co-edited with Xiao Mei). My current book project is *Hong Kong's Musical Voices*, a look at contemporary performance of Chinese instrumental music based on conversations and interactions with performers, composers, and ensemble directors. My articles include “Performing in the Shadows: Learning and Making Music as Ethnomusicological Practice and Theory,” published in the ICTM *Yearbook*. I am currently Professor of Ethnomusicology at the University of Maryland, where I am also the coordinator of the Asian Music Ensembles and Music and Culture Minor programme, and a Senior Research Fellow at the Chinese University of Hong Kong. It would be a great honour and privilege to serve as your Vice President, and I promise to dedicate myself to helping to realise the ideas and ideals of the Council and its members in any capacity that is asked of me.